RKO Purchases Troubled Adventureland Vid Chain

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

NEW YORK—Adventureland Video—having fallen on hard times since last summer when it counted itself as the biggest video franchiser—has been acquired by RKO Warner Theatres Video, the 20-superstore New York metro web. The purchase price was not disclosed.

That Martin Ehman's Salt Lake City-based Adventureland operation was on the selling block comes as no surprise to industry observers. There have been rumors of financial difficulties for more than a year, and the company recently suffered a wave of franchisee defections, with some of those departing store owners filing lawsuits in various states.

RKO appears to be a curious suitor, though word that it was interested in acquiring Adventureland was widely circulated among many franchisees before formal announcement.

(Continued on page 109)

Sony Begins Testing 3-Inch CDs

BY IS HOROWITZ

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

Although a summer or early fall U.S. market introduction for CD has been expected to be announced at the show, large Japanese electronics makers, nervous about the legal cloud hanging over DAT as well as reported incompatibility among various firms' machines, continue to hang back. (Electronic Industries Assn. states the case for DAT, page 9)

BY STEVEN DUFER

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

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

At Last, Canada Offers A Revamp Of Copyright Act

BY KIRK LAPOINTE

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

(Continued on page 103)
250,000 TICKETS SOLD IN 250 MINUTES THE THIRD STAGE TOUR

BOSTON

Launches Third Stage

THE NEW SINGLE "HOLLYANN,"* FROM THE QUADRUPLE PLATINUM ALBUM RELEASES JUNE 15.

DALLAS  Cotton Bowl  JUNE 20
PHILADELPHIA  Spectrum  JUNE 25, 26
NEW YORK  Meadowlands  JUNE 21
DETROIT  Joe Louis Arena
LOS ANGELES  Forum  JULY 18, 20, 21
SAN FRANCISCO  Oakland Coliseum  JULY 25, 26
SEATTLE  Tacoma Dome  JULY 31, AUGUST 1
CHICAGO  Alpine Valley  AUGUST 7, 8, 9
BOSTON  Centrum  AUGUST 13, 14, 15, 16

SOLD OUT

MANAGEMENT: JEFF DORENFELD
* PRODUCED BY TOM SCHOLZ
MCA RECORDS
June Hot Album Releases

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

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| EMMYLOU HARRIS | *
| ANGEL BAND | WARNER BROS | JUNE 23 | ENDRY GORDY JR., EMMYLOU HARRIS |
| THE HOOTERS | ONE WAY HOME | COLUMBIA | JUNE 28 | RICK CHERTOFF |
| WILLY NELSON | ISLAND IN THE SEA | COLUMBIA | JUNE 28 | VARIOUS |
| OUTFIELD | "BANG" | COLUMBIA | JUNE 11 | WILLIAM WITTMAN |
| SIMPLE MINDS | LIVE IN THE CITY OF LIGHTS | A&M | JUNE 28 | BRIAN LAMPOON |
| VARIOUS | HEARTS OF FIRE (Soundtrack) | A&M | JUNE 28 | BEAU HILL |
| VARIOUS | "LA BANBA" (Soundtrack) | WARNER BROS | JUNE 30 | VARIOUS |
| VARIOUS | THE LOST BOYS (Soundtrack) | ATLANTIC | JUNE 28 | JOEL SCHUMACHER |
| WENDY & LISA | MEDICAL AUDILOGY | COLUMBIA | JUNE 28 | WENDY & LISA |

June Albums Due From Hooters, Boy George, Fab T-Birds

Release Schedules Heat Up With Summer

BY JEAN ROSENBLUTH

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

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

Perhaps most eagerly anticipated are Columbia's follow-ups to two platinum debuts: the Outfield's "Play Deep" and the Hooters' "Nervous Night." The Outfield's "Banging" and the Hooters' "One Way Home," June 28. Both groups are sticking with the producers behind their debuts—William Wittman for the Outfield and Rick Chertoff for the Hooters—and Chertoff also serves as executive producer on the Outfield project. Also brought up the producer that first brought them success are the Fabulous Thunderbirds: Dave Edmunds, who produced the gold "Tuff Enuff," was also at the controls for "Hot Number," due June 24 from Epic.

Live albums are set from Elton John and Simple Minds. The latter hope to capitalize on the near-platinum success of their last release, "Once Upon A Time," by issuing a live collection of tracks from the album. "Simple Minds Live In The City Of Lights," recorded in December 1986 in Paris, is due June 29 from A&M. Arriving on the same day is John's "Live In Australia With The Melbourne Symphony Orchestra," which marks his return to RCA after a stint with Geffen. The double album will carry a special list price of $10.98.

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

WEA: Count Us In For In-Store Taping Test

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

STEVEN DUPLER

BILLYBOUR RADIO AWARDS

NOMINATION BALLOT!

SEE PAGES 33-38
Musicland Marches On With Expansion

BY GEOFF MAYFIELD

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

The deal, announced by Musicland May 26, brings the web's store count to 540 and extends the chain into a new state, Alaska.

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

Of the three entities in the acquisition, the best known is Everybody’s, a chain that was once as large as 10 stores. Not included in the deal is Everybody’s store in Portland, Ore., operated by founder Tom Keenan, in addition to addressing the video meet, he also led a seminar on merchandising.

His NARM talk—66 Ideas In ‘Cutting Corners’—included slides of several New York metro music stores, which served to illustrate his scathing critiques of those dealers’ practices in the areas of pricing, service, and product presentation.

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

Glen’s speech, scheduled for the Aug. 18 morning business session, will follow the convention’s keynote, which, according to Bruce Jesse, Musicland vice president of advertising, will continue under the new ownership.

Consistent with Musicland’s philosophy, the decision to add video rentals to the other newly acquired locations will be made on a store-by-store basis. Some are located in malls, where the web has emphasized self-through video, rather than rental.

The deal includes five stores in three Oregon cities: Eugene, Salem, and Corvallis. Also in the haul are three Anchorage, Alaska, outlets. Minneapolis-based Musicland Group—which also operates stores under the names Sam Goody and Discount Records—would not disclose the purchase price or the identity of the regional principal from whom it bought the package.

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

RETAILING/DISTRIBUTION. Steven Berns is appointed president and chief operating officer for K Bravo Warner Theatres Video in New York. He was vice president of the 20-store chain.

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

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

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

Sony Video Software Co. in New York names Mike Holzman vice president (Continued on page 108)
NARADA MICHAEL WALDEN
ASCAP Songwriter of the Year

SONG OF THE YEAR
“How Will I Know”
(Narada Michael Walden, Shannon Rubicam, George Merrill)
Gratitude Sky Music, Irving Music Inc.

“FREEWAY OF LOVE”
(Narada Michael Walden, Jeffrey Cohen)
Gratitude Sky Music, Polo Grounds Music

“WHO’S ZOOMING WHO”
(Narada Michael Walden, Preston Glass)
Gratitude Sky Music, Bellboy Music

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

I extend my hearts deepest love and soul’s loftiest gratitude to
all of you for this great honor which has been bestowed upon
me—1986 Songwriter Of The Year and 1986 Song Of The
Year—“How Will I Know—Whitney Houston”
God has blessed us all with serious ripe fruit inwardly and
outwardly.
Let us continue to aspire to our highest height and to fulfill
God’s dream of transcendent glory.
All love & deepest gratitude from an honored songwriter.
Narada Michael Walden

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

GRATITUDE SKY MUSIC
International administration: David Rubinson, San Francisco
Management: Greg DiGiovine & David Rubinson
Public Relations: Bobbi Marcus
Panel Jabs Industry Sacred Cows
PDs, Consultants Take A Beating

BY CHRIS MORRIS

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

The discussion, "Advances And Benefits In Market Research For

Firm Develops New Plastic Packaging For Vinyl & CD

BY DAVE DIMANTINO

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

Called Ultrapak, the packaging process offers the durability of plastic at a price competitive with currently available cardboard cases around the firm. Both the traditional albums cardboard sleeve and the 6-by-12 inch CD longbox would be replaced by the new Ultrapak, which would bear original cover art.

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

Oak Ridge Boys Sell Goldline, Silverline

Lorimar Buys Pub Cos.

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

Also, according to Sam Trust, chief of the Lorimar Music division, the Los Angeles-based entertainment conglomerate has bought the publishing setup's Nashville headquarters, at 1209 16th Ave. S., the site of Goldline. The purchase price was not revealed, but when Silverline/Goldline was put on the market last year, a value of about $1 million was put on the 1,200-song catalog, not including the real estate.

New additions to the Silverline/Silverline/Goldline chief, will remain with the company, as will his assistant, Mark Brown. Fox says former Oak Ridge Boys member William Lee Golden agreed to the sale despite the fact that he is suing the three remaining members of the group, who recently ousted him (Billboard, May 23).

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

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

EDWARD MORRIS

MMG Sets 4-Label Unit

BY IRV LICHTMAN

NEW YORK The Moss Music Group, seeking to broaden its product line to include mainstream music, has established a new division that will manage the company's existing catalogs and be in charge of the operations for four labels.

The division, RB International, incorporates two new logos, RBI and RIC, and two existing lines, the "progressive instrumental" Life-style Records and the new age Gold Line, licensed after its only act, represented with five albums so far.

Supervising RB International as general manager out of the MMG offices here is Rick Blewett. In recent years, the one-time artist and producer has been a marketing and merchandiser executive. From 1976 through 1985, he served at PolyGram as national singles sales manager, national sales director, vice president of promotion, vice president for A&R, and also served as vice president of marketing, merchandising, and product development.

More recently, he operated his own marketing and mail-order firms.

Says Ira Moss, owner of MMG, "We have more than adequate distribution capabilities to try various product categories beyond the classifications, with warehousing and full sales force in New York, Los Angeles, and Chicago."

(Continued on page 103)

Herb Alpert's "Diamonds" jumps five notches to no. 9 on this week's Hot 100, nearly a quarter-century after the first Top 40 entry of the group, which cracked the top 10 with "The Lonely Bull.

That instrumental smash cracked the top 10 in December 1962, when Alpert & the Tijuana Brass had its first Top 40 hit with the Paul Whiteman Orchestra, his last, in a duet with Grace Kelly, "True Love." Sinatra scored his first Top 10 hit with the Paul Whiteman Orchestra, his last, in a duet with Grace Kelly, "Somethin' Stupid."

We should note that Smokey Robinson is about a week away from joining this elite group. Robinson first cracked the top 10 in January 1961 with the Miracles, who scored "You Really Got A Hold On Me," which first cracked the top 10 with the Paul Whiteman Orchestra, his last, in a duet with Grace Kelly, "True Love." Sinatra scored his first Top 10 hit with the Paul Whiteman Orchestra, his last, in a duet with Grace Kelly, "Somethin' Stupid."

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

Kan Winters' deejay classics "Hangin' On" jumps to no. 1 on this week's Hot 100, more than 20 years after the Supremes' original topped the chart. This marks Winters' 10th top 10, and his sixth in the rock era—and the third in the past nine months—to hit no. 1 in two different versions. It follows "Go Away Little Girl" (Steve Lawrence, Donny Osmond) and "Secret Love" (Little Eva, Grand Funk). "Please Mr. Postman" (Marvelettes, Carpenters), "Venus" (Shocking Blue, Bananarama), and "Lean On Me" (Bill Withers, Club Nouveau).

Paul Simon's "Graceland" logs its 22nd week in the top 10 on the Top Pop albums chart, matching the record set by his 1975 smash "Still Crazy After All These Years." Both albums won the Grammy for album of the year, but whereas "Still Crazy" generated four top 40 hits, "Graceland" has so far yielded just one. No Simon & Garfunkel album spent more than a few weeks in the top 10, though "The Graduate" soundtrack—which featured their music—logged 26 weeks.

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

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

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

WE GET LETTERS: Richard Steigmann of Ann Arbor, Mich., notes that U2 is the first act of the '80s to log more than two years on the Top Pop Albums chart with three different releases. "Under A Blood Red Sky" has been listed on the chart for 135 weeks, "War" for 164, and "The Unforgettable Fire" for 117.

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

Perini also notes that Duran Duran's "Meet El Presidente," which drops off the Hot 100 this week after peaking at No. 70, is the group's first single to fall short of the Top 40 since 1985's "Girls On Film." Where are the Durannies when they need them?
Ennio Morricone is the absolute master of the film soundtrack. From The Good, The Bad And The Ugly to Days Of Heaven and the academy award nominated soundtrack to The Mission, Morricone brings a sense of time and place to movies as no other composer can.

For The Untouchables, Morricone has recreated in loving detail the pulse of an age, a sound filled with real people and places. Music that stays in the heart long after the movie has ended. Music that is unmistakably Morricone.
L.L. COOL J
IS BIGGER AND DEFTER!

Def Jam Summer '87 Tour:
JUNE 17 COLUMBUS, GA
JUNE 18 SAVANNAH, GA
JUNE 19 CLEVELAND, NC
JUNE 20 NORFOLK, VA
JUNE 21 RICHMOND, VA
JUNE 25 MOBILE, AL
JUNE 26 NEW ORLEANS, LA
JUNE 27 BIRMINGHAM, AL
JUNE 28 NASHVILLE, TN
JULY 1 SAGINAW, MI
JULY 2 CHICAGO, IL
JULY 3 DETROIT, MI
JULY 4 LOUISVILLE, KY
JULY 5 INDIANAPOLIS, IN

L.L. Cool J, the rapper who scored with his soon-to-be-platinum debut, "Radio," is back and he's bad—"BIGGER AND DEFTER"!

Look for L.L. Cool J on the Def Jam Summer '87 Tour. The new album featuring "I'm Bad"—the 7" and 12" singles and new Def video.


"Columbia" is a trademark of CBS Inc. © 1987 CBS Inc.

ON DEF JAM/COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

www.americanradiohistory.com
Legislation Is No Answer

Diet: Let the Marketplace Decide

BY GARY J. SHAPIRO

Five years ago, facing declining sales of the emerging audiocassette, the Recording Industry Assn. of America advocated a royal-

ity of 21 cents on record sales and tape machines. We re-

soned that video games and the re-

cession had hurt software as well as hardware.

Since that initial assault on audio record-
ing technology in 1982:

- Recording industry sales have grown $3.6 billion to $4.4 bil-

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

- Stereo television, compact disk players, boom boxes, and stereo headsets have revolutionized the de-

livery of sound.

Yes, in past five or more years both the recording and electronics indus-
tries have met the challenge of the '80s. The recording industry has created multi-channel technologies and plaudits and profits. The electronics industry has invented products that have excited the public and in-

creased its demand for music.

But while the best talent in our respective industries has success-

fully invented, created, performed, marketed, manufactured, or packaged, we in Washington have engaged in political combat over whether home recording technology should be taxed or banned.

Fortunately, Congress has resisted every effort to penalize or cripple the very technologies that th

produce the bulk of the recording industry’s income. Sure, anecdotal stories of teenage taping parties have cre-

ated an antitaping sound epidemic. But those stories are just that—an-

ecdotal—and far from representa-
tive of the overwhelming majority of home taping behavior.

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

Once home taping is separated from commercial piracy, the bene-

fits of home taping will be clear. For every sale displaced by an ex-

change of tapes with a friend, there is at least one gain.

How can anyone criticize increased exposure due to home tap-

ing? Would the recording industry really be better off if all the tape re-

corders in this country were
dumped in Lake Erie?

After five years of failing to con-

vince the copyright committees in Congress that home taping is evil, the RIAA has now taken a new tack. It has attacked the newest re-

cording technology, the digital audio tape, as a foreclosed threat to the compact disk and as compounding home taping.

The legislation the RIAA is ask-

ing Congress to pass is admittedly creative. It would ban DAT record-

ers for three years unless they in-

clude an antitaping chip. Record-

ers would remove a notch from the music in the audible fre-

quency range so that the DAT machine could not record.

This proposal is a bad precedent because Congress has never pre-

vented a consumer technology on any grounds other than health or safety.

Let me start the high because the RIAA has proposed that its music be audi-

bly corrupted in a fashion directly counter to the purity of sound. Serious artists have struggled to achieve.

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

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

ment by the RIAA that its plan could require a dual inventory of tapeable and nontapeable machines.

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

This division within the music in-

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pendents. It is that it is a handful of huge conglomerates (Warner, CBS, and the other RIAA members) that want Congress to restrict DAT. Many independent record labels and artists have taken the bold step of filing statements with Congress in opposition to the RIAA proposal.

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ner, CBS, and the other RIAA members) that want Congress to restrict DAT. Many independent record labels and artists have taken the bold step of filing statements with Congress in opposition to the RIAA proposal.
Lazer 103 Cuts A Profile In Minn.

PD Bruce McGregor Guides New Outlet

BY MOIRA MCCORMICK

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

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

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

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

McGregor describes Lazer 103's sound as "half adventuruous, half comfortable." It's an alternative to corporate rock and classic rock; they have their place, but we want something fresh, not ploying. Artists tend to be toward the mainstream, such as Fleetwood Mac, Genesis, Bryan Adams, Bob Seger, U2, Isley Brothers, and Danzig. "We leave up to all the hits, but we're playing Max, to whom he's "talked back" on the air."

One production pieces especially challenge listeners to listen, and they leave 'em with a smile," says McGregor. "What jocks use, I am not sure, but I see myself more as a conductor. It takes time and talent to take things around you and make them relatable. It's an entertaining ingredient in the mix."

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

In addition to his PD chores at Lazer 103, McGregor holds down the afternoon show, from 3-7 p.m. Other air personal identities include the morning team of Dan Hansen & Stan, midday jock Kelly Wallace, and 7-midnight jock Marvyn Mee, all native Milwaukeeans; overnight jock Neil Owens of Oshkoosh, Wis., an Milwaukee-born partner Mikes Nick Alton, Kristi Knight, Dan Bryant, and Derek. "We tried to hire Milwaukee people from the start," says McGregor.

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

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

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

TOP 40/CROSSOVER

This week's PD of the week, WPOW "Power 96" Miami's Bill Tanner, was riding especially high last week when the latest Arbitrons showed Power 96 tied with longtime format leader WHYI "Y-100." That accomplished, his job now is to take Power 96 over the top, and here's some cuts Tanner hopes will help him in that task. "Our biggest story is a local act, the Wild Marys, whose 'No One Knows' has just been picked up by Atlantic. It's a nontypical Miami dance record. For one thing, it features a most vocal lead." From the import pool, Power 96 draws on frequently comes "Baila Bolero" by Fun Fun. Word is that the song will be available from the "Boom Boom" label, ZYX (516-588-377). "That's pulling lots of calls for us," says Tanner, "as is Debbie Harry's 'In Love With Love' (Def)."

Finally, Tanner is thrilled with the Lisa Lisa & Cult Jam album track "Lost In Emotion" (Columbia), a tune he is reminiscent of Diana Ross & the Supremes.

BLACK/URBAN

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

COUNTRY

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

"Exiles," Dan Fogelberg's newest album. Nine distinctive new tracks from the artist who's delivered ten consecutive Gold and Platinum-plus albums!

DAN FOGELBERG. "EXILES.
Featuring the hit single,
"She Don't Look Back,"..."On Full Moon". Epic Records. Cassettes and Compact Discs.

Produced by Dan Fogelberg and Russ Kunkel. Management: Front Line Management.
"Full Moon" is a trademark of Full Moon Productions, Inc. "Epic," its distinctive new tracks from the artist who's delivered ten consecutive Gold and Platinum-plus albums!

www.americanradiohistory.com
SGT. PEPPER'S LONELY THE BEATLES
HEARTS CLUB BAND
AVAILABLE ON COMPACT DISC JUNE 1

includes:
SGT. PEPPER'S LONELY HEARTS CLUB BAND
WITH A LITTLE HELP FROM MY FRIENDS
LUCY IN THE SKY WITH DIAMONDS
GETTING BETTER
FIXING A HOLE
SHE'S LEAVING HOME
BEING FOR THE BENEFIT OF MR. KITE
WITHIN YOU WITHOUT YOU
WHEN I'M SIXTY FOUR
LOVELY RITA
GOOD MORNING GOOD MORNING
SGT. PEPPER'S LONELY HEARTS CLUB BAND (REPRISE)
A DAY IN THE LIFE

Also includes a special full color anniversary booklet.

ORIGINAL STEREO RECORDING DIGITALLY REMASTERED FROM THE ORIGINAL BRITISH CATALOG
BEHOLD THE PRIEST!

"PRIEST...LIVE!" The deluxe new double-live album from JUDAS PRIEST! Capturing all their greatest hits live from their 1986 "Fuel For Life" World Tour! Specially-priced. Available on record, cassette, compact disc, and a special 90-minute CBS Fox home videocassette with four additional bonus tracks available only on this video package.

Give it all up to the Priest!

"PRIEST...LIVE!" Includes "You've Got Another Thing Comin,'" "Rock You All Around The World," "Living After Midnight," "Turbo Lover" and 11 more classic cuts.

ON COLUMBIA RECORDS, CASSETTES, COMPACT DISCS AND CBS FOX VIDEO MUSIC.
Crane Leaves The Country At WYNY; Duffy Stations Are On The Block

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

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

IT'S NO BIG secret that Duffy Broadcasting's stations might be up for sale, and the talk became serious last week. Although group president Marty Greenberg could not be reached at press time, the story appears to be that the group's GMs are attempting a leveraged buyout of the six-market group with Greenberg. The investment arm of Boston Ventures has been a majority owner of Duffy for seven years, and it seems ready to cash in on its investment.

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

Also in Miami, Jim Kelly has apparently been let go from his long-time afternoon shift at AC outlet WLYF "Love 94."

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

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

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

Goodman replied that the Genesis date was a major event and that such stunt calls are "part of the turf." Here the plot thickens. WAVA's Geronimo claimed he was threatened to broadcast live is revoked immediately regardless of your prior agreement" is how Baxter remembers it being put.

KZEW DALLAS threw a party for local record reps last week to reintroduce itself after several months of personnel changes following its purchase by Annex Media. GM Bill Knobler and PD Denis Anderson were on hand, as were newly appointed promotion director Alan Lombard and consultant Jon Sinton. A local spy relays that KZEW appears to be continuing its hit-heavy, album-driven format. Across town, classic rocker KZPS is running an interesting advertising campaign that features ad clients praising the results they have gotten. Advertisers have the option of getting free airtime for these testimonials, but such incentives as discounted regular spot time is not part of the deal.

KUDOS TO ALL OF YOU who let your stations voice appreciation for the armed forces this Memorial Day. And, while minds are still on that subject, let's give a thought to country outlet KOOV Kollee/Copperas Cove in central Texas. PD Don Steele is arranging festivities for the station's 10th anniversary, Nov. 22, and would like to collect birthday messages and jingles from stations all over the country. Why? Because KOOV serves Fort Hood, America's largest military installation, which houses servicemen and women who'd love to hear a message from their hometown radio station. Contact Steele at KOOV, P.O. Box 607, Copperas Cove, Texas 76522.

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

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

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

MCA and KUBE Seattle teamed up for a clever "Beverly Hills Cop II" promotion over Memorial Day weekend; it keyed into a ticket-for-ticket theme. On May 23, listeners were told to show up at a local theater to trade in parking tickets for tickets to the hot flick. The hit outlet's Truck Rogers, dressed up in an authentic "Beverly Hills Cop" uniform (on loan from the film studio), posed himself in front of the theater and paid the price of the parking ticket fines. The grand-prize winner got a trip to Beverly Hills.

AUNTIE VOX JOX WANTS YOU! ...to vote in the 1987 Billboard Radio Awards (Billboard, May 9). The first-round ballot appears as an insert beginning on page 38. So cast your vote and keep your eyes peeled for the July 25 issue, when the selection of all Billboard readers will be boiled down to five nominees in each category. You will then be asked to vote for one entry per category. The 50 winners will be announced and featured in a special Sept. 12 issue, to be distributed at the NAB convention.
So Many Men, So Little Time. Boston-based consultant Donna Halper ties the knot without breaking her ties to the record biz as several promotion people gather to celebrate her wedding to Jon Jacobik. Toasting the bride, from left, are Chrysalis' Jerry Blair, Elektra's Karen Durkol, EMI's Tom Jodka, independent Jerry Brenner, Virgin's Phil Quarataro, and Atlantic's Joe Ianello. Word is that the groom fled the scene when somebody yelled "trade shot."

FOR WEEK ENDING JUNE 6, 1987

HOT CROSSOVER 30

Compiled from national radio airplay reports.

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SNODDY AID

Oneida, N.Y., has a crisis on its hands, and WZOX is coming to the rescue. For the past seven years, town residents have enjoyed the artwork of a farmer who arranged the sheaves atop his barn in a design featuring the cartoon characters Snoddy and Woodstock. A recent print story inadvertently brought the barn’s decor to the attention of the United Features Syndicate, which owns the copyright to the characters. The company is now putting heavy pressure on the farmer to remove Snoddy and Woodstock. “It doesn’t seem to me that a mural in the middle of the Catskill mountains is going to do a lot of damage,” says WZOX PD John Weston. “So, we’re staging a last-ditch effort to raise awareness about what’s going on.” Weston says he’s hoping that press attention generated by WZOX’s rally will put counter-pressure on United Features. “It’s possible that the tax office will drop its efforts to make the farmer remove Snoddy. As local lore has it, the “Peanuts”-inspired cartoon was about when the farmer couldn’t find enough of (Continued on page 19)
GREAT RADIO IS LIKE great sex," says WPOW "Power 96" Miami PD and morning man Bill Tanner. "Timing is crucial."

After 25 years in the radio business, Tanner's timing has been on the money many times, and occasionally it has been all wrong. But, the bottom line is that it's all about the people. To keep fresh and objective (and slightly crazy) after all these years, Tanner has to remain himself daily to "constantly keep in mind that the people around me are the stars; I'm the organizer. Ed Sullivan without the dancing bears, the Beatles, etc., would have gotten a zero rating on his show."

As a program manager, Tanner says he is trying to create an environment that constantly fosters creativity. "I do that by letting my people know that they own it. It's the obligation of the manager to deal with people on their level, to understand what motivates them. Some people want to go home and watch television at 5 o'clock, and if that's what drives them, then I'm going to make sure they get great job all day and come out by 5 to get in front of the TV. Others want to eat, sleep, and have sex with the station, and I'll provide them with the opportunity to do that. Too. The thing is to be in touch with the personal needs and professional goals of each individual at the station and drawing more personal than good people skills, because that's when people will go the extra mile for you."

SETTLING THE EXTRA-MILE pace at Power 96 is none other than its co-owner and VP/OM Greg Reed. Says Tanner, "Greg hung the reed end out a million miles. Rather than just sit on his investment and watch it grow, he chose to take the tough road," he says. "He's a great manager because he lets people do what they know how to do. Most stations you see either make or lose it because of their management."

That "tough road" has had its share of brilliantly green lights since Beasley-Reed Broadcasting changed WCXJ to WPOW Power 96 in 1993. WPOW drew a 1.5 share in its last book, while Power 96 pulled 4.5 share in the winter 1997 Arbitron. That's a gain in the face of tough competition--WPBQ "Hot 105" and WHYI "Y-100"--both stations that Tanner has programmed.

TURN THE CLOCK back to January 1974, when Tanner got hired at WIKK at the tender age of 25. He left WPBQ and walked into the awkward situation of replacing Buzz Hefelt and walked into the awkward situation of replacing Buzz

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

Bill Bennett, who had been dismissed as a result of "irregularities," Tanner recalls. "I was there with a lot of Bennett devotes and no money to spend, but we managed to stagger through that first winter."

Things began to turn around with the arrival of Robert W. Walker, who brought 40 discipline to Tanner's personality-oriented AC background. "The combination of those two factors set up what is still one of the most successful top 40 stations in history," says Tanner. "They've had their troubles in the last two or three years, but how many stations do you know that have gone 14 years without being challenged by direct competition? And today, Y-100 is still one of the top billers in town."

Tanner programmed Y-100 until January 1985, when WPBQ was acquired by Metromedia to program WASH Washington, D.C. "I spent two long years there: one trying to again a dying AC; one trying to take it to top 40. I learned that I was not invincible, that I could make mistakes like the rest of the group, that my mistakes was neglecting his timing instincts: WASH sat on its top 40 opportunity too long, and WAVA beat WASH to the punch.

The next step for Tanner was then "my now famous $1 million deal!" to transform EZ Communications, "Easy 105." Into Hot 105 Miami, a successful switch founded on Tanner's bet that an urban-based top 40 would fly high in Miami. Tanner was approached by EZ in the summer of 1984, and by January 1985, Hot 105 was on its way with a new format. But, it was a green light, with a $1 million deal.

"Hot 105 has just blown out a lot of people, and Y-100 was undergoing severe programming difficulties," Tanner recalls of WPW's arrival one year ago. "We're a true top 40 station here, and we're being enormously popular.

In assembling the Power 96 team, Tanner pulled a familiar group in him, and he gives them all tremendous credit in the station's success so far. Tanner's longtime assistant, Coleen Cassidy, consultant Jerry Clifton, Mark Shands, Mark Moses, Jim Beshley, Dennis Reese, Mimi Frumpke, Don Cox, and Gino Latino are just a few of his teammates.

As ONE MIGHT GUESS, Tanner's biggest concern for radio's future is the people that make it happen.

"But, the future for stations are key to station ownership with Beasley-Reed partner Reed. "I finally found someone I like a whole lot personally and professionally, and I'd like to take our joint philosophy of providing a creative environment as the key to winning to other stations."
PROMOTIONS
(Continued from page 16)

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

Whether or not WZQZ's cam-
paign will have its desired effect,
there's no doubt the move will
have a positive effect on the sta-
ton's community image.

HERE & THERE

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

One hundred percent of the auc-
tion proceeds went to the founda-
tion, and the check was presented
during a May 20 press conference.
Following the conference, KLSX
threw a concert featuring the
Chambers Brothers, Spirit, Straw-
berry Alarm Clock, and Iron But-
terfly. All of the 80-ticket proceed
went to the VVAF.

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

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

KOY Phoenix has the mandate
of the people! The station's morn-
ing crew of Bill Heywood and Tim
Hattrick was elected favorite
morning show in the Phoenix Ga-
zette's Voice Of The Valley DJ
contest. The morning men ran on a
platform that included the promise
never to wear bad hair pieces or re-
scene Cinco de Mayo—or turn it
into a mayonnaise festival—and to
raise the speed limit to 95.8 at
state-line inspection stations and
border crossings. The $5,000
award went to the Salvation Army.

THE BILLBOARD BOOK
OF NUMBER ONE HITS

BY FRED BRONSON

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

The Album Rock
Tracks chart
can be found
on page 102

SUMMER

BEACH PARTY

1987

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

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

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

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

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


Carly Simon's Emotion-Laden Self-Portrait

By STEPHEN HOLDEN

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

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

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

"Coming Around Again" is the thematic centerpiece of an album (Arista AL 8443) that is the latest in one of the strongest series in a singer-songwriter's catalogue that seems increasingly like the pop-music equivalent of the private diaries or semi-autobiographical novels. Each Carly Simon album lays bare a psychological landscape whose outlines are familiar but whose details and perspective change from record to record. With "Coming Around Again," Ms. Simon's diaristic oeuvre now covers some 16 years. Many love affairs, a marriage, family relationships, friendships and childhood and adolescent experiences have been reflected on, celebrated and meddled in a body of work that offers a strikingly candid and instructive self-portrait.

In her songs, Ms. Simon has always presented herself nakedly, warts and all: good-looking, affluent, talented, cultivated, charming, generous and loving on the one hand; jealous, insecure, demanding, restless, competitive and self-pitying on the other. Given the trenchness of the pop market, Ms. Simon is fortunate to have been able to make records for so many years. Of all the confessional singer-songwriters who emerged out of the 60's counterculture to confide their personal feelings in recorded pop-song cycles, she has been one of only a handful to sustain a major recording career of such duration. And of that handful, she has stayed the closest to the personal confessional mode, where other singer-songwriters, like Joni Mitchell, Paul Simon and Leonard Cohen, have inspired to ward a rock-and-roll-based poetic art song, Ms. Simon has generally kept her musical and lyrical diction within the boundaries of commercial pop-rock.

