IVE Seeks To Acquire Control Of Lieberman

BY FRED GOODMAN
NEW YORK Home video company International Video Enterprises is making a stock bid for a controlling stake in Lieberman Enterprises, the nation's second largest entertainment software rackjobber. Under the proposed deal, IVE would acquire a 49% interest in the family-controlled Lieberman by purchasing shares held by chairman David Lieberman, his brother-in-law, and company president Harold Oknow, other family members, and various employees. Purchase price is $20.00 per share. Lieberman Enterprises (NASDAQ/LMAN) closed up $1, Monday on news of the deal at 19.52.

With more than 4.4 million shares outstanding, purchase price for a 49% stake would be approximately $45 million. Since IVE's offer will extend to all other shareholders as well through a second-step transaction, the video firm could wind up paying in the neighborhood of $90 million for Lieberman.

According to a joint press release, IVE, which is a subsidiary of Caroleo Pictures Inc. (NYSE/CRC), initiated the discussions. The prepared statement also quoted David Lieberman: 'The offer from IVE is a good business opportunity for us, and it's an opportunity to strengthen the market's perception of our company' (Continued on page 83)

Metal Bands Dominate The Albums Chart

BY PAUL GREIN
LOS ANGELES What hath Bon Jovi wrought? Heavy metal or metal-based acts account for a bone-crushing five of the top six albums on this week's Top Pop Albums chart. U2 (Island) is still No. 1, but after that it's metal all the way, with Whitesnake (Geffen) jumping to No. 2, Bon Jovi (Mercury) dipping to No. 3, Poison (Enigma) holding at No. 4, Motley Crue (Elektra) debuting at No. 5, and Ozzy Osbourne/Randy Rhoads (CBS Associated) jumping to No. 6. The big news is the No. 5 debut of Motley Crue's "Girls, Girls, Girls." That's the highest that any studio album has entered the chart since Stevie Wonder's "Hotter Than July" bowed at No. 4 in 1980. It's the highest that a metal album has debuted since Led Zeppelin's "The Song Remains The Same" opened at No. 3 in 1976. The previous '80s record-holder for highest-debuting (Continued on page 12)

October Delivery Planned In U.S.

Marantz Sets DAT Ship Date

BY STEVEN DUPERL
CHICAGO Audio component maker Marantz Co. Inc. says it plans to be the first manufacturer to bring a digital audiotape recorder into the U.S. with deliveries of its DT 84 deck slated for October—regardless of the status of the proposed DAT Copycode legislation, now in committee in both houses of Congress.

The news came May 30, the opening day of the four-day summer Consumer Electronics Show here. More than 100,000 attendees were on hand to examine DAT, compact disk video, Super VHS, and other home entertainment technologies. (For additional coverage, see pages 3 and 89.)

The grandstand play by Marantz—which is, interestingly enough, a subsidiary of N.V. Philips, co-developer of the compact disk and parent of PolyGram, an outspoken opponent of DAT—was greeted with stern words from Congress and the Recording Industry Assn. of America, while showgoers and the Home Recording Rights Coaltion lauded the move.

Sharing the CES limelight was CDV, displayed at the show in a two-story faux marble megabooth, paid for jointly by the more than 30 companies participating in the launch.

Although the technical wizardry of CDV was unquestioned by those who saw the demonstrations, there was some doubt on the show floor as to how well the new CD system would be received by consumers. The Marantz DT 84 DAT recorder is being introduced as part of a new series of high-end audio components, said James Twedt, president of the firm, who said the firm (Continued on page 88)

'Sgt. Pepper' Leads Major Sales Week

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

NEW YORK The compact disk release June 1 of "Sgt. Pepper's Lonely Hearts Club Band" naturally drew consumers' attention to music stores, but the landmark Beatles album was not the only hot performer during a sizzling week for music retailers. A bumper crop of big titles—including the long-awaited follow-up album by Whitney Houston and a platinum-shipped Motley Crue release—pumped business for the week of May 31-June 6. Buoyed by the promising batch of fresh product and continuing movement in established sellers, dealers are projecting handsome second-quarter sales increases and expect that momentum to carry on through the summer.

Adding to the dealers' bonanza is a diverse array of new and recent titles (Continued on page 83)
Sunkyong, a major supplier of high quality blank duplicating tape to the pre-recorded music industry, is proud to introduce its new complete consumer line... SKC.

- A complete product line from normal bias through metal tape
- Hot packaging with eye and buy appeal
- Guaranteed price stability for 1987
- Generous co-op allowances
- Dynamic traffic-building professional promotions
- Consistent quality and product availability from a major international supplier

SKC
PROVING THAT QUALITY CAN BE DUPLICATED

Sunkyong Audio Tape Division, Carson, CA 90746
800-237-8372 800-331-5729 (in California)
Prediction: 26 Million Players In Use By 1992
P'GRAM SEES BIG FUTURE FOR CDV

BY MIKE HENNESSEY

PALM SPRINGS, Calif. PolyGram estimates that there will be more than 26 million compact disk video players in use throughout the world by 1992—10 million in the U.S., 5.5 million in Europe, and 7 million in Japan. Software sales projections for the same year are 350 million 5-inch CDVs and $2.5 billion of the 12-inch type.

These forecasts were made by Michael Kuhn, senior vice president in charge of PolyGram’s new business division, addressing the 120-plus executives at PolyGram’s international conference of management directors here May 25-29. The conference came on the eve of CDV’s big splash at the summer Consumer Electronics Show in Chicago.

Giving what he called a status report on the growth of the CD system, Kuhn said that by 1991, “if there are no horrible threats to the market,” CD player sales would be running at 30 million a year. He added that in that same following year, pre-packed all goes well, CD “combi” players would account for 20% of total sales, and 90% of all players in the world by that time would number more than 165 million.

As an indicator of the potential of CDV, Kuhn said that about 39% of the movie industry’s income of $4.24 billion in 1986 came from home video. He also pointed out that some time next year, income in the U.S. from the sale of videocassettes is expected to overtake rental income. By 1990, he said, self-play revenue will be running at about $80 million annually compared with about $40 million from rentals.

In a brief introduction to the pre-

Timmer’s Move From PolyGram To Philips Well-Timed & Expected, Observers Say

BY MIKE HENNESSEY
PALM SPRINGS. The recent announcement (Billboard, June 8) of Jan Timmer’s move from PolyGram back to Philips came as a surprise to the music industry at large.

The two key questions prompted by the news were:

• Why would Timmer, the acknowledged world champion of the compact disk and chief architect of PolyGram’s international strategy, relinquish his position at a time that he himself has described as a critical stage in his campaign to establish the CD system as the ultimate, all-purpose home entertainment medium?

• Why was the announcement of the move, set for Sept. 1, timed for the eve of the elaborate and expensive campaign to announce the launch of compact disk video software?

However unexpected the Timmer move may have been for the music industry as a whole, those who operated close to Timmer in PolyGram have known for some time that his ultimate goal was known to be his return to Philips.

Notwithstanding Timmer’s passionate commitment to the cause of CD and the challenge of rescuing PolyGram from economic doomsday, his personal target has long been a seat on the Philips Group Management Committee in Eindhoven, Holland.

And with the Philips consumer electronics division’s history as a persistent loss-maker, it was seen by some in the PolyGram hierarchy as only a matter of time before PolyGram called upon Timmer to try to do for the hardware business what he has done for the music division.

So Timmer will move from supervising the relatively modest PolyGram compliment of 7,000 people into a position where he will preside over a work force of some 65,000. And one of his immediate priorities, even before he officially takes up his post, will be to coordinate the delivery of CDV hardware with the appearance of the software—set for the third quarter of this year in the U.S. and Japan and the fourth quarter in Europe. Major presentations.

NEW PRODUCT LINES CALLED FOR

P’Gram Meet Sets CD Plans

PALM SPRINGS. In a rallying call to PolyGram’s international managing directors meeting here May 25-29 at the company’s annual product presentation and progress review, president Jan Timmer stressed the need to strengthen and consolidate the position of the compact disk by adding new product lines and marketing know-how.

“We have to face the challenge of reaching people with the system—a problem which we have not yet begun to tackle,” Timmer said.

Instead of continuing the typical sales pattern over the past five years, Timmer said that world unit sales of LPs had slumped from 500 million in 1981 to 600 million in 1986 and are expected to decline further to 150 million by 1990.

Casual sales, which stood at 550 million in 1981, are expected to peak at something over 800 million this year and then drop to just over 700 million by 1990, Timmer said.

Canada Assesses Proposed Copyright Law

Praise For Stiffer Pirate Penalties Is Widest

BY KIRK LAPOINTE
OTTAWA. A mixture of strong praise for the crackdown on piracy and cautious optimism about the future of the mechanical reproduction right being sought by the Canadian music industry following the federal government’s move to amend the Copyright Act (Billboard, June 6).

Although several industry representatives continue to study the proposals to change the copyright system, others give the impending law high marks for what appears to be the most determined stance on piracy in the industrialized world.

The government proposed April 27 that maximum fines of up to $1 million and jail terms of five years be handed to pirates of records, videos, and other copyrighted works. (Billboard, April 27, page 88)

“It means that for the first time we have meaningful deterrents,” says Robertson, the president of the Canadian Recording Industry Assn., the trade group that has been most prominent in the push for copyright revision.

“The new law is going to have a measurable impact on the pirating business in Canada,” says Robertson, whose group estimates the impact of piracy on lost sales in Canada to be about $40 million annually.

At present, Canada has what are considered to be among the weakest penalties anywhere for illegal duplication or sale of copyrighted material.

The level of fines, $20 per unit for a maximum of 10 units, or $200, was set when the Copyright Act was proclaimed in 1924 and hasn’t been altered since.

“The $200 fine was simply a license fee to get into the business,” Robertson says. The feeling among prosecutors has been that pursuing infringement cases is a waste of police and legal resources.

In recent years, the industry has attempted to persuade authorities to prosecute pirates under fraud law to protect copyright.

Stiffer penalties. Even so, the number of convictions when compared with the extent of infringement, the industry says.

Segovia Dead At 94

NEW YORK. Andrés Segovia, the guitarist whose concerts, recordings, and master classes paced the renaissance of the classical guitar in this century, died of heart failure June 3 in Madrid at age 94.

He returned to Spain in April, after being summoned to New York for a heart ailment. The illness interrupted a U.S. concert tour. His last concert appearance was in the Carnegie Hall April 11.

Born in Linares, Spain, on Feb. 21, 1894, Segovia was largely self-trained and in his teens was already performing in public. Early in his career he encountered opposition from the music establishment, which rejected the concept of the guitar as a serious concert instrument.

Overcoming this opposition was perhaps his greatest contribution.

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EXECUTIVE TURNTABLE

RECORD COMPANIES. Bas Hartong is appointed senior vice president of international repertoire for PolyGram Records in New York. He was senior vice president of the label’s popular music division.

GEP Records in New York promotes Mark Wexler to vice president of marketing and operations. He was director of marketing and artist development.

Virgin Records names Hector Sanchez West Coast a&r representative, based in Los Angeles, and Lorte Weymouth East Coast a&r representative, based in New York. Sanchez was with P/V, an independent manage ment firm. Weymouth joins from a background in studio production.

Capitol Records in New York names Claudia J. Stan ten a&r representative, East Coast. She was senior editor and independent label director at Rockpool.

Vivian Piazza becomes East Coast director of media and artist relations for Capitol Records in New York. She was East Coast publicity director for A&M Records.

Alvah Jalila Larsuel is appointed associate director of press and public information, West Coast, for Columbia Records in Los Angeles. She was national publicity director for Orchid Public Relations.

Arista Records in New York appoints Mark Rizzo national manager of adult contemporary radio. He was working with Barry Manilow.

Hugh Scrrukt becomes manager of national album promotions, West, for RCA Records in Los Angeles. He was radio research specialist for the Album Network.

HARTONG WEXLER SANCHEZ WEYMOUTH

HOME VIDEO. Jerry Gottlieb is promoted to chief executive officer for Lorimar Home Video in Los Angeles. He was senior vice president.

MGM/UA Home Video makes the following promotions: David Bishop as vice president of sales; Ardis Rubeinstein, vice president of creative services; Stefanie Shulman, vice president of marketing services; and Stuart Snyder, manager of national accounts. Bishop was manager of national sales. Rubeinstein was director of creative services. Shulman was director of marketing services. Snyder was manager of regional sales for the North.
THE LEGEND BEGAN
in the land of voodoo and smoke-filled clubs. Guitar superstars floating around New Orleans in the middle of the night looking to catch a set of Mason Ruffner, the man with "Gypsy Blood." FZ 4.6

Jimmy Page was so possessed he immediately grabbed Mason to open The Firm's '86 American Tour. Soon, more than a million new fans were in on the secret. Now Mason Ruffner rips into his Stratocaster and pours "Gypsy Blood" all over the tracks of his wicked new album. "Gypsy Blood," a hypnotic spell of swamp-rock anthems and roadhouse blues, spinning stories about women, traveling, trouble, and most of all, Mason Ruffner.

Now here are the facts:
"Gypsy Blood," a 2-week Breaker at album radio.
Now a Top-10 album track.
A 100,000 out-of-the-box shipment with immediate reorders.
A Heavy Rotation favorite on MTV.
The national tour opening for Pete Wolf begins June 19.

MASON
RUFFNER
IT RUNS HOT.

On CBS Associated Records,
Cassettes and Compact Discs.

Mason Ruffner on tour with Peter Wolf...

First Single Certified As Million-Seller In '87
Club Nouveau Hits Rare Gold

BY PAUL GREEN

LOS ANGELES—Break out the champagne: A single—Club Nouveau’s “Lean On Me”—was certified gold last month by the Recording Industry Assn. of America (RIAA). As recently as a few years ago, that tidbit of information would be of just passing interest, but in the current depressed climate for singles, it’s big news.

In fact, “Lean On Me” was the first single to be certified gold since Patti LaBelle & Michael McDonald’s “On My Own” a year ago. That constitutes the longest stretch without a gold single since 1963. Also, this is the first year since 1963 that there has been just one gold single after five months. By this point in 1973—the peak year for gold singles—the RIAA had certified 28 gold singles; by this point in 1974, there were 35.

“Lean On Me,” a remake of Bill Withers’ gold single from 1972, had an exceptionally broad base of support. It hit No. 1 on the Hot 100 and Hot Dance/Disco charts and climbed to No. 2 on the Hot Black Singles chart.

Also in May, Lionel Richie’s “Dancing On The Ceiling” was certified for sales of 4 million copies. The album was certified for sales of 3 million copies soon after its release but fell and slowly moved up to the next certification plateau. This matches the certification level of Richie’s 1982 solo debut album, but it trails the 10 million U.S. sales of his second album, “Can’t Slow Down.”

Also in May, Lionel Richie’s three album U.S. sales total of 18 million tops all other current artists. Boston’s three album total is 17 million; Madonna’s is 13 million. (Michael Jackson beat all of these artists, however, with just one album. “Thriller” sold more than 20 million copies in the U.S.)

U2’s “The Joshua Tree” was certified gold, platinum, and double platinum simultaneously last month. Paul Simon’s “Graceland” also topped the 2 million sales level, five months after it was certified platinum.