The constantly evolving self-portrait of Ms. Simon has delivered is that of a prototypical, high-achieving urban baby boomer -- liberal, "liberated" and determined to have it all. Her most famous song, "You're So Vain," a competitive suitor to a narcissistic ex-lover, remains the theme of "Coming Around Again." The theme recurs a third time in "I'm Just a Spider," an adaptation of a nursery rhyme song by a children's chorus.

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

Along with the title tune, the album's most haunting cut is a song of adolescent memory titled "Two Hot Girls (On A Hot Summer Night)" in which the singer remembers competing with a friend for the attentions of a boy and losing. Like "Coming Around Again," "Two Hot Girls" is an essentially Carly Simon, blunt, exact and catchy on the surface, underneath it is a psychological gamelan. And below the confident programming of Ms. Simon's voice, underlies a seam of vulnerability. Ms. Simon's special quality is to convey simultaneously the insecure child and the superwoman she is always on the road to become.
Carly Simon Is Back On Top!

"Easily Simon's best since 'No Secrets' made her a star 15 years ago."
   - The Los Angeles Times

"Carly Simon, back doing it better."
   - Boston Globe

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

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

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

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

"Coming Around Again shows that distinctive voice, a voice like mulled wine: warm, tangy and intoxicating."
   - The New York Daily News

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

On Arista chrome cassettes, records and compact discs.

Management and Distribution: Tommy Morneta
Champion Entertainment Org inc.

© 1987 Arista Records, Inc.
Photography: Michael Hubbard

Coming Around Again. The Carly Simon album everyone's coming around to.
In 1966 the Jefferson Airplane took off. And for the rest of that turbulent decade their music epitomized the American rock & roll revolution.

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

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

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

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

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

Programmers Air Their Views On Features' Merits

BY CHARLENE ORR

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

“We relate to our audience by producing our own shows—something you couldn’t syndicate”

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

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

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

At urban leader WVWE Atlanta, PD Ray Boyd also uses in-house-produced features extensively. His most effective feature, based on listener response, is a daily, 90-second spot called “Your Personal Finance,” which is hosted by a professional businessman. He also says that, based on listener requests, his most effective weekly is the “Thursday Night Countdown.” “We play the top-10-requested songs of the week every Thursday night at 7 p.m., which gives a variety to our general programming,” Boyd says. “We receive lots of positive feedback.” Boyd, like Utz, approves the shows’ contents but leaves the simple production to the air personality. “TNC” is promoted on the air and is reinforced with some print advertising.

(Continued on next page)
DIY BROADCASTING, New York, begins giving album rock a distillate of vintage live rock this week when it begins its one-hour weekly, “Rock Clock.” The music-intensive show is built around a core of live performance recordings plus DJ’s from the immediate DIY library. Although the music is vintage, only recent artist interviews will be used to bracket the sets. To boost the show, DIY has gone with someone who is well-acquainted with live performance and life on the road—Cheap Trick guitarist Rick Nielsen.

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

WITH EIGHT OFFERINGS now available from DIY and a strong surge in sales, the company has promoted Thomas Gatti to senior VP in New York’s Network office and opened a Chicago sales office. DIY president Bob Meyerowitz credits Gatti’s two-year stint largely with contributing greatly to the increase in business.

Newly appointed managing director Jim Harder will head up the new Chicago Avenue office in Chicago. Harder was Midwest manager for Eastman Radio.

IT APPEARS that MJ Broadcasting, New York, will be the first major syndicator to take a spin in the TV sweeps only after they are used as an ad campaign or as its “St. Pepper Twenty-tieth Anniversary Radio Special” May 28-June 7. The special concentrates solely on the anniversary, which is sure to be observed on the syndicated airwaves throughout the coming months.

Beating the sweeps offering spins the album in a two-hour salute, with Beatles interviewers interspersed among the in-studio interviews. An interesting feature of the show is the use of a George Martin interview to give a track-by-track analysis of the album.

The special will also give listeners a historical perspective by looking at the climate of the times preceding the legendary release, and on the revolutionary aspects of its music, studio effects, concept, and packaging. WXRK New York personality Jim Finn hosts the market-exclusive, barter-based show.

ALSO, MJI WILL simulcast the audio portion of the July 4 festivities at RFK Stadium in Washington, D.C., with HBO cable television. “Welcome Home, A National Tribute To The Vietnamese Veteran” will be taped earlier in the day and simulcast that night from 9 p.m. to midnight. The event is sponsored by Welcome Home Inc., a nonprofit celebrity support organization, and will include performances by Anita Baker, Crosby, Stills & Nash, James Brown, and George Carlin, to name just a few in the strong AC lineup.

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

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The programming staff does not get involved with actual production work, and the station does not promote the feature.
POPPING WITH
NARADA MICHAEL WALDEN
Songwriter of the Year

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

ZOMBA ENTERPRISES INC.
Publisher of the Year

PRIDE
American Society of Composers, Authors & Publishers
Chronicled Washington's Life And Music
Haskins' New Book Does Dinah Justice

ARETHA FRANKLIN. BILLIE HOLIDAY. Ella Fitzgerald. Mahalia Jackson. These are the names that come up immediately in any discussion of great black female singers. One that should be included but often isn't is Ruth Haskins, aka Dinah Washington. Perhaps that's because vocally she never fit neatly into any one category (gospel, jazz, soul, or even blues) doesn't quite convey the rich texture of her voice or because she died in 1963, before the soul explosion brought increased mainstream attention to black music. Washington never became a national re-
source, as Franklin did, or benefited from a reviv-
in interest, as was Holiday's fate.
Yet Washington is, ar-
guably, as great a singer as Franklin and led a life as star-crossed as Holiday's. Jim Haskins' new biography of Wash-
ington, "Queen Of The Blues" (Marlow, 239 pages, $16.95), is a valuable tool in sparking Washington's still-vital legacy.
On Washington's personal life, Haskins, the author of many books on black culture—including the one that inspired Francis Coppola's "Cotton Club" film—is very good. From Washington's days with Lionel Hampton through her rise to the mantle of "Queen of the Blues," Haskins charts the development of this insecure yet regal woman. Washington had seven husbands, some legal, some common law, during her active 39 years, and Haskins considers these relationships crucial to understanding her—
with good reason. Ruth Bowen, who with Washington started the pioneering Queen Booking agency, and Patti Austin, who was Washington's godchild, provide anecdotes and humor.
Unfortunately, Haskins' discussion of Wash-
ington's music and the heart-piercing impact of her voice on such classics as "This Better Earth" is thin. From reading Haskins you know which are the hit songs, but you won't necessarily understand why. Also, the discography doesn't make note of the fine reissues in recent years of Washington's Mercury recordings by PolyGram.

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

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

La Brea, Los Angeles, Calif. Photos, book-
pieces of clothing, and other memorabilia will be on display. Ballard, whose birthday is June 30, was only 31 at the time of her death in 1976. For more info, call Alan White at 213-658-5290. Veteran producer Hal Davis was killed in a head-on collision with a tractor-trailer.

by Nelson George

Rap Taps Into Mainstream Market

BY BRIAN CHIN

NEW YORK. With such multi-
platinum success stories as Run-
D.M.C. and the Beastie Boys, rap mu-
sic has crossed a commercial thresh-
old. Even so, rap continues to exo-
of its core street market both as an in-
creasingly album-oriented genre and as a form with definite, if compara-

ble, national, production standards.

Albums have come to be per-
ceived as a far better value in this traditionally 12-inch-dominated market, in light of increasing 12-
inch prices and the generous exam-
les set by the 12-cut rap albums of Rush Productions artists. Recent figures prove it: the "Down By Law" album by M.C. Shan on Prince's Cool Chill'in label has sold more than 150,000 units; Kool Moe Dee's Jive/RoofTop debut has sold 132,000 compared with the "Go See The Deejay" single's 70,000. In re-
cent weeks, as many as 14 of Bill-
board's Top Black Albums have been by rappers.

According to Strong City Records president Rocky Bucazo, the diver-
sity of rap albums' offerings ac-
counts for the changeover, as does the confusing number of 12-inch sin-
gles in the market. "Kids are look-
ing at saving money," he says. Kool Moe Dee producer Mista Vazas, "It's easy to get a decent tape off the radio."

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

hit "Mr. Big Stuff" by Heavy Dee & the Boys. In rap, authenticity is crucial, says Hary "Love Bug" Azor, whose Salt-N-Pepa, Sweet Tee & Jazzzy Joyce, and Dana Dane pro-
ductions have all been major radio and sales successes. "You can only make the underground beats if you're out in the disco," he says.

Rap fans favor "thin, tinny, trashy, almost distorted sounds," Azor says. Old James Brown and Metes records have provided innum-
erable rap back beats, he says, be-
cause modern studios and drum ma-
chines can't simulate the primitive sound of four-track recorders and old microphones.

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

Likewise, Marl describes his ap-
proach to such major street hits as Big Markie's "Make The Music With Your Mouth, Biz" as instinctive: "I visualize someone walking down the street, with my record blasting out. The kids bring out the street to cool out to, looking cool and playing a jam. If I can't do the latest dance to it, I'm finished." This does not preclude technical ad-

courses of, course: Marl is installing the means to dump the work tracks done in his own Queensbridge Projects studio directly into the pro-
graming room of midtown Man-
hattan's Unique Recorders.

(Continued on next page)
### HOT DANCE/DISCO

#### CLUB PLAY

**No. 1**
- "The Pleasure Principle (Remix)" by Janet Jackson

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>2 WEEKS AGO</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
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<td>2</td>
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**Artist:** Lisa Lisa & Cult Jam

**No. 2**
- "Ready to Roll (Remix)" by Madonna

**No. 3**
- "Something in My Heart (Remix)" by Prince

**No. 4**
- "Still a Thrill (Remix)" by Donna Summer

**No. 5**
- "Love is a Battlefield" by Pat Benatar

**No. 6**
- "Eternal Flame" by持有者

**No. 7**
- "Shout! (Remix)" by Pat Benatar

**No. 8**
- "Before the Night (Remix)" by Max Romeo

**No. 9**
- "The Voice in Fashion" by Sinbad

**No. 10**
- "You Make Me Feel (Love)" by Whitney Houston

**No. 11**
- "I Wanna Dance with Somebody (Remix)" by Whitney Houston

**No. 12**
- "Heat of the Moment" by Journey

**No. 13**
- "The Best of Love" by Whitney Houston

**No. 14**
- "The Time of My Life" by Judas Priest

**No. 15**
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops

**No. 16**
- "You Keep Knockin' On My Door (Remix)" by George Thorogood

**No. 17**
- "No One Knows (Remix)" by The Voice in Fashion

**No. 18**
- "I'll Be There (Remix)" by The Three Degrees

**No. 19**
- "The Breeze (Remix)" by The Breeze

**No. 20**
- "The Times They Are A-Changin' (Remix)" by Bob Dylan

**No. 21**
- "I'm Still in Love With You (Remix)" by Bruce Springsteen

**No. 22**
- "The Voice in Fashion (Remix)" by Sinbad

**No. 23**
- "The Time of My Life (Remix)" by Judas Priest

**No. 24**
- "The Best of Love (Remix)" by Whitney Houston

**No. 25**
- "The Time of My Life (Remix)" by Judas Priest

**No. 26**
- "I Can't Help Myself (Sugar Pie, Honey Bunch) (Remix)" by Four Tops

**No. 27**
- "You Keep Knockin' On My Door (Remix)" by George Thorogood

**No. 28**
- "No One Knows (Remix)" by The Voice in Fashion

**No. 29**
- "I'll Be There (Remix)" by The Three Degrees

**No. 30**
- "The Breeze (Remix)" by The Breeze

**No. 31**
- "The Times They Are A-Changin' (Remix)" by Bob Dylan

**No. 32**
- "I'm Still in Love With You (Remix)" by Bruce Springsteen

**No. 33**
- "The Voice in Fashion (Remix)" by Sinbad

**No. 34**
- "The Time of My Life (Remix)" by Judas Priest

**No. 35**
- "The Best of Love (Remix)" by Whitney Houston

**No. 36**
- "The Time of My Life (Remix)" by Judas Priest

**No. 37**
- "I Can't Help Myself (Sugar Pie, Honey Bunch) (Remix)" by Four Tops

**No. 38**
- "You Keep Knockin' On My Door (Remix)" by George Thorogood

**No. 39**
- "No One Knows (Remix)" by The Voice in Fashion

**No. 40**
- "I'll Be There (Remix)" by The Three Degrees

**No. 41**
- "The Breeze (Remix)" by The Breeze

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- "The Times They Are A-Changin' (Remix)" by Bob Dylan

**No. 43**
- "I'm Still in Love With You (Remix)" by Bruce Springsteen

**No. 44**
- "The Voice in Fashion (Remix)" by Sinbad

**No. 45**
- "The Time of My Life (Remix)" by Judas Priest

**No. 46**
- "I Can't Help Myself (Sugar Pie, Honey Bunch) (Remix)" by Four Tops

**No. 47**
- "You Keep Knockin' On My Door (Remix)" by George Thorogood

**No. 48**
- "No One Knows (Remix)" by The Voice in Fashion

**No. 49**
- "I'll Be There (Remix)" by The Three Degrees

**No. 50**
- "The Breeze (Remix)" by The Breeze

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**12-INCH SINGLES SALES**

<table>
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**No. 1**
- "Don't Think About It (Remix)" by Whitney Houston

**No. 2**
- "Right on Track (Remix)" by Whitney Houston

**No. 3**
- "Ain't No Love (Remix)" by Whitney Houston

**No. 4**
- "Only in the Night (Remix)" by Whitney Houston

**No. 5**
- "In My Dreams (Remix)" by Whitney Houston

**No. 6**
- "Move on Out (Remix)" by Whitney Houston

**No. 7**
- "Without You (Remix)" by Whitney Houston

**No. 8**
- "My Heart Gets All the Breaks (Remix)" by Whitney Houston

**No. 9**
- "I Wanna Dance with Somebody (Remix)" by Whitney Houston

**No. 10**
- "Losin' Sight (Remix)" by Whitney Houston

**No. 11**
- "Let's Work It Out (Remix)" by Whitney Houston

**No. 12**
- "Keep it Coming (Remix)" by Whitney Houston

**No. 13**
- "Boops (Here to Go) (Remix)" by Whitney Houston

**No. 14**
- "Kiss" by Whitney Houston

---

**Breakouts**

**No. 1**
- "Dirty Looks (Remix)" by Whitney Houston

**No. 2**
- "Let's Work It Out (Remix)" by Whitney Houston

**No. 3**
- "Still a Thrill (Remix)" by Whitney Houston

**No. 4**
- "You Make Me Feel (Love)" by Whitney Houston

**No. 5**
- "The Breeze (Remix)" by Whitney Houston

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**Breakouts**

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**No. 4**
- "You Make Me Feel (Love)" by Whitney Houston

**No. 5**
- "The Breeze (Remix)" by Whitney Houston
SOMETIMES, the hospitality of dance music is just amazing. Any-
one, literally, can enter the field, from the unlikely superstars (Queen, Fleetwood Mac, Bruce Springsteen, and Bob Seger) to the people we met with some of the biggest sur-
pises over the years) to no-names and one-names who are just as like-
ly, if not more, to hit the mark and watch themselves become the biggest name on the block.

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

Dance Trax is meant to be a tool. I’m no Divinyls or DJ, although I wish I were. The column doesn’t judge the musical merit of any rec-
ord. Along with the research that you yourself are surely doing by listen-
ing to radio, going to stores and clubs, and talking to DJs, it’s meant to be a resource among many, some of whom are trying to cope with a stu-
flying flow of music every week.

There are many, many tipsters out there right now, with the largest number of music available and the fragmentation and formatting of clothing, music, and more a consensus net-
work than ever.

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

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

BY BRIAN CHIN

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

Profile’s biggest success—Run-
D.M.C.—needs no introduction, but the label has moved to further bol-
est its market share through a se-
ries of pressing and distribution deals with other independent labels.

Additionally, Profile will be the U.S. distributor of the British No. 1 Fer-
ry Aid single “Let It Be” (see relat-
ed story, this page).

Eight labels—Sea Bright, Blue Chip, Shattered, GWR, WOW, TWU, and, most recently, Zaxia and Eidos—are being dispersed by Profile in a deal whereby each label handles its own promotion, while Profile takes a distribution fee for each record and returns the remainder to each label on a monthly cycle. Publishing and over-the-counter accounting, too, remain with the originating label.

Each label must have its own ca-
pacity for promotion, according to Profile president Cory Robbins, who owns the label with Steven Plot-
nick. Under a p&d-only deal, says Robbins, the company “can handle signifi-
cant selling [of labels] without affecting Profile’s own rec-
ords.” In this way, the label in-
creases its market share and also creates greater consistency in month-to-month billing, which even

in a below-average month is approx-
imately $1 million.

Profile also benefits from the deal in that associated-label product will be channeled through Land-
mark distributors, which is partly the reason the Prides independent label is a p&d deal if it’s not a serious label in operation or if they don’t have enough funding to have promo work done,” Robbins says. In some cases, Profile has coordinated ad-
vertising on behalf of its associated labels.

The best-selling Profile-distribu-
ted product so far is Motorhead’s GWR album, which has sold 86,500 copies, according to Robbins. “Sign-
ing Emergency was a coup,” he adds. “It caused a lot of talk. And Zaxia doesn’t put out a lot of rec-
ords, but they’re all good.”

The much-admired King D. M. C. “Murderous” (Geffen) is driving

DANCE TRAX

by Brian Chin

and 1985, re-done by Kenny Carpenter more lustily, with some re-
covered lead vocals ... Prince’s non-
ly “Shockadelica” finds him feeling mutant James again; it is the flip of the most emotionally acute song of this year, “If I Were Your Girlfriend” (Faisley Park)

BRIEFLY (We know, everything’s brief.) In an unusual turnabout, the producers of the studio group Lime have spun themselves off as recording entity LePage, debuting with “Recordake” (Prism) to a much
tempo beat mixed by Jose “Ani-
mal” Diz with the trademark lead wail of Denyse LePage.

The latter-day shamalas resurfaces in West Coast funk style on “Circum-
stantial Evidence” (Solar), contract-
ning with the original . . . Carrie McDowell’s “Casual” (Motown) is remixed with more weight by Forest . . . Abby Lynn (who has its own Axton imprint) distinguishes itself with Lynn’s very teen-age voice; Raul Rodri-
guez produces . . . George of the

rock/hi-NRG ... Hipway’s “Ask
The Lord” (Quam) builds subtly in a 12-inch Francois Kevorkian/ Ron St Germain mix.

From new labels: Loni Zee’s “I’ll Hit You” (Cover, 618-789-4290) is hard-
edges Britestyle electro-hi-NRG ... Sessioneer Carlos Alomar’s “In-
side” is a pop-industrial riff from the new age Private Music la-
bel, mixed by Steve Thompson / Mike Barbiero ... Ellis Brooks’ “Easy When You’re On Fire” (QMI, through MCA) debuts that la-
bel with a good Pointer Sisters clone, mixed by Jeremy Bensches / Esta
tina’s “Savin’ Myself” (Power/Canada) has been a long-
running hi-NRG hit; it’s an eve-

tuctive girl-group kiss-off . . . Giorgio’s “Tina Cherry” (Motown) is agree-
ably trashy and jazzy grooving fest mix.

NOTES: The Dixie Dance King Regional Meeting is schedule at the Atlanta Marriott Marquis Hotel Tel June 13-16; presentation topics include new music software, audio/visual gear in the studios and DJ booth, and club promotion. Contact: 404-587-4507.

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

Profile Is U.S. Distrib-
For U.K. Charity Single

NEW YORK “We couldn’t believe
it.” That’s what Profile co-owner Cory Robbins says about his label’s acquisition of the British all-star Ferry Aid charity single, “Let It
Be,” for U.S. distribution. Robbins lent a helping hand in getting the product from the British label available by the U.S. representa-
tives of the track’s producers, the Stock/Aitken/Waterman team. CBS distributes the single else-
where in the world.

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

inch version, incorporating an ex-
tended version and the phonied-in good wishes of David Bowie, Sa-
mans Fox, and others which had only been sold by mail in Brit-
ain, will also be available. This could be a good setup for Boy George’s solo single, “Everything I Own,” which Virgin is to release in slightly remixed form on June 22.

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

US & CANADIAN 12"

SONTS: Money—Moore

On 8-12

Come Back To Me—I-Fantasy

On 8-11

Let It All Be Right—Monie Love

On 8-11

Lett All Char—I-Mate

On 8-11

Happy On The Radio—The Dreamers

On 8-11

Sweet Dreams—Travis

On 8-11

Let Me Be The One—Safes

Pepsi/Max

The Case We Love—Pull Bonus

Boon Booga—Leeds

Hot Acc-Caboela

Strumming—Stevenson

Coca-Cola—Flik Flak

PepsiFlame—Pepsi

The Try-Tack

The Vibe

The Hood

We Will Get By—East West

Central Strand—House

Wanna Break—Dex

Mighty—Sebah

Dress—Candy

Jive Funk—Funk

My Life—Eccentric

Whip This—Thief

Charlie McDowell

Eat My Heart—Alesha

Looking For Love—Jim Hickey

Let Me Play (5150)—Glasgow

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

Q: Has the INS changed its policy toward foreign acts entering the U.S.?
A: Well, there's not a tightening per se, but what's happening is the visa categories are being closely monitored. Most people assumed that the H-1 visa was the required category for working here. The criteria for an H-1 visa are having pre-emience and outstanding ability, and it really relates to a more famous and successful type of artist. There's also a relationship between monetary return, the type of job, and the type of facility which the artist is bringing here. What happened, though, was people had assumed that since they were denied this visa—especially the smaller groups—they were being denied entry to America. What they have been advised, and what the INS is now trying to let everybody know is, that there is a category for them, and that's the H-2.

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

Q: Which visa would acts tend to go for if they are starting to generate a buzz here?
A: The H-1 is preferable in the sense that it's a bit faster. At the same time, one does not want to take the chance of losing the time by applying for an H-1 and having it denied. Rather, having it come back for additional documentation. I think we may see more of the H-2 category, particularly because of the decline in the bar-type venue. In the ballrooms, groups were able to get larger guarantees than they get in the standard situation. In other words, if the monetary return is less, then it can affect the status as far as the INS is concerned.

Q: What do you recommend as advice for any artists or managers that is really needed to have copies of documentation—things like press and chart positions. They don't necessarily need to have chart positions in the U.S., but any international chart work. We find Billboard's Hits Of The World to be a good reference, because you can follow a record's progress through various countries. This is what gives you some idea of what the U.S. authorities that the band is pre-eminent.

Q: Do you have a lot of your own research material that?
A: Yes, both here and at the office in London we have a pretty good library of information on international trade, consumer, and alternative publications. We're tied in with a number of record pools; we have a huge chart file of the last two or three years; and we've also gone through things like the Performing Arts Library here in New York. All the people that work with us have had years in the industry itself. So we have very good access. We know many of the people, a lot of people in the record companies, journalists, and so on. We can make calls and dig up bits and pieces to get the information, start to finish. One thing we find is that the publicity departments at the labels tend to keep cuttings and articles, but the promotion departments tend not to keep charts. The charting positions are almost more important in the U.S.

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

Q: In addition to new bands, your clients also include several non-U.S. name acts who want to continue working here. What can you do for them?
A: We don't deal with it from the point of view of just helping them to stay here. These people are looking for specific interviews, and it's not a matter of them trying to usurp the law and have a permanent residency status; usually global superstars, and what's important for them is to be able to maintain a constant access to the major media. At the same time, having them continuing visas, what we have to show is that there's an ongoing need for their services here, which would relate to recording, touring, and promotional schedules.

The TALENT

U2 Pushes On; 2nd Single Set

BY STEVE GETT

NEW YORK The U2 phenomenon continues: The Irish band's latest Island album, "The Joshua Tree," rocketed to No. 1 in just four weeks, the leadoff single, "With Or Without You," was at No. XX on this week's Album Rock Tracks chart. The beauty of it is that when the album's cut-out, station play was playing every cut—we had no way of saying, 'Go for this, or that.' Yet we found the song one of the most popular in the country, says Catania.

Commercial copies of the "With Or Without You" single featured two different versions of the song, and the single started to move in stores Monday (1), will feature the unreleased "Spanish Eyes" and "Deep In The Heart," so the INS plans to issue a cassette maxisingle.

The positive reaction to the song was just incredible," he says. "Hearing the response at concerts, you'd have thought it was already a No. 1 record.


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

by Steve Gett

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

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**The Event**

**Time for Bowie**

EMI America is going with "Time Will Crawl" as the second single from David Bowie's latest album, "Never Let Me Down." For us, one of the appealing things about this song is it really is a showcase piece for the rock 'n' roll side of David," says Neil Portnow, vice president of A&R at the label. "And a lot of people seem to want to hear David rock out again." Bowie himself feels "very strongly" about the cut, adds Portnow. The success of "Time Will Crawl" on album rock formats has played a major part in the choice of the song as the follow-up to the album's leadoff single, "Day-In Day-Out." "If we wanted to go with one of the other cuts now as a single, we'd be missing the benefit of the fact that this particular track is already in the top 20 [at album rock stations], which gives you a nice ancillary base there to go to top 40," says Portnow.

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

**Smokin' Smokey**

Motown's naming of April as Smokey Robinson month "went exactly how we wanted it to" and was a great success, says Skip Miller, executive vice president of sales and marketing at the label. The positive reaction to Robinson's latest single, "Just To See Her," a recent Power Pick/Sales on the Hot 100 Singles chart—has obviously carried over to his "One Heartbeat" album, which debuts at No. 30 on the Top Pop Albums chart. Sales on catalog product and the reissue of his 1964 single from the "Platoon" soundtrack—track are likewise extremely healthy, says Miller. Motown's campaign on Robinson is a good example of what can happen when all departments work together, says Miller. "Of course you have to have the record to do all this," he adds. "But we know we have the record.

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

**New Nouveau**

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

"We're working the record to two different formats," says Mark Maitland, Warner Bros. vice presi-
dent of promotion. "It's doing very well at retail, and it'll be wonderful to have two crossover records." Club Nouveau will be opening for Madonna on her upcoming tour. Meanwhile, the group's re-make of the 1972 Bill Withers hit "Lean On Me" has been certified gold on the combined 7- and 12-inch singles sales.

**Loggin' On Track**

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

(Continued on page 29)
associated releases. "Loggins has had success with soundtracks, but he has also always had success in his own right," says Oberman. "This time soundtracks just complemented that. In the future, he will continue to do them when they are appropriate situations."

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

NEW NEVIL
With the release of Robbie Nevil's third album, "Woot & Yo Ta," Manhattan is promoting a different image for the artist in an effort to attract a wider male audience, says Ken Baumstein, the label's vice president of marketing and artist development.

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

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

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

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

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

"It's going well—the excitement at retail is really something special," says Vince Faraci, Atlantic senior vice president of Promotion. "It's a whole legion of fans that has not gone away. At the same time, this is a great melodic rock record that's definitely radio-accessible."

Album rock stations are focusing on the track "Into The Night," says Faraci. "The four-week countdown to begin, and we'll be going after it as a single at the right moment in time," he adds. "What's interesting is stations that aren't even playing the track yet are getting requests for it, which is very unusual."

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

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

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

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

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

The album's leadoff single, just out, is the Prince-penned "Eternity." According to Wasserman, "Sheena was looking for one more ballad, so she called him and he came up with the song."

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

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

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

Lippman & Kahané Form Power Duo: Philly-Based Mazer Launches Labels

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

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

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

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

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

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

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

Of the Capitol-distributed Cinema label, Mazer says, "It basically falls into the category of new progressive material, in a precommercial instrumentally, but not like new age. I'd say Cinema derives its influences from Pink Floyd, early Genesis, and vintage King Cri-mon."

The Cinema roster already boasts a formidable lineup of musicians known for their work with various top-name acts. These include Patrick Moraz (Yes/Moody Blues), Pete Barden (Came), Tony Kaye (Yes), and Michael Burslie (The Moody Blues). The Cinema label releases are albums from Moraz ("Human Lifescape") and Barden's ("Seen One Earth").

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

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

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

SHORT TAKES: Heavy metal act Antrax makes a guest appearance on the new U.T.F.O. album, "Lethal," due in late June... John Cougar Mellencamp has not dropped the Cougar, so had been rumored. The Indiana rocker is still working on his upcoming solo album, scheduled for fall release... Chrisyla has a July 8 release for "Just Visiting This Planet," the second album from producer John "Jellybean" Benitez... Be sure to check out Mason Ruffner's second CBS Associated album, "Gypsy Blood." Produced by Dave Edmunds in London, it's not to be missed. ... Good to see veteran rock guitarist Ronnie Montrose faring well with his Enigma debut album, "Mean." One can only hope Warner Bros. will finally release the first Montrose album on CD... Kitaro is cutting its first album in the U.S. The project is set for September release, with a tour coinciding... Can't stop playing an import copy of Peer-Zaids' first single... "Heartache," Polygram will be releasing the song here in the next few weeks—it could be a M-A-S-H hit... Kenny Rogers & Ronnie Milsap have cut their first duet, the Kim Carnes-penned "Make No Mistake, She's Mine."... Shiny Toy Guns will be digging into the vaults and delivering some very old material on his Glass Spider Tour (see On The Road, page 41).
MARCH: 26: EDINBURGH PLAYHOUSE • 28: BIRMINGHAM N.E.C. • 29: SHEFFIELD CITY HALL • 30: NEWCASTLE CITY HALL

APRIL: 1: LONDON HAMMERSMITH ODEON • 2: LONDON HAMMERSMITH ODEON • 4: ZWOLLE • 5: ZURICH • 6: BRUSSELS • 8: BRUSSELS • 9: PARIS LE ZENITH

B: FRANKFURT OEFFNACH STAEDTISCHE HALLE • 9: NURENBERG STAEDTISCHE HALLE • 10: MUNICH MARCHSPIELHOF • 12: STUTTGART • 13: ZURICH • 14: ZURICH • 15: ZURICH • 16: ZURICH • 17: ZURICH • 18: ZURICH • 19: ZURICH • 20: ZURICH • 21: ZURICH • 22: ZURICH • 23: ZURICH • 24: ZURICH

N: CIENFUEGOS • 1: CIENFUEGOS • 2: CIENFUEGOS • 3: CIENFUEGOS • 4: CIENFUEGOS • 5: CIENFUEGOS • 6: CIENFUEGOS • 7: CIENFUEGOS • 8: CIENFUEGOS • 9: CIENFUEGOS • 10: CIENFUEGOS • 11: CIENFUEGOS • 12: CIENFUEGOS • 13: CIENFUEGOS • 14: CIENFUEGOS • 15: CIENFUEGOS • 16: CIENFUEGOS • 17: CIENFUEGOS • 18: CIENFUEGOS • 19: CIENFUEGOS • 20: CIENFUEGOS • 21: CIENFUEGOS • 22: CIENFUEGOS • 23: CIENFUEGOS • 24: CIENFUEGOS

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### Bowling To Play Stadiums; Cutting Crew Dates Set

**STADIUM WEB:** David Bowie will play stadium shows on the North American leg of his Glass Spider world tour, which starts July 30 at Veterans Stadium, Philadelphia. Bowie, last seen here on his 1983 Serious Moonlight tour, will also be performing at New Jersey’s Giants Stadium, Aug. 2; Anaheim Stadium, Anaheim, Calif., Aug. 8; Mile High Stadium, Denver, Aug. 10; the B.C. Place, Vancouver, Aug. 15; Winnipeg Stadium, Winnipeg, Aug. 19; the Hubert Humphrey Dome, Minneapolis, Aug. 20; CNE Stadium, Toronto, Aug. 24; Lansdowne Park, Ottawa, Aug. 29; and Olympic Stadium, Montreal, Aug. 30.