Two catalog albums were cited in May. Peter Gabriel’s 1982 Genesis album “Invisible Touch” was certified gold, and Whodini’s 1984 album, “Escape,” was certified platinum. Whodini is the third rap act to... (Continued on page 12)

Primitive Recording. Epic recording artists Miami Sound Machine accept a platinum award for their album “Primitive Love” at a recent party in Miami’s Nu Night Club; shown are, from left, keyboardist Jim Trompetor, vocalist Gloria Estefan, and Emilio Estefan, former bassist Marcus Avila, and drummer Enrique “Kiki” Garcia.

Genesis Joins Five-Top-Five-Hits Club; Walden Produces His Sixth In Two Years

BY EARL PAIGE

THERE WAS A TIME, in the dim and distant past, when hosannas were said in the halls of record companies whenever an album yielded three top five hits. But in 1987 the “Saturday Night Live” “Grease” soundtracks each placed four singles in the top five, establishing a new bench mark of success. And four years ago, Michael Jackson’s “Thriller” spun off five top five hits, making that the goal of every promotion vice president worth his BMW.

No artist was able to touch Jackson’s record until this year, but in the past three months, three have managed to tie it.

In March, Janet Jackson earned her third top five hit from “Control!” in May, Madonna scored her fifth from “True Blue” and this week, Genesis lands its fifth from “Invisible Touch.” It’s almost getting to be commonplace.

Genesis “In Too Deep,” which jumps two notches to No. 4 this week, follows “Invisible Touch” (No. 1 in July), “Throwing It All Away” (No. 4 in October), “Land Of Confusion” (No. 4 in January), and “Tonight, Tonight, Tonight” (No. 3 in April). We could point to Genesis as the first group—and the first foreign act—to earn five top five singles from one album, but you’re all intelligent people and can figure that out for yourselves.

But you may not have been sharp enough to notice that the phrase “in too deep” also appeared in “Tonight, Tonight.” (We’re not fortunate enough to have Tony Sandholm of Sudbury, Ontario, to point these things out to us.

FAST FACTS: Heavy metal or metal-based acts account for five of the top six albums on this week’s Top Pop Albums chart. But you already know that if you’ve looked at page one. And if you haven’t, you should have. So... (Continued on page 9)

Foreign Roadblock Fears For WCI/Chappell Deal

BY IVY LICHTMANN

NEW YORK—At press time, an air of uncertainty hovered over an agreement in principle by Warner Communications Inc. to acquire Chappell Music (Billboard, May 25). In a turn of events that resembles the abortive attempt several years ago to effect a partnership between PolyGram’s recording interests and those of WCI, representatives of WCI and Chappell admitted unhappily on May 29 that the deal was in jeopardy.

A spokesman for WCI said that an assessment of the deal as being in serious trouble was “95% correct.” But in a subsequent inquiry June 2, he upgraded somewhat the chances of the deal going through.

The eight-member board of Chappell, including principal shareholders Freddy Biestock and representatives of Wertheim & Co. and Boston Ventures, met June 2 in New York to evaluate the situation.

WCI executives are dismayed over continued acceptance of bids by Chappell from other parties despite the agreement appears to be overshadowed by WCI’s concern that the deal would not fly in key territories outside of the U.S., West Germany, the U.K., Australia, and France.

Sources close to the WCI/Chappell situation say the issue abroad is not directly the combined might of a merger of the No. 1 (Chappell) and No. 2 publishing operations, but that WCI, with vast holdings in recordings, movies, and TV, would be a user of such proportions that it could stifle the exposure of song copyrights owned by others.

Whitney Houston’s “I Wanna Dance With Somebody (Who Loves Me)” jumps five notches to No. 5, becoming the sixth top five pop hit in less than two years for producer Narada Michael Walden. That puts him in a tie with Jimmy Jam & Terry Lewis for producing the most top five hits in this period. Walden’s “Body” was No. 1, “I Know,” Aretha Franklin’s “Freeway Of Love” and “I Knew You Were Waiting” (For Me),” Starship’s “Nothing’s Going To Stop Us Now,” and Jermaine Stewart’s “We Don’t Have To Take Our Clothes Off.” Dave Lewis have cracked the top five with the Human League’s “Human” and five hits by Janet Jackson.

The Whispers were the second No. 1 hit on the Hot Black Singles chart this week with “Rock Steady.” The group first topped the chart in March 1980 with “And The Beat Goes On,” which hit No. 1 just two weeks after Shalamar’s “The Second Time Around.” That one-two punch led many observers (including yours truly) to dub Solar Records “the Motown of the ‘80s.” Solar has had other hits over the years, but clearly Motown has been the Motown of the ‘80s.

The latest proof of that fact is Smokey Robinson’s “Just To See Her,” which jumps three notches to No. 10 on this week’s Hot 100. As we noted last week, this gives Robinson a span of 26 years and five months between top 10 hits. The singer earned his first top 10 single—the Miracles’ “Shop Around”—the week Dwight Eisenhower turned the presidency over to John F. Kennedy, and now he’s back in the top 10 in the twilight of Reagan’s term. Amazing.

George Michael’s “I Want Your Sex” has a slow second week, moving up just four notches to No. 47. It’s not the first record to become controversial because of its raunchy lyric content. Think back to Marvin Gaye’s “Sexual Healing,” Madonna’s “Like A Virgin,” and Sheena Easton’s “Sugar Walls”—all of which became huge pop hits—as well as Michael’s “The Duets” and Miguel Brown’s “So Many Men, So Little Time”—which didn’t. Even if pop radio passes on Michael’s “Sex,” the record may serve him in the long run by helping him break out of the somewhat bland teen-idol image left over from his Wham! days.

WE GET LETTERS: Bob O’Brien of WMAS-FM Springfield, Mass., notes that George Maharis should have been included on our list of performers who had hit records and also starred in a television series whose theme was a hit record: Maharis, who starred in “Route 66,” cracked the top 30 in 1962 with “Teach Me Tonight,” two months before Nelson Riddle’s “Route 66 Theme” went top 30.

Larry Gomberg of Chicago notes that we over looked a hit remake of a Supremes song in a recent discussion of Kim Wilde’s “You Keep Me Hangin’ On.” Part of “Where Did Our Love Go” was featured in Soft Cell’s 1982 smash “Tainted Love.”

Don Beckman of Seattle notes still another instance where titles consisting of the same word or one, two, and three times all cracked the Hot 100. There’s Lionel Richie’s “Hello,” Sopwith Camel’s “Hello, Hello,” and New England’s “Hello, Hello, Hello.”
THE ATMOSPHERE Is Charged With Excitement.

"RAIN DANCING." The new Alison Moyet album. FEATURING the single, "Is This Love?"


ON COLUMBIA Records, Cassettes and Compact Discs.
On the strength of just two albums, Jennifer Rush has scored No. 1 hits in 14 different countries and collected a staggering 26 Gold and 19 Platinum and Double-Platinum awards! Her international smash, “The Power Of Love,” became the biggest-selling single by a female solo artist in British music history.

Now Jennifer Rush takes on America—with her just released album, “Heart Over Mind.” Already Platinum and No. 1 for 9 straight weeks in Germany, the new album includes all-star production by Gus Dudgeon, Harold Faltermeyer, Desmond Child, Andy Goldmark and Bruce Roberts.


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VIDEO CLASSICS: COLOR THEM PROFITABLE

BY BUDDY YOUNG

Video dealers, more aware than many people of the recent controversy on coloring black-and-white movies, are perhaps even more confused than most as to why they have no desire to do so. Some dealers report only moderate sales and rentals of all old movies, colorized or not, and tend to consider the issue as marginal—a tempest in a teapot.

A closer examination, however, reveals just why sales of old movies have been steady but not earth-shaking and why this area could yet prove to be one of the more profitable in home video.

Dealers rely on theatrical releases to promote sales and rentals of old movies in a major way. For such, most of the colorized pictures have been seen on a theater screen only rarely in the last 40 or 50 years; and you can’t expect "Top Gun" sales to be virtually unknown.

But this is going to change. Their continued airing on television, over saturation WBTS and in syndication, is gradually having the same sort of market effect as theatrical release. Although the impact on individual titles has been limited, colorized classics as a genre are becoming better known and are generating greater public interest.

The viewer who has just seen "42nd Street" on television is now a prime prospect for "Footlight Parade" and "Gold Diggers of 1933."

Color Systems Technology and Hal Roach Studios are not converting black-and-white movies to color because of any existing home video demand, but because they are good pictures that the public will enjoy watching once it finds out about them. The new, more affordable, out-of-the-way public will find out about them.

And the color version of 20th Century-Fox’s "Miracle On 54th Street" are among the many indications that the audience for colorized classics is building as these movies are rediscovered. It brought in more than $1 million two years running, compared to the previous black-and-white average of $200,000.

"Captain Blood" and "The Sea Hawk," in syndication since the 50's, have each grossed about $200,000, while their colorized versions in the past six months or so have each taken in $800,000.

An even more parochial assumption made by some dealers is that video sales generally do not justify colorization expense. That is analogous to saying that Columbia should not have spent $40 million on "Ilshtar" because Elaine May is not to color. This cannot be argued.

But video store patrons are not buffs, and once a mass audience becomes familiar with older movies and accepts them as a viable form of entertainment, color will outsell and outgrow black-and-white versions by margins of 7:1 or more, as demonstrated by home video sales of "It’s A Wonderful Life" and Disney’s "Absent-Minded Professor."

Young people in particular—precious filmgoers of modern technology. Colorized films provide a distinctive opportunity to the dealer, who no longer has to present them as "old" but as new, which they are.

It would be a shame if an inaccurate and premature assessment of their potential slows this development.

A LEGAL OPTION

Howard Siegel’s May 23 commentary, "Coming To Terms On Recording Contracts," reflects the music industry's increasing need for such an adequately legaligned position.

Law schools should begin to recognize the importance of recording contracts, and student law schools more prepared for the challenge of employing traditional copyright and contract law in dealing with the problems of today’s recording industry.

A practical alternative, however, might be paralegal support personnel trained to review and prepare industry documents. This would give the attorney more time to negotiate and might also reduce fees to a level more manageable for a struggling client.

LONG LIVE THE 45

As owners of New Jersey’s largest 45 rpm record shop, we must speak out in defense of the format. Our shop is completely devoted to both "oldie" and "newie" 45s, totaling about 250,000 records. In conversation, talk of eliminating 45s is ridiculously.

First of all, how about the jukebox operators who have invested in 45s for the enjoyment of their customers? Will they have to throw them out and start all over again with a new format? And how about the non-profit fraternal organizations across the country like the Elks, American Legion, etc., that use 45s as their cheapest form of entertainment in meeting halls?

If the major record companies would begin promoting 45s properly, there would be no need to eliminate them. Years ago, the companies were run by people who truly knew and loved the music business.

Today they are run by conglomerates and computers. It is still possible for the LP, cassette, and vinyl 45 to live in harmony with the compact disk. Long live the beloved 45!

North Hollywood, Calif.

Buddy Smith & Craig Stephens
Hackensack Record King
Hackensack, N.J.

EXPANDED COVERAGE

I just wanted to let you know that the expanded coverage in the talent section is tremendous. It keeps me plugged in new ways and underlines Billboard's position as the bible of the music industry.

Mitchell Schneider
Los Angeles

ANNburG

Did anyone actually bother to ask your readers what they would like to see in the talent section before you decided to make it “more news, more views, and more excitement?” I, for one, do not read Billboard for gossip, and that, it seems, is what I will be getting from now on.

Carol F. Piccini
Brooklyn, N.Y.

YOUR NEWSPAPER

There are several errors I would like to correct in a recent article you ran in the Public Access Studios (Billboard, May 16).

This is a program that was created by the nonprofit organization Harvestworks Inc. in 1976. The studio provides low-cost synthesizers, computers, and recording facilities for audio artists. The program has been run continuously by Harvestworks since its inception.

In addition to the studio, Harvestworks runs an artist-in-residence program, which provides financial for recording projects. In Between Sounds, which provides technical assistance for cutting-edge audio/software design; Tellus, a composer’s cassette distribution program; and a series of related classes, demonstrations, and services. The studio can be reached at 212-431-1130.

Jonathan F. Rose
New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to I Horowitz, Commentary Editor, Billboard, 1415 Broadway, New York, N.Y. 10036.
New Outlets Crowd Austin Market
Expanded Signals Fuel Competition, Too

BY LINDA MOLESKI

NEW YORK — Fierce competition has developed among stations in Austin, Texas, a market in which each station virtually had a format to itself up until a year ago. The recent arrival of top 40 outlet KBTS, hit-oriented AC station KAPT, and classic rocker KPEZ along with the rapidly growing entry of outside signals into the metropolitan area has pumped new life into what was once considered a stagnant market.

“Austin is one of the hottest radio markets in the States right now,” says Mike Carta, operations manager for longtime market leader KASE. Currently, the outlet has the only country format in the marketplace. In winter it pulled an overall 15.2 Arbitron share.

“Our philosophy is to program the station the best you can, offering the people the best possible programming,” says Carta. “There’s no direct competition for us format-wise, but we continue to program as if there was.”

One of the first to shake up the marketplace was KBTS, a new top 40 outlet that hit the airwaves last fall. “It’s a real attractive market here,” says Gayle Shaw, general manager for the station. “There’s a diverse economy, it’s not over-radio’d and potentially, it’s great. No one’s that in Austin wants to get out. It took us a long time to get here and we don’t want to get out.” In the last book, KBTS debuted with a 7.7 share.

“There’s a lot of advertising dollars here’

Another newcomer is KAPT, a hit/AC outlet that signed on in March. “For a long time the Austin market was underserved by radio,” says PD Bob Perry. “It has only been competitive for the last year. As of last Christmas there was only one top 40 station here. As of last September there was only one good AC station. Right now there’s only one country station.

Longtime hit outlet KHI-FM had no direct competition until KEYI-FM went hit AC last summer, says KHI-FM general manager Chris Wayman. KEYI-FM was ranked No. 1 in its first book but has since slipped to third. “It was a momentary thing as the promotions ran,” says Wegmann, adding that people got burned out on all the hype.

Fueling Austin’s competition are the recent changes from the FCC which have allowed outside stations to come into the metro area via stronger signals. KGON George-town is expected to move in under the new call letters KQFX. “Many upgraded their operations to 100,000 watts,” says Carta. “There were seven or eight stations here in the beginning, and now there are double that."

One of the reasons Austin has become such an attractive market is its revenue potential. “There’s a lot of advertising dollars here,” says KAPT’s Perry. “There’s $85 million to $34 million in ad revenue here and only eight or nine real players—di vide that up and you can see how much money’s at stake. It’s very lucrative deal to have a station here.”

“We were one of the first (sta tions) in as a new format,” says Brent Clanton, PD of KPEZ, which recently changed its format from easy listening to classic rock. “Af-

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Washington Roundup

BY BILL HOLLAND

MAYBE A VETO . . . With House passage of the codification of the fairness doctrine (the Senate has already passed it) all but accomplished as of this writing, it looks as if broadcaster hopes to challenge Congress on the rule will have to come from either a White House veto (where administration insiders say they will determine the House vote as it was before deciding) or by going to court. The National Assn. of Broadcasters, for example, has already vowed to challenge the rule’s constitutional-ity once Congress passes it as law.