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

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

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

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

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

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

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**TOP CONCERT GROSSES**

<table>
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<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross Gross (Ticket)</th>
<th>Attendance</th>
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<td>120 JUNIUS</td>
<td>Madison Square Garden</td>
<td>May 19-20</td>
<td>$1,000,000</td>
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<td>The Forum</td>
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<td>$75,000</td>
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<td>$75,000</td>
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<td>Arista Records</td>
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**PUBLIC ROADCAST: Cutting Crew has lined up an extensive North American summer tour in support of its debut Virgin album, “Broadcast.” The U.K. group plays its first ever U.S. concert on Thursday (4) in New Orleans, opening for the Bangles. Another four shows with the Bangles are scheduled before Cutting Crew connects with Huey Lewis & The News for dates July 12-13 at the Pacific Amphitheatre, Costa Mesa, Calif.**

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

**REPEAT PERFORMANCE: Bob Dylan will once again team up with the Grateful Dead at select dates on its U.S. summer tour. The legendary rocker, who played several concerts with the group last summer, is on the bill at the following Dead concerts: Silver Stadium, Rochester, N.Y., July 2; Sullivan Stadium, Foxboro, Mass., July 3; JFK Stadium, Philadelphia, Pa., July 10; and New Jersey’s Giants Stadium, July 12.**

In addition to the dates with Dylan, the Dead are booked at Alpine Valley Music Theater, East Troy, Wis., June 29-30; Kingswood Music Theater, Maple, Ontario, June 30; Pittsburgh Civic Arena, Pittsburgh, July 6, and Richmond State Fair Grounds, Richmond, Va. (tentative, may change to Roanoke Civic Center), July 8.

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**19,200 SEATS**

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**Advertisement**

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**HOT SHOT DEBUTS**

1. **She's Too Good to Be True**
   - Epic
   - She's Too Good to Be True

2. **To Know Him Is to Love Him**
   - Columbia
   - To Know Him Is to Love Him

3. **You've Lost That Loving Feeling**
   - Epic
   - You've Lost That Loving Feeling

4. **The Moon Is Still Over Her Shoulder**
   - Reprise
   - The Moon Is Still Over Her Shoulder

5. **I'll Never Be in Love Again**
   - Epic
   - I'll Never Be in Love Again

6. **I'm Gonna Work It Out**
   - Monument
   - I'm Gonna Work It Out

7. **A Lot of Love**
   - RCA
   - A Lot of Love

8. **Do You Remember**
   - Capitol
   - Do You Remember

9. **I Never Walk Alone**
   - Epic
   - I Never Walk Alone

10. **Daddy's Hands**
    - Epic
    - Daddy's Hands

11. **Made to Want You**
    - Capitol
    - Made to Want You

12. **There's a Coat of Many Colors**
    - RCA
    - There's a Coat of Many Colors

13. **C'mon, It's Our Night**
    - Columbia
    - C'mon, It's Our Night

14. **Small Town Girl**
    - Epic
    - Small Town Girl

15. **It's Over Now**
    - Epic
    - It's Over Now

16. **I've Been Hurt Too Many Times**
    - Capri
    - I've Been Hurt Too Many Times

17. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight

18. **Two for the Money**
    - Epic
    - Two for the Money

19. **Wanda's Back**
    - Epic
    - Wanda's Back

20. **The Shantyboat**
    - Capitol
    - The Shantyboat

21. **Tell Me the Truth**
    - Epic
    - Tell Me the Truth

22. **She's Your Heart and Soul**
    - Capitol
    - She's Your Heart and Soul

23. **The Only Way**
    - Epic
    - The Only Way

24. **I'll Love You More**
    - Epic
    - I'll Love You More

25. **The World**
    - Epic
    - The World

26. **The Voice of Love**
    - Epic
    - The Voice of Love

27. **I'll Be Your Little Baby**
    - Epic
    - I'll Be Your Little Baby

28. **Get on Your Knees**
    - Epic
    - Get on Your Knees

29. **The Lonesome Road**
    - Epic
    - The Lonesome Road

30. **I'm Gonna Miss You**
    - Epic
    - I'm Gonna Miss You

31. **Hey, Baby, What's Wrong with You**
    - Epic
    - Hey, Baby, What's Wrong with You

32. **You're Not Alone**
    - Epic
    - You're Not Alone

33. **I'm Gonna Be a Singer**
    - Epic
    - I'm Gonna Be a Singer

34. **You're Just Like Me**
    - Epic
    - You're Just Like Me

35. **The Night I Missed You**
    - Epic
    - The Night I Missed You

36. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight

37. **The Way You Look Tonight**
    - Epic
    - The Way You Look Tonight

38. **Yes, Yes, Yes**
    - Epic
    - Yes, Yes, Yes

39. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight

40. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight

41. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight

42. **I'll Be Your Baby Tonight**
    - Epic
    - I'll Be Your Baby Tonight
FOR WEEK ENDING JUNE 6, 1987

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

SALES

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>5</td>
<td>HAVE I GOT SOME BLUES FOR YOU</td>
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<tr>
<td>2</td>
<td>7</td>
<td>FOREVER AND EVER, AMEN</td>
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<tr>
<td>3</td>
<td>4</td>
<td>DOMESTIC LIFE</td>
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<tr>
<td>4</td>
<td>9</td>
<td>BABY'S GOT A HOLD ON ME</td>
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<td>5</td>
<td>11</td>
<td>YOUR FIRST LADY</td>
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<tr>
<td>6</td>
<td>3</td>
<td>JULIA</td>
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<tr>
<td>7</td>
<td>10</td>
<td>LITTLE SISTER</td>
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<tr>
<td>8</td>
<td>15</td>
<td>ALL MY EX'S IN TEXAS</td>
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<tr>
<td>9</td>
<td>17</td>
<td>IT'S ONLY OVER FOR YOU</td>
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<td>12</td>
<td>TOO MANY RIVERS</td>
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<td>11</td>
<td>11</td>
<td>TIL I'M Too OLD TO DIE YOUNG</td>
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<td>12</td>
<td>12</td>
<td>I WILL BE THERE</td>
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<td>13</td>
<td>14</td>
<td>CHAINS OF GOLD</td>
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<tr>
<td>14</td>
<td>12</td>
<td>GIRLS RIDE HORSES TOO</td>
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<tr>
<td>15</td>
<td>16</td>
<td>HARD LIVING</td>
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<td>16</td>
<td>13</td>
<td>IT TAKES A LITTLE RAIN</td>
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<td>17</td>
<td>20</td>
<td>YOUR NEVER TOO OLD FOR YOUNG LOVE</td>
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<td>18</td>
<td>21</td>
<td>THAT WAS A CLOSE ONE</td>
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<td>19</td>
<td>22</td>
<td>WOULD JESUS WEAR A ROLEX</td>
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<td>20</td>
<td>26</td>
<td>LOVE, YOU AIN'T SEEN THE LAST OF ME</td>
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<td>21</td>
<td>24</td>
<td>FULL GROWN FOOL</td>
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<td>22</td>
<td>6</td>
<td>CAN'T STOP MY HEART FROM LOVING YOU</td>
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<tr>
<td>23</td>
<td>18</td>
<td>I KNOW WHERE I'M GOING</td>
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<td>24</td>
<td>29</td>
<td>TO KNOW HIM IS TO LOVE HIM</td>
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<td>25</td>
<td>30</td>
<td>CRIME OF PASSION</td>
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<tr>
<td>26</td>
<td>28</td>
<td>DON'T TOUCH ME THERE</td>
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<td>27</td>
<td>27</td>
<td>ANOTHER WORLD</td>
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<td>28</td>
<td>25</td>
<td>LOVE CAN'T EVER GET BETTER THAN THIS</td>
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<tr>
<td>29</td>
<td>29</td>
<td>THE BED YOU MADE FOR ME</td>
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<tr>
<td>30</td>
<td>30</td>
<td>OLD BRIDGES BURN SLOW</td>
</tr>
</tbody>
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COUNTRY SINGLES BY LABEL

- MCA (15) -
- MCA/Curb (5) -
- EMI-America (3) -
- CPR/M (3) -
- Capitol/Curb (2) -
- 10th Avenue (1) -
- EMI-America (1) -
- Warner Bros. (4) -
- Reprise (1) -
- RCA (13) -
- ASCAP (2) -
- Epic (1) -
- Polygram (1) -
- Warner Bros. (1) -
- Atlantic/Atlantic (2) -
- Evergreen
- RSO
- EU
- WEA
- Premier One
- Revolver
- Southbound
- Step One
- Vision

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>63</td>
<td>DON'T LET GO OF MY HEART</td>
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<tr>
<td>60</td>
<td>DON'T TOUCH ME THERE</td>
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<tr>
<td>49</td>
<td>EVERYBODY'S GONNA CRY MY HEART OUT (My Heart)</td>
</tr>
<tr>
<td>51</td>
<td>FALLIN' OUT</td>
</tr>
<tr>
<td>57</td>
<td>FOREVER AND OVER, AMEN</td>
</tr>
<tr>
<td>34</td>
<td>FULL GROWN FOOL</td>
</tr>
<tr>
<td>51</td>
<td>GIRLS RIDE HORSES TOO</td>
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<tr>
<td>60</td>
<td>GOODBYE, I'LL NEVER GET LEFT</td>
</tr>
<tr>
<td>51</td>
<td>I WILL BE THERE</td>
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<tr>
<td>51</td>
<td>I'M ON MY WAY</td>
</tr>
<tr>
<td>51</td>
<td>I'M NOT GONNA LET YOU GO</td>
</tr>
<tr>
<td>51</td>
<td>I'LL TAKE A LITTLE RAIN</td>
</tr>
<tr>
<td>51</td>
<td>I'LL ONLY EVER BE YOUR</td>
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<td>JULIA</td>
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<td>51</td>
<td>KIDS OF THE BABY BOOM</td>
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<td>51</td>
<td>LITTLE SISTER</td>
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<td>51</td>
<td>LOVE CAN'T EVER GET BETTER THAN THIS</td>
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<td>51</td>
<td>LOVE SOMEONE LIKE ME</td>
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<td>51</td>
<td>LOVE, YOU AIN'T SEEN THE LAST OF ME</td>
</tr>
<tr>
<td>51</td>
<td>MIDNIGHT BLUE</td>
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<tr>
<td>51</td>
<td>THE MOON IS STILL OVER HER SHOULDER</td>
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<tr>
<td>51</td>
<td>THE NIGHT HANK WILLIAMS CAME TO TOWN</td>
</tr>
<tr>
<td>51</td>
<td>NO ORDINARY MEMORY</td>
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<td>51</td>
<td>NOT TONIGHT I'VE GOT A HEADACHE</td>
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<tr>
<td>51</td>
<td>OCEAN FRONT PROPSY</td>
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<td>51</td>
<td>ON BEAUTY</td>
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<tr>
<td>51</td>
<td>OLD BRIDGES BURN SLOW</td>
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<td>51</td>
<td>ONE PROMISE HE'S LATE</td>
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<tr>
<td>51</td>
<td>PAVEL GRINER WRAPSTER</td>
</tr>
<tr>
<td>51</td>
<td>PUT ME OUT OF MY MISERY (Jack &amp; BMI/ASCAP/Biggs, BMI/Sanctuary, BMG/MCA, ASCAP)</td>
</tr>
<tr>
<td>51</td>
<td>TAKES A LITTLE RAIN</td>
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<td>51</td>
<td>THAT'S THE OLD WAYS OFF</td>
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<td>THERE GOES MY LOVE</td>
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<td>51</td>
<td>THE WEEKEND</td>
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<td>51</td>
<td>TO KNOW HIM IS TO LOVE HIM</td>
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<td>TOOO OLD TO DO THE YOUNG</td>
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<tr>
<td>51</td>
<td>WHO CARES</td>
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<td>WHOEVER YOU'RE WITH</td>
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<td>WHY DON'T YOU LOVE ME</td>
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<td>51</td>
<td>WOMAN</td>
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<td>51</td>
<td>YOU AND ME</td>
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<td>51</td>
<td>ZEPHYR, ZEPHYR</td>
</tr>
</tbody>
</table>

MUSIC SONGWriters are listed for title or credit on music copies and may not represent mixed credit roles.

- ABP: April Blackwood CPP - Columbia Pictures
- B.M.: B.M. Wilsons, BMI
- H.L.: Hall Landstrom
- J.B.: John Bollig
- I.M.: Inez Magill
- S.P.: St. Pooh
- D.L.: Danny Lane
- P.L.: Plymouth
- C.L.: Charlie Lane
- C.P.: Cima

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NARM Renews CMA Awards Push Members To Display Promo Materials

BY EDWARD MORRIS

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

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

The CMA is using the same theme as last year: Bring Home Country's Brightest Stars. Plans are being made to sponsor another contest for the best wholesale and retail display, a feature of the 1986 promotion.

Available this year are a 13 1/2-square-inch flat, with graphics on both sides; a 12 by 19-inch bin card; a 9 1/2 by 15-inch divider card; a 4 by 9-inch rototalk card; a 9 1/2 by 18-inch banner; a 24 by 36-inch album-of-the-year poster; 16 to 18-inch folded tent cards; an 8 1/2 by 11-inch clip-art sheet; and 2-inch-diameter finalist stickers, 250 per package.

Award nominees will be announced Aug. 18. Except for the album-of-the-year posters, which will be shipped Aug. 24, all material will be sent out in early August. NARM has sent order forms to its full members and information forms on the aids to associate members and to the six major country record labels. The labels will, in turn, give the forms to their regional reps, to push the promotion.

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

The 1986 promo cost about $87,000, Farmer says. She estimates that the current effort will be in the $30,000 range and could run as high as $50,000, depending on the number of nembers of NARM on request.

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

Mayor Fulton Holds Out Opry Invitation

Cayman Fan Charms Industry Visitors

BY GERRY WOOD

NASHVILLE Scene

 rval is an opal Opry invitation from Mayor Walter Fulton—only the second ever extended to an artist not a member of the Grand Ole Opry. The invitation is an extension of a similar one Fulton extended recently to Steve Goetzman, the producer of Exile, which included an offer to contribute $30,000 to the Opry if they were able to sell 200,000 copies of their new album, "Too Old to Grow Up Now." Fulton has extended the offer to the successful Christian band, 72.

The offer is the brainchild of Fulton's personal assistant, Steve Goetzman, who works with several successful Christian bands, including The Gaithers, The Normals, and The Puppets. Goetzman explained that the offer is a way to help the Opry, an organization that has been the symbol of country music for decades.

The offer is open to any artist who can prove that they have sold 200,000 copies of their album. The Opry will then be able to use the money to pay for the show and any other expenses that come with it.

Goetzman in Exile. Steve Goetzman of the recording group Exile did not miss the opportunity to celebrate his success and to give back to the Opry. He was overjoyed to receive the offer and plans to use the money to help the Opry continue its tradition of excellence.

The offer is not only limited to Christian bands, as any artist who can prove they have sold 200,000 copies of their album will be eligible. This means that any artist who has achieved success in the country music industry will be able to help the Opry and contribute to its ongoing legacy.

Christian Event Atlanta Fest '87 Receives Multi-sponsor Support

BY EDWARD MORRIS

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

In addition to the musical performances, there will be preaching and worship services.

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

(Continued on page 51)
ROSANNE CASH

KING'S RECORD SHOP

INSTORE 6-29-87

FEATURING THE SINGLE

THE WAY WE MAKE A BROKEN HEART

ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS PC/FC/CK 40777

PRODUCED BY RODNEY CROWELL
SIDE ONE MANAGEMENT 212/307-1015 WILL BORWIN
BY EDWARD MORRIS

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

The new album, titled “Don McLean’s Greatest Hits Then And Now,” has gotten off to a rather slow start, however. The initial single, a cover of the country standard “He’s Got You,” barely scraped the base of the charts. So for the follow-up single, McLean is trotting out one of his own compositions, a new one called “Superman’s Ghost,” which focuses on the impressionistic effect of fame. It is scheduled for release June 10.

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

I had been with EMI for years in England and Europe,” McLean explains. “And when [they dropped me], I went through the roof. I used to get on the EMI label in the U.S., because by this time I had made six albums for United Artists—which is owned by EMI. I had four hit albums in England, which EMI was putting out and which I wanted to do something with in the States. That’s 10 records.”

Going to a brand-new label would have meant starting again from the ground up. But luck was running with McLean. In 1980, Jim Pogo- song, Nashville’s Capitol/EMI America chief, saw McLean perform with the local symphony orchestra. So when Dave Burgess, the singer’s publishing administrator and subsequent producer, went shopping for a label, Foglesong was presold.

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

Since his Millennium days of the early ’80s, McLean has toured steadily. He did a world tour in 1984 and a sweep of Australia the following year. “I’ve always been completely roadless,” McLean says. “It’s really just being able to get to an airport—that’s all that matters.”

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

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How one California festival has survived on its own

pleased to learn that this year’s event is dedicated to Philadelphia’s most illustrious jazz family, brothers Percy, Jimmy, and Albert Heath. Saxophonist Jimmy and drummer Albert will be very active participants in the June 1987 festival, although bassist Percy, currently on tour, was unable to fit it into his schedule. The festival, sponsored by Melton Bank and produced by the ubiquitous George Wein, will also spot the light such stalwarts as Sarah Vaughan, Stan Getz, Chick Corea, and the Count Basie Orchestra. Festival events, some of them free, will be held in a variety of Philadelphia locations. One admirable prefestival event, a combination master class, symposium, and free concert, took place May 16–18. Aimed at high school students, it featured Jimmy and Albert Heath, Wynton Marsalis, and other notables.

WUSB’s Longman pushes the investigation theory

Southern gospel singing group.

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

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

For those who missed it, the National Gospel Radio Seminar (NGBS) was held at the Music Research Center of the Nashville College ofAdvanced Studies in April. Membership in the NCRAs will mean automatic membership in the Gospel Music Assn. For more information about NGRS, contact Joe Battaglia, general manager of WWJ-DJ and chairman of the NCRAs, at 201-343-5907.

ERRATA: Nancy A. Reece is no longer with Refuge, as reported in an earlier column. She’s set up Nancy A. Reece Promotions at 7439 Hwy. 70 S. No. 225, Nashville, Tenn. 37221.

by Peter Kee News

THE SCHEDULE for the 11th annual Russian River Jazz Festival, in the Northern California beach town of Guerneville, is a reasonably impo-

The festival’s publicity says the event is “unique for its spectacular setting of beach, river, and redwoods.” But the most distinctive thing about Russian River, in the view of general manager Sally Holloway, is that it’s “totally a community effort.” Holloway, who has been in charge of the festival since 1983, estimates that 200 volunteers help stage it every year. “We have no major sponsors and only one, part-time staff member,” she explains. “Everyone else works for free.”

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

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

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

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

To get an entry form, write to Great American Jazz Piano Competition, 100 Festival Park Ave., Jacksonville, Fl. 32202, or call 904-333-7770. Deadline for entry is Aug. 14.

And speaking of the Mellon Jazz Festival, we were

by Bob Darden

ONE OF MY MOST FAITHFUL—certainly most impassioned—correspondents has been Bob Longman of WUSB-FM New York. Longman has long championed music with a message. One recent mass-metuculously outlined the stations in the Northeast who are “serving up the new product by Charlie Peace, Chris & Mel, Lone Justice, Jeff Johnson, T Bone Burnett, Tonio K., and, of course, Amy Grant. And that was before the new US release.

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


THIS YEAR MARKS the 10th anniversary of Thur-
"IT'S JUNE 1, and we are ready to roll," said Jorge A. Pino, RCA/Arnold International general manager for the U.S. and Puerto Rico. His enthusiasm belied all the negative rumors generated by the departure of various staff members and the odds offered by industry analysts as to the months remaining in his relatively short but earthquakey tenure. In addition to the exodus of George Zamora to CBS, already reported in this space, Miami mainstay Tony Ojeda followed El Caballo's track to Discos, while in New York Adriana Iglesias joined forces with Máximo Aguirre, her boss at Ariola prior to the 1985 merger, at the recently created WEA Latin.

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

More importantly, Pino feels that for the first time the division has dissipated the dark clouds of recent months with what he described as the best quarter in terms of income and profit since its inception. Said Pino, "One particular joy area is the Los Angeles market, which has reported a net increase of 38%." According to the executive, this success has been spearheaded by the good sales results obtained with releases by Rocio Durcal, Bronco, Estela Nuñez, the Spanish rock trio Mecano, Lucía Méndez, Angelica Maria, and Rafael Bueno. On another front, Pino reports that after a dynamic promotional effort, Puer-
to Rico's radio stations have opened their waves to Mexican superstar singer/composer Juan Gabriel, who is in high rotation on Exteretempo, KQ 105, and Sonorama.

A SALSA INVASION of California is under way. Transplanted New Yorker Gary Fernández and partner Richard Hernández have entered into a joint venture with Dennis Lukiey to use his Hollywood Palace as the setting for the first reunion of the version of the Salas Meet's Jazz concert series. Unlike the New York original, which has been running at New York's Village Gate for the last eight years only on Mondays, the Los Ángeles nández have scheduled Tuesdays and Wednesdays as the days for the Los Angeles population to enjoy the sweet dancing sounds of Sonora Poncena, which is scheduled to open the festivities on June 23 and 24 with guest jazz artist Andrew Wolof, former sax player for Earth, Wind & Fire. The Lucca clan will be followed by spacerman Eddie Palmieri on June 30 and July 1. Custom-mixed salsa sounds will be provided by DJ Henry Jay from New York's Red Parrot.

Not to be outdone by their Eastern paisanos, the Hollywood Palace will feature its own L.A. Salsa Society orchestra, brightened by the flute riffs of another New Yorker, Artie Webb.

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

RCA/Ariola is optimistic after several shaky months

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

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

The difference is only one zero, but an item here

Record company execs dislike DAT ‘notches’

(May 23) that the recent Chicago Symphony/WFMT Marathon attracted over $6 million in pledges, well off the mark. The actual amount, says WFMT, was $825,095, still a record solicitation. The take in 1986 was $602,315.

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

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

FOR WEEK ENDING JUNE 6, 1987

CLASSICAL TOP ALBUMS

by Is Horowitz

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

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

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

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

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

Indie

GRASS ROUTE

by Linda Moleski

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

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

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

The Killer Bees are currently playing dates on the West Coast with Tippa Irie and Banton. The group is scheduled to perform at the East Coast Jazz Fest in Washington, D.C., in the 19th annual Reggae Sunsplash Festival in Jamaica this August.

For more information, call 503. Box 50603, Austin, Texas 78763; 512-451-9949. Distributors handling the line are City Hall, House, Important, and Rounder/RAS.

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

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

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

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

BEEHIVE & JUNGLE celebrate union with Killer Bees LP

has an upbeat, feel-good, summery sound,” he says.

The song was produced by Bill Heller, whose credits include the soundtrack to “My Science Project.

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

SEEDS & SPROUTS: Joyce Sim’s “Lifetime Love” on Sleaping Bag sounds like a sure crossover hit. At press time, it had debuted on the Top Black Singles Chart. Beever/Jungle in other chart news. The Lake Skywalker’s 2 Live Crew continues to make a show on the Top Pop Albums Chart. (See story page 58.)

The controversial record has prompted Malcolm to release the rappers’ first 12-inch, “What I Like.” Teen vocalist Glenn Medeiros’ smash single, “Nothing’s Gonna Change My Love For You,” on Amherst, has shown up in the Canadian market under the M & M imprint.
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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.

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

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

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Title: ________________________________________________________________________________
Company: ________________________________________________________________________________
Date: ____________________________________________________________________________________
Average Weekly Traffic Per Store (Non Traffic, not Transactions):
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 addresses and contacts.
3. Please return all completed information along with your check to: BILLBOARD HOT 100, To Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.
multicity schedule through Germany, the U.K., and the Netherlands in late August ... What did Randy Travis request for his birthday? A chance to shoot pool with Minnesota Fats. The match was arranged on May 4, his birthday, and the two got down to business at Nashville’s Hermitage Hotel. Travis took one match from Fats, but it’s rumored that he’s happy to be back on the road touring.

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

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

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

The W.O. Smith/Nashville Community Music School is accepting registrations for its summer program of music instruction for children ages 9-18. According to Kenneth Wendrich, director of the school, the summer season will be held June 28-July 24 and will offer instruction on all band and orchestra instruments to low-income families for 50 cents per lesson. Classes in music theory and literature are also offered. For information, call 615-255-6355.

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Olive Jar Reshapes Clay Animation
MTV And VH-1 IDs, Clips Among Work

BY DAVID WYKOFF

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

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

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

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

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

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

"Our 10-second clips aren't just one joke sequence. There will be a major joke or final punch-line idea, but there's also eight or 12 ideas and gone on in them. They bear up to repeated viewing, because you can see something new every time you watch it. A lot of the other animators' work tires quickly, even if it is a little more technically sophisticated than ours."

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

Though they've made their name with clay animation, D'Oliveira and Jarcho are expanding on their animation techniques. "We started with clay work, but we've now moved to doing just anything that's three-dimensional and fun—those are the two overriding principles," says D'Oliveira.

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

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

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

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

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

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

(Continued on next page)
Panel: Channels Should Target Audiences

By Steven Dupler

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

That was the consensus of "The TV Overkill," held here May 14 at the International Music & Media Conference (IMMC). The panel also concluded that the European public has an "insatiable" desire for ever-increasing programming variety, although whether European TV programs could meet that need remains in question.

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

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

One way to keep the advertising income flowing, said Jones, is to create programs tailored for the same demographic so that a particular product is not competing to reach. Both Pepsi-Cola and Coca-Cola have sponsored programs designed for them by Music Box, and the channel intends to create more of these, Jones said.

John Briley, international director of Zomba/Jive, agreed that the multitude of video outlets should be giving more consideration to audience targeting. His reason for urging such an approach, however, is not to aid stations in making money, but rather to get more meaningful exposure for his videos.

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

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

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

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

Building Business In Europe

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

Olive Jar Reshapes Clay Animation

(Continued from preceding page)

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

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

In addition to the Anency Festival relationship, Olive Jar has won or has been nominated for a number of awards. It won an award for best station ID two years in a row from the New York Art Directors Club and a gold medalion from the Broadcast Promotions and Marketing Executives for the MTV "Main Course" ID.

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

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

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ITAS Panels Examine Audio Trends in Late '80s

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

Pro Audio/Video

Sound Investment

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

Gear for Sale—and plenty of it. The contents of the former installation of New York City's Regent Sound is being parcelled out, and a list of the equipment available includes an SSL 6000E 56-input mixing desk, Sony 24- and two-track digital recorders, and Ampex 1-inch video recorders. A 25-page catalog detailing the goods is available by calling 212-245-8100. The sale runs through Friday (5) at 1619 Broadway, second floor, 10 a.m.-5 p.m.

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

Moxie Goes Mobile: New Orleans-based Moxie Media has acquired a production/postproduction mobile unit housed in a 45-foot trailer. The vehicle features a multifORMAT editing suite, narration booth, remote shooting and switching capabilities, a 46-kilowatt generator, and a multiline phone system. Company president Martin Glenn says the unit will be offered in tandem with a 32-foot luxury mobile home to visiting producers, both in New Orleans and in "remote regions of the South."

EYING THE NEW FRONTIER: In the wake of its acquisition by Lanesborough Corp. (Billboard, May 18), Ampex Corp. has launched a multimillion dollar, multiyear investment program at its Oelpeka, Ala., manufacturing and research and development center. Central to the program is the construction of a new warehouse and distribution center for magnetic tape products. According to Robert Wilson, division vice president and general manager, the influx of new capital will ultimately reach every aspect of the magnetic tape division's operations, including research, product development.

(Continued on page 56)
To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master® 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

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THE EVOLUTION OF SUCCESS

And The Beat Goes On
BAGHII KUMA0, a bass player on Paul Simon's "Graceland." David Belafonte ran the board with Clugston assisting.

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

Rapping at Power Play Studios recently saw Salt 'N Pepper MC's (SuperNatural) in with producer Herb Azor. Sitting in on the sessions for the group's next Plateau LP were Jam Master Jay of Run DMC, and drummer Chris Praker, who was featured on select cuts. The Miami-based group Nice And Wild eased in to set tracks on its follow-up to "Diam-

girl. Wrong." Joe Granda and Gary Henry produced the sessions on this Atlantic release, which is titled "Dangerous In The Dark." Li-

tian Herzfeld and Tim Meyer manned the controls.

LOS ANGELES

JELLYBEAN BENZITZ recently mixed the theme song for "Space- balls," the upcoming Mel Brooks comedy, at Larabee Sound. The bassist, who has recently recorded albums for Spinners with Benitez for the title cut on the soundtrack, Louis Silas Jr., vice president of A&R, MCA Rec-

ords/Los Angeles, worked with An-

dre Cymone on two projects. In stu-

dio A, they were hot on the remix of

Jody Watley's "Still A Thrill," and in studio B, Cymone produced the Peaches tune "Love/Hate" for the popular Hills Cop II soundtrack. Also, Silas remixed "Daddy." "It was Need Love Too," with Erik Zoberger engineering.

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

produced forthcoming release. Con-

tributors to the project include Ran-

toy, Ann LeBlanc, Steve Jordan, and

Dan Kortchmar. Steve Shelley handled the controls, assisted by Brian Scouey and Jeff Musel. Later, Jennifer Holiday graced the wire with vocals for her latest album release on Geffen Records. Holiday produced, René Moore of René & Amanda television, and Rick Wilson and John Van Ness engineered with the assistance of Jim Preziosi and Wanger produced and mixed material that was recorded live at the Roxy for Westwood One. Spinning the knobs was Steve Carver, with Shelley assisting.

Studio D saw its co-owner, Joel

Jaffe, in engineering two songs for

the Gap Band, paid a visit to Live Oak Productions to record and mix tracks on his single, "Squirmin'" Herman And The Mag-

ified Seven" on To The Top Rec-

ords. Charles Howell was executive producer, Richie Corsello engi-

neered, and all sequencing was han-

dled by Jim Gardiner. Solstice

Films was there to record a music
demo for a new feature film project titled "Counter Culture." The proj-

ect was produced by Ann Rutledge and Mark Scarbrough. Covering the board was Dale Everingham. Gardiner assisted with synthesizer sequencing.

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

SOUND INVESTMENT (Continued from page 54)

development and testing, and produc-

tion.

NEVE IN PARADISE: In the land of El Dorado (the studio in Holly-

wood, that is) is manager Gary Gun-

ton. Now 28, and deluged Neve 8232 is providing trouble-free serv-

ice for what he terms his "street-

level," rock'n'roll clientele. The board has no automation and is not cus-

tomized in any way — just a straight Neve out of the factory — and for El Dorado, it's like being in Shangri-La. Or so to speak.

THE LINK UPGRADES: Audio-

Link, the Boston-based audio post-

production facility, has added more "hi" to its tech with the acquisition of an Apple Macintosh Plus comput-

er, which runs Performer, Sound

designer, and a number of various

editor/librarian software packages. The new machine has all-digita-

lly recorded compact disks to its CD sound-effects library.

MORE AT MAIFAIR: London's Mayfair Studios reports it had so much call for digital mixing/editing that it has added another Sony 1600/DAE, and a 1100 editing package to cope with the workload.

LISTEN TO THE FUTURE: The latest studio project completed by Los Angeles-based Lakesides Asso-

ciates Inc. is Future Sound Stud-

ios in San Diego County. Using a

24-track facility features custom Lakeside/TAD monitoring, an API

45-16-16-16 digital mixing desk, and

a Tandberg analog. The 500-

square-foot control room is stocked with a Sony JH-24 24-track record-

er, Otari MTR-12, two Nakamichi tape decks, and a 16-channel

monitor, Akai sampling gear, and

other equipment. The studio itself is 1,250 square feet and features a Ya-

tama grand piano. Laspeyres says his most recent projects have been pri-

vate studios for Eddie Murphy,

Donna Summer, and producer Da-

vid Foster.

JOINING FORCES: Corporate

Video Center of Stamford, Conn.,

and Cetc of Hartford, Conn., have

merged under the former's logo. The

new firm, CVC, will provide video

and field production facilities,

interface editing, and video conferencing services to producers of corporate programming, cable and variable data programs, home

equipments, and commercials.

AUDIO FOR VIDEO: It's no secre-

t that most big console makers are eager to keep racking up sales to the broadcast and teleproduction indus-

tries. Miller points out that a $482

(Continued on next page)
APG Acquires Positive Video

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

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

Positive Video is an award-winning teleproduction firm with a client base in the advertising, broadcast, and corporate markets. According to APG chairman Andre Perry, the acquisition provides the company with a much-needed West Coast presence and is "a further step in our U.S. expansion program."