THE MOOD AIN’T MELLOW in the Congress when it comes to the Federal Communications Commission. New Chairman Dennis Pat rick and other commissioners

heard House Telecommunications Subcommittee member Edward Markey, D-Mass., lay down the law in saying that the commission will no longer be part of the Reagan era “sanctification of greed” as it was under predecessor Mark S. Fowler. The time has come, says Markey, to “restore the primacy of the public-interest standard.” Exam ples of this new policy include an upcoming hearing on restoring the FCC’s old antitrafficking rule, which states that broadcasters are to hold onto stations for three years before selling them. There will also be a hearing on monitoring upcoming FCC actions to modify duopoly rules for radio and radio-television combos. Markey and members told Patrick it would be better in the future if the FCC works more closely with Congress.

THE RENEWAL REFORM BILL

Bill Dobbins, Atlanta, March 1987

newswire...

Tom Williams is promoted to station manager at KRM-DAM-FM Shreveport, La. He was the combo’s general sales manager.

Charlie Cook is elevated to senior VP of the Cleveland-based McVay Media consultancy. He had been the firm’s VP/programming.

Duchosoids Communications, Chicago, has reached an agreement to buy KAIR/JKVK Tucson, Ariz. The seller is Citadel Communications, and the price has been set at $10.12 million.

Bob English leaves his post as president of the Seattle-based Broadcast Programming Inc. to pursue an equity management position in radio.

Z-Big Box. WHTZ “Z-100” New York covers all the bases by bringing its giant inflatable boom box out to a Manhattan street fair as a draw in distributing station premiums.

TOP 40

“Bob Seger’s ‘Shakedown’ (MCA) has been a power pick since the day we added it,” says WMMS Cleveland PD Brian Phillips. “It’s a great summer record, and it’s just kickin’.”

WDRB-FM’s “I Still Haven’t Found What I’m Looking For” (Island) “came very highly recommended as an album track,” says Phillips. “I think it’s going to translate very well to top 40. It’s very accessible.”

As it has in many markets, George Michael’s “I Want Your Sex” (Columbia) is getting an extra boost from the media buzz. “In spite of the connotations of the lyrics, it’s got all the makings of a hit record,” says the PD. Cutting Crew’s “One For The Mockingbird” (Virgin) “is showing early signs of being enormous.” Phillips says he’s also pleased to see an early bunch by WMMS operations manager Kid Leo borne out in the popularity of Kenny G’s “Songbird” (Arista). The pop/jazz artist’s album logged in as Cleveland’s top seller, Phillips notes.

BLACK/URBAN

WIKS-FM “Kiss 102” Raleigh-Durham, N.C., PD Caesar Gooding says summer gets off to a great start with Natalie Cole’s “Jump Start” (Manhattan). “Natalie’s voice sounds very together,” he says, adding that her name still has great drawing power. Alexander O’Neal’s “Fake” (Tabu/CBS) “is a pumped-up, funky record that’s drawing a broad range of mainstream requests,” he says. Gooding adds that Atlantic Starr may have another No. 1 hit with “One Lover At A Time” (Warner Bros.).

ALBUM ROCK

WNEW-FM PD Mark Chernoff says Warren Zevon’s “Sentimental Hygiene” (Warner Bros.) “is one of those ‘Where have you been, baby’ records. Having Neil Young and R.E.M. on the record just makes it that much more exciting.” Obviously, listeners agree; the track is a top five WNEW request.

Marshall Crenshaw’s “This Is Easy” (Warner Bros.) “has a great hook—just like the old Crenshaw,” Chernoff enthuses. New group Fire Town appears to have a hit on its hands with “Carry The Torch” (Atlantic). “It’s got a Byrds feel to it, it’s melodic, and the guitars are great,” the PD says. Back on the road to big things, says Chernoff, are INXS with their latest, “Good Time” (Atlantic), and the Cruzados, with “Bed Of Lies” (Arista). Response on Suzanne Vega’s “Luka” (A&M) “has been interesting,” he says. “One group of listeners says we play it too much, and one group says we don’t play it enough. So, we know we’re doing just the right thing.” Chernoff says he’s considering Vega’s “Solitude Standing” as a follow-up track.

COUNTRY

KZLA Los Angeles MD R.J. Curtis immediately made room on the station’s exclusive list for Hank Williams Jr.’s “Born To Boogie” (Warner Bros./Curb), which Carole King says is born to win. “Radio is always looking for tempo, and this certainly has it. Plus, the autobiographical story line is great.” Curtis says Williams’ southern rock influences play well in Southern California. “It’s a smash.”

KIM FREEMAN

80s hut deman 1987
John Hiatt
was like a classic.
Everybody talked about him.
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Until now.

Bring The Family
is that rare record
with a subject and a voice.
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Jim Keltner &
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John Hiatt. Bring The Family Includes the single “Thank You Girl”
On A&M records, compact discs and BASF chrome tape.
Produced By John Chelew
Special Productions To Continue Old Ties

Producer Ron Cutler Forms Own Network

NEW YORK - Ron Cutler Productions, the largest independent producer of national radio shows, will soon become its own network. Under the new banner of the Special Programming Network, the Los Angeles-based firm is gearing up to assume the marketing, sales, and distribution of its own programs, starting with "That's Love." The longform AC program's two-year contract with Westwood One as its sales and distribution arm expired recently.

PLATINUM LEGENDS

When the Top 40 music business was still young, the two top ratings programs of that era were the Top 20, hosted by Ray Charles and Dick Clark, and the Top 30, hosted by Alan Freed and Alan Stewart. Today, those two legendary figures are now hosting the two top-rated radio shows in the country.

U2's "The Joshua Tree," Island Atlantic, 2 million.
Platinum Albums
U2's "The Joshua Tree," Island Atlantic, its fourth.
Whodini's "Escape," Jive/Arista, its first.

Gold Albums
U2's "The Joshua Tree," Island Atlantic, its fourth.
"Crowded House," Capitol, its first.
Kenny G's "Duotones," Arista, his first.
"Shirley Murdock," Elektra, her first.

Gold Singles
Club Nouveau's "Lean On Me," King Jay/Warner Bros.

Current sales and distribution contracts between Ron Cutler Productions and various networks will continue: CBS Radio Network will continue to carry "Cousin Bruce's Crusin' America" and "Tom Joyner's On The Move"; ABC Radio Network will continue to distribute "Party America"; and Westwood One will retain "Musical.

Special Programming Network founder Cutler says that by January 1988, the new web will have three new programs available for the top 40 album rock, and country formats.

Says Cutler, "The networks are still very important to us, and our relationships with all remodeled." More control over product is the reason behind forming Special Programming Network, says Cutler. To compete in an already crowded field, Cutler says the new firm will concentrate on quality of both product and related services. "We intend to be a major player in station services like advertising assistance and merchandising ideas and to provide major support to [national] advertisers," he says. According to Cutler, additional Special Programming Network services will be offered in New York and Chicago in the coming months.

KIM FREEMAN

WASHINGTON ROUNDUP

(Continued from page 10)

Waste Challenge Payments—The FCC June 1 to clarify the current rulings on indecent programming. It also OK'd FCC authority to apply such a standard, rules to know more about literary and social value as factors in decisions. Additionally, it yet further explanations of what the FCC considers "patently offensive" and "contemporary community standards." The NAB also suggests setting back in place the old p.m. time as the start of the "safe harbor" period during which more adult programming can be broadcast.