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

SOUND INVESTMENT
(Continued from preceding page)

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

Audio for Film: Another sizable name in the console business, Solid State Logic, is garnering plaudits from the film industry. Steve Hallquist of American Studios (where Ray Parker Jr., owner of the facility, composed and recorded the music for "Ghostbusters"), says that installing an SSL board helped increase the studio's bookings by "between 20% and 30%.”

Edited by STEVEN DUPLER

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

BY CHRIS MORRIS

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

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

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

In the wake of the Florida bust, giant retailers Musicland and Camelot Music quickly yanked the cassettes from their shelves. They have since been joined by 76-unit National Record Mart and 22-store Harmony House, which have also swept their aisles clear of the title.

The 2 Live Crew album has since experienced a severe national sales spike, dropping from No. 135 to No. 182 on Billboard's Top Pop Albums chart in the month following the Florida arrest. However, last week it spurted back up to No. 166.

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

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

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

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

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

Pat Monaco, owner of Long Island-based Landmark Distributors, characterizes the 2 Live Crew LP as a "cult underground sell-through" item. You walk into the Wiz or you walk into the Streak, he may not find it.

"He says that "it sells quite well" for some of the firm's accounts and adds, "I have no intention of pulling any of their records out, but we have a lot of those that have a lot worse records than that."

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

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

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**FOR WEEK ENDING JUNE 6, 1987**
New Releases

ALBUMS

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

POP/ROCK

FIGURES ON A BEACH
Standing On Ceremony
LP Sire 1.25596/WEA/$8.98
CA 2.25596/WEA/$8.98

LEVITICUS
Setting Fire To The Earth
LP Solid Rock Import 20499/59.98
CA 20561/59.98

NITZER EBB
That Total Age
LP Geffen GHS 24155/WEA/$8.98
CA M5G 24155/WEA/$8.98

ANETTE SANDERS
The Time Is Right
LP Sovereign SOV-502/$8.98
CA SOV-C-502/$8.98

TEEN DREAM
Let’s Get Busy
LP Warner Bros. 1.25493/WEA/$8.98
CA 4.25493/58.98
CD 2.25493/515.98

Y&T
Contagious
LP Geffen GHS 24142/WEA/$8.98
CA M5G 24142/WEA/$8.98

VARIOUS ARTISTS
Boston Rock & Roll Anthology: Vol. 8
LP Var 2261/55.98

COMPACT DISK

BERLIN
Pleasure Victim
CD Warner Bros. 2.23650/WEA/$15.98

MICHAEL FRANKS
The Camera Never Lies
CD Warner Bros. 2.25582/WEA/$15.98

GENE LOVES JEZEBEL
Gene Loves Jezebel
CD Warner Bros. 2.23650/WEA/$15.98

THE GRATEFUL DEAD
The Grateful Dead
CD Warner Bros. 2.23906/WEA/$15.98

THE GRATEFUL DEAD
Aoxomoxoa
CD Warner Bros. 2.23650/WEA/$15.98

LADY SMITH BLACK MAMBazo
Shaka Zulu
CD Warner Bros. 2.23650/WEA/$15.98

LITTLE AMERICA
Lone America
CD Geffen 2.24412/WEA/$15.98

DAVID SANBORN
Backstreet
CD Warner Bros. 2.23906/WEA/$15.98

COUNTRY

HOT RIZE
Untold Stories
LP Sugar Hill SH-3758/$8.98
CA SH-3758/$8.98

(Continued on page 64)

THE EVOLUTION OF THE DISC.

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Cleveland's Record Revolution Fights Back In The Hands Of Mike Allison

BY DAVID WYKOFF

CLEVELAND Northeastern Ohio has seen a changing of the guard in music retailing. Combo music/boutique dealer Record Revolution just opened a second outlet in a downtown Cleveland location that had been occupied by the Record Rendezvous chain for 25 years.

Record Rendezvous vacated the 1,000-square-foot store on May 9 and Record Revolution opened its doors there six days later.

The transfer of the lease heralds another step in the rejuvenation of the 20-year-old Record Revolution since Mike Allison purchased its original 4,000-square-foot Cleveland Heights location in July 1985 (Retail Track, June 30).

Record Revolution's new location, at 142 Euclid Ave. on Public Square, can be counted among downtown Cleveland's prime retail areas. "We're very happy to be able to move in here," says Allison. "We have studies that estimate between 80,000 and 100,000 people walk along this section of Public Square every day, and right across the street is the new Soho Building, which houses 8,000 workers."

"It's also a store location that people associate with music, and you can't hope to buy a much better reputation," he says, noting that downtown Cleveland, like the rest of the metropolitan area, is riding an emotional and economic rebound.

Allison believes that the area's high concentration of young, upscale professionals is the perfect demography for "a highly modern, up-to-date record and boutique store." He carries a music inventory heavy on CD titles especially in the classic rock and R&B fields, with specialized selections of cassettes, LPs, accessories, and music video products.

"The boutique's inventory is a "scaled-down version of what we do at the other store, with strong stocks of jewelry, women's fashion items, and T-shirts," he says. Allison undertook a preliminary remodeling in order to open on May 15, and he plans to close doors for a week in the fall for more extensive work.

Current plans call for an art deco décor as well as a back-wall space for the Rock Hall of Fame display, which will include an old Wurlitzer jukebox and other memorabilia.

"We're now in a strong position"

The restoration of the original Record Revolution—following five years of decline after it lost its cutting-edge reputation as a gathering spot—and a resulting rise in revenues has enabled Allison to open a second unit.

Record Revolution's previous owners allowed salesmen to restock its resources, its music and clothing inventories were bought at grossly undervalued and out of date, according to Allison, a 15-year music industry veteran who was once director of retail operations for the Camelot Music chain and a supervisor for Trans World Music.

Allison followed a three-step plan in rebuilding Record Revolution's reputation:

- He updated and strengthened the store's identity-forging product categories, import and independent label rock and boutique clothing.
- He brought the store's pre-recorded music product mix into the '90s. He introduced new products and CDs, filled out catalog selection in the top-100 album and single, rock/ pop, blues, jazz, and dance music categories; and replenished its basement used-LPs division.
- He is "pushing Record Revolution into the '90s by streamlining the CD inventory and anticipating trends in the music video and accessories product fields," he says.

"What we've done here has really put me back in touch with what the record business is all about. There's a real excitement about being on the edge of what's breaking in music and related fashion." says Allison. "We're now in a very strong position, because we've been able to bring back the old clientele and attract new buyers out of the upward-mobile 22-44 group as well," he adds.

CDs are garnering Allison's largest growth figures. "They're increasing each and every week, and we've supplanted boutique items as the store's biggest profit generator," he says, noting that CDs account for approximately 20% of pre-recorded music revenues.

Nevertheless, Allison is hesitant about devoting too much space and inventory dollars to CDs in the original store. "It's the dilemma of the small dealer right now. You want to ride the CD growth, but as the mail-oriented chains back out of LPs, we can catch their leftover record business," he says.

The original store is located in Cleveland Heights' Coventry neighborhood, Northeastern Ohio's answer to the West Village in New York, and it's close proximity to Cleveland's East Side colleges (Case Western Reserve, Cleveland State, and John Carroll). Allison devotes approximately 1,000 square feet each to cassettes and CDs, LPs and 45s, and used records—all in separate rooms of the store.

Total Music's Big Push

Mainstream 1-Stop Builds Image

BY MOIRA MCCORMICK

MILWAUKEE Total Music Services, the one-stop launched here last fall by 10-store music chain Mainstream Records, has built a client list of 100 accounts within six months.


Business is divided 50-50 between Mainstream and outside accounts, says Mowers. "Those accounts mostly consist of independent record stores, with the majority of them located in Illinois, Wisconsin, and Michigan's Upper Peninsula, though we also handle accounts in Minnesota and Missouri.

Says Mowers, "Our feeling is that we have the ability to service these stores with the product they have difficulty getting at good prices."

Total Music's focus, says Mowers, is to be "promotional oriented, to give total service on new product—not just taking orders and shipping." He cites as an example a recent store opening that Total Music oversaw. Mowers describes the store as small, with $18,000 worth of stock. He says, "We gave them complete service: stocking, helping them make their point-of-purchase material, showing them how to reorder, and displays—the step-by-step process of opening a brand-new person in the record business."

A major area of concentration for Total Music is compact disks. "The way CDs have excited the marketplace and the way people have responded to create unattended new markets," he says. "Many of our accounts were audio stores and video stores who had never carried music. With the real merging of video and music as a total home entertainment center, there's a lot of new business out there. Video and audio stores make up 80% of our accounts."

(Continued on next page)
Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW FROM Jasco Products (405-722-0710). The HE+ AC power cord. The item works as a replacement cord for most large portable stereo radios and cassette players. Polarized to protect the consumer's equipment, the cord is UL and CSA listed. Suggested retail price for the Model HE8000 is $7.95.

Castalia Publications (707-778-7635) is offering a teaching and reference poster for fans and students of the electric bass. Shown on the 24-by-36-inch full-color poster are nine historically significant basses—as well as a variety of musical rules and technique tips, morning how to build a bass line, how the electric bass works in a band, altering scales and arpeggios, and choosing and using the right equipment. Suggested retail price is $6.95.

Retailers who stock spoken-word audiocassettes will want to peek into the latest catalog from Listen For Pleasure (716-258-5150). It has 56 additions to its already extensive line of books-on-tape titles. Among them are six Agatha Christie mysteries, "Silent Spring," "Mommie Dearest" (read by Christina Crawford, its author), "Born Free," "Psycho," "Billy Budd," "Lord Jim," "The House of Mirth," "On The Road," and assorted children's stories.

TOTAL MUSIC STRESSES SERVICE

(Continued from preceding page)

“We’re getting new accounts at a rate of one a week,” Mowers says. Total Music’s 10,000-square-foot headquarters are located in the same building as Mainstream’s megastore, which encompasses 15,000 square feet. The headquarters encompasses executive offices, buyers’ offices, a conference room, a billing area, a warehouse, and shipping and receiving areas. At present, the one-stop handles 30,000 combined pieces of LPs, cassettes, and CDs. Some 20,000 of 45 titles are handled for both wholesale and retail from adjacent Mainstream Records.

The one-stop also stocks blank tape, needles, cleaning equipment, custom record crates, and custom record/tape cases by Laning. Accounts that require posters, T-shirts, and any other accessories or boutique items not carried by Total Music are referred to other purveyors by the one-stop’s sales reps.

Two full-time telemarketing reps are employed at the headquarters. A total of 20 people are employed by the one-stop.

Total Music is in the process of being computerized via a system designed by Dennis Young of Young Systems Ltd. in Atlanta. “We’re his first one-stop account,” notes Mowers. “He has many retail accounts including Q Records in Florida, Flip Side, JH’s Music in Chicago, and Waxy Maxy’s in Washington, D.C.”

The computers will be installed both in the one-stop and in all Mainstream stores, he adds. “We’ve set up a data base that can be tripled or quadrupled,” Mowers notes. “Our warehouse can be easily expanded.”

Total Music seeks to hasten that expansion by increasing its public profile. It has been involved in a number of promotions with its accounts, including Mainstream. For instance, on Mother’s Day, Total Music set up a promo with US Sprint, who put mobile phones in the megastore from which customers could call their mothers anywhere in the world free of charge. The promotion was done in conjunction with Milwaukee album rock station WKTI-FM.

Another recent promotion involved bringing 50 vintage cars to a record store’s parking lot and tying them in with CBS’ ’60s-oriented Nice Price cassettes. That promotion was done in conjunction with Milwaukee album rock station WKTI-FM.

“We work a number of promos in conjunction with radio stations,” says Mowers. “Distributors love it because they’re getting more than just a time buy on the radio. We suggest cross-promotions to all our accounts and teach them how to do them.”

While Mowers acknowledges the difficulty of convincing record stores in the same market to buy from a one-stop affiliated with a retailer, he says that Total Music already has five Milwaukee-area accounts. “If you look at Milwaukee, it’s a viable, exciting market,” he says. “There’s lots of record stores, and there’s always room for a one-stop which does its job well.”

Champions Of Breakfast. SRO Marketing Research had breakfast on the house courtesy of new age label Music West Records when sales for the Ray Lynch album “Deep Breakfast” passed 150,000 units. From left are SRO president Scott Martin and staffers Ingrid Willis, David Orleans, Maria Niles, Kevin Beninger, Caroline Mills, Margaret Goldfarb, and Debbie Schaeffer.
Consumers Can Buy Listing Of 14,000 Albums
Infomedia Offers CD Catalog Service

BY JIM BESSMAN

NEW YORK Data-research firm Infomedia is making its CD catalog trade service available to consumers.

The Detroit-based company offers retailers 20- to 30-piece catalog packets for in-store sale and also sells its listings through direct-mail trade ads, retail display posters, and word of mouth. Until now, its publications were trade sources used solely by retailers and distributors.

“We’ve found a lot of consumers who collect CDs want reference material to help them collect more of them or just keep track of what they have,” says Infomedia manager Terry Pochert. “They end up marking off the ones they already have or want with a highlighter and then pass [the catalogs] around in swap clubs or whatever.”

Pochert says that an Infomedia employee who was a CD enthusiast began listing CDs “as a hobby” three years ago, but that his original 1,200-title list has now mushroomed to 14,000. Currently, Compact Disclist is issued quarterly in separate sections—popular, classical, and imports—which are hole-punched for insertion into three-ring binders. Each section costs $8, though distributors who order 100 or more get a 30% discount.

Monthly updates are $2 each, or $17.50 by yearly subscription. Pochert says that the updates capitalize on his ability to turn around manufacturer-supplied data within days. He claims that Compact Disclist is thus more timely than the Green and Schwann catalogs, its “more consumer-oriented” competitors.

“The biggest problem for stores is accuracy of information, especially when consumers ask for specific items,” says Pochert. “We’re fully computerized, so we’re the quickest on the market with the latest information.” Pochert adds that computerization also allows Infomedia to send lists via floppy disks.

Having begun as a side project, Compact Disclist has become a main part of Infomedia’s business, says Pochert. He says that 500 labels now supply the company with release data and that many distributors and mail-order houses that buy the listings request their own custom imprint. Otherwise, Compact Disclist carries no advertising.

Pochert says that radio stations and production houses similarly use his catalog to maintain their music archives. He adds that a computerized cash register manufacturer has recently proposed integrating the data directly into music retail checkout systems.

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DISTRIBUTORS

COMPACT DISCS.
to the mom-and-pop outlets. "We've seen somewhat of a decrease in sales because our major chains have dropped out," Paster-nack says. "But our independent stores have picked up the slack, especially the independent urban stores."

In Florida, home front of the controversy, retailer caution has increased, and sales of the record have leveled off considerably. Joe Andrules, vice president and general manager of Spec's Music, the 34-store Miami-based retail chain, says that the 2 Live Crew album is the chain's No. 18 seller, despite the fact that it's strictly being sold as a behind-the-counter item. "It's not hot like it was before," Andrules says. "I don't know how much we can attribute to us pulling it or if the song just isn't as hot. But it's not dead."

"It's basically peaked," says Jerry Suarez, president of Miami-based JFL Distribution. "In recent weeks it's slowed down considerably. I have had some one-stops and chains say they aren't going to bring in the product anymore."

Suarez thinks that enforcement of the adults-only prohibition accounts for the flattening of sales: "People over 18 are not buying this record. This record is for the kids. When they put the sticker on it, I saw the change in the sales."

Suarez is unsurprised by strong sales outside of the Southeast, where the 2 Live Crew LP got its start: "They didn't start selling it other places until three months after we were blowing it out the door."

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Compact disk video catapults to the spotlight at the 21st International Summer Consumer Electronics Show as 30 hardware, software and music companies participate in a 6,000-square-foot exhibit.

In addition to combi-players from such hardware giants as Magnavox, Denon, Technics and others, several hundred 5-inch CD-V disks should be on hand as programming, including movie and music video, begins to roll out. Product is expected to be available on dealer shelves this fall.

For many consumer electronics industryites, the technology is the ultimate step in the

(Continued on page C-18)
The Software And Hardware Industries Unite.

Something special is going on in home entertainment. More than thirty of the world’s leading consumer electronics, home video, and music companies are jointly launching CD VIDEO at the 1987 Summer CES. This unprecedented cooperation and commitment guarantee the success of CD VIDEO.

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BOOTH 612, McCORMICK EAST
**Strong Software Flow Meets Expanding Title Pool; Lower Prices Propel Industry to New Level of Activity**

By IS HOROWITZ

In the earliest days of compact disk, the fledgling technology was said to be at its most vulnerable as long as its market penetration remained under 5% of American homes. Well, according to best estimates, that critical point has passed. Most informed observers place the penetration point currently at 6% and growing. More than three million players were sold in 1986, well over estimates.

With players plentifully available, and at prices that make them accessible to young buyers, rapid growth prospects remain bullish. Complaints, however, continued to center on the cost of software. It became more difficult last year to rationalize the disparity between the affordable cost of CD players and the high ticket asked for disks. Many believed that true mass acceptance could come only with more economical software.

This has now begun to happen. Not only have significant portions of catalog product been turned out to market at new “midline” levels. There is increasing evidence of lower manufacturing costs, a trend that can only lead to reduced prices at retail in the near term.

Within recent weeks it has become routine to see newspaper ads that plug the new midlines at under $10 and, in some cases, at just under $8. If hardly front-line product, neither are these distress items.

One doesn’t need total historical recall to remember industry pronouncements made over a year ago that promised midlines in short order. But hard-pressed manufacturer capacity that trailed well behind soaring consumer demand kept the price level fairly static.

Why produce cheaper CDs when practically everything that could be issued at top dollar found a ready buyer?

But that situation is changing rapidly. Consumers have become more selective as the depth and breadth of the CD title pool expanded.

Of perhaps even more significance is the turn-around in the demand-fill ratio. Even as the numbers of players in consumer homes snowballed, industry manufacturing capacity increased at an even greater rate. Early this year, the new generation of CD pressing plants, as well as established producers, began trimming margins as they sought reasonable market share.

It was the classic story of aggressive competition driving down prices.

In the U.S. the number of active plants rose from two or three—only one of which was a major supplier—until the end of 1986—to at least seven this spring. Two—Denon Digital Industries in Madison, Ga., and JVC America in Tuscaloosa, Ala., even competed for press and industry attendance at same-day ceremonial plant openings April 15.

Prices for raw disks, less packaging, began dipping late last year. From an average book rate of about $2.50 per unit the price fell to around $2 in many cases in the first months of 1987. Printed rate schedules became more starting points for many price negotiations. Given, too, was the complaint of many small labels that they could not secure pressing commitments from suppliers.

The big hit, of course, came from Digital Audio Disc Corp., the Sony plant in Terre Haute, Ind. The industry reacted with shock when DADC disclosed that it was reducing prices for raw disks to major users to as little as $1.75 each, with significant, if lesser, reductions to smaller clients as well. This move served to bring into the open much of the price maneuvering that went on quietly in preceding months, shielded in some cases from competitor view.

For pressing plants, the new pricing climate evap.

(Continued on opposite page)

**Labels Rally Music, Movie Software Support CD VIDEO CATAPULTS INTO SPOTLIGHT WITH THREE-WAY PLAY FOR AUDIO VIDEO SUPREMACY**

By CHRIS McGOWAN

The new software of five-inch CD-Videos may not only create a new profit center for retailers, but may indirectly help boost the sales of eight and 12-inch laserdisksh (which may be called CD-Video as well by Philips and other firms). If economies of scale sufficiently lower the 12-inch price, they may, because of their high quality and durability, even overtake video cassettes as the primary format of pre-recorded home video product.

The new five-inch CD-Vs may also become a new type of single for record companies in the future.

The new three-way CD/CD-Video players being introduced at CES will be able to play five-inch audio CDs, five-inch video CDs, eight-inch laserdiscs and 12-inch laserdisk. The five-inch CD-Vs (which some would like to call video singles) provide up to five minutes of video plus 25 minutes of digital audio.

PolyGram estimates that the new format will retail for $8, and expects the disks to be gold-colored, to distinguish them from audio CDs.

"CD-Video is a name that the industry has agreed to adopt," says Dave Mount, Warner Home Video sales vice president. "But on 12-inch product, you’ll probably be seeing both that name and ‘laser disk’ appearing for a while. On ours we will also be putting the LaserVision logo on it, so as not to confuse consumers, so they know it’s not something different.

"The new machines are compatible with existing laser disks on the software side. We will also be re-mastering some of our previous laser disk titles to include CD digital soundtracks."

Five-inch product, however, will probably be released by Warner Reprise Video, rather than Warner Home Video. "That’s record company product. It’s a video single, like Madonna, U2, etc," says Mount.

The fall hardware launch of the new three-way players is expected to be supported by some 150-

(Continued on page C-24)
orated hopes of quickly recouping heavy capital investments. Gone was the rosy prospect of enjoying a long term sellers market thriving on continuing shortages.

Some current predictions posit that pressing costs will drop to as low as $1.50 by mid-summer. In cases where plant financing was pegged to returns that quickly declined by 20% or more, sharp pencils were put to account books to refigure profit and loss factors. For some, observers speculate, the new economic reality might even spell shakedown.

True, a number of plants may be facing tough reappraisal, but for the industry as a whole falling prices is seen as a positive development. It may well be the prime catalyst that propels CD into a new level of activity, attracting hosts of consumer converts.

Last year, says the Recording Industry Assn. of America, domestic labels shipped 53 million CDs, worth some $930 million at suggested retail. In units, net shipments this year should double, seasoned observers expect. If this prediction is realized, and LPs sales continue to slide, 1987 will be the first year that the new configuration tops the old—in dollars and in units.

Other promising growth indicators are the CD variants that are bound to appeal to various segments of the public. CD-Video, for one, which will have such high visibility at this year's CES, may well be a merchandisable product by year's end. More should be heard, too, about Sony's proposed 3-inch CD single.

Greater accessibility to manufacturing capacity can only speed up the timetable of new developments, some of which may turn out to boost the medium to yet unanticipated heights.

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In video, Super-VHS VCRs are on the way and so are Fuji's new PRO-S videocassettes. This new S-VHS tape takes full advantage of the latest in video technology. In fact, when the developers of the S-VHS format first demonstrated S-VHS recorders in Japan, Fuji PRO-S was the tape they chose to use.

In audio, Digital Audio Tape is what everyone's waiting to hear. And once again, Fuji is ready to play.

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And at Fuji, new products are only part of the story. We've improved our complete line of videotape for even better performance. Our packaging is improved, too. It's designed to make Fuji stand out on your shelves, with distinctive graphics and grade designations that are easy for customers to understand.

Of course, all this new stuff is backed by a network TV campaign that has brought Fuji videotape into virtually every living room in America.

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Keeping Up With High-Profile Competition
HARDWARE STORES HOLD ON TO SHARE OF RENTAL BUSINESS TO DRIVE VCR SALES

By GEOFF MAYFIELD

For many communities, hardware dealers were the first stores to offer videocassette rentals. "When you talk about video's earliest days, in many cases it was the hardware dealers who carried video tapes for rental," says John Power, president of the 2,000-member American Video Assn. (AVA, based in Tempe, Ariz.)

"It was such a new product then, and for the hardware dealer, it was a way to pump VCR sales."

Now, of course, the market is much more crowded. Independent and chain video stores, convenience and grocery chains, even gas stations and sandwich shops have jumped into the rental arena. But in several pockets, particularly smaller towns, hardware stores still hold a strong share of the rental business.

In the Greater Springfield, Mass., four DelPadre's stores—originally a hardware-only outlet—began carrying video software four years ago, and now carry some 25,000 tapes, representing more than 10,000 titles. In Warren, Pa., C.B.'s Electronic Center also saw video rental as a smart way to augment and drive hardware profits: Three years ago, a single store brought in 200 tapes. Today, there are three stores carrying 10,000 tapes each.

Like other hardware sellers, Louis DelPadre, president and principal owner of the 38-year-old DelPadre's chain, sees a "softening" in his VCR sales. But, in the meantime, his stores' $1-per-day rentals have served their purpose, at first as a catalyst for VCR sales: "That first year, we saw our VCR sales go up 50%-60%," he says. "The next year, it went up by 100%.

Now, however, video software serves another purpose, as the DelPadre's web has emerged as one of the community's more prominent rental firms. "We're surrounded, but we love it," says DelPadre. "I've seen at least five stores in this area go under recently—they're going by the wayside. By the end of '87, I think 10%-15% of the stores that do rental here will be closed."

"There's a lot of competition now," agrees Richard Chase, owner of C.B.'s Electronics. He says that two video specialty stores have opened in his market with a population of 30,000, and there are other outlets, too. "Of the 10 convenience stores here, I'd say that at least seven of them have video rental."

Chase's chain is thriving, though, and he has his eyes on opening a new store in Erie, Pa., some 60 miles away.

(Continued on page C-23)

Affordable Digital VCRs Move Into Christmas Orbit
VCRs OFFER SMORGASBORD OF TECHNOLOGICAL DELIGHTS

By KEN JOY

There is no denying that the VCR has become the ubiquitous appliance of the '80s. As 60 firms roll out more than 500 different models of VCRs, the race for model supremacy is almost as hot as the one for format supremacy.

To be sure, VHS is the top contender in the format race, outselling Beta 9 to 1. But, Beta isn't dead yet, although Sony and Sanyo are the only two manufacturers of record who are bringing versions of Beta VCRs to market.

Technical advancements for format leader VHS extend an impressive array of improvements to both audio and video.

Special effects, such as slow-motion and freeze frame, are being enhanced considerably by the installation of additional video heads in some top-of-the-line models. Pioneer and RCA currently offer models with five video heads that carry suggested list prices that exceed $900, but they are the exception. The balance of manufacturers, from Akai to Zenith, have remained with two and four head configurations with suggested retail prices ranging from a low of $280 (Sanyo 2-head model VH500) to a high of $3,295 (JVC 4-head model HR-D756), with the exception of a three-head machine from Panasonic which, according to Panasonic's general manager for video, Stan Hametz, is meant to "be an improved version of the two-head machines offering better special effects, and not a competing model with four head machines." A growing number of manufacturers are also including HQ circuitry in their year's models.

JVC's announcement of "Super-VHS" (a format JVC claims to be equal in quality to professional 1-inch VTRs used by television stations) may take the VHS format into the picture-quality arena that was once the exclusive domain of Beta. Questions of incompatibility with standard VHS machines (Super VHS machines will be able to play tapes recorded on standard VHS machines, but the reverse is not true) and the required use of a specially formulated recording tape may limit this format's initial appeal to die-hard videophiles. Matsushita/Panasonic, Mitsubishi, Hitachi and Sharp are expected to display or announce Super VHS machines during the show.

HiFi VHS machines are available in 55 models from 32 manufacturers, ranging in price from $380 to $1,895, and 75% of those models are also MTS (Multi-Channel Television Sound) ready.

While not equal to compact discs in their audio reproduction capabilities, the combination of hi-fi and its ability to reproduce MTS broadcasts with crystal clarity have become popular enough to

(Continued on page C-24)
A/V ACCESSORIES
BRING OUT BEAUTY
IN HI-TECH HARDWARE

By EDWARD MORRIS

There are some mighty fascinating pieces of hardware shrouding their way onto the shelves of audio and video retailers these days. And that’s a welcome relief from the predictable workhorse parade of re-named and re-packaged accessories, particularly cleaners and cases.

But look at these beauties:

For television addicts who always suspect there’s something better playing on the next channel, Rabbit Systems is offering its new Double Play device. The Double Play, which works on any standard TV set or VCR, supplies a screen-within-a-screen to enable viewers to watch two picture sources simultaneously.

The inside mini-screen is one-eighth the size of the regular screen. Among the features the Double Play boasts are auto-scanning on the mini-screen; freezing the small-screen image; switching programs back and forth between the small and large screens; monitoring a videotape on the small screen while the large shows regular programming; moving the mini-screen to any corner of the large screen; and ability to display station identification in the mini-screen window.

Suggested price: $229.

The Universal Video Stabilizer, from Showtime Video Ventures, is built to unscramble the images on all prerecorded videotapes, no matter.

(Continued on page C-24)

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(Continued on page C-24)

BLANK
AUDIOTAPE: ON
THE GROW AGAIN
WITH DAT, FLURRY
OF BRAND PROMOS

By EARL PAIGE

This will be the first CES in years where blank audiotape, thanks to all the hoopla over the new digital variety, will make more noise than videotape. But the digital flap isn’t all that audiotape has going for it.

For one thing, even though digital audio tape (DAT) is still in its infancy, audiotape is on the grow again. Unit sales in 1986 increased 22% from 214 million cassettes to 261 million, according to T. Tsuji, executive vice president TDK.

Comparatively, blank videotape increased 30%, to 275 million units from 207 million.

Also adding to the excitement in audiotape is a continuing flurry of promotions, the likes of which usually are seen for video. Some of this hype derives from those brands offering both audio and video tape, hoping one helps the other gain another point of brand share. But even audio-only brands are making promotion noise.

One example is Denon where Ken Furst, marketing planning manager, says a five-pack "brick" will be the brand’s biggest promotion in years. Typifying the effort to grade up the consumer, one tape in the pack will be HD 8, a high bias top grade. The other four the budget HD 6 grade. All are C-90s.

"Most brands use cheap shrinkwrap in these types of promotions. We’re going with a very expensive wrapping that will support our quality image," says Furst who adds Denon is shooting at No. 5 on the brand share chart.

Yet another audio-only brand, Sunkjong, is going to new packaging for its SKC brand, says S. W. Park, general manager audiotape (Sunkjong videotape is sold by another division). SKC packaging is somewhat unusual in that art is key to demographics and psychographics, according to Tom Anderson, national sales and marketing manager. Park says more tie-ins for dealers are in the works, too.

As for DAT, which Sunkjong is marketing now in other countries, Park gets right to the heart of the matter as regards what he calls "legislative clouds in Washington" and U.S. record/tapes chains, one of the major distribution channels for blank tape.

"Record retailers are not too enthusiastic about (Continued on page C-25)
OVERVIEW (Continued from page C-1)
digital audio and video marriage, featuring both "forward and backward" compatibility. Co-existence with VCRs, which CD-V is not expected to displace, is predicted.

More than 1,400 companies in all will be exhibiting at CES while attendance is projected at 100,000. One measure of the size of the industry is Show sponsor, the Electronic Industries Assoc.'s statistic that factory sales of consumer electronics to U.S. dealers have risen from $4 billion to more than $30 billion annually from 1967, a 750% increase.

The main locomotives driving the business continue to videocassettes and VCRs.

At mid-year, some of EIA's forecasts relevant to the music and home entertainment business, for 1987 include:

• **Compact Disk.** Hardware sales should be 4.2 million, up from 3 million last year, and up from only one million in 1985. The average price per year is estimated to be at $200, down from $210.

• **VCRs.** Total video cassette recorder sales are estimated at 14.2 million, up from 13.2 million the previous year. The average price of a VCR is estimated at $407, slightly up from last year's $399.

• **Prerecorded Video Cassettes.** More than 110 million are forecast, up from last year's estimate of 75 million. The average price per cassette has dropped to $25, down from $28.

• **Blank Video Cassette.** Blank sales should be 338.5 million, up from last year's 296 million.

• **Blank Audio Cassettes.** This medium projects sales of 319 million, up from last year's 297 million.

• **Video Accessories.** Total factory sales of this category (including plugs, jacks, adapters, connectors, etc.) will be $700 million, up from last year's $600 million.

• **Audio Accessories.** Total factory sales of this category (including speaker wire, CD accessories, tape head demagnetizers, etc.) will be $150 million, up from last year's $140 million.

• **Portable Audio Tape Equipment.** This total category should be $37 million, up from last year's $36.2 million.

A quick recap of the some of the product and marketing (Continued on opposite page)
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HOME VIEWER PUBLICATIONS, INC.

OVERVIEW
(Continued from opposite page)

Trends pertinent to the home entertainment industry include:

STEREO TELEVISION
It's expected that more than 30% of all color television sets sold this year will be equipped for stereo audio reception, up from 17% last year. More models of this type will be in evidence as penetration is predicted now to grow rapidly.