AUSTIN MARKETPLACE

(Continued from page 10)

According to KTXZ/PD Fred Cantu, the station promotes itself as "playing the Kids, the Jets, and Little Joe [a Tejano artist]" and is aimed at the educated Hispanic market of 25-45. "I know it sounds off the wall," says Cantu, "but both the ratings and the revenues have increased since September, so it's working.

As far as direct competition, Cantu says there are a few small, traditional Spanish-language outlets that beam in from outside the market. Up against the mainstream Austin competitors, Cantu says, "I really don't think they've got the guts to do what we're doing. But the Hispanic market in Austin is growing, and at some point the FM's may deem them a desirable group to go after. But right now, we're on our own.

Noble Wombly, a promotion executive for Dallas-based Big State distributors, says, "Austin has always been a real important market for us. But my problem with it is that there's no full-fledged r/r station there. Every time a group like Roll-Up, Dead or R 'N'M.D. go there, they sell out," indicating that there may be a sizable audience for that format.

METAL BANDS RULE THE ALBUM CHART ROOST

(Continued from page 1)

metal album was AC/DC's "For Those About To Rock (We Salute You)", which bowed at No. 5 in 1980.

The current metal explosion can be credited to the enduring popularity of Bon Jovi's smash album "Slippery When Wet," which has sold more than 7 million copies in the U.S. since its release.
This is the 30th consecutive week that the album has broken the top three on the Top Pop Albums chart. That's the longest that any album has stayed in the top three since Bruce Springsteen's "Born In The U.S.A." remained there for 46 weeks in 1984-85.
By jumping to No. 6, the Ozzy Osbourne/Randy Rhoads "Tribute" album has already matched the peak position of Osbourne's last album—which was also its highest-charting release—"The Ultimate Sin."

NEW! NEW! NEW! Don't Miss Billboard's HOT CROSSOVER 30

It's the only chart of airplay at the hot new stations with a "Crossover" format that mixes urban, pop, and dance club hits. See page 16.

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Composed By THOMAS DOLBY

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Virgin Records

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The Beatles Silver Anniversary

It was twenty-five years ago today that the Fab Four first burst on to the music scene and forever changed the look and sound of rock and roll.

Currently, Beatlemania is once again sweeping the nation as fans are swarming into record stores to snatch up the group’s first four British albums, available for the first time on compact disc.

To celebrate The Beatles 25th Anniversary, United Stations will offer stations a series of 8 exciting Beatles specials that run 90 minutes each. The series will begin the weekend of July 11-12 and run through August 29-30. The eight shows will highlight the group’s historic career as well as individual profiles of John, Paul, George and Ringo.

The line-up of shows is as follows:

Week 1: July 11 - 12th  THE EARLY YEARS
Week 2: July 18th - 19th  JOHN LENNON — CLOSE UP
Week 3: July 25th - 26th  THE FAB FOUR ON FILM
Week 4: August 1st - 2nd  GEORGE HARRISON — CLOSE UP
Week 5: August 8th - 9th  CALIFORNIA COOLER PRESENTS: THE BEATLES IN CONCERT
Week 6: August 15th - 16th  RINGO STARR — CLOSE UP
Week 7: August 22nd - 23rd  MILLION SELLERS ONLY
Week 8: August 29th - 30th  PAUL McCARTNEY — CLOSE UP

So, dust off your Beatle wigs, bubble gum cards and “I Love Paul” buttons and get ready to Come Together in celebrating 25 years of The Beatles. Yeah! Yeah! Yeah!

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information, call United Stations Programming Network Affiliate Relations Department in Washington, D.C. at (703) 276-2900.
KPKE DENVER dropped top 40 for satellite AC service; Duffy Buyout Announcement Due Soon

One Billboard and One NMS T-Shirt

"I'M OUTSKI!" says WXXR "K-Rock" New York assistant PD Bob Kranes, who will be taking an ad post at PolyGram in a few weeks. It's Kranes' first label post after 10 years in radio. He calls his move "the next logical step" in pursuing a well-rounded career. "I'm defined as a radio, but you're never far away from it in any post in the music business."

Meanwhile, rumors that WXXR would be going classic rock were buzzing about town last week. The station is playing a hefty percentage of classics as it is, but a full-fledged, fully promoted move to the format would seem odd in light of the fact that WXXR has a pretty tight hold on the heritage position it's held for 20 years... Happy birthday to PolyGram Northeast manager John Bonos, who miraculously made it to 31 June 2.

BASBALL MANIA: WNBC New York fielded a hot team last week to tackle the Wayne, N.J., Police Athletic League in a day of fund-raising festivities. A big part of the event was given over to remaining a local square after Jane Dormacker, the late WNBC and KFRG San Francisco air traffic reporter... Meanwhile, the Atlantic/Atco promotion staff took a break from its weekend meetings to hit the diamond, where the locals and regionals gave a sound beating to the nationals. Outstanding plays included a spectacular safe slide by Kansas City/St. Louis rep Jeff Trippidi, the antics of affable umpire Dee Snider, and a talent audition by Danny and Sue Buch's infant Andy for soon-to-be ad rep Bob Kranes.

Arista reported a 98% compliance rate on its air-date requests for playing Whitney Houston's latest single in a thank you note sent to radio. Aristat says it won't take action against major stations that had the "self-help remedy" of being able to go on the song if someone in the market jumped it. However, if anyone wants to provide evidence of damage caused by a competitor's early play, you can send it to Aristat's Michael Pollack and the matter will be pursued further.

Let hope that Columbia is finding any-press-is-good press adage to be true, cuz it certainly is getting plenty of it on George Michael's "I Want Your Sex." Billboard's coverage aside, the New York Times and USA Today have tackled the topic of the song's genre. Meanwhile, the single continues to scale the Hot 100 at a record pace... Sex as a weapon may be out, but sex as a sales tool appears to encounter no problem as could be attested by anyone visited by the three scantily clad women promoting Motley Crue's "Girls, Girls, Girls" album.

Nice to see WBNS-Columbus New York give credit where credit was due when Billy Idol's June 2 Madison Square Garden show was canceled at the last minute. "Most heard about it on an afternoon radio program. NBC's 11 p.m. news reported, showing a clip of WNEW-FM's Carol Miller announcing the cancellation. On the air, the word, by wrapped up a great week of midday remotes for Scott Munir in London. Guests included George Martin, Paul McCartney, Roger Daltrey, Dave Clark, Andy Summers, Allan Moyet, British air talents, and others. The studio's clips included the "Vengeance" scene from "Phantasm II." Muni also got hold of two John Lennon CDs that aren't expected to be released domestically until the end of the month.

THE NEW MUSIC SEMINAR HAPPENS JULY 12-15 AT THE MARRIOTT MARQUIS IN NEW YORK CITY.

America's most astute programmers will be at NMS8... the only convention that brings together every part of the entire world music business. It's an unbeatable opportunity to stay ahead of your competition... Increase your knowledge... Shmooze with the world's industry executives.

SWEETWATES OPEN TO RADIO PERSONNEL ONLY

To enter, send your name, station call letters, title, address and phone number to Billboard, Box 970, 1515 Broadway, NY, NY 10036. Entries must be received by June 15, 1987. Contestants must be 18 years old or over. Winners will be drawn at random on June 16th, 1987. Decision of the judges is final. Platinum prize winners and gold prize winners will be notified by phone. Silver price winners will be notified by mail. There are no substitutions for prizes. This sweepstakes is open to radio personnel only (proof of radio station employment may be required) and void where prohibited by law.
Hot Country Singles Chart Panel Revised

NASHVILLE Effective with this issue, Billboard has revised and expanded its Hot Country Singles radio panel. There are now 149 reporting stations. The panel is revised twice a year, after Arbitron ratings periods, adjusting station weights to reflect changes in audience size and adding or deleting stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are as follows:
- Gold, stations with a weekly count of 250,000 and over
- Silver, stations with a weekly count of 100,000 to 249,999
- Bronze, stations with a weekly count of 50,000 to 99,999
- Secondary, stations with a weekly count of 20,000 to 49,999.