While more network, syndicated and cable stations are passing stereo signals, this bodes well for the VCR hardware and software industry. Stereo reproduction could be the catalyst for music video. Also benefiting will be audio component and loudspeaker manufacturers.

VIDEO HARDWARE
In addition to lower prices, smaller models, stereo compatibility, play only machines, and integrated camcorders, manufacturers are continuing to add features and sophistication, all based on digital technology. One example: Picture within a picture. At the high-end, JVC hopes to make converter for Super VHS, while Sony is countering with Beta ED. Both are touted as the state-of-the-art in picture quality. More combination VCR/television players is yet another significant trend.

VIDEODISK SYSTEMS
The laserdisk could come full circle as CD-V begins to accelerate. Using the same optical read technology, newer versions of combination laserdisk machines, which can already accommodate 12-inch and 8-inch laserdisks and 5-inch CDs, will also be adding CD-V software compatibility. The multidisk players will also be able to accommodate CD-ROM.

COMPACT DISK
Compact disk hardware has been coming down in price. Significant trends include more CD/stereo cassette and stereo radio combo players, both portable and table models. Multidisk machines will be more in evidence while the car CD should begin to make gains as price points begin to inch downward. A related technology, of course, is the DAT player, which should, again, have a CES presence.
IMPROVED TECHNOLOGY SPARKS VHS, BETA, 8MM CAMCORDER

Radical improvements in camcorder technology will provide highlights for summer CES attendees as several manufacturers roll out new models in VHS, Beta and 8mm formats. Among them are:

Panasonic, with its introduction of the OmniMovie VHS HQ Camcorder (Model PV-320), with rotary flying erase heads that virtually eliminates “rainbow color noise” and distortion. Using a solid-state CCD imager with seven lux sensitivity, the PV-320 also incorporates the ability to operate the camera in a “high-speed shutter mode” which can capture action at 1/1000th of a second, eliminating frame-to-frame blurring during slow-motion and freeze-frame playback.

The camcorder also acts as a playback unit and comes with an audio and video dubbing feature which allows sound and picture to be dubbed or replaced while in the field. Suggested retail price still to be announced.

Also from Panasonic is the OmniMovie VHS-C (Model PV-100), an ultra-light camcorder utilizing compact VHS cassettes which weighs in as a slight 3.1 pounds (without battery). Carrying a suggested list price of $1,600, the PV-100 features “Piezo Zone Auto Focus” which lets the user switch the auto focus so that the center of the scene is always in focus regardless of what moves in and out of the viewfinder’s peripheral vision.

The PV-100, with its 2.3-inch black and white electronic viewfinder can operate up to an hour on the rechargeable NiCad battery which is included.

Sanyo is slated to show its new lightweight (2.9 lbs.) 8mm camcorder (Model VM-10) that utilizes a high-speed electronic shutter which results in an effective imaging period of 1/1800th of a second. Viewing is accomplished through a high-resolution monochrome CRT which can be removed from the camera for remote monitoring.

Using a CCD image sensor, the VM-10 is also equipped with a 6.1 power zoom with auto focus, automatic iris and white balance, as well as a backlight compensation mode. The VM-10 can record up to two hours on an 8mm tape, and carries a suggested list price of $1,299.99.

Sony will introduce what it calls “the world’s lightest video camcorder” when it unveils its new CCD-M7U 8mm video system. A 30% weight reduction from the prior camcorder model and automatic camcorder operation are among the features of the Pak 7 8mm video system.

The Pak 7, consisting of the new CCD-M7U camcorder and the new EV-P10U portable video cassette recorder, will serve as the basic video system in the Sony 8mm product line.

About the size of a paperback novel, the CCD-M7U at 2.2 pounds (with battery and cassette) offers users the choice of operation with dry batteries (six AA alkaline) for up to an hour of instantaneous recording, or a single rechargeable nickel cadmium battery which also provides an hour’s worth of record time. The Pak 7 video system’s suggested list is $1,450.

Also from Sony is the new Betamovie Pro (Model BMC-1000K) which features HQ circuitry for an increased luminance signal carrier frequency, and weighs in at 5 lbs. 11 oz. without battery.

Utilizing a CCD imaging device, the Betamovie Pro offers a minimum illumination of 15 lux, automatic white balance and a 1-inch electronic black and white viewfinder. Suggested list: $1,799.

New from Magnavox is the Moviemaker (Model VR9240), a full-size VHS camcorder featuring a solid-state CCD imager, flying erase head, 1/1000th high-speed shutter and audio/video dubbing within the camera.

KEN JOY

4mm Returns to CES

Samsung’s winter announcement of plans to market its proposed 4mm format created a gale of media controversy, but produced very little in the way of marketable product. The original model, the SBC-41, will in fact never make it to market.

Instead, Samsung will show its successor this summer, the 4Vision (model SBC-43) with an onboard color LCD viewfinder, and a promise of fall release in Korea. A U.S. release date is still to be announced.

Carrying a suggested list of $1,300 (not including the LCD TV) the 4Vision can record up to an hour in its current configuration and is designed to use the same tape as the still-to-arrive Digital Audio Tape (DAT) machines. That in itself may pose a major obstacle to the introduction of this compact format.

Says Samsung spokesperson Richard Leister: “Digital audio tape, at this point, is in kind of a netherworld because the recording industry is trying to push for legislation which would limit the kinds of DAT recorders that are sold in the U.S.”

Leister says that, should legislation unfavorably affect the import of DAT machines, many blank media manufacturers will eschew the production of tape that would serve both DAT and 4mm video machines, thereby killing the new format before it reaches the consumer.

According to Samsung, 4mm is primarily a camcorder medium, and there would be little call for pre-recorded video. The major software suppliers that Billboard spoke with voiced no plans at present to release any pre-recorded programming on the tiny format should it actually make it down the retail pipeline.

From a performance standpoint, there is a decided advantage to consumers in the ability to use the same tape for both audio (DAT) and video (4mm) recording. The only caveat here is that Samsung’s current model cannot record digital audio, but instead uses a thin strip along the edge of the tape which could pose quality problems in sound reproduction.

From a marketing standpoint, Samsung faces the obstacle of non-cooperation from other hardware manufacturers.

8MM HOLDS ITS OWN IN SHIFTING MARKET

In a market that is sometimes spotty, where manufacturers and consumers are embroiled in a love-hate relationship, 8mm video is holding ground.

While Sony clearly owns the 8mm camcorder market, several other manufacturers, led by Kodak, are hoping to carve out enough market share to stay profitable. Says Kodak’s director of marketing Tony Berardi: “Sales of 8mm product in our targeted channel has been as we expected—slower than our initial outlook, but equal to revised expectations.”

According to Aiwa’s national sales manager Robert Fisher, “the market could be better. There are still too many people [consumers] who are not too sure about 8mm, but the market is growing and so are we.”

Along with that market increase comes the growing pains that accompany every industry’s foray into new technology, and 8mm has been no different. “I think there’s been a misconception of the way the format application works,” says Sparky Wren, vice president of Canon’s Video Division.

“There was a great misunderstanding among consumers that 8mm was incompatible with TV, but as more units are sold, consumers are becoming better educated about the format.”

Also becoming better educated about the format are software producers who initially viewed 8mm as a curiosity not to be taken seriously. But, according to Ted Cott, executive director for the 8mm Video Counsel, software availability has accelerated dramatically in recent days, with more increases on the way.

There are currently some 800 titles being produced on 8mm, says Cott. “While that’s not a threat at this point to VHS, the numbers are growing.”

(Continued on page C-24)
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ARETHA, DOORS LIGHT UP MUSIC VIDEO SUMMER

This summer a wide variety of music video releases will further diversify one of the richest categories of home video.

One of the most eagerly awaited releases is "The Doors of the Hollywood Forever Cemetery" ($24.95), due on July 16 from MCA Home Video. The 1968 performance, retrofitted with a digitally-mixed audio track, features the legendary Jim Morrison and his cohorts performing "Light My Fire," "5 To 1," "Back Door Man" and other classics. Also due from MCA, in June, is "Otis Day and the Knights" ($29.95), a mix of music and classic jazz legend—this time Aretha Franklin—who will perform hits from the "Aretha" LP as well as from the Grammy-winning "Who's Zoomin Who." home video release in a new longform video, "Ridin On The Freeway" ($19.95), due from MusicVision on June 25.

A number of pop stars will accompany the Queen of Soul in this video showcase, such as George Michaels ("I Knew You Were Waiting For Me"), Keith Richards and Ron Wood ("Jumpin Jack Flash") and Clarence Clemons ("Freeway Of Love").

Also due from MusicVision in June is "Billy Ocean In London" ($29.95), featuring the 85 Grammy winner and romantic ballads at a live concert at the Hammersmith Odeon in London. "Lover Boy," "Suddenly" and "When The Going Gets Tough" are among the hits performed.

Two new "Monkees" volumes will complete the MusicVision month. Each is priced at $19.95 and features two episodes from the popular '60s musical sitcom. The first has the shows "Monkees Get Out More Dirt" and "Art, For Monkees Sake." The second has the episodes "The Monstrous Monkees Mash" and "The Devil And Peter Tork.

Rock from the '80s will be showcased in "R.E.M. Successor," ($19.95), the band's first home video release, which bowed on A&M Video on June 1.

On the 50-minute tape, the clinically-acclaimed band performs "Can't Get There From Here," "Fall On Me," "Driver 8" and many other tunes, including all of side two of their LP "Reckoning" and two previously-unreleased videoclips, "Life & How To Live It" and "Feeling God's Pull."

Sony will release several music videos in June: "Hits Live From London" ($19.95); "The Jazz Life: Art Blakey" ($29.95), featuring the venerable jazz drummer and his band; "Late Night Romantics" ($19.95), with love songs by various artists; "Jazz On A Summer's Day" ($29.95), a tribute to the Newport Jazz Festival with Louis Armstrong, Chuck Berry and many others; and, "Supershows" ($29.95), a 1969 concert in England that featured Led Zeppelin, Eric Clapton, Stephen Stills and many others.

Elin phosphates will be pleased to know that MGM-UA will be releasing ten Elvis Presley movies at $24.95 each in June.

"Lone Justice Live At The Ritz" ($19.98) is due from Geffen Home Video in June. The Los Angeles-based band, fronted by vocalist Maria McKee, performs several songs: "I Found Love," "Wheels," "Shelter," "Belfry," "East Of Eden" and "Don't Toss Us Away."

"Country Love Songs" ($19.98) includes romantic tunes by Dolly Parton, Linda Ronstadt, Emmylou Harris, Michael Martin, Murphy, Randy Travis and others, and is out on Warner Reprise Video. "True Believers" offers ten of concept films, "One Trick Pony" ($24.98) and "Round Midnight" ($79.95) will be released by Warner Home Video in June.

"One Trick Pony" was scripted by and stars Paul Simon, who portrays a struggling, once-popular singer-songwriter who strivers to revitalize his career without compromising his music, and also to patch his rocky marriage together. Blair Brown, Lou Reed and Rip Torn co-star. Video may get a boost from Gram-
ACCESSORIES (Continued from page C-17)

ter what kind of anti-copying features have been incorporated into them. Connects between VCR and monitor or between two VCRs and reals of $279.95.

RCA Video Accessories has bowed two versatile and moderately priced character generators for home video buffs. The generators can be attached to video cameras or camcorders to add titles and special effects to videos—or they can add titles while a tape is being copied from one VCR to another. Special effects made possible by the machine include closing curtain, window-fr -me-to-wipe, scroll, time-lapse, and clock/calendar di plays. The CGA010 ($269.95) is suitable for most major brands of video cameras equipped with a -pin connector, while the CGA200 ($249.95) is primarily for use with RCA camcorders. To eliminate t -need for a shelf of remote-control devices, the R.J. Drake Co. is selling a universal remote control (model PRC/U) that allows the user to operate up to three separate remote-controlled components (such as TV, VCR, satellite TV system, CD player) from one device. This one sells for $119.95.

*ADVERTISMENT*

**8MM**

(Continued from page C-20)

Because of 8mm’s extreme portability, camcorders have taken the lion’s share of sales away from table-top units as consumer video filmmaking becomes more of a picture-taking vocation rather than a “playback” format, solving the demand for pre-recorded programming.

Kodak’s Berardi likes to make the analogy between the audio 8-track and cassette in the late ‘60s: “If somebody in ’67 told you that cassettes would be the wave of the future, and that you on a given day wouldn’t be able to buy them in the same way as a picture-tape, you’d have laughed in their face. 8mm is following the path of the audio cassette.”

Says Sony’s Michael Metzler, vice president/consumer video products division: “We see 8mm as a personal video product. We intend to show customers the real application for 8mm in conjunction with other video formats.”

When asked if Sony was competing with itself by adding 8mm to its lineup while Beta sales faced serious erosion, Metzler said, “We are committed to camcorders, both Beta and 8mm. We’re proving that by introducing new 8mm camcorders this summer along with a new 8mm unit. It’s a growing business, and we intend to grow with it.”

The 8mm Video Counsel’s Ted Cott concurs: “We believe 8mm is more than an emerging format. It will be a successful format. We’re not saying that at Winter CES 8mm will certainly be as successful as VHS, if not more so.”

KEN JOY

**4MM**

(Continued from page C-20)

Manufacturers in establishing a worldwide standard for 4mm tape, 8mm and compact disks. Samsung’s research and development director Tae-Won Moon did open the door for “discussions” at Winter CES, but there was little interest from manufacturers already immersed in developing 8mm and VHS-C formats.

Leister voices optimism that other companies would join Samsung in “bringing this logical and evolutionary product” to market, but a census of Japanese companies revealed a concealing attitude toward Korean-originated product, and an environment for mutual production seemed unlikely.

“The entire issue remains unclear,” says Leister. “The trade bill now before the Congress will be the deciding factor as to whether 4mm can be viable marketed in conjunction with its DAT cousin or will have to go it alone.”

KEN JOY

**CD VIDEO**

(Continued from page C-4)

200 titles on five-inch CD-Vs from at least eight record companies. Warner, PolyGram, A&M, Angel, Chrysalis, RCA/Ariola, Virgin and CBS are all likely participants at this point.

PolyGram is currently showing a 10-minute CD-V educational program for dealers and consumers (produced by Propaganda Films) that will be available to retailers on eight-inch CD-Vs (or LaserDiscs).

The educational disk—a slick, eye-catching promotional piece—familiarizes the disk format, including durability, random access and interactive capability. The program spokesman (a Humphrey Bogart imitator) assuages dealer fears by informing them that all three CD-V sizes (five, eight and 12-inch) fit into existing record store fixtures.

Available in educationally oriented disk stores, it is probably distributed this fall to record stores and consumer electronics dealers, and possibly as well to video retailers. The first CD-V players are expected to hit the market at the same time.

The disk avoids any mention of LaserDisc, which seems to be Philips’ plan to use CD-V as the designation for all types of optical videodisks. Although the Laservision Assn. Pacific voted in Japan recently to retain the Laservision (LV) name for use on the two larger types of optical videodisks, while utilizing CD-V for five-inch disks, Philips is expected to use the CD-V name for all formats in Europe, where laserdisk players were pulled off the market several years ago. CD-V may be the only designation used on Magnavox (Philips) players in the U.S. as well. It remains to be seen what designation will be used by Sony, Pioneer and other industry heavyweights.

Prices on the three-way players are expected to be between $750 and $1,000. Pioneer, Philips (Magnavox) and JVC all insist that they will all probably have such hardware either at CES or available in the near future.

Panasonic (a subsidiary of Matsushita) will probably field a combo player that plays CDs and CD-Vs, but not full-sized videodisks.

Matsushita may have a conflict with the new three-way players because of its backing of the VHD videodisk developed by its subsidiary JVC. In Japan, VHD is in a close race with the optical LaserVision system for the number one spot in a market that may purchase some 700,000 videodisk players in 1987.

Nevertheless, Matsushita, Yamaha and Philips have all cooperated on the technical standards of the new players. Yamaha has covered mechanics and laser optics, Matsushita is responsible for specs for NTSC standard models to be sold in North America and Japan, and Philips is handling the European PAL standard players’ specs. “The engineering standards have been decided by the major hardware manufactures,” says Mount.

Hitachi and Nippon Columbia (Denon) are other firms that may be in the combo-player on-deck circle. As more manufacturers offer three-way players and prices come down, more program suppliers will press five, eight and 12-inch CD-Vs (or laserdisks, depending on your nomenclature). “We expect economies of scale to have a great impact on the prices of 12-inch CD-Vs,” says Warner Home Video’s Mount. “Once you have the larger product runs, then prices will drop.”

Concludes Mount, “We’re very supportive of the new technology, and we think that this is a tremendous growth opportunity.”

“We want to do everything we can to support it.”

**VCR**

(Continued from page C-8)

VCRs move these two features into most of the mid-priced models being offered at CES. As manufacturers eye the coming of the Christmas marketing season, “digital” will no doubt become the buzzword of competition. While introduced by Warner, PolyGram, RCA and CBS, the mid-price point models with hefty price tags, competition is moving this technology into mid-price units with affordable prices. The sales of digital VCRs that offer jitter-free “freeze frames” from broadcast or tape, “picture-within-a-picture” (PIP), as well as the possibility of producing a wide range of custom visual effects, have encouraged manufacturers to make them more widely available at mass market prices.

Also new in the bells and whistles arena are VCRs with vastly improved methods for programming “time-shifting” operations. Panasonic will be introducing a bar-code programmer, say, to produce bar code sheets, which will allow users to pass a “wand” over a chart of programming instructions that have been translated into bar code. On-screen displays will confirm the programming without the user ever having to touch the VCR’s programming keys. Price is yet to be announced.

Bet it all also play a role in the marketing of VCRs for the balance of the year as manufacturers, chief among them Panasonic, introduce “designer VCRs” with soft, contoured lines in pastel colors to complement almost any decor.

C-24
Both C.B.'s and DelPadre house service centers, which they see as an advantage over their competitors. C.B.'s also carries audio hardware and music software.

Kathy Sheppard, vice president of Popcorn Video's two stores, based in Bacaville, Calif., has seen changes in the market, too. When she and her husband Stev first set up shop seven years ago, between Sacramento and San Francisco, just outside of Travis Air Force Base, they carried a broad range of video hardware, along with rental cassettes. Now, with competition from mass merchants and the base's PX, their hardware mix is skewed more toward low-end units. Thus, VCRs have taken a backseat to rentals.

Hardware/rental combos differ in their ad strategies. DelPadre pumps 97% of his chain's ad budget for hardware—including televisions and appliances—into TV ads. "I do all my own spots," he says. "We don't talk about price much. Mostly we talk about quality and service." He drives rentals mostly with ads in small local papers, but disdains mailings.

Direct mail, however, is the preferred medium for C.B.'s Chase. He does do some newspaper advertising, but has seen his greatest pull come from quarterly mailings that saturate homes in his markets, with rental coupons dated to cover the entire three-month period.

Meanwhile, at Popcorn Video, Sheppard shies away from mailers. Instead, she says the mix that cooks up business is radio and newspaper.

Hardware inventories vary, too. While Sheppard says Popcorn now concentrates on low-end VCRs, with frequent special orders for camcorders through the chain's AVA affiliation, C.B.'s Chase continues to offer a full-range of VCR equipment. VCR rentals translate into low-end model sales, while long-time VCR consumers encouraged to step up to hi fi VCRs and stereo TVs.

And although DelPadre's has had its hardware numbers flat, the web's chief says tape rentals still deliver VCR profits. "We still make money out of hardware," says DelPadre. "We're not in business for love, and not for profit—and 'profi not a dirty word.'"
AUDITAPE
(Continued from page C-17)
DAT as some feel it will slow compact disk sales which account for an amazingly fast-growing portion of the market in third in many cases. I think there is room for both technologies. I see CD as a home medium. Hardware manufacturers have not been able to perfect playback [CD] unattended video mobles at a reasonable price. DAT will be perfect for cars.

Just where DAT fits into all the marketing strategy for blank audiotape vendors is difficult to predict. Not everyone is pushing DAT. As an example, although Denon's hardware division has been offering DAT machines, blank DAT will not be seen in Denon's CES tape exhibit. "There may be some in the back of the [separately located] hardware exhibit," Furst says.

At Maxell, DAT is "a hot potato," says Gerry Ghinelli, marketing manager. "Did you see that full page ad in USA Today the right by the tape coalition? There's so much over-reacting, so much paranoia."

Actually there's a division of opinion inside Maxell over how hot DAT will be. Mike Golacinski, vice president consumer sales division, says, "The market for digital audio recording is forecast to explode during the second half of 1987." Ghinelli isn't as bullish. "I don't see DAT [DAT] a big boom right out of the box. It will be a matter of time."

In any event, Maxell is ready and introducing DAT in 120-, 90- and 30-minute lengths. Ghinelli says the 120 length has been selling in Japan for 2,000 yen or about $14.99.

Maxell is not forgetting regular audio either. In a move similar to other brands emphasizing audio, Maxell will offer a 10-pack with four free AA batteries (Maxell manufacturers batteries too, actually deriving its name. Ghinelli claims, from "Maximum Power Cell"). UDS can sell from $19.99-$24.99; XL from $24.99-$29.99; and XLS from $29.99-$39.99.

In terms of overall success in audiotape, Ghinelli cites a brand share study that shows the top four brands to be Maxell, TDK, Memorex and Sony. He says the others are bunched at the No. 5 mark. Furst mentions. Ghinelli's share chart shows a different mix in video with 3M on top, followed by Maxell, then Polaroid and TDK, tied at No. 3, Sony and Kodak slugging it out at No. 4 and Memorex No. 5.

If 3M seems obvious by its absence in the audio brand share sweepstakes, the giant manufacturer is poised to change things. In a dramatic move, 3M will promote its TXIL high bias audio entry via a television campaign centering on a commercial developed by Robert Blalack (involved in special effects for projects like "Star Wars," "Cat People" and "The Day After.")

Also, 3M is jumping right into the DAT fray baying four new cassettes (C-46, $8; C-60, $9, C90, $11 and C-12, $13). Among brands putting promotional pizzazz in audio is BASF with a back-to-school campaign Aug. 2-Oct. 31 that combines audio and video. Em-
West Coast Attacks U.K. Launch Set for Fall

BY GEOFF MAYFIELD

PHILADELPHIA With great flourish and fanfare, the West Coast Video franchise formally announced its intention to take the U.K., with its first store targeted for a fall opening in Manchester.

The Philadelphia-based web's British expansion will be spearheaded by Kenneth Taylor, a former executive at a specialized U.K. advertising media firm Taylor Harrison Group. As managing director of West Coast Video U.K., Taylor said that he views the relationship to the company's U.S. headquarters has been described by executive vice president Richard Abt as "master franchisee."

Blue-sky predictions are common in the U.S. video franchising arena. But as Taylor sketched his British invasion of the Warwick Park hotel here during a press conference that included a delegation of more than a dozen U.K. trade reporters and video suppliers who had been flown in from West Coast, his projections managed to be even more bullish than those of his most optimistic U.S. counterparts. Further, Taylor's characterizing U.K. video retailers riled some of his countrymen.

Taylor said he aims for 500 U.K. stores, 50 of which would be company-owned, to open in the next "three to four years." In roughly that same time frame, the web's U.S. store count has reached 105 stores. West Coast opened its first store in September 1983 and says it will reach 200 stores by the end of this year.

Although franchising is uncommon in the U.K. video retail market, Taylor said he expects to charge even more for new-store franchises than the prices he charged here. Current buy-in price for a new U.S. West Coast video store is $250,000, with conversion of existing independent stores charged at a lower fee.

In describing the video retail market in the U.K., Taylor said: There are 10 million homes with VCRs that spend $575 million on rentals each year. West Coast has estimated the country has some 10,000 video rental outlets, most of them the "mom-and-pop stores, as you call them here," although some own members of the British contingent here privately disputed his numbers.

Taylor said that a seminar will be held in London on June 10 in which he and John Barry, vice president of franchise sales for the U.S. operation, will acquaint independent dealers with West Coast's system. Store owners will be invited to buy conversions of franchises--Taylor said he will offer for franchises to join as "their opportunity for a lease, a franchise, and, if not, they'll be left behind."

Chris Windle, sales and marketing director for CBS/FOX U.K., and Paul Coven, field sales manager for Rank Video, joined Taylor in bating the British rental store's image. Windle cited a survey that estimated that only 30% of the country's stores. (Continued on next page)
WEST COAST EXPANSION
(Continued from preceding page)

VCR population rents on a regular basis and characterized the most typical customer as "blue collar, young, and male," a demographic that he and Caren attributed to a lack of a family environment in U.K. stores and an emphasis on "sex and horror" genres.

The U.K. video market, said Wim-\*d, "has grown in spite of the video retailers—and not because of them."

These criticisms of the marketplace prompted a rebuttal from Jon Treanor, national sales manager for MGM-U.K. Treanor said his company welcomes West Coast's move into its turf, but following the conference he said the U.S. chain "will not be the savior of the U.K. market. It will enhance the market, and for that I applaud them. But it is the core of the video retailers that are the saviors of the market—West Coast will merely rubber-stamp their efforts."

Likewise, Julie Lefebve, news editor for British trade publication Video Week, also felt stung by the manner in which that country's video store environment had been described. While acknowledging that early U.K. stores tended to lack sophistication, she said growing competition has enhanced sophistication in the marketplace and likened that evolution to the maturation of the country's music retail industry.

"Ten years ago, there were hundreds of them, and then record retailers like Virgin, and HMV, and Our Price emerged, and many of the smaller stores faded," said Lefebve.

She added, "It's not that the video business has been so bad, but because it's not as mature an industry. But the dealers have become much sharper—they're not a bunch of grubby little stores."

Abt cited the density of population in the U.K. as one of the West Coast's motivations to move across the Atlantic. He said such pockets lend themselves to the cluster approach the chain has employed in the metro-Philadelphia area, where it has some 81 stores.

Noting that the Philadelphia-based operation has stores as far West as Los Angeles, Abt added, "England is not that much farther away than California."

According to Abt, U.K. franchisees will be charged the same monthly royalty that is charged to U.S. stores—a 5% royalty on billing. West Coast's U.S. headquarters will split those fees with Taylor's division. Stores also pay a monthly 2% advertising commission, which will also be charged to U.K. stores, with no split going to the U.S. office.

Taylor's headquarters will be located in Manchester. Plans call for the construction of a training facility there, where British franchisees will receive the same classroom instruction that West Coast's Philadelphia office gives to its U.S. new store owners.

Pounded by Elliot Stone, president and CEO, West Coast is the sister company of Sorbee International Ltd., which makes sugarless candy, and Medical Products Laboratories, which produces dental/pharmaceutical products.

It's BABY SONGS. And MORE BABY SONGS. It's Music Video. And It's Just For Young Kids!

Award winning favorites from the singer/songwriter Hap Palmer are harmoniously performed by both animated and live action characters in these two lively music videos. The original Baby Songs fast became a chart breaking hit and now there's More Baby Songs to play an energetic encore.

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HOME VIDEO

Symbols for formats are a=Beta, V=VHS, C=CED and L=LV.

Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

ALPHE'S ALPHABET
Annexed
a Congress/ $14.95

CAMORRA
Angela Molina, Harvey Keitel
a MGM-UA 0866/SB $17.95

CLASSICAL IMAGES
Conceptual
a Jura 1153/ SB $29.95

COUNTRY LOVE SONGS
Various Artists
a Warner Bros. 3-1312-A/ MCA $18.99

DISASTERS: ANATOMY OF DESTRUCTION
George Kennedy
a Don Time 75062/ S39.95

GOING ON FIFTY
Zubin Mehta, Israeli Philharmonic Orchestra
a Jura 1154/ SB $39.95

LIVE AT THE RITZ
Lone Justice
a Geffen 3-1313-A/ MCA $19.98

THE MAGIC WORLD OF ART
How-to
a Congress/ $14.95

THE MARCH OF TIME: VOL. VII
Documentary
a Embassy 1737/ SB $24.95

THE MARCH OF TIME: VOL. VIII
Documentary
a Embassy 1738/ SB $24.95

THE MARCH OF TIME: VOL. IX
Documentary
a Embassy 1739/ SB $24.95

THE MARCH OF TIME: VOL. X
Documentary
a Embassy 1740/ SB $24.95

THE MARCH OF TIME: VOL. XI
Documentary
a Embassy 1741/ SB $24.95

THE MARCH OF TIME: VOL. XII
Documentary
a Embassy 1742/ SB $24.95

MOTHER TERESA
Documentary
a Embassy 1002/ SB $39.95

PSYCHO GIRLS
John Haslett Cuff, Darlene Migacco, Agi Gallus
a MGM-UA 0838/ SB $79.95

SANDS OF THE RIVER
Leslie Banks, Paul Robeson
a Embassy 3104/ SB $39.95

SOLAR BABIES
Jami Gertz, Jason Patric, Lukas Haas
a Paramount 1222/ SB $39.95

WONDER MAN
Danny Kaye, Vera-Ellen, Virginia Mayo
a Embassy 3078/ SB $39.95

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

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- Suddenly
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- Topper Returns
- Way Out West-Laurel and Hardy

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- Hold The Dream
- Praying Mantis
- The Shaming

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Curtis Mathes
Does Both The
Hard & Soft Sell

BY DAVID WYKOFF

CLEVELAND  Hardware sales and software rentals go hand in hand for the 13-store Curtis Mathes franchise in Northern Ohio, the largest video dealer in the Cleveland and Akron markets.

“The vast majority of our rental customers originally came to Curtis Mathes to purchase a VCR or television. And once they buy a Curtis Mathes VCR, they earn a free video club membership for as long as they own the VCR,” says Don Alexy, Curtis Mathes’ Movie Club manager.

Twelve of Curtis Mathes’ units here deal in both video software and the company’s traditional TV/VCR/audio product mix. The remaining unit—the smallest, in this franchise at 2,000 square feet—deals only in software and accessories.

Nationally, Curtis Mathes works through 370 separate franchises and markets its own line of hardware electronics products. This Northern Ohio franchise, based in the Cleveland suburb of Middleburg Heights, is the company’s largest, according to Alexy.

The franchise moved into video software in 1989 and operated four units at that time. Store expansion over the past seven years has been closely tied to its move into video rentals, says Alexy.

“Our strong rental business is very important to the growth and success of the franchise. The hardware feeds the software and vice versa, and we’re looking to open another four or five combination stores this year,” he says.

Alexy estimates that software accounts for approximately one-fifth of overall revenues, which he feels is impressive, “considering Curtis Mathes’ long-standing TV and audio product reputation and also that we generally split display space evenly between hardware and software merchandising.”

Though the chain’s software program works as a natural follow-up to its VCR sales, the fact that it offers rentals doesn’t lock in customers over the long haul, according to Alexy.

“Our work as a video retailer doesn’t differ from the single-store, videocassettes-only operator. We have to concentrate on the three most important facets of renting—selection, price, and service. And I think we’ve been very successful with this. Six months after joining the club, 70% of the club members still regularly do business with us,” he says. He claims a membership of more than 5,000.

Those who have not purchased a Curtis Mathes VCR can join by paying $1 for a six-month membership, $2 for one year, or $6 for four years.

Club benefits include a 10% discount for accessory or prerecorded video purchases, a monthly newsletter, and an annual catalog. Members pay $1 for overnight rentals, while nonmembers are charged $2.

(Continued on page 77)
A HOT NEW STAR IN THE SELLER SYSTEM

Set your sights on our bright and shining star. TDK’s new DLM (Dual Layer Mechanism) is now available in our new SA-X and MA-X quality audio cassettes. For the complete story and technical details, ask your TDK representative. Then take your TDK sales where no other retailer has ever gone before.

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© 1987 TDK Electronics Corp.
Abracadabra. Kids' show host Bob McAllister enticed a young crowd with tales of magic when he stopped at one of New Video's stores in New York to promote the Congress Video title "Blockbuster Magic."

Rocket Blasts Off In L.A. With Specialty Fare

BY CHRIS MORRIS

LOS ANGELES Rocket Video has cut a comfortable niche for itself on trendy Melrose Avenue by catering to its hip clientele with a mix of classic movies, foreign titles, and cult films.

While the 21/2-year-old, 800-square-foot store does business with current hits, its offbeat selection of video cassettes is what keeps the customers coming in.