The following list of stations reporting to the panel, new reporters are indicated with an asterisk.

**GOLD**
- KKKK-FM Houston
- KNEW-AM Oakland
- KKNX-FM Phoenix
- KPLX-FM Dallas/Fort Worth
- KSSN-FM Little Rock, Ark.
- KUSA-AM St. Louis
- KXXY-AM/FM Oklahoma City, Ok.
- KZLA-FM Los Angeles
- WAMZ-FM Louisville, Ky.
- WBOS-FM Boston
- WDAP-AM Kansas City, Mo.
- WASC-AM Greenville, S.C.
- WFMS-FM Indianapolis
- WHN-AM New York
- WIL-FM St. Louis
- WIVK-FM Knoxville, Tenn.
- WKRX-AM Atlanta
- WVLK-FM Charlotte, N.C.
- WQYK-FM Tampa/St. Petersburg.

**SILVER**
- KAJA-FM San Antonio, Texas
- KASE-FM Austin, Texas
- KRQA-FM Denver
- KERC-FM Oklahoma City, Okla.
- KFDI-FM Wichita, Kan.
- KHAK-FM Cedar Rapids, Iowa
- KHEV-FM El Paso, Texas
- KLIT-FM Houston
- KTRT-FM Salt Lake City, Utah
- KYX-AM San Antonio, Texas
- KZL-AM Denver
- KMPA-AM Seattle
- KRK-AM Sacramento
- KOPA-FM Shreveport, La.
- KPRP-FM Seattle/Tacoma
- KRYZ-FM Corpus Christi, Texas
- KASO-AM Des Moines, Iowa
- KSON-AM San Diego
- KSOP-AM Salt Lake City, Utah
- KTTT-FM Springfield, Mo.
- KUPL-AM Portland, Ore.
- KVVO-AM Tulsa, Okla.
- KWJ-AM Portland, Ore.
- KWKH-AM Shreveport, La.
- KGKO-FM Denver
- WAXX-FM Eau Claire, Wis.
- WGAQ-FM Baltimore
- WCMS-FM Norfolk, Va.
- WCOS-FM Columbia, S.C.
- WOOD-FM Chattanooga, Tenn.
- WDSY-FM Savannah, Ga.
- WEZL-AM Charleston, S.C.
- WGAR-FM Cleveland.
- WGFX-FM Memphis, Tenn.
- WGN-FM Albany, N.Y.
- WLR-AM Saginaw, Mich.
- WKJN-FM Baton Rouge, La.
- WKSJ-FM Mobile, Ala.
- WLW-AM Montgomery, Ala.
- WMCA-AM Memphis, Tenn.
- WMLL-FM Milwaukee
- WMSI-FM Jackson, Miss.
- WWOOD-FM Dayton, Ohio
- WOW-FM Omaha, Neb.
- WPOR-FM Portland, Maine
- WQIK-FM Jacksonville, Fla.
- WRRZ-FM Hershey, Pa.
- WRNS-FM Kansas City, N.C.
- WTVH-AM Terre Haute, Ind.
- WTVR-AM Richmond, Va.
- WURBE-FM Cincinnati
- WUSY-FM Chattanooga, Tenn.
- WWAY-FM Wheeling, W.Va.
- WXBQ-FM Bristol, Va.
- WYRK-FM Buffalo, N.Y.

**BRONZE**
- KEAN-AM/FM Abilene, Texas
- KFGO-AM Fargo, N.D.
- KFMS-AM/LFM Las Vegas
- KRED-FM Fresno, Calif.
- KGA-AM Spokane, Wash.
- KCHL-AM Billings, Mont.
- KIK-FM Orange, Calif.
- KIXZ-AM Amarillo, Texas
- KIZN-FM Boise, Idaho
- KJNE-FM Waco, Texas

(Continued on page 18)
Hosted by RICK NIELSEN of Cheap Trick—
he knows what makes rock tick...from the inside

Tune in to radio's fastest hour, ROCK CLOCK, and see for yourself how Time Flies When You're Having Fun.

Every 60 minutes of ROCK CLOCK contains:

- EXCLUSIVE classic live concert performances by rock's biggest bands — dating from the early 70's up to today — from the DIR archives;
- Inside information as Rick Nielsen does short interviews with the stars and producers about themselves and their favorite acts;
- Expert assessments on what your old LP's are worth on the rock market — courtesy of Bleeccker Bob, proprietor of the premier store for vintage records and ROCK CLOCK's resident rock collectibles expert.

ROCK CLOCK — The way to wind up your listeners!

Starting June 1

PRODUCED AND SYNDICATED BY DIR BROADCASTING

U.S. Army
Hunt's Barbecue Sauce
NEW YORK Effective with the May 30 issue, Billboard revised and expanded the Hot Black Singles radio panel. There are now 101 reporting stations. The panel is revised twice a year after Arbitron ratings periods, with station weights adjusted to reflect changes in audience size and stations added or deleted. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted in the following categories: Platinum, stations with a weekly cume of 500,000 or more; Gold, stations with a weekly cume of 250,000-499,999; Silver, stations with a weekly cume of 100,000-249,999; Bronze, stations with a weekly cume of 50,000-99,999; and Black Singles, stations with a weekly cume of 10,000-249,999.

For Listeners Only. Great Empire program manager Don Paul calls a last-minute hurdle as the curtain goes up on the annual Great Empire Listener Appreciation Show. This year’s event drew 30,000 listeners of WOW Omaha, Neb., KFFI Wichita, Kan., KHRQ Denver, and KTTS Springfield, Mo. From left are KTTS MD Dorne Hummell, guest performers Wayne Massey and Charley McClain, and Paul.

Promotions (Continued from preceding page)

race track in Tijuana to stage the first Mexfest, a festival-style concert organized to recognize and promote international friendship. Scheduled to appear at the afternoon concert are the BANGLES, Oingo Boingo, the Fixx, and Squeeze. Set for June 30, the event is billed as the first of its kind to be held south of the border.

WMC “FM 100” Memphis morning men Ron Olson and David Page gave listeners a three-day taste of Grand Cayman during what is being billed as the first live, satellite broadcast from there. The Memphis-based Cayman Express firm helped arrange the exotic remote in hopes that it would encourage listeners to venture to the Caribbean paradise for future vacations.

Quiet storm outlet KBLX Berkeley has a natural interest in the Monterey Jazz Festival in Montreux, Switzerland, and this year listeners have a special interest in the festival. Through June 10, KBLX is running a contest to send four winning couples to the event, with roundtrip airfare, luxury accommodations, and concert tickets for every night of their weeklong stay. Many perks are included, like an invitation to a private party thrown by artist Kenny G.

Listeners can qualify by listening for a song by one of the festival’s performers and sending the time it was played to the station on a postcard.

WLUP “Loop FM 98” Chicago took five listeners along with morning man Bob Stroud to London’s Abbey Road Studios for June 1’s live remote. The Abbey Road Studios produced the Beatles’ “Sgt. Pepper” album that was released June 1, 1967.