Owner Steve Giumarra says that his best rental titles include such foreign films and cult phenomena as "Repo Man," "Echo Park," "Desert Hearts," "Letter To Brezhnev," "The Mystery Of Picasso," and "Hail Mary."

Classics make up the largest percentage of the store's stock of 3,000 VHS and 1,000 Beta titles; Giumarra says that among the most popular of these are "Sunset Boulevard," "Touch Of Evil," "Now Voyager," and "Wilded Fierce."

Giumarra says he had no plans to open a video store when he first scouted the Melrose area.

"I originally intended to do a different type of business here—it was going to be barbecued chicken," he says with a laugh. "But my partner fell out of the deal, and I was left with a possible space. I was talking to the landlord here at the time, and he said, 'Well, why don't you open a video store?' So I made some phone calls, and I decided in one day that that's what I would do.'"

Once the decision was made, Giumarra concluded that he would have to make his business unique:

"I knew that virtually all the stores out there were doing basically the same thing—hits, hits, hits," he says. "I said, 'I want to do this differently.' I knew that nobody out there was offering [classic, foreign, and cult movies], even though a lot of the stuff was on tape."

Giumarra, who calls himself "a discriminating movie fan," says that "at least 50%" of his stock reflects his own taste. He compiles his stock with the aid of resource books like Leonard Malin's television/movie guide, customer requests, tips from distributors, and input from his staff of four, some of whom are film students.

Rocket charges a rental fee of $3 per night ($2 a night for members). Giumarra notes that the store's self-through is a healthy 25% of its business.

Rocket's membership fees are on a sliding scale: $29.95 for the first year, $24.95 for the second year, and $19.95 for the third year. "Then they become lifetime members," Giumarra says.

Explaining the relatively high membership cost, Giumarra says, "Since I'm not necessarily hit-oriented, I take a lot of my money and invest it in my inventory, in not-so-popular titles. It's a risk, and it's slower-moving material. What I'm basically doing is asking my customers to support me."

Membership benefits include two initial free rentals, one free rental for every 10 tapes rented, a free rental on the customer's birthday, reservation privileges, a 10% discount on purchases, two-for-one privileges, and permission to pay by check.

Sales, rental, and membership revenues are supplemented by Rocket's tape-to-tape dubbing service ($20 per hour) and VCR rentals ($5 per day on weekdays, $10 per day on weekends).

Rocket's one-of-a-kind style has (Continued on page 77)
Neil Simon's Award Winning Smash Will Hit Home With Your Customers.

Meet Eugene Jerome and his family, fighting the hard times and sometimes each other.

If your customers are looking for a movie that touches all their emotions, MCA Home Video's got it with Brighton Beach Memoirs. The comedy with heart, wit and hilarious insights into family life and growing up. Written by one of America's greatest storytellers, Neil Simon and available for the first time on videocassette.

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Billboard's Kid Vid issue spotlights what a retailer needs to know to get his fair share of this business. Advertise your total line and new releases in this widely accepted annual. Be the bearer of increased sales now through Christmas.

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OR CONTACT ANY BILLBOARD SALES OFFICE
Winer, the company's 24-year-old president, attributes the rapid growth of the firm to its policy of full service.

"Our basic thing is 'Video Super Shop: super selection, super service, super savings.'" Winer says. "That's our slogan, and that's what we go after."

As its name suggests, Video Super Shop emphasizes larger locations and library breadth and depth.

"When we started, we said we were going to be with the superstores and go with the huge locations," Winer says. "But in the Valley and in Southern California, it's hard because the rents are just unbelievable. It's tough to say, 'I'm going to keep going to $2,500, $3,000 square feet every time.'" In West Van Nuys, we took one for 1,500 square feet," Winer says.

Winer says that he wouldn't open a store with less than 2,500 movie titles, and that adds that 5,000 titles would be unreasonable for his 3,200-square-foot Northridge Video Super Shop.

Video Super Shop draws in customers by offering free membership and a free movie rental upon joining.

"It might get everybody in, because they might figure two things," Winer says. "I already have a membership at another store and I've already paid for it, so let me stick with that store." Or 'Everybody else is offering free memberships, so what's the big deal?' But if I offer that free movie rental also, that's enough to get anybody in. Sign up for your free membership, take your free movie, and never come in again, if you want."

Rental prices are $2, with musicals and classics going for $1. Monday through Thursday, a third movie rental is free. Members also have reservation privileges.

Although rental copies don't have to be returned until before closing (10 p.m.) the following day, Video Super Shop offers an incentive program for early returns.

"If you rent a movie today and you bring it back before 6 p.m. the following night, you get a wooden nickel," Winer explains. "When you have six wooden nickels, you get a free movie. Instead of saying to somebody, 'You have to have them back by 6,' which is a turnoff, you get a bonus for it."

For convenience, the stores feature open stock of rental copies. Video Super Shop uses a Checkpoint sensor-coding security system, with tapes passed around the gate.

Titles are separated into 12-15 genre categories, with each section highlighted by a neon sign. Video Super Shop stocks both VHS and Beta, but Winer takes a dim view of the latter format.

"I don't think I'm going to open any more stores with Beta in them," he says. "I think this is the end. It's just not making money. I've got to buy a new Beta release at $55 and now $65, and it's a lot of money to put out for the returns."

Video Super Shop still does rental business primarily; Winer estimates sell-through at 15% of his gross.

"I'm sticking with [sell-through] to an extent, but I'm not real bullish about it—not at its profits," he says. "You've got to love Para-"
Bill Cosby, Larry Bird Product Sets New Image
Kodak Refocuses Tape Campaign

BY AL STEWART
NEW YORK With the help of funnyman Bill Cosby and basketball great Larry Bird, Kodak is readying a renewed push into the home video market. While the photo giant has released prerecorded videocassettes for more than a year, most of the product is limited to travel and photo how-to-subjects.

Now, on the strength of two new titles in Larry Bird's "Brewing Basketball," with Bird and former Boston Celtic coach Red Auerbach—who is an official at Kodak—ratings should sharply increase its involvement in the market. The hourlong tapes feature widely recognized personalities and are priced for sell-through at $19.95.

With that lineup and Kodak's marketing clout, the company anticipates sales of at least 100,000 units on each title.

"In my mind, if these tapes aren't successful, we've done something wrong," says Robert Faubel, president of Kodak Pro-
grams. "In the past, we have had limited involvement in prerecorded video, and it has been a learning experience for us. With these two tapes we have an opportunity to step up our commitment. It will be up to the consumer to tell us if we are on the right track."

Faubel says prerecorded video is a natural for Kodak. "I like to think we're in the imaging business, that the video software is compatible with a great deal of what we're involved in. It is also a significant opportunity for the company."

The company plans to make use of its existing network of sales reps to position the tapes in mass-merchant outlets that carry Kodak photographic products. Faubel says "The consumer will tell us if we're on the right track" says that Kodak already has commitments to carry the tape from such retail giants as K mart, Wal mart, and Eckerts and will attempt to penetrate specialty stores by offering the tapes to video distributors.

In addition to VHS and Beta, the company plans to release all of its tapes through Group Eleven catalogues as well. Kodak was the first U.S. company to sell 8mm video hardware and has vowed to maintain its commitment to the format.

The Cosby videocassette features the actor-comedian doing a standup routine. According to Faubel, it was made available to Kodak as a result of an existing relationship between the company and Cosby. Says Faubel, "Cosby has been a spokesman for our color print paper, and his decision to license the title to Kodak is a spin-off of the close relationship we have developed with him."

Faubel says the tapes pulled from six concerts held in conjunction with the reopening of the Chicago Thea-

Helping Hand. Kenny Loggins, left, and Ken Kragen, discuss the Lorimar Home Video cassette "The Story of Hands Across America" during a recent press conference in Los Angeles. The occasion was to announce distribution of funds for the movement as well as to help launch the $14.95 souvenir cassette.

Celebrity Launches 3 Labels
Variety Of Genres Will Be Pushed

BY MOIRA MCCORMICK
CHICAGO A video featuring male strippers and another showing would-be-Penthouse models will be the first releases from Noel Bloom's new video undertaking, Celebrity Home Video.

Bloom, the founder and former president of International Video Entertaining, says his new company will be a with-profit product in June. Meanwhile, a subsidiary firm, Celebrity Duplicating services in nearby Canoga Park, recently began operating.

Though Bloom is eyeing theatrical product for feature release, he will also be banking on children's product and special-interest releases as well. The company will release product under three different labels, Just For Kids, Celebrity Features (sci-fi, fantasy, and horror films), and Let's Party (various "upbeat, one-of-a-kind" titles). "Within the next four to five months, we'll also be producing how-tos," says Bloom.

According to Bloom, Celebrity also expects to license theatrical titles that can be secured for about $1.5 million. "These won't be necessarily low-budget films," Bloom

Forno ENDING JUNE 6, 1987

Billboard.

TOP MUSIC VIDEOCassetTES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>1 1949</td>
<td>BON JOVI</td>
<td>Polygram Music Video-LS 9543050431</td>
<td>Bon Jovi</td>
<td>1985</td>
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<tr>
<td>3</td>
<td>4 1984</td>
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<td>Island Records</td>
<td>U2</td>
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<tr>
<td>4</td>
<td>5 1986</td>
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<td>Elektra Records</td>
<td>Motley Crue</td>
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<td>5</td>
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<td>THE #1 VIDEO HITS</td>
<td>Arista Records</td>
<td>Whitney Houston</td>
<td>1986</td>
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<td>27 1986</td>
<td>CONTROL THE VIDEOS</td>
<td>A&amp;M Records</td>
<td>Janet Jackson</td>
<td>1986</td>
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<td>Don Johnson</td>
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<td>Kate Bush</td>
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<td>Barbra Streisand</td>
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<td>13</td>
<td>8 1986</td>
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“Raiders of the Lost Ark” and “Romancing the Stone” blazed the trail. Now, give them the latest jewel from the jungle: Richard Chamberlain, starring in this action-packed romp through some of the most exotic locations in Africa.

When Chamberlain fans and adventure fans discover the Lost City of Gold, the treasure will be yours. So order by June 25th. Now available on videocassette.
specialized in kidvid. Some 200-300 titles were offered by the company's Family Home Entertainment line, including product featuring such licensed characters as Gumby, the Care Bears, Strawberry Shortcake, G.I. Joe, and Pound Puppies.

The releases scheduled for Celebrity's Just For Kids line consists of animated features, full-length films, and licensed characters, according to acquisitions vice president Krickett Wertz.

For the initial releases of the Feature Creatures line, the company has licensed 11 titles from King Features, including five sci-fi films featuring the Japanese giant flying turtle Gammera, for which Celebrity plans a "campy promotion," according to Bloom.

In general, he says, "We want to release eight to 10 titles a month." A veteran of the home video industry, Bloom sold IVE (with subsidiaries Family Home Entertainment, USA Home Video, and Thriller Video) to Carolco in December, after initially selling Carolco controlling interest in return for a $25 million line of credit.

"We'd originally been looking for outside investors who would bring in money or product, and Carolco had both," Bloom says of the film production company, which produced "Rambo" and "Extreme Prejudice."

Then, he says, "Carolco had its own way of operating, and we had different ideas." Bloom says of the Carolco buyout. "I was going to take it easy [after the sale], but I decided to start a new company."

Joining Bloom at Celebrity Home Entertainment are acquisitions VP Wertz, who held the same position at IVE; Pete Pidutti, senior vice president, formerly VP of sales at Media Home Entertainment; director of advertising and public relations Andrea Goldstein, who served as executive administrative assistant to Bloom at IVE; and manager of sales administration Andi Elliott, who served in the same capacity at Media Home Entertainment. Celebrity also employs 16 regional sales reps.

Celebrity Duplicating Services is headed by president Robert Miller, who supervised operations at IVE's own duping firm, Creative Video Services. "Ever since I've been in the business, we've done our own duplication," says Bloom. "Gostwise, there isn't much of an advantage, since it's run as a separate company. But it does give you more control." Celebrity Duplicating Services employs 40 people.

Bloom says Celebrity Home Entertainment is putting together an ad campaign, including print and direct mail. Says Bloom, "We'll be involved in all of our distributors' mailing pieces, and this fall we'll be doing in-store promotions."
Out the Top Guns, Big Guns.

Pow! Elizabeth Taylor. Zap! Glenda Jackson. Bang! Dario Argento, the master of horror.

When they've seen all the big hits, hit them with a few big names. Stars are what your customers look for, when they aren't gunning after a specific title.

Fox Hills Video's new releases have the star power you need to build up your arsenal. These three star vehicles kick off our line of quality rental products, designed to broaden your merchandise mix.

And at $59.95, they'll give you a lot of bang for your buck.

So make a name for yourself. Order by June 17. Outside of California, call 1-800-433-8550.

Another horror masterpiece from Dario Argento, director of "Demons," "CREEPERS," and "Suspiria." Starring Anthony Franciosa and John Saxon.

---

Time Shifting Simplified—By Using A Wand

Billboard's biweekly column covering hardware, formerly called Fast Forward, has been renamed Hardware Watch to reflect the column's orientation toward products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

A system due out in the U.S. this summer could reduce time shifting on a VCR to a motion as simple as waving a wand—a barcode wand.

To side-step all those tiny buttons and blue flashing lights on conventional units, the system, built into two new Panasonic VCRs, will come with a light pen and a barcode menu that corresponds to time-shifting functions. Users run the light pen across bar codes to program the day, date, start time, and channel of programs they want to record. The light pen beeps when all the information is set. The consumer then pushes a button on the end of the light pen and the information is transmitted to the VCR via an infrared signal.

Panasonic showed the new VCRs at its recent national sales meeting in Las Vegas. The company said it is part of an ongoing effort to make consumer electronics more user-friendly, removing the source of some apprehension among customers about touching more than the basic controls.

The development may have wide-ranging implications. It has tested successfully in Japan, where consumers can buy television listings with a two-page bar-code supplement that corresponds to VCR functions. In the U.S., TV Guide says it is considering including bar codes for time shifting in its 106 national weekly editions.

"I think the idea is quite practical," says Merrill Panitt, editorial director of TV Guide. "It's a good idea, but there are some pros and cons."

Panitt points to the divergence of channels, times, and programs in the 106 regional editions of TV Guide. "We typeset 15,000 pages a week. If we include bar codes for each listing, TV Guide would look like a phone book," he says.

The more likely solution is a format like that used in Japan. A two-page spread could be included with bar codes for each channel, recording lengths, time, and day of the week. The menu would be identical for each edition. Consumers would look up what they want to record, then flip to the menu in the back of the book to program their machine.

Still, says Panitt, "The menu applies to one kind of machine, Panasonic's. Beyond our [editorial] approval it becomes a [TV Guide] advertising management decision," because TV Guide wouldn't want to...

(Continued on next page)
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HARDWARE WATCH
(Continued from preceding page)

alienate competing formats, he says.
At this point there are no competing formats, however. And Stan Hametz, vice president and general manager of the Panasonic consumer video division, notes that even the two new VCRs are on probation to see how things work out. Additional models are planned, but their introduction to the market is contingent on the success of the first-generation pieces, not to mention positive dealings with TV-listing publishers.

"We are in touch with cable guides and TV Guide but there is still a long way to go in terms of negotiations," he says. "Though we are active and they are positive, I would caution on rising to conclusions that this is assured."

Surveys on how consumers use VCRs suggest the system would be well received.

"While most people do time-shift, there is still a large number of people out there who are intimidated by the machine," says David Rosen, director of the electronic entertainment program at Link Resources, a research firm. One study of 400 qualified respondents showed that 27% have never used time-shift functions, though around 70% have done it at least once.

Mark Regsburg, an analyst with Venture Development Corp., says he thinks the system would succeed because "there are a lot of morons out there who have a tough time programming to tape a show." He suggests the system would be well accepted if a way were devised to retrofit the millions of installed VCRs with a black-box bar-code accessory.

Hametz reiterates that such a development would be contingent on the success of first-generation players. The two units, models PV-4722 and PV-4761, are due out in July and September at a $50 to $70 premium over equivalent models. The high-end 4722 can store up to eight events within a month, the step-down unit has somewhat less memory and both list program selections on the screen.

"If it becomes like MTS or hi-fi, the progress will pick up," he says. "We'll have to wait until we start shipping to find out."
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Group Protests 'Shaka Zulu' Says Film Violates U.N. Boycott

BY AL STEWART

NEW YORK Artists United Against Apartheid, a group supporting the United Nations-sanctioned cultural boycott of South Africa, has lodged a protest against the home video release of "Shaka Zulu," a film depicting 19th-century tribal Africa.

The group's claim that the movie is in violation of the boycott is verified by a subcommittee of the U.N. special committee against apartheid. The movie, slated for Aug. 4 release by Prism Entertainment, was filmed entirely in South Africa. Its critical charge is that it was financed by the South African government.

In a letter dated May 11, the apartheid group commonly referred to as the Sun City Project—asked that Prism president Barry Collier "refuse to promote and profit from a production that has received South African government money." The group said it was "very distressed to learn that Prism is releasing the South African-subsidized miniseries "Shaka Zulu."" The letter was signed by Rick Dutka, VP Tommy Boy Records and an organizer of the group.

Collier was unavailable for comment, but a spokesman for Prism says the company was aware of the controversy surrounding the mini-series when it purchased the home video rights from production company Harmony Gold.

The spokesman adds, however, that Prism is convinced the film was neither controlled nor financed by the South African government. He says, "My understanding is that [the South African government] was not involved in the production. They simply purchased the rights to broadcast it on television.

The Prism representative says the company has access to footage not seen on TV. Further, he says, Prism has total control of the content of the videocassette.

A spokesman for Los Angeles-based Harmony Gold says the only payment the company received from the South African government—a reported $2.5 million—was for TV rights and that the government had no creative input. He would not comment on whether the movie violated the United Nations boycott.

According to Apartheid, secretary of the U.N. antiapartheid subcommittee, the movie was filmed in South Africa by the state-controlled South African Broadcast Co. "South African authorities tried to obscure the fact by marketing it abroad under the name Harmony Gold, " says Apartheid. He claims the movie is "historically inaccurate and is designed to further the South African government's policies in regard to the black population."

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*International Tape Disc. Assn. certificate for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concept. D documentary. Next week: Health and Fitness, Business and Education.*
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"Spontaneous Innovations—Bob McFerrin," HBO Video, 60 minutes, $29.95.

This one-man orchestra hits the small screen with a live performance, proving that chutzpah and perseverance pay off. The multi-Grammy-winning vocalist, whose body is his only instrument, is amassing a growing audience likely to appreciate this home concert. McFerrin is a gem in concert, and his frenetic pace translates well onto video. African rhythms, clever syncopation, and multiple melodies build each piece. This video's major drawback is choppy editing, the bane of the live concert genre.

COLLEEN TROY

"Tina Turner: Break Every Rule" HBO Video, 60 minutes, $19.95.

To Tina Turner's credit, she has always aligned herself with top industry talents. In this video, loosely structured on Turner as a cham-
tesue on the European nightclub circuit, she fronts for such songwriters as Mark Knopfler, David Bowie, and Wilson Pickett and a tight group of musicians who add their heat to her own. There's even a cameo appearance by Max Head-
room. Highly stylized, this is an hour of Turner strutting, synching, and pouting. A hot ticket for true fans.

"The History Of Baseball," 3M, 120 minutes, $29.95.

Even two hours of playing time is insufficient to give baseball its histori-
tical due. But this collection of memorable highlights will do until future volumes, if there are any, ex-
lore more of the game's magnifi-
-cent feats from the boys of summer. Because movies were in wide use at the beginning of the century, stars of the era emerge as more than just faded, motionless images. Color footage started showing up in the late '50s, when color TV was becoming a com-
mercial reality. And, of course, the-}

ing of baseball's own shame of color—it was a whites-only game until 1947—is profiled. Play ball!

IRV LICHTMAN


The influential, enigmatic pop foursome from Athens, Ga., finally gives in and does a home video, the first in its five-year recording his-
tory (hence the title), and it's as un-
conventional as might be expected. Clips of such R.E.M. favorites as "Fall On Me" and "Driver 8" and the marvelously uneventful clip of the early hit "Radio Free Europe" are practically antides: arty, grainy, near non sequiturs that bear little, if any, visual correlation to the songs. MTV aficionados might be bewildered, but they might also learn a thing or two.

MOIRA MCCORMICK
Montreux Seminar Debates U.S. Radio Styles

By NICK ROBERTS

MONTREUX—If all of American radio were as tasteless as the extracts played here May 14 by Johnny Beerling, controller of BBC Radio One, then delegates at the panel titled “U.S. Radio—Can It Happen Here? And Should It?” would likely have answered the question with a heartfelt no.

Beerling’s opening contribution used clips of Howard Stern and other DJs to support the thesis that standards are inevitably driven downward by the attempt to maximize audiences and satisfy advertisers. He gave an early edge to the discussion, which subsequently focused on the general question of what exactly constitutes good radio, regardless of its country of origin.

The survey, detailed by NVPI, the Dutch national FIPI group, and copyright organization BUMA/STEMRA, home copying in the Netherlands has doubled in the past 10 years. In 1986, a total of 56 million hours of music was copied, twice as much as in 1976 and almost 50% more than in 1983.

The report also says that there were 515 hours of home copying made for every single hour of recorded music sold.

In February, Minister of Justice Victor Korolsh Altess said that the Dutch cabinet had decided to change some parts of legislation back to 1912 as it affects Dutch authors. It was a clear hint that the government was looking to put a long-awaited levy on blank audiotapes and videotapes in order to compensate rights owners for losses from the huge increase in home copying.

It is known that a majority of members of the Dutch parliament are in favor of such a levy, but the exact terms of such a levy have not been publicly stated. There are many discussions planned for the next few months involving the government and the industry. In favor of the levy are NVPI, BUMA/STEMRA, and FNV, the Netherlands’ biggest trade union federation. Against the levy are the Dutch Consumers’ Assn.; VNO, the Netherlands’ leading employers’ organization; and FIAR, the trade group of blank tape manufacturers.

All were involved in the parliamentary hearing. A detailed bill will be discussed in Parliament well before the end of this year.

Justice Minister Altes said in February that a levy on blank audio tapes of the same type of the guilder equivalent of 25 U.S. cents. Since then, Ger Willemsen, one of the two managing directors of BUMA/STEMRA, and Leo Beaud-wijns, managing director of IFPI, have said that figure would represent a fair start.

Detailed figures on the sale of blank audiocassettes here are not easy to obtain, but it is calculated that more than 18 million are sold annually in the Dutch marketplace. A levy of 25 cents would mean revenues of $4.25 million.

The overall level of authors’ rights based on such a sale would actually be $10 million, says Willemsen. If distributions were in the local currency, it would mean allocating the revenues. He said he would reserve 15% for “a cultural goal,” which means providing a stimulus for the production of Dutch-language recordings. This type of music has slumped badly here in recent years and in 1986 represented only 15% of the total Dutch recording industry.

to the pirate stations of yesteryear, whose enormous popularity in Britain led to the establishment of Radio One and the independent local radio network.

“Radio Caroline and the other pirate ships were our first taste of American radio,” he said, noting that many of today’s veteran DJs learned their trade aboard them.

Robinson went on to attack the concept of public service broadcast- ing, which he said has been used as an excuse to retain government control. “The public wants a service that it likes, not what the government or a large corporation thinks it ought to.”

Ted Ferguson, head of North American Communications Research and the only representative from the U.S. on the panel, questioned the phrasing of the topic for discussion, arguing that good radio is good and bad radio, wherever it comes from.

You can’t package a U.S. radio format from Los Angeles and give it to Parisians because it obviously won’t work,” he said. Working with the new French FM station NRJ, he and founder Jean-Paul Baudecreux used features of U.S. radio and applied them to the local situation, but didn’t try to import the product in its purest form.

Survey Says Home Taping Doubled In Last 10 Years Dutch Likely To Impose Blank Tape Levy

BY WILLEM HOOS

THE HAGUE, Netherlands—Starting new figures about the increase in home taping during the past decade have led to increased discussion in the Netherlands that the Dutch government is about to impose a levy on blank audiocassettes and videotapes.

The statistics, revealed in a new survey commissioned by the record industry, were detailed at a press conference here, which preceded a four-hour parliamentary debate on the ramifications of home taping and other aspects of copyright today.

According to the survey, commissioned by NVPI, the Dutch national radio industry is not about entertainment but about big business. Beerling charged, with costs and staff reduced to a minimum. The same problem is now affecting employment opportunities in Europe, he added. As a public broadcaster, the BBC could undertake projects few commercial stations would consider.

“Who else could have done Live Aid?” he asked the audience at the International Music & Media Conference. “We are doing four hours a day from Montreux during this event. We do broadcasts from all over Britain, all over the world. Our traveling road show is seen by 500,000 people in Britain during the summer months.”

“We give at least 5,000 hours of studio time a year to bands. Frankie Goes To Hollywood, Elvis Costello, T. Rex: They all started on the Radio One show, recording in our studios long before they had record company contracts. Name a U.S. band that has emerged in that way. Perhaps that is why Britain is a world leader in pop. No one in the U.S. will take risks on new records, but in Britain, where we don’t always have to pull in a vast audience, we can take a chance.”

Beerling said listeners would be the poorer if U.S.-style radio were to be imposed. He cited the rapid globalization of European broadcasting systems in recent years that means established, publicly funded stations, formerly monopoly broadcasters, now have to adapt to competition from growing numbers of commercial operators, a situation that has never arisen in the U.S.

“But the laws of a free radio market do not lead to greater variety of programming. On the contrary, it leads to more mixed stations doing more of the same. It is an extension of quantity, not an enrichment of quality.”

Commercial radio’s success is measured by ratings, he said. Subjects and opinions with low ratings are therefore excluded. But the public does not have just one taste. Rather, it requires many different kinds of music and programming.

Representing one of the commercial newcomers, Radio Schleswig-Holstein program director Hermann Steupert denied that his station was modeled on U.S. lines. The formula is plenty of music, mostly Anglo-American rock and pop, professional jingles, happy DJs and short information inserts. It has proven so successful that within four weeks of going on the air, BSH became No. 1 in its market.

“The classic U.S. formats won’t fit German markets,” said Steupert. “The audience is bigger and more mixed. We play funk, rock, oldies, folk, MOR, and so on to an audience aged 14-49 and older. If U.S. radio could happen in Europe, it is not happening at my station. Everything is based on audience research, according to the rules of the radio business. It just shows that solutions to similar problems can be similar.”

Robbie Robinson, owner of Ireland’s Sunshine Radio, contended that U.S. radio had long been present in spirit and style in Europe, thanks to the pirate stations of yesteryear, whose enormous popularity in Britain led to the establishment of Radio One and the independent local radio network.

“Radio Caroline and the other pirate ships were our first taste of American radio,” he said, noting that many of today’s veteran DJs learned their trade aboard them.

Robinson went on to attack the concept of public service broadcasting, which he said has been used as an excuse to retain government control. “The public wants a service that it likes, not what the government or a large corporation thinks it ought to.”

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Blue Live Trades Facts For Feelings
Promoter Eyes Overnight Successes

BY KIRK LAPORTE
OTTAWA Hard facts and figures no longer count for much when making a decision on an artist to promote in concert. Says Jim Skarratt, the president of Blue Live Entertainment, "You're almost back to a gut reaction," Skarratt says. The hard-core numbers become less important "now because we've found they don't really point to successes or failures the way they used to."

Blue Live Entertainment, launched last year by Labatt's, staged some 300 Canadian shows in its first six months. Skarratt believes the number will increase by 30-40 shows in the coming year, but he says he is relying a lot less on research and a lot more on impulse. "Airplay and record sales used to be your guide," he says, "but now, you have complete unknowns becoming major stars in six months. You have to act early, before those sales, to get the artist for the right price and setting." This new way of operating hasn't divided reluctant promoters for record companies. Skarratt says. In fact, he says, relations between the two branches of the industry are better than they have been in a long time.

"Record companies are stronger allies," says Skarratt. "They're not necessarily bringing more money to the table in support, but much sooner whether they've got a winner or a dud on their hands."

"You find out if it's a likely hit or a miss within 48 hours," he says. "It's like baseball—either you connect or you strike out quickly."

It would be a lot simpler if business were predictable, says Skarratt. "There's no rhyme or reason for the successes or failures a lot of the time. Many have been made easier in recent months as Canadian currency has strengthened against its U.S. counterpart. Most performers prefer U.S. dollars as payment.

"We're now looking at exchange rates of about 30 or 35 cents on the dollar," he says. "For a while, it was 40 or so."

And an interesting prospect for Skarratt—who hasn't really produced the sort of artist to whom he can sell the American market, although he has access to the 15,000-seat Copps Coliseum in Hamilton and the new 61,000-seat Skydome in Toronto. Scheduled for completion by 1989, it will feature a retractable roof.

Claims Domestic Distribution Would Be Detrimental
Lorimar Exec Objects To Licensing Bill

OTTAWA Proposed federal legislation to license video distribution in Canada (Billboard, May 30) is "ill-conceived and half-baked," and "won't greatly benefit Canadian distribution," says a leading video executive who wants the bill killed before it is even introduced.

Ian Peterson, executive vice president and director of Lorimar Home Video, says that 80% of his company's gross sales would have been lost last year under such legislation. Communications Minister Flora MacDonald has indicated that the government will soon introduce a bill that guarantees Canadian distribution of all videos and films using foreign-controlled companies hold worldwide rights or significantly financed such projects.

"Our industry is willing to sit down with federal officials and discuss how it could more greatly assist Canadian producers and artists and help this business," said Peterson. He doubts the bill will achieve the desired effect of stimulating Canadian distribution.

"The bill will do very little for a lot and a lot to very few," Peterson says. Several productions won't be picked up by the huge international network, he predicts, and foreign distributors will actively attempt to circumvent the legislation by setting up "shell companies" in Canadian hands so they can distribute the releases they want. Peterson was told to be most skeptical as the next guy," Peterson says. "But I don't think this bill will be in the public interest. It will boost royalties flowing out of the country, and Canadian owners won't get the same access to releases.

The federal government has been under intense lobbying pressure since MacDonald announced her intention to introduce the bill earlier this year. President Ronald Reagan, Trade Representative Mickey Kantor, and film industry lobbyist Jack Valenti all have made personal pleas to the Canadian government to keep it out of the bill.

A House of Commons committee would be charged with the responsibility of reviewing the measure. Heyden has already fine-tuning it before it passes, and there are concerns that its features would be bolstered. "Now is the time for the government to go and make a deal," Peterson adds.

Unlike this legislation, films like "Platoon," "Crocodile Dundee," and "My Beautiful Laundrette" would have been taken away from foreign distributors and sold in Canadian hands. Valenti estimates the impact of the bill to be about $40 million annually. Peterson says that figure doesn't include about $20 million or so for video distribution.

KIRK LAPORTE

Distrib Bill Irks Reagan

OTTAWA U.S. President Ronald Reagan has expressed strong concerns about impending Canadian legislation aimed at breaking American domination of video and film distribution in Canada.

At the recent summit meeting with Canadian Prime Minister Brian Mulroney, Reagan reportedly told Mulroney that the proposed legislation could hurt cultural links between the two countries and affect the distribution of many films in the U.S.' largest foreign market.

Since the bill was introduced earlier this year, the Canadian government would introduce a licensing system for films and videos in Canada. For example, distributors would have to obtain licenses for each new film distributed in the country.

The legislation has made many distributors abroad uneasy, although it has been strongly supported in Canada, where distributors rarely get a shot at major films and videos.

Mulroney, however, told Reagan that the legislation would not impede the distribution of American or other foreign films in Canada. He said the new law was to strengthen a severely weakened element of the film business and should not hurt foreign companies to any great extent, he said.

Officials who briefed reporters following the April meeting also said that U.S. trade negotiators Clayton Yeutter raised the matter with Pat Carney, head of the Ministry of International Trade, but no progress was made.

Reagan also reaffirmed his administration's commitment to securing a free-trade arrangement with Canada. The U.S. administration's stated goal is to eliminate all tariff and nontariff trade barriers between the two economies by the end of this century.
Japan Firm Offers U.S. Clip Collections
Tapes, With Commercials, Play At Bars, Stores

TOKYO Videos compiled from U.S. promotional clips are finding a growing market in Japanese shops and bars, following two years of promotion here by Karaoke company Daiichi Kosho.

In 1985, Daiichi Kosho signed agreements with several labels, including EMI America, Capitol, Manhattan, RCA and Arista and indies Sutra, Personal, Sunview, and Specific, for the supply of clips, which comes via New York-based Rock Video International. They are edited into compilations, with commercials inserted between songs, and are then rented to stores, bars, and organizers of events.

Initially, the company, a major seller and lessee of Karaoke singing along systems, found little demand for such product, but, according to Yukio Muruzumi of Daiichi Kosho's videoclip business department, the past year has seen more and more stores

Clients can custom-make videos from catalog of 200 clips

and bars renting the videos for background visuals.

A catalog of over 200 clips is now available and is steadily being expanded. Clips can be compiled according to the client's wishes, and Daiichi Kosho also has a library of 18 standard compilations, each containing about 14 songs. One reel, for instance, features Corey Hart, Carly Simon, Nat King Cole, George Michael & Aretha Franklin, Glass Tiger, Daryl Hall, and other artists. Clients can obtain 10 reels a month for a rental fee of about $110.

The company buys laserdisc players from Pioneer, CD machines from Sony and Columbia, and speakers from Bose. Muruzumi, who reports heavy demand for seasonal compilations, says Daiichi Kosho hopes to do $720,000 worth of business annually with the edited-music service.

DUTCH TAPE LEVY (Continued from page 87)

dominated by foreign recordings, mainly from the U.S. and U.K. Though much of the levy income would go to those territories, the Dutch government is said to be seeking ways of ensuring that much of it would be spent in the Netherlands.

At the parliamentary hearing, NVPI's Bouwewijns warned about the impending threat of digital audiotape technology. He said, "Copying a compact disk by such a recorder means such perfect reproduction of sound that you can call the copy a new original. We must have a spooler system built into the hardware."

At an "opposition" FIAR meeting, Paul van der Schaft, group secretary, said his organization strongly opposes such a levy. He said, "It has not been properly proved that the phenomenon of home copying means a loss of income to rights owners. I think that home taping is a stimulant to the sales of sound carriers."

He added, "A levy on blank audiotapes and videotapes means one branch of industry is forced to subsidize another."

FIAR believes that if there has to be a levy, it should be on a differential rate, according to the length of the tape. His group is strongly opposed to the idea of a hardware spooler device.

But according to the survey, some 60% of the Dutch population is in favor of such a levy.
FACING THE MUSIC
by SHIG FUJITA

The music industry in Japan continued to face the same problems in 1986 as it did in 1985 and was further beset by new woes as the new year began.

The downturn in the country's economy as a whole due to the continuing rise in the value of the yen against the dollar to where the dollar dropped to under 140 yen in the end of April 1987 also had its effect on the music industry and caused worries about people cutting back on spending because of fears of a resulting long-term recession.

The compact disk, both hardware and software, continued to sustain the music industry, which was also supported by the videocassette recorders as well as the videodisk players, both optical and VHD versions.

The digital audio tape (DAT) units appeared on the Japanese market on March 2, 1987, amid an international controversy over the installation of a copyguard to prevent digital-to-digital recording.

There were moves in the U.S. and Europe to inaugurate legislation which would ban the import, manufacture and sale of DATs which did not have the copyguard.

The record companies generally did quite well, but were still coping with the changeover from analog records to compact disks as well as the continuing problem of the record rental outlets, which are now renting compact disks also.

Last year also, as in the case of the past several years, there were no million-sellers despite the fact that the record companies are spending anywhere up to 100 million yen to promote new stars.

Music publishers did good business last year and were happy with the extra income coming from the record rental outlets.

Promoters had good boxoffice returns last year and expect this year to be just as good, if not better than last year.

Production of VCRs in Japan totalled 31,284,000 units, up 10.6% from the 2,283,000 units in 1985.

Exports of VCRs jumped 21.1% from 4,097,000 units in 1985 to 4,853,000 units in 1986.

CD player production in 1986 came to 8,240,000 units, with 2,130,000 units going on the domestic market and 6,110,000 units being exported. The 8,240,000 compares with only 290,000 units in 1983, 729,000 units in 1984 and 3,933,000 units in 1985.

The production of videodisk players, both the optical and VHD versions, did not come up to the amount predicted at the beginning of 1986. The total was about 500,000 units in 1985, and the industry estimated that production in 1986 would be over 800,000 units.

However, because of unexpectedly slow sales, the total remained about the same at around 500,000. The forecast for 1987 is at least 600,000 units and, if sales pick up, a total close to 700,000 units.

Software for the optical videodisk players numbered 4,500 titles as of the beginning of April 1987, and was expected to increase to 5,600-6,000 by the end of the year. Of the 4,500 titles, 44% were movies, while 36% was music.

The VHD titles numbered 3,558 as of May 5, 1987, and prices ranged from 2,800 yen for videoclips to 4,900 yen for short movies, 7,000-8,000 yen for long movies and 12,000 yen for two-disc sets.

The increase in the number of video rental outlets is apparently the cause of the slowdown in the sales of videodisk players and videodisks. With more video rental outlets available close to homes, people are renting video rental charges now averaging 500-800 yen, with some as low as 300 yen compared to 800-1,200 yen a couple of years ago, more people are renting videocassettes although they have heard that the sound and image quality on videodisks is better than on the videocassettes.

The total of videodisk players in Japan at the end of 1987 was estimated at about 1,400,000, an estimated 2%.

Japan is making steady progress in clamping down on pirated audio and video cassettes, especially after eight organizations joined forces in August 1986 to set up the Anti-Counterfeit Assn. (ACA).

Among its members are the Motion Picture Assn. of America (MPA), the Japan Video Assn. (JVA) and software, merchandising and textile industry groups.

Working out of the JVA offices in Tokyo, the head of the ACA is JVA Chairman Tsuyoshi Ishida, while Masatsugu Tsuzawa is the secretary-general. The ACA boasts three special directors, the head of the National Police Agency's public safety department and two other police officers; this is very important because the cooperation of the police is vital in clamping down on piracy.

Juzaburo Kame, JVA executive director, estimates that there are almost 12,000 video rental outlets in Japan with only 3,000 of them having signed contracts with JVA. Many book stores, stationery shops and electric appliance stores have converted to video rental because they believe that the rental business was a profitable one.

The JVA had eight inspectors and the ACA had (Continued on page J-6)
FROM
TOKYO.

ORIGINAL RECORDINGS ON CD, CASSETTE AND LP.
The compact disk, which did not really take off until the last two months of 1984, turned into the main support of the music industry in 1985 with the value of CD production exceeding that of albums for the first time. During 1987, the ratio between CDs and albums is expected to change from the present 5.5 to 7.5 or even 8.2, but then there will be the problem of what to do about the analog records that will be returned by retailers to the wholesalers and by the wholesalers to the record makers as customers show an increasing preference for buying CDs.

The number of titles available on CD increased to 1,000 as of the end of 1986. Since about 450-460 new titles are being released every month on CD, the number of titles is expected to reach 2,000 by the end of 1987.

Production of CDs, according to statistics released by the Japan Phonograph Record Assn. (JPRA), during 1986 came to 45,121,000 units, up 119% from the year before. This is the number sold on the domestic market, and although there are no firm statistics available, it is believed that about 45 million units or more were produced by the Japanese CD makers for export.

The Japanese CD plants now have a total capacity of 100 million CDs a year. With CD plants having started production in the U.S., Canada and various European countries, the Japanese CD makers believe that production for domestic sale will go up by only about 60% during 1987 as compared to last year.

As of the end of 1986, it was believed that 3,530,000 CD players were in the hands of users in Japan. With the average CD player having come down to 80,000-75,000 yen with some portable ones costing less than 40,000 yen, the average age of CD player buyers is down from the peak of 24-28 in the beginning to 20-21 now.

As for the 45,121,000 CDs produced for domestic sale in 1986, 24,191,000 were domestic repertoire and 20,930,000 were international repertoire.

By genre, back in 1985, 35% were classic, 25% pop and 40% Japanese music and new music, but in 1985 the percentages changed to 20% classic, 30% pop and 50% Japanese music and new music. This trend is expected to continue this year also.

CD prices are holding steady at 3,200 yen, although in some cases, such as reissues of old catalog, the price is lowered to 3,000 yen or even 2,800 yen, which is the price of analog albums in Japan.

Sony announced that it will be selling a CD single, which is 8 centimeters in diameter compared to the 12 centimeter diameter of the ordinary CD, this fall. They will also sell a player for such single CDs and a combination player able to play both the 8 centimeter and 12 centimeter CDs.

This single CD will play up to 20 minutes of music as compared to the maximum of 74 minutes, 30 seconds of existing CDs. It will be priced at less than 1,000 yen. Also coming up are the 30-45 minutes of sound, only and five minutes of video, which will aim at the market for video clips, film trailers and short cartoons or films.

(Continued on page J-11)

JPRA MARKET EXPANSION PROGRAM BRINGS RESULTS

Tosho Ozawa, president of the CBS/Sony Group, who became president of the Japan Phonograph Record Assn. (JPRA) in April 1986, says that the music industry as a whole has achieved good results through its program to expand the market for both analog records and compact disks and holding the demand for pre-recorded music tapes.

He says, "The record industry in 1986 recorded a 6% growth from the previous year, and it can be said that the contribution of the CDs was very big. Whereas albums were 67% compared to 33% for CDs in 1985, the ratio was reversed to 43% for albums and 57% for CDs in value. In 1986 the value of CDs was more than twice what it was the year before, and the big feature of 1986 was the arrival of the CD age.

Concerning the outlook for 1987, he says, "I think the ratio will change further, and the outlook is that the ratio will become 80 for CD and 20 for albums."

He continues, "In 1985 the sales of CDs were over three times what it was the year before. In 1986 it was more than twice. Even if the ratio becomes 8:2 in 1987, it is expected that the increase rate will be about 50% or 60%.

Concerning the fact that not that many CD players are in the hands of users as compared to the number of VCRs but still the same number of CDs as albums were sold last year, Ozawa says, "The middle-aged people actually listening to music are those listening to classical music, and they are converting to CD. That is why the percentage of CDs sold is quite high despite the fact that not that many CD players are in the hands of users."

He points out that the JPRA had two major roles or functions, the first being adherence to and protection of the Copyright Law. Through the JPRA, the industry as a whole must cope with the various copyright problems, including the record rental problem, Article 30 of the Copyright Law, which condones some taping and now the DAT problem.

The second JPRA role is expansion of demand through its own efforts. He says, "The starting point, of course, is having the individual record companies produce good records and promote them, but the industry as a whole must exert efforts to expand overall demand."

The JPRA established the Demand Expansion Committee last year and printed telephone cards of the top stars of all the record companies. Also, for the first time, the JPRA established the Japan Gold Disc Awards, aiming at making them something like the prestigious Grammy Awards of the U.S.

Telephone cards are very popular in Japan with cards good for making 50 or 100 cells. They are being used for promotion purposes by companies to promote products, and telephone card collectors are now offering to buy rare cards for anywhere up to 120,000 yen for a 500 yen card.

JPRA printed 10,000 each of telephone cards in color with photographs of 20 top Japanese and international singers for a total of 200,000.

Ozawa says, "For the first time children lined up at record stores just because they wanted to get the telephone cards. Some of them are now worth 10,000 yen or 20,000 yen. When the Bruce Springsteen set came out, the semi-government Japan Broadcasting Corp. [NHK] reported that people lined up at record stores to buy the set and receive his telephone card. I think it was remarkable that record stores were able to bring people to the stores with the telephone cards."

Tokunori Yamaomoto, president of Warner Pioneer Corp., explains about the Japan Gold Disc Awards. He says, "For the first time in Japan, the industry as a whole decided to award prizes to artists whose records have sold the most in Japan. There are four categories—Grand Prix Artist of the Year (domestic and international), Newcomer Grand Prix Artist of the Year and Grand Prix Album of the Year (domestic and international)."

The awards were based on the units and dollars volume reported by each company to a third auditing firm which then checked the numbers against the company records. The firm then tabulated all the numbers and came up with the artists whose records, tapes and CDs sold the most.

The Grand Prix Artist of the Year went to Akina Nakamori (domestic) and Madonna (international), while the Newcomer Grand Prix Artist of the Year went to the Shonenai group. Nakamori and Madonna also capped the Grand Prix Album of the Year with their "Best" and..."
DAT STARTS OUT SLOWLY AMID INTERNATIONAL DISPUTE

Despite objections from various countries, IFPI and other organizations concerned with copyright, the Japanese makers placed the digital audio tape (DAT) recorder on sale in Japan on March 2, but they all refrained from announcing a definite date or export of their DATs to the U.S. and Europe.

Also, apparently in deference to objections voiced by the Japanese music industry, the DAT makers are keeping their production down to about 2,000 units a month. Consequently, the retail outlets only have sample units on display, and anyone wishing to buy a DAT must place his order and wait several weeks or a month for delivery.

Billied as the audio system of the future, DAT players can record and play back with fidelity superior to even a compact disk on a cassette only half the size of the standard audio cassette.

Aiwa, Sharp and Matsushita placed their DATs on sale on March 2, followed by Sony, Victor and Hitachi on March 23 and Toshiba on April 1.

Prior to their sale on March 2, officials of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) held a press conference in Tokyo on Feb. 20 to protest against the launch of digital audiocassette hardware. JASRAC President Yasushi Akutagawa said home taping in Japan already goes far beyond fair use and just exploitation of creative works and constitutes substantial infringement of copyright.

In a JASRAC statement read by Akutagawa, it was pointed out that the high quality available from DAT recorders would inevitably result in even more private copying. The statement said, "It is our paramount regret that such products are being marketed before a solution is presented by way of revision of Japanese copyright law or the introduction of a levy system. We can never accept this situation."

Akutagawa also pointed out that the manufacturers of DAT hardware were completely ignoring the copyright issue so that JASRAC had felt compelled to appeal to the population at large, in the belief that a hardware and software levy is the best remedy.

Officials of the CFA (Japanese Federation of Composers & Authors Assns.) and the Japanese Music Publishers Assn. (MPA) were also present at the press conference. FCA director and composer Tadashi Yoshida said that the sale of DAT equipment would directly and adversely affect the interest of authors. Fellow FCA director Rei Nakanishi, also a composer, added that manufacturers were in effect telling people "Pay for the machinery but not the music."

Following the release of DAT units by seven makers between March 2 and April 2, list prices between 188,000 yen and 200,000 yen, Pioneer announced that it would be selling its D-1000 model in Japan on May 12, listed at 250,000 yen.

It was followed by car radio manufacturer Clarion, which said it would market an in-car DAT player this fall at 198,000 yen. Considerably more compact than the home DAT unit, it will be limited to replay only.

Initially, the Clarion unit will be offered as an optional unit on new cars, and installation as a standard fitting will not begin until mid-1988. Clarion predicts that DAT hardware will account for 50% of the in-car market within five years. Including domestic models and imports, this amounts to about 20 million units annually.

Kenwood said it would start selling its DAT home unit, priced at less than Pioneer's 250,000 yen, on the Japanese market this summer, followed by an in-car model a month later.

Yamaha announced it would start selling the home DAT unit from September, priced around 190,000 yen-200,000 yen. It said it will develop portable and in-car models for sale next year or later.

Nakamichi said it will start selling a superior-sound, high-end DAT unit this fall in Japan that will set for around 450,000 yen-500,000 yen. Despite its high price, which is double those on the market, Nakamichi feels confident that it will find a ready market among audiophiles.

Nakamichi says it intends to start exporting the high-end unit to the U.S. at the same time it starts domestic sales. It is the first to publicly state its North American export plans.

CAMCORDERs & VCRS:
S-VHS DECKS INTRODUCED; VHS-C/8MM

The VHS camp has announced the sale of the S-VHS videocassette decks with horizontal resolution of more than 430 lines, while Sony has announced that it has developed the ED Beta system with 560 lines of horizontal resolution but did not give any date for sale of this high-definition system.

Victor Co. of Japan (JVC) and Matsushita placed their S-VHS decks on sale in April, along with S-VHS videotape. This S-VHS has utilized accumulated VHS technology to maintain compatibility with the current VHS to fully utilize the potential of future video in the new era.

Both JVC and Matsushita say they will be developing camcorders incorporating the S-VHS system.

JVC emphasizes that this is not a new system, but merely another addition to the VHS, which started out in 1975, added the EP/LP mode in 1979, high-fidelity sound in 1983, high-quality pictures in 1985 and CTL coloring (index/address search system) in 1986. The S-VHS (super VHS) is just the latest addition, JVC points out.

Sony says that its ED Beta system employs metallic particle tape to achieve unparalleled picture quality for aVu-inch-home-use VCR and is ideal not only for use with increasingly popular large screen television and monitors, but also for extended definition tv (EDTV), which allows for around 500 lines of horizontal resolution and is expected to be available in the near future.

Meanwhile, the competition between the compact VHS-C camcorders produced by the VHS camp and the 8mm camcorders continue.

JVC is finding that its simple-to-operate GR-25 (148,000 yen) record-only camcorder is proving very popular with the younger set in their 20s and 30s, especially young mothers with small children. The GR-67 (240,000 yen) can record and play back.

JVC (120,000 units a month), Matsushita (5,000), Hitachi (43,000) and Mionita (10,000) are manufacturing VHS-C camcorders using compact VHS videotapes.

The 8mm camcorder is now being made by Sony, Aiwa, Hitachi, Sanyc, Matsushita, Nippon Electric and Canon Camera and is said to hold 50% of the camcorder market.

Sony used tennis star Jimmy Connors and his family in April to promote its CCD-V30 Handycam 8mm camcorder worldwide.

Victor S-VHS S-120, 60 and 30 videocassettes

Sony 8mm camcorder Handycam CCD-V30 for recording and playback

(Continued on page 18)
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DAT
(Continued from page J-4)

The only major makers yet to announce their DAT plans are Columbia and Mitsubishi.

Almost two months after the first DAT units were placed on sale, only the major retail outlets had DAT units on display. This was due to the various makers producing an average of 2,000 units a month.

Matsushita, for instance, has 27,000 outlets nationwide handling its product, but on the launch date of March 2, only 300 outlets had players available for display. Shinji Kakegawa, a spokesman in the company's audio sector corporate publicity division, says it would take two months just to supply 3,000 major outlets with one DAT unit each.

The same situation was holding true for all the other makers also, so that anyone wanting to buy a DAT unit has to sign up and wait several weeks to a month for delivery.

Quite a few of the first DAT player lines apparently are being bought up by competitor firms anxious to check out mechanism and performance.

According to Kakegawa, those showing the most interest are people with personal tape libraries and compact disk players and software. He says, "Many people checking out the hardware on display seem convinced the price will come down much as it did in the case of CD players. They should realize that the DAT player has more component parts than the CD equipment, so it is unlikely that prices can come down as fast or as much as they did for CD players."

When CD players first appeared in Japan, they were priced around 200,000 yen also, but came down to an average of 60,000 yen-70,000 yen with low-end ones available for under 40,000 yen.

All the major newspapers, including the 7.5 million circulation Asahi Shimbun, have carried feature articles concerning the DAT player and the problems associated with its sale.

On the night of March 28, the semi-government Japan Broadcasting Corp. (NHK) with its nationwide network carried a 35-minute TV commentary, "The DAT Dispute," from 11 p.m. NHK analyst Ms. Taeko Nagai moderated the program which included statements by IFPI President and Chairman of WEI International Nesuhi Ertegun, Electronic Industries Assn. of Japan (EIAJ) Chairman Shoichi Saba, Chairman of the Japan Phonographic Record Assn. (JPR) Toshio Ozawa who is president of the CBS/Sony Group and music critic Kyoichi Kuroda.

At the beginning of the program, the front page of Billboard magazine was shown, followed by a closeup of the word "assassination" in the Billboard Commentary by RIAA President Stanley Gortikov (Billboard, Sept. 6, 1986) in connection with the DAT player.

Then Ertegun appeared on the screen and said to the nationwide audience, "we are going to do everything we can to try to stop them from importing them in the existing version. So unless they put in certain safeguards that make copying difficult or impossible, we will do everything we can through our nationwide contacts, both in the U.S. and Europe, to prevent the DAT machines from coming there in their present fashion."

Ozawa pointed out that the DAT case is a good opportunity to talk over the problems of protection of copyright and intellectual property. He said, "We wanted the makers to wait a while on the sale of the DAT, since we felt that both the hardware and software makers should discuss the matter frankly. That is what is behind our opposition to the sale of the DAT. The DAT itself is a wonderful machine, and we are not taking the Don Quixote type stand that the DAT is outrageous and impermissible."

But EIAJ President Saba just reiterated the EIAJ stand that the makers placed the DAT players on sale to reply to the demands of the market for digital audiotape players and that if the recording function is suspended, the DAT unit will not be a recorder but merely a tape player.

He also argued that the music industry has benefitted greatly from the easy availability of tape recorders and added, "We are just as enthusiastic about respecting copyright as anyone else, but we believe that commercial (Continued on page J-10)
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DAT
(Continued from page J-8)
piracy and pirated tapes are violating copyright much more than home taping. We have said we will give all-out cooperation to stamp out such piracy. We feel that the music industry and the machinery makers must coexist and coopser and that developing and creating a bigger music industry market will benefit both.”

Nagai completed the TV program by saying, “When we ask people in other countries to buy new recording equipment developed by Japan in the future, it is necessary for Japan to first establish a system for taking good care of the music and culture which requires such equipment. The Japanese like music, particularly the young people, but it is necessary to send the message overseas that the Japanese are also taking good care of the musicians who make the music.”

In an interview, CBS/Sony Group President Toshio Ozawa commented further on the DAT problem, “At the base of the DAT problem is the problem of interpretation of the right of home taping. It is true that the right to home taping is stipulated in Article 30 of the Japanese Copyright Law, but the article specifically states that home taping is permitted within a very limited scope. Also, the article was decided 20 years ago, when the number of tape recorders and the quality of copies made by them were much lower than they are today. It is evident that Article 30 should be reviewed or else the rights of copyright owners will be invaded.”

Very outspoken in connection with the DAT problem was IFPI director Tokugen Yamamoto, who is president of Warner Pioneer Corp., in an interview. He stated flatly, “I consider the DAT the AIDS of the record industry. It’s detrimental and very destructive. People in the record industry are making representations to the hardware manufacturers and the government agencies and also to our own software manufacturers so that they will realize how detrimental this equipment will be.”

As to what steps can be taken, Yamamoto said, “The most effective and the only way to stop indiscriminate copying is to have the government pass a law so that the DAT equipment can only be sold if it is equipped with the CBS copy code or copy guard which will enable the customer to make one-to-one copies if the CD or DAT is properly coded. Coding will mean additional expense to the software industry, but we are willing to spend that additional amount to protect the basic copyrights of writers, artists and producers.”

But with the hardware makers so intransigent, it appears that the problem cannot be solved so easily or quickly.

Also, Japan is carefully watching what steps the U.S. and Europe will take, such as passing laws to ban the import and sale of DAT units which do not copy guard.

CD
(Continued from page J-3)

The CD is serving as the main support of the music industry not just on the basis of the number of CDs sold. The CD is bringing back to the record stores those in their 30s and 40s who stopped buying records 10-20 years ago. The reissues of old catalog, especially of old jazz and music of 20-30 years ago, has lured the 30- and 40-year-olds back to the record stores.

For instance, Toshiba-EMI is confidently predicting total sales of more than 2 million units of Beatles CDs in Japan. Twelve Beatles CD titles are being released between Feb. 27 and the end of October 1987 in connection with the 25th anniversary of the release of “Love Me Do.”

Toshiba-EMI expects nine CDs to sell at least 100,000 each and the remaining three, “Sgt. Pepper,” “Abbey Road” and “Let It Be,” between 400,000 and 500,000 each. In Japan a CD is rated a best seller once it hits the 20,000 sales mark. And Toshiba-EMI has found that most buyers of the first four CDs on Feb. 27 purchased them as a set and that the majority are in their 30s and 40s, having been Beatles fans when they were young.

Warner Pioneer is also finding that those purchasing the Impulse reissues of old jazz are in their 30s and 40s as well as in their 50s. The reissues number 50 CDs with
10 being released every month from February through June 1987. The original jacket photos and liner notes are being used, further appealing to the older fans.

In Toshiba-EMI’s case, it has printed a pamphlet listing what titles are available on CD to be given to purchasers of the Beatles CDs, since many of them are visiting record stores for the first time in a long time and do not know that so many titles are available on CD.

The record companies should take more constructive steps to hold on to the older customers who are visiting the record stores for the first time in many years to buy CDs. The record stores themselves will have to remodel their stores to appeal more to the older customers and make them want to come back again.

JPRA
(Continued from page J-3)

“True Blue” albums, respectively.

The Grand Prix Artist of the Year and Newcomer Grand Prix Artist of the Year received 5 million yen each, while the Grand Prix Album of the Year came with one million yen each. Consequently, Nakamori and Madonna won 6 million yen each.

Yamamoto is happy because all the grand prix artists are on the Warner Pioneer label. He says, “We ourselves didn’t know we were going to be the winners, and so we were very happily surprised on the day of the announcement [March 24, Akasaka Prince Hotel in Tokyo].”

Ozawa says that the JPRA will continue to exert greater efforts and implement new programs to expand the music market.

CREDITS: All editorial by Shig Fujita, Billboard’s correspondent in Tokyo; Cover & design, Anne Richardson-Daniel.

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Winning Lineup. BMI executives gather with TV/film award winners. From left are "Growing Pains" star Alan Thicke; BMI executive Doreen Ringer; Rep. Howard Berman; composers Herbie Hancock and Mike Post; BMI president Frances Preston; composers Stephen Bishop, David Foster, and Earle Hagen; and BMI West Coast vice president Ron Anton.

Leading Men. BMI president Frances Preston meets with award-winning TV composer Steve Dorff, left, and "Night Court" star John Larroquette.

Tough Talent. BMI executive Doreen Ringer congratulates BMI TV award winners Mike Post, left, for "L.A. Law," and Tom Scott, for "Family Ties."

Big Scores. Composers Earle Hagen, left, and Herbie Hancock proudly display their trophies. Hagen was the recipient of the coveted Richard Kirk Award. Hancock was honored for his work in "'Round Midnight."

BMI Pop Stars. BMI president Frances Preston, second left, congratulates pop songwriter award winners David Foster, left, Carole Bayer Sager, and Stephen Bishop. Foster was named songwriter of the year. Bishop's "Separate Lives (Love Theme From 'White Nights')" was honored as the most performed song of the year.

Sharing A Moment. Enjoying the ceremony are, from left, Rep. Howard Berman, D.-Calif., TV composer Mike Post, and composer Earle Hagen.

Showoffs. BMI Nashville vice president Roger Sovine, right, makes sure Herbie Hancock looks his best for the awards show, as BMI Nashville executive Thomas Cain looks on.
NAIRD Convenes In San Francisco
Group Holds 15th Annual Confab April 30-May 3

Remembering The Greats. Gazell Records' Sam Charters posthumously honors Folkways founder Moses Asch, who was inducted into NAIRD's hall of fame with folk artist Kate Wolf.

Heady Advise. Tommy Boy Records' Tom Silverman directs questions during the "$1 Million Worth Of Mistakes" panel. Seated are, from left, Sleeping Bag Records' Ron Resnick, GNP Crescendo Records' Gene Norman, Macola Records' Don MacMillan, and Alligator Records' Bruce Iglauer.

Independence. Recording Industry Assn. of America president Jay Berman calls for a stronger relationship between the RIAA and independent labels during his opening remarks.

Trade Show Wares. Kaledoscope Records' Jeff Alexson shows the label's latest titles to Caravan of Dreams Productions' Jill Posner.

Convention Greetings. The NAIRD board of trustees welcomes attendees to the confab. Shown are, from left, Silo/Alcazar Records' Joan Pelton, Richman Bros. Records' event chairman Jerry Richman, Action Music Sales' Clay Pasternack, Alligator Records' Bruce Iglauer, and Tommy Boy Records' Tom Sikerman.

Billboard June 6, 1987
Retailers’ Stormy Days on Wall St. Despite Rosy Outlook At Cash Registers

BY FRED GOODMAN

NEW YORK This may very well prove to be a banner year for music and video retailers. But even though the Fourth of July at the cash register is rosé, home entertainment retailers are weathering stormy days.

With the exception of the Albany, N.Y.-based Transworld Music Corp. (NASDAQ/TWMC) and Miami’s Spaceman Music (NASDAQ/SPMK), none of the publicly traded music or video-driven retailers have seen their stock rise this year. During the same period, the Dow Jones Industrial Average has risen over 17%, while the American Stock Exchange and NASDAQ over-the-counter counters show hikis of 23% and 17%, respectively.

Transworld, which operates over 290 stores from the Peaches, Record Town, Tape Town, and Recordsland logos, has bucked the trend with a nearly 17% increase in its stock price since Jan. 1. The company’s stock began the year at 211/4 and closed May 22 at 31, off 1/4.

The small, family-run Spec’s operation posted a more modest gain of 12.5%, less than the market as a whole. The chain began the year at 8; Friday was 9, up 1/4.

Holding steady has been Minneap-olis-based rackjobber Lieberman Enterprises (NASDAQ/LIEB), which has continued to trade in the area of 17% during all of 1987 to date.

Competing rackjobber the Handleman Co. (NYSE/HDL) has fared less well. The Clawson, Mich.-based firm began the year trading at 211/2, closed out May 22 at 25. Among pure entertainment retailers, the 10% is bleak.

The Texas-based Sound Warehouse chain (NASDAQ/SWHR), with 100 outlets, has seen the market value of its shares drop by nearly 50% in 1987. Starting off the calendar year at 151/4, the stock finished on May 22 at 7/8.

For the California-based Wherehouse (ASE/WEI) chain, with 193 stores, the story is not much different. After opening 1987 at 14, the stock has dipped to 7/8. In the last 12 months, Wherehouse has traded as high as 24.

Another problem facing metropolitan New York’s 36-store Crazy Eddie (NASDAQ/CRZY) chain is far from simple (see story on this page). Although the stock recently rose to 7% on the strength of a buyout bid, the company’s shares had been trading as low as 3/4. During summer 1986, Crazy Eddie traded as high as 211/2. The stock has split four times since it first began trading in 1984.

Entertainment analysts differ on why investors have soured on music and video retailers. But they agree that investors are worried that there is little growth left in the vid- eo retail market. "There is little growth left in the video retail market," says Harold Vogel, vice president of research for Merrill Lynch. He adds that many initial public offerings were snapped up quickly, driving the stock up and keeping it at a nervous amount of enthusiasm for these stocks when they were first issued," he says.

Fred Anschel, vice president of research for Dean Witter, is more optimistic. "Each of these recent IPOs has a particular problem, and we don’t think there’s a problem en- demic to [home entertainment re- tailers]. A lot of them are growing pains and expansion," Anschel says. "There are probably some opportun- ities here. The prices for some of those stocks are certainly depressed. I wouldn’t say that video can’t make a profit. It’s a good group of sell-through titles isn’t an oppor- tunity limited solely to rackjobbers."
Various Artists
Recorded Highlights Of The Prince's Trust 10th Anniversary Birthday Party
PRODUCER: Andrew Sheehan
ABC-0399

Highlights from all-star performance to benefit British charities make up a stellar live collection of some of the best rock around: Phil Collins' piano-driven "In The Air Tonight" and a surprisingly forceful "Markin' Out The Wall" by Suzanne Vega stand out. Only minus is the absence on record—despite his photo on inner sleeve—of George Michael.

Warren Zevon
Sentimental Hygiene
PRODUCERS: Warren Zevon, Andrew Sheehan, Niki Dole
Virgin 09023

Zevon is back in the racks after five years' absence, and it's an exciting and, in some respects, title single features smoking lead work by Neil Young; Bob Dylan, George Clinton, and R.E.M., among others, also lend a hand. No-holds-barred "Boom Boom Maninji" and "Detox Mansion" will have no prizes at any record room.

Dan Fogelberg
Eagle
PRODUCERS: Dan Fogelberg, Russ Kunkel
Full Moon/Epic: EPC 40271

Another fellow who's been out of the ballpark for a while, Fogelberg comes back swinging. Rocking lead single, "She Don't Look Back," takes dead aim at the album rock crowd; a good bet for lateroul is "What You're Doing," while "Seeing You Again" could win top 40 allegiance.

STEVE JONES
Mercy
PRODUCERS: Bob Rose, Steve Jones, Paul Lani
Gold Mountain/MCA 42006

Former Sex Pistols bad boy (and recent Andy Taylor, guitar) never lends a hand. "I Don't Look Back," taken dead aim at the album rock crowd; a good bet for lateroul is "What You're Doing," while "Seeing You Again" could win Top 40 allegiance.

I.Q.
Notizze
PRODUCER: Dan Thomas
Squawk/Playgarm: 422 832-141 Q-1


Various Artists
Music & Songs From Stargate Express
Produced by John Hurley
MCA MCA5972

Show scores don't often get multiplatinum. But 1980's style concoctions these days, but 'popper' composer Andrew Lloyd Webber's London/New York smash hit. Two cuts, "Starlight Express" by El Debarge and "The Race Is On" by Barry Fuller, are MCA singles, and the fervent soul solo "Only You" by Joe Acolio and Bill Hewlett is well worth a singles try, too.

JANIS JIESEL
At Home
PRODUCER: James E. Miller
Atlantic 81748

Member of vocal quartet Manhattan Transfer continues her search for a solo career. Album does admirable job of blending pop, jazz, and blues vehicles, and Siegel's adept handling of all material could find her a home with older listeners. Lead single is a cover of Marvin Gaye's much-overlooked "Trouble Man."

Streets
Critics in Mind
PRODUCER: Brian Haan
Atlantic 81246

Georgia band shows good mix of straight-ahead rockers with radio-smart hooks and a dash of familiarity. The result is an exceptional debut that radio can dig deep on.

Our Favorite Band
Saturday Nights And Sunday Mornings
PRODUCERS: Doug Stone, Dickey Toner
Big Time/MCA 6041-1

Participation of R.E.M.'s Michael Stipe, and "Souther" Ringenberg, Steve Forbert, etc., should draw college ears to slightly-off-kilter country/rock amalgam from pair of Southern scene-esters. Lackluster vocals could prevent some radio play.

Beausoleil
Bayou Boogie
PRODUCER: Steve Crook, Michael Doucet, Susan Landry
Rounder 5015

Cajun/zydeco ensemble steps into the electric age without a backward glance; move should bring group to a wider audience without sacrificing any of the original flavor. Year's Grammy nomination could give a boost to sales.

Lydia Lunch
Hitlist
PRODUCERS: Various
CD Presents 039

Noisemistress Lunch, a high priestess of New York's "no wave" movement of the '70s, lets loose on an abrasive '80s hip hop-inspired piece. Work not future at conventional stores, but will attract cultists off the beaten path. Contact: 415-641-0472.

LA
PRODUCERS: Various
Atlantic 84093

Multitalented songstress who penned Whitney Houston's "You Give Good Love" debut with a seamless package of contemporary soul; "If You Love Me Just A Little" is racing black classic with speed commensurate to its frenetic pace, and almost any track could follow it up.

Denise LaSalle
It's a Long Time Going
PRODUCERS: Tommy Couch, Wally Stephenson, Conrad Law
Malaco 74414

Blues-soul singer/songwriter/pianist emerges as leading proponent of the Southern-tinged soap opera. LaSalle takes a turn on "Teeny Weenie Black Bikini" but reverts to form "Footprints Of A Fool" and Joe Tex's "Hold On."

By Four
PRODUCERS: Charles Carter, Chuck Jackson, Chris Draen
Capitol ST-12560

Jackson S-inspired foursome is nothing, kicking off with 20-bound "Want You For My Girlfriend." Quality runs deep on "Don't Put The Blame On Me"; these subtexts show stuff to stick.

Gabio Fino
The Practice: Peter Drake
Zeit-Geschichte ZEC-59990

Combo whose last release scored on the jazz charts moves into new territory; two vocal tracks feature Eugene Wilde and are being serviced to black stations, not jazz, and even the remaining instrumental shows solid pop influence. Should fit snugly into several formats.

Whitney Houston
My Name Is Whitney
PRODUCERS: Various
Arista AL-48405

With her multi-platinum debut, Houston demonstrated all the requirements for pop superstardom: a gorgeous voice, a beautiful persona, and a knack for choosing hit material. On "Whitney," she shows she hasn't lost any of them, there's no sign of the sophomore jinx. "I Wanna Dance With Somebody (Who Loves Me)" is already top 20, even better follows to include "Didn't We Have It All?" and the playful "Love Is A Contact Sport." "I Know Him So Well," a duet with mother Cissy, could emerge the sentimental favorite.

The Kendalls
Break The Routine
PRODUCER: Ray Pennington
Columbia KCL 20072

Hauntingly beautiful performances from one of country's best—and, recently, most overlooked—singing combinations. Highlights: "Routine," "Still Feels" Up After You," and "Dancing With Myself Tonight."

Meryl Haggard, George Jones, Willie Nelson
Walking The Line
PRODUCER: Various
Columbia CKR 40821

All previously released material, and most of it first-rate: "I Got A Feelin' Drunk," Jones' (Nelson), "Pancho And Lefty," "Yesterday's Wine," "Haggard," (Jones, Nelson), and "Half A Man" (Haggard, Nelson) top the package.

Tim Malcolm
Colorado Moon
PRODUCERS: Johnny Ruthenberg, Tim Malach, Joe Jackson, Bob McCauley
Appleg Apa-1001

Welcome to a major new talent. Member of the now-defunct Malach & Rucker duo shows that the success of his "Colorado Moon" single is no fluke. Malach has a beautiful, believable voice, and his name appears on the writing credits of half the fine songs here, including the title cut.

Gloria Estefan & Miami Sound Machine
Let It Loose
PRODUCER: Emilio & The Jets
Epic EPC 47091

Estefan (billing reflects her star quality) and her Miami Horatio st the Latin funk chart-shattering boil on this sequel to their big boss. "Rhythm Is Gonna Get You" is a danceable winner, but expect "Betcha Say That," title track, and the socko "Surrender" to scoop even greater plums. Plenty of opportunities for sizzling dance remixes here.

The Beatles
Set Persson's Lonely Hearts Band
PRODUCER: George Martin
Capitol CDP 7 44442-2

The most influential, revolutionary, and entertaining rock album of its era as C Rd re-reissue gets a reissue. Quintessential from "For Beatles only."

Christina Crawford
Electric Band
Light Years
PRODUCER: Chuck Crawford
GRP CRF 74-1036

Crawford's second effort for digitally-conscious label showcases the keyboardist in a surprisingly funky setting. Though the ambitious Cora remains the band's major name, John Bautevitz's work is surprisingly eloquent. Should sell strongly.

The Dave Brubeck Quartet
Blue Rondo A La Turk
PRODUCER: Chuck Crawford
GRP CRF 74-1036

Dave Brubeck's band reissue gets a reissue. New album bears five new, forward-looking compositions, all heightened by the tasteful trumpet work by Bill Smith. Recent CBS BRubeck reissues may add to interest.

The Duke Ellington Orchestra
Digital Duke
PRODUCER: Michael Arom, Mercer Ellington
Columbia CPL 4070

The latter-day band, now led by Ellington's sons, romps and stoms through a familiar repertoire, but keen digital sound and star sidemen (including Branford Marsalis, Eddie Daniels, Clark Terry, Louie Bellson, and Roland Hanna) make this an extra-delightful session.

Outstanding New York club vocalist, finally getting a shot on a widely-distributed label, sings for all she's worth. Nice style and no-nonsense arrangements. Good for a date that should appeal to both casual listeners and jazz vocal purists.

Dele Overton & Fun
PRODUCERS: Leslie Overton
Exoticism/OPU 1098-1

Relaxed date tuned to spruce-up flugelhornist who led Marvin Gaye's band incorporates light Third World influences and some surprisingly soulful vocals; biggest plus is Drayton's silky ballad playing.

As a member of the Imperials for 20 years, Murray has more than established his credentials in gospel. This debut solo album is a musical departure from that group. Murray shows a penchant for easy listening aimed at the church audience. Could break big among Christian-bookstore shoppers.

Psychos were perhaps the first to discover the enormous potential of kid's music when marketed to the adult marketplace. Mancashta has created a superb character, Pastry, that children love. Stock up, dealers—Pastry rides again.

The Beagles
Young People's Lonely Hearts Band
PRODUCER: George Martin
Capitol CDP 7 44442-2

New and noteworthy

The Beatles

Jazz

Gospel

Classical

Shubert: Trount Quintet/Mozart: Piano Quartet In E Flat
Saks, Schneider, Teget, Lene, Seyd Vangard VGD 72004

Persuasive readings that benefit from the vibrant leadership of violinist Alexander Schneider. Sound of the "Franz" is adequate; the Mozart, a later recording, superior.

News Notes

Classical

Kahrim: Serenade No. 1 In D M. St. Louis Symphony Orchestra, Sarkis RCB 1047-9C

A work that drags just outside the popular mainstream, this nevertheless admired by a core of Brahms fans. This strong performance, in excellent sound, will nudge it to the faster lane.

Sauder: Trout Quintet/Mozart: Piano Quartet In E Flat
Saks, Schneider, Teget, Lene, Seyd Vangard VGD 72004

Persuasive readings that benefit from the vibrant leadership of violinist Alexander Schneider. Sound of the "Trout" is adequate; the Mozart, a later recording, superior.

www.americanradiohistory.com
The single, most beautiful statement from Cyndi Lauper's "True Colors."
On Portrait Records, Cassettes and Compact Discs.
Produced by David Lauper and Lamont Dozier
Executive Producer: David Worf
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NEW COMPANIES

Ark 2 Productions, formed by Ed Querry and Mark Neubauer. Company will produce set designs, costumes, displays, and tour backdrops for local and national entertainers. Aimed at the music and entertainment industry, the company creates a variety of event displays, novelties, and performance-oriented artwork.

Julieteq Enterprises, formed by Julie Anne Matlock. Company will handle public relations, production, commercials, and tours as well as television and video production needs. First clients include Blast From The Past Productions, Lone Wolf Concert Productions, The Boa Brummels, and Vanessa Vampire. Penthouse, 104 Dawn Valley Dr., Hendersonville, N.C. 28795; 704-685-5980.

Turf Handler Records, formed by Gerry "Manic" Wych and Ricky Reed. Company will specialize in rap and street/dance music; it will also offer in-house publishing through Wych Publishing. Noc. 1, 807 N.W. 2nd Ave., Fort Lauderdale, Fla. 33311; 305-764-3210.

Otherworld Records, formed by Jim Cushinery. First release is a box set of "A Little Affection"/"Spin My Wheels" by 57 Braves. P.O. Box. 7140, Los Angeles, Calif. 90012-213-557-2217.

Singleton Productions Inc., formed by Bob Singleton, composer/engineer. Company will handle music and audio production. Currently working on entertainment firm scores, industrial film scores, and complete soundtracks with music and narration. 214-029-7092.

Tiffany Productions, formed by Ron Dubin and Max Levin. Company will create, produce, and market radio programming for national syndication. First project is "Music Unlimited," a weekly, five-hour, Saturday-night show for adult contemporary and soft rock stations. 4841 Hawaiian Terrace, Cincinnati, Ohio 45223; 513-542-5057 or 719-627-3581.

Blueberry Hill Records, formed by Joe Edwards. Company will showcase St. Louis talent in all music areas. First releases are by Be-Vision, Murder City Players, and Rondo's Blues Deluxe. 604 Delmar, St. Louis, Mo. 63130; 314-727-0112.


BIRTHS

Girl, Karilyn, to Dave and Heidi Pyle, April 5 in Orange County, Calif. He is an air personality at KQLG-FM San Bernardino.

Girl, Hilary Kelly, to John and Winnie Kelly Holbrooke, April 18 in Santa Monica, Calif. She is publicity director for Windham Hill Records.

Girl, Sarah, to Lance and Judith Freed, April 30 in Los Angeles. He is president of Almo/Imaging.

Girl, Amanda Lee, to Steve and Jennifer Holley, May 3 in New York. He is a drummer for Reckless Sleepers and also worked with Wings and Elton John. She is an actress.

Boy, Jesse Michael, to Sam and Christi Sutherland, May 4 in Glenendale, Calif. He is vice president/managing director for Windham Hill Records.

Girl, Kate Mazursky, to Jeb and Meg Brien, May 7 in New York. He is vice president of Champion Entertainment. She is an independent casting director and daughter of film director Paul Mazursky.

Boy, Michael Kelly, to Mike and Danna Kelly, May 14 in Nashville. He is owner of the Mike Kelly Organization. She is a singer/entertainer who formerly performed under the name Danna Dayton.

Boy, Nicholas Michael Holmes, to Rupert and Elizabeth Holmes, May 16 in Englandwood, N.J. He is a songwriter/producer.

Boy, Matt Stephen, to Margaret and Matt Callihan, May 18 in Nashville. She is vice president/regional administrator, Third National Bank/Nashville, host of the annual Third National Bank Writer's Showcase.

Girl, Jennifer Doreen, to Attila and Zsuzsanna Czupo, May 24 in Los Angeles. He is a Billboard staffer.

Boy, Amy Marie, to Jim and Nina McCullagh, May 25 in Los Angeles. He is home entertainment editor for Billboard. She runs her own entertainment-industry public relations firm.

MARRIAGES

Marla McNally to Lee Phillips, May 2 in Mandeville Canyon, Los Angeles. She is director of talent acquisition for Chappell-Intersong International U.S.

Cissie Lynn to John Beams, May 13 in Hurricane Mills, Tenn. She is the daughter of country recording artist Loretta Lynn and is on tour with her own band, the Coal Miner. He is musical director for the band.

Brian Hurst to Chiara Berry, May 16 in Anacortes, Wash. He is an evening air personality and she is program director at KLIK.

DEATHS

Victor Feldman, 53, of an apparent heart attack May 12 in Los Angeles. The British-born pianist, vibraphonist, and drummer was among the most active studio musicians on the West Coast. Earlier in his career, he performed or recorded with the bands of Cannonball Adderley, Miles Davis, Benny Goodman, and Woody Herman. More recently, he recorded with his own fusion-oriented group, the Generation Band.

Bruce Davidson, 70, of an aneurysm May 25 in Nashville. The veteran music/ radio executive and jazz scholar was founder of the Tennessee Jazz and Blues Society and a member of NARAS. His long career in music and broadcasting led him to co-host the weekly jazz radio series "Upbeat" and work as public relations director of KBMS-FM Pasadena. Calif. He had a 14-year term with Capitol Records, was executive vice president of Mega Records, and worked as general manager of Starburst Records and national sales manager at Con Brio Records. He was also the president of the International Assn. of Jazz Records Collectors. He is survived by his wife, Barbara, a daughter, and a son.

FOR WEEK ENDING JUNE 6, 1987

ALBUM ROCK TRACKS

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The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.


June 7, 18th Annual Texas West World Music Festival 37, Cotton Bowl, Dallas, Robin Mendler, 713-621-8500.

June 22-24, Electronic Imaging For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-347-9425.

June 24-30, Assn. Of Professional Recording Studios, 10th Olympia Exhibition Centre, Kensington, London, 0207-927-9097.


June 27-28, Bobby P'ol's Pop Music Survey Convention, Sheraton, Tycoon's Corner, Washington, D.C. 301-951-1215.

SONY BEGINS TEST PRODUCTION OF 3-INCH CD

(Continued from page 1)

uration fast losing industry support at the merchandising and manufactur- er level. Noting the current status of the 3-inch (8-centimeter) single came at celebrations in Terre Haute May 27 marking the 50-millionth CD to come off the production line of Sony’s Digital Audio Disc Corp. At a meeting with employees of the company, Akio Morita, chairman and CEO of the Sony Corp. in Japan, held up a 3-inch single as an example of new product lines the company will introduce. Morita said he dreams of a “dreams” of a CD player that will accommodate the single and be small enough to fit in a shirt pocket. Those with long memories recalled the earlier Morita dream—the Walkman.

Michael Schulhof, president of DADC and a director of Sony Corp. of America, predicted that the new price, $45, $38 for sale at retail in $35 or less. This would be for a disk with royalty obligations similar to a conventional 45. The CD single, in 50 minutes of holding up to 20 minutes of music.

SCHULHOF says that “a number of major labels” have already approached DADC in bids to have their product placed for the first time featured on the new configuration. According to Jim Fritsche, DADC executive vice president, the 3-inch CD will be played on some current CD players; on others it requires a snap-on adapter to increase its dimensions to those of a conventional CD.

The CD that hit the 50-million mark for the plant was a copy of Gloria Estefan’s “One Voice” album.

The Boston-based company Olive Jar is giving clay animation a higher profile... see page 52
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Featuring new music by:

Beverly Hills

Bob Seger

The Pointer Sisters

Pebbles

George Michael

Jermaine Jackson

James Ingram

Corey Hart

Sue Ann

Charlie Sexton

Ready for the World

The Jets

James Ingram

Corey Hart

Wax to Vinyl

MCA Records
Three weeks at the top of the British charts!

A historic recording of the classic song

Now available in the U.S. in 7" & 12" versions

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success on their own—at least temporarily. Van Halen's Sammy Ha- gar, who had a successful solo career before joining the group in 1985, unless a self-titled 4-CD box set album June 23. The record comes on the heels of "Winners Take It All," his album rock hit from the "Over The Top." Boy George has already staged a comeback in England, and this month he's looking to do the same here with "Sold," his first album sans Culture Club. George's version of "Everything I Own," included on the "Postmodern Jukebox" album, went to No. 1 in the U.K. Further boosting George's media profile, Profile Rec- ords has just released the charity album "People," featuring an all-star version of "Let It Be," on which George plays a prominent role. Virgin has a June 27 street date for "Sold."

EMI America is banking on bank- ing on Sheena Easton's new release, due June 19. The first single from Easton's "No Sound But A Heart" is "Eternity," written by Prince, who penned her chart-topper "Sugar Baby Loves My Daddy," and who also contributed to Steve Perry and Eugene Wilde.

Inclusively, Harris' current chart prominence as part of "Tri'o"—with Linda Ronstadt and Dolly Parton—could help propel her new release, "Angel Band," past her previous Top Pop Albums chart high of No. 21. Produced by Harris with Emory Gordy Jr., the album is due June 23 featuring the song, "I'm Not the Same Anymore." Also from the country world comes Wilson Nelson's "Island In The Sea," his 30th album for Colum- bus Records. The album has produced three cuts; the title track is the first single. The album is set to hit stores June 29.

Several leading black acts are on the release schedule for June. George Benson & Earl Klugh have "Let's Do It Again," released on Warner Bros. The rechristened Glo- ria Estefan & Miami Sound Machine have "Dancing With The Help Of My Friends," which will hit stores June 30. "The Lost Boys"—the soundtrack was produced and the movie directed by Joel Schumacher—has also been released. Elmo's "Fire"—includes new tracks by Lou Gramm, INXS, and Roger Daltrey. "Let's Go" with George Benson & Earl Klugh features three new songs by him, with Ron Wood on bass and Eric Clapton on guitar. The sound- track to "Cartoon" features the hits "Your Love" and "Shakar." The debut album from teen heartthrob Peter Gabriel, "So," is due June 1 from MCA. Two acts hoping to recapture the energy of their early years are debuting albums are Dave Fogelberg and the Fixx. Although both went gold with their last album, each has tasted different marketing sub- stances. "The Backward Glances," and "Exiles" is due June 3 from Epic; the Fixx's "Re:act," a live album recorded with their studio tracks, ar- rives June 22 from MCA.


A total of 23 ASCAP standards were honored, with 18 being inducted into the permanent ASCAP hono- or roll for having won two or more previous standards awards. The 13 standards were "As Time Goes By," "Feelings," "Happy Days Are Here Again," "Misty," "Moon River," "Night And Day," "Over The Rainbow," "Raindrops Keep Fallin' On My Head," "Sweet Georgia Brown," "Tea For Two," "The Way You Look Tonight," "White Christmas," and "You Are The Sunshine Of My Life." Here is a complete list of the ASCAP award- winning songs, along with their writers and pub- lication dates:

- Also receiving honors were "Lay Your Hands On Me," Tom Bailey (PB), Alannah Currie (PB), Joe Leway (PB), Zomba Enterprises; and "Kiss," Prince, Conto- verso Music Inc.

Executive Turntable

Dennis DeYoung is the former vocalist of the band, Styx, and the new vocalist of The Cowsills. He has a new single out, "The Power of Love," which is getting a lot of airplay on classic rock stations. The album, "Go Your Own Way," was released earlier this year. DeYoung is also a member of the Rock and Roll Hall of Fame, having been inducted in 2000 with Styx. He has also released several solo albums and has sung on several soundtrack albums. DeYoung's music is often characterized by its catchy melodies and his distinctive voice. He is known for his contributions to the music industry and for his philanthropic work. He is married to the former Kari Lynn Krieger, and they have three children.

The Rock Album Charts can be found on page 102

Welcome To Mo's World. Warner Bros. Records board chair- man Mo Ostin, left, meets with listeners as they hear cuts from his upcoming original cast album, "Jackie Mason's The World According To Me." The project was recorded live at New York's Brooks Atkinson Theater.

Executive Turntable (Continued from page 4)

dent of sales. He was upped from director of that area.

Robert Norton is appointed vice president of business and legal affairs at the Los Angeles office of Entertainment in Los Angeles. He was an attorney for an entertainment law firm.

Fries Home Video in Los Angeles appoints Brett Jay Markel director of acquisitions and Keith Wood director of operations and administration. He was a partner in Spermark. Word search in seven categories for IVF.

Key Video names Don Rosenberg director of sales, based in Chicago. He was previously a sales manager at Specialty Video.

Lisa Augello is named manager of administration for CBS/Fox Video in New York. She was personnel assistant.

PRO AUDIO/VIDEO. Ampex Magnetic Tape Division in Redwood City, Calif., promotes Chuck Pope to product manager for instrumentation tape. He was product manager for 1/8-inch videotape. Pope will be succeeded by Jerry Campbell, who was upped from product manager of industrial audio tape.

Gary Mijal joins Edittel in Los Angeles as sales and marketing executive. He was with Shoreline Ltd., where he designed production and post- production audio units, as well as general management. Blimp Systems in Portland, Ore., names Ron Camden sales manager.
BY STEVEN DUPLER

NEW YORK The last two original MTV VJs will bid farewell to the 24-hour-a-day music channel early this summer. Alan Hunter and Mark Goodman are leaving both the clip world and the East Coast to head for California, the city of film and television.

Both VJs say they chose not to renew their contracts with MTV, a decision they made about two years ago. Hunter's option to renew comes up July 27; Goodman's, July 6. Hunter will remain on the air weekends until the end of July; Goodman may be gone as early as June 30.

The co-founders of the current VJ roster are expatriate Britisher Julie Brown, ex-Colorado-raised DJ Carolyne Heldman, and hip hop artist VJ Biz. Dwarf brothers Zappa, who is contracted through September for fill-in work on the channel.

An MTV representative says the station has signed a contract with China Slick Kantner to fill in for the summer until two full-time replacements are in place.

The other three original VJs are Martha Quinn, who is also making an acting transition; Rayna, Russian born; and Nina Blackwood, who is a music news correspondent and interviewer for "Solid Gold," "Entertainment Tonight," and "Lingerie." Their syndicated radio show, "Entertainment Express," is also now replaced by ICM and managed by Lawrence Dreyer Management, both in Los Angeles.

Hunter says he may still be seen occasionally on MTV in the future, working on a "per-shot basis" during remote shoots.

Goodman, formerly a DJ for WPLJ in New York, has been named a DJ for WLNY here, he says he has developed two television shows for which he is seeking a syndication deal.

Goodman has been studying with a private acting coach for several years and will begin classes with Stella Adler upon relocating to Los Angeles. He is also represented by ICM but is managed by Terry Dunser at MCE.

"It's a little sad to be leaving, in the same sort of way you feel back when you leave college," says Goodman. "The melancholy thing is, I really like the images that MTV is going on at; the remote shoots, the musical format changes.

Goodman, too, says he will be back to host on-location shoots and other MTV specials. Goodman's wife, WNEW-FM DJ Carol Miller, will continue to be based in New York.

"Solid Gold," "En-
OD MIDLINES FROM MICKEY & CO. DISNEYLAND/Vista is set to kick off a series of compact disks that dealers can sell for about $10. Following its two-CD release of the digital-age soundtrack to Walt Disney’s classic “Fantasia,” the label launches the new CD line with music from the soundtrack of “Snow White,” which will be rereleased in July to celebrate its 50th anniversary. The album has several bonus tracks, including the first release of the song “Music In My Soup” and interviews with Disney; Andriana Caselotti, the original voice of Snow White; and animator Ward Kimball. Another CD rarity is a 24-page book insert that’s the size of the 6-by-12-inch box, which serves as the housing for the plastic tray holder. Also to come at the same midline price are the first volume of a collection of Disney songs (August); “The Satchmos Way,” featuring Louis Armstrong singing Disney film favorites (September); and, for the holidays, an 18-song program, “Disney Presents A Family Christmas.”

MAKING ITS BOW in the CD market is Sutra Records, with two 16-song compilations from its Budah line, “The Very Best Of Gladys Knight & The Pips” and “The Very Best Of The Lovin’ Spoonful.” Due in a matter of days are two-CDs on Shn Na Na, Steve Goodman, and Brewer & Shipley. And, finally, Sutra bows a laserdisc release early with takes by the Fat Boys.

THE N.Y. TIMES ON DAT: The New York Times prefers a blank tape royalty rather than an anti-copying chip in digital audiotape machines imported into the U.S. in an editorial May 24, the paper declared that “the anticopy fix would amount to Catch-22...No prerecorded digital tapes would be offered for sale until millions of digital recorders are sold. And unless consumers have the option of recording from compact disks, they aren’t likely to buy the millions of machines needed to create a commercial market for digital recordings.” Reasoning that “anticopy...means antialyas, and that doesn’t serve the public,” the Times called for manufacturers to pay “a modest fee for every blank digital tape they distribute.” Note that the Times apparently favors only a blank-tape fee, not one imposed on hardware sales.

NUMBERS GAMES: Label and dealer computer experts who attended an RIAA meeting in Washington May 21 are mulling a proposal by PolyGram regarding how to bar-code CD video product. PolyGram’s suggestion would have 5-inch CDs bear the configuration code 2, the same digit used to designate audio CDs; 12-inch CDs would be tagged with the digit 1, which is used for LPs. Eight-inch CDs would be coded either 7, used for 7-inch singles, or the 9, which has been adopted as the standard code for audioscassettes that are marketed in the 4-by-12 longbox. In the interim, CDVs could be marked with the digit 8, a code that has been left unassigned to accommodate future audio and video technology.

NIPPER IS BACK: The RCA label unit of recently established BMG Music is reviving the Nipper logo along with an imprint, the electrified RCA in a circle, dropped by the label about 25 years ago. Label, formerly known as RCA/Artila, retains rights to Nipper when both it was sold by BE to Bertelsmann. Older trade sets will remember the early ’70s abandonment of Nipper to reflect a more contemporary standard — a collection of many, in a two-page trade ad showing the venerable Nipper languishing in a garbage can! Today’s management, Bravo!

MARSHALING FORCES: A recent letter from the Video Software Dealers Asso. asks its dealer members to compile documentation of print, direct-mail, and TV ads in which cable operators suggest pay-per-view as a method of supplanting video store business. The missive, from executive vice president Mickey Granberg, says the trade group wants “to make a case” to studios that home taping and piracy via PPV are harmful to the industry at large. The letter states the need for a “proper window” between home video release and cable exposure...Meanwhile, it appears that VSDA has finally gotten a local branch taking root in its own backyard. The trade group’s Delaware Valley chapter met May 19. Word has it that attendance was mostly from Philadelphia dealers, although the chapter will also include members from South Jersey and Delaware.

EARLY WORD: Jim Cawley, point man for the cassette single and vice president of sales for Arista, says the taped version of the Whitney Houston 45 “I Wanna Dance With Somebody” has out-sold its vinyl counterpart in the early going at two Tower Records stores on the West Coast. (For more about this summer’s cassette-singles rollout, see Retail Track, page 58.)

CHUCK’S BOOK OF LOVE: The social highlight of the American Book Asso’s convention in Washington, D.C., was a performance by Chuck Berry at the Hyatt Regency May 24. The evening was hosted by Barnes & Noble Co. and several book publishers, one of which, Harmony Books, a division of Crown Publishers, brought Chuck along for the fun and to plug a new album by the rock legend. Other musical acts on hand to plug new books were Otis Williams, Peter, Paul & Mary, Judy Collins, and Joan Baez. Tom Meador of CD Specialties in Salem, Va., informs Track that a May 15 item about Iron Butterfly was erroneously referred to guitarist Mike Pinera as an original member of the group. The original guitarist was in fact Darryl DeLoach, who was replaced by Eric Burdon. The group was originally from a Florida-based group called the Blues Image.

Industry Issues Headline RIAA Tour

BY BILL HOLLAND

WASHINGTON The Recording Industry Asso. of America, with new headquarters here since February, has begun a staff “outreach” program that sends RIAA representatives to cities across the country to discuss industry issues with newspaper editors and radio and television talk-show hosts.

“[t]here’s no question there has been a lot more activity,” says Jay Berman, RIAA president. “It was a conscious decision to get out and circulate more. Our board explicitly said to get out and about and let people know who the RIAA is.”

It is not only Berman who has been doing the talking: RIAA executive director Jim Fishel, public relations director Patricia Heimers, general counsel Joel Schoenfeld, and government relations director Hilary Rosen have all been logging airtime for the media tours.

Recently, RIAA staffers visited in testing, Calif.; Detroit; Grand Rapids, Mich.; and several cities in South Carolina to let readers, listeners, talk-show hosts know about the concerns of the industry — particularly about home taping worries with digital audiocassette recorders.

“[W]e’re in the midst of a major fight on the DAT issue,” Berman says. “Sometimes when the other side has appeared on a program, the program will correct us. But most of the time we’ve taken the initiative. We call up and explain who we are and what we’d like to talk about.”

In a related development, Capitol Hill staffers have told industry officials that the National Bureau of Standards will be able to act quickly in testing the CBS Copycode spoiler system. Two weeks ago, the RIAA acceded to legislators’ suggestions that the system be tested by an impartial entity to confront critics who say the system distorts music.

The staffers now say that final test results could come within six weeks of submission of the system and accompanying data, which means there should be results by mid-July.
She's hot. And now, she's on the loose.

She's Gloria Estefan, the supercharged voice that's about to ignite a Miami Sound Machine explosion on all formats.

Fast on the heels of Miami Sound Machine's platinum-plus LP and its four smash singles, "Let It Loose" is a tasty blend of Latin-spiced pop and ballads peppered with the Miami Sound trademark of big brass horns.

Thanks to another breakthrough in Epic Artist Development, Gloria Estefan and Miami Sound Machine are ready to "Let It Loose." Catch them—if you can!

Gloria Estefan and Miami Sound Machine.

"Let It Loose." # 80769

Featuring the single,

"Rhythm Is Gonna Get You" # 34 07099

On Epic Records, Cassettes and Compact Discs.

*Special thanks Pablo Flores.
Production by Steve & The Jerks for Estefan Productions.
Management: Monro-Paris Entertainment.
On June 2, 1986, Atlantic shipped *Invisible Touch* by Genesis. Today, with the album certified Triple Platinum and rapidly approaching sales of four million units, there's still plenty of cause for celebration.

Since June 2, 1986, four Top Five singles were released from this Number One album: "Invisible Touch," "Throwing It All Away," "Land Of Confusion" and "Tonight, Tonight, Tonight." The current single, "In Too Deep," is headed straight for the top as well.

Genesis just concluded their most successful American tour ever, and are now taking off for headlining dates throughout Europe. The band celebrated its twentieth anniversary this year, earned a Grammy nomination, and promise even more excitement with their forthcoming *Visible Touch* video clip compilation.

This is a band with an incredible past. But mostly, Genesis is a band with a brilliant future. On Atlantic Records, Cassettes, Compact Discs and Video.