KAKJ-FM Ardmore, Okla.
KKCS-FM Colorado Springs, Colo.
KRX-FM Fayetteville, Ark.
KLLL-FM Lubbock, Texas
KLUR-FM Wichita Falls, Texas
KRRV-FM Alexandria, La.
KRST-FM Albuquerque, N.M.
*KTOM-FM Salmon, Calif.
KTPK-FM Topeka, Kan.
KUZZ-FM Bakersfield, Calif.
KWMT-FM Port Dodge, Iowa
KYKK-FM Longview, Texas
WCRA-FM Jacksonville, Fla.
WDEN-FM Macom, Ga.
*WDSF-FM Dover, Del.
WGEE-AE Green Bay, Wis.
WGUS-FM Augusta, Ga.
WIRK-FM West Palm Beach, Fla.
WKKM-FM Hibbing, Minn.
WKKW-FM Clarksburg, W.Va.
WMNL-FM Columbus, Ohio
WNWN-FM Coldwater, Mich.
WOKK-FM Meridian, Miss.
WQKG-FM Dover, N.H.
WWON-FM Pensacola, Fla.
WPAP-FM Panama City, Fla.
*WPDM-FM Burlington, N.C.
*WPCY-FM Lakeland, Fla.
WZBL-FM Tupelo, Miss.
WZLX-FM Lake Charles, La.
WZON-FM Tuscaloosa, Ala.
WZT-PF Birmingham, Ala.
WZVY-FM Baltimore
WHJY-FM New York, N.Y.
WHKX-FM Memphis, Tenn.
WHLY-FM Fort Worth, Texas
WWKX-FM Atlanta
WWJY-FM Washington, D.C.
**Featured Programming**

**Promotions** are certainly not new to syndication, but they are becoming more important. The flyaway is the promotional tool with the highest visibility right now, and here is a quick look at just some of the recent and upcoming junkets that syndicators have been and will be sending winning listeners on.

**Billboard** spotlights the U.K. this week, and the only weekly U.S. syndication produced in the U.K. is Radio International's "Rock Over London." The show celebrated its fifth birthday this week, and has sent more than 20 winners on week-long excursions to London. Its London flyaway promos began with ties in with Levi's butter-soft jeans in 1985. It offers the added enticement of a duplicate prize to the affiliate PD whose listener wins the grand prize. Both trips are plus-one.

Between now and the third Levi's flyaway promo in August, "Rock Over London" will be concentrating on three markets with direct station involvement: WLR Long Island, New York, and WFNX Boston both team with the show and new sponsors like Snickers and Gillette to send two winners to England. WPDH Poughkeepsie, N.Y., and Budweiser will send two winners and the station's morning show crew to London for a week of fun and live remote. With the five-hour time difference, WPDH morning man Stu Schantz and his producer can do the morning show live and sleep late.

**Hitline USA,** the top 40 live cable show that splashed big with its debut Feb. 1, just completed its

(Continued on next page)

**Black Singles**

(Continued from preceding page)

**KDKS-FM** Shreveport, La.
**WDDZ-FM** Flint, Mich.
**WEAS-AM** Savannah, Ga.
**WPAL-AM** Charleston
**WZAA-AM** Jacksonville, Fla.
**WJIZ-FM** Albany, Ga.
**WXOK-AM** Dayton, Ohio
**WQFM-AM** Montgomery, Ala.
**WJMO-AM** Cleveland
**KPRG-FM** Kansas City, Mo.
**KCOI-AM** Houston
**KFXF-AM** Seattle
**WJYI-FM** Louisville

**Secondary**

**WWLM-AM** Wilmington, N.C.
**WCKX-AM** Columbus
**WWAM-AM** Winston-Salem, N.C.
**KZYM-AM** Tyler, Texas
**WDAD-AM** Dayton, Ohio
**WRGB-AM** St. Petersburg, Fla.
**WGFX-FM** Gulfport, Miss.
**KXIZZ-AM** Lake Charles, La.
**WILL-AM** Macon, Ga.
**WKNL-AM** Hartford, Conn.
**WPDR-FM** Jacksonville
**WKIE-AM** Richmond, Va.
**WZFX-FM** Fayetteville, N.C.
**WANM-AM** Tallahassee, Fla.
**WNWO-AM** Chattanooga, Tenn.
**WNIC-AM** New Haven, Conn.
**WOIC-AM** West Columbia, S.C.
**KPRW-AM** Oklahoma City, Okla.

---

**NMS8 Keynote Speakers:**

**Richard Branson**

**Bill Graham**

There is Only One New Music Seminar...

The Eighth New Music Seminar, July 12-15, 1987

The Marriott Marquis Hotel, New York City

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

---

**Sunday — July 12**

- 1:00 PM Djs & Mcs: The Battle For World Supremacy - Trivia
- 4:30 PM Nightclubbing Around The World
- 6:30 PM Recording Engineers Alternative Aor
- 10:30 AM Monday — July 13
- 1:00 PM Djs & Mcs: The Battle For World Supremacy - Trivia
- 4:30 PM Nightclubbing Around The World
- 6:30 PM Recording Engineers Alternative Aor
- 10:30 AM

---

**Monday — July 13**

- 10:30 AM Keynote Address
- 12:30 PM Songwriters & Publishers: A Follow-Up Workshop

---

**Tuesday — July 14**

- 10:30 AM Rock Criticism
- 12:30 PM Recording Contract: A Mock Negotiation

---

**Save money, make your plans now to attend the world's best-attended, forward-looking music meeting. Join more than 6,000 of your peers in NYC in July and take advantage of the special early registration rate of $175.00 (good only through June 5th). Register by mail or use your credit card to register by telephone: tel. (1212) 722-2115, telex 6971684 FUNK, fax (1212) 289-3708. After June 5th rates rise to $225.00 ($250.00 at the door), so Act NOW!!**

Reserve your room at the Marriott, center of the NMS action, and save money by taking advantage of our special rate of only $120.00 per night. Call the Marriott directly to get the NMS rate. In the U.S. call 1-800-228-9290 or telex USA 5106004444 MARRIOTT to make your reservation. This offer expires June 8th or when the NMS room block is filled.

Remember, it's time to act if you want to make marketing opportunities and save money in the world's most effective business meeting. Sell, promote and shmooz with the max. Contact Joel Webber or Jim Levit at the NMS or your local rep now!

**Press Contact:** Raleigh Pinsky, The Raleigh Group, tel. 212-265-4160, telex 49400066880 RALYU (Email), fax 212-247-8269.

---

**Foreign Representatives:**

**Australia:** Rob Kennelly, Above Ground Music, Sydney, Tel: 382-3122; **Canada:** Stuart Rauten-Russell, Hillside Ltd, Toronto, Tel: (416) 922-3613; **Belgium/France:** Johann-Jones & Hermy Van Loo, Le Molexier, 2100 Namur, Tel: FRANCE: Tania Blankenship-Brophy & Bernard Meyet, Attitude Records, Paris, Tel: 41367768; **Germany:** A Country/ Switzerland & Scandinavia: Walter Holzehl, Westwind Musikverlag, Horn, West Germany. Tel: (052) 34-5140/2976. **Japan:** Jack Matsushita, CBS/ Sony Inc., Tokyo Tel. 03-266-8900; **United Kingdom:** Jeanette Lunger, NMC, Tel: 01-783-3535; **U.S.A:** Paul Hirsch, Michael Hirsch, Los Angeles, Tel: (213) 384-4150.

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**New Music Seminar** 1747 First Avenue, New York, NY 10128

Tel. (212) 722-2115, Telex 6971684 FUNK, Fax (212) 289-3708.
largest single promotion, the three-city flyaway, Hittin’ The Highway With The Hottest Headliners. The promotion’s unassuming title came to be known here simply as “kill a contestant.”

Sixteen-year-old Tris Steen of Dallas was called by Bryan Adams during his live appearance on “Hittin’ line” and told she had been chosen to make the Memorial Day weekend, three-concert/three-day odyssey. She went to Los Angeles for Genesis on Friday, to Miami for Adams on Saturday, and to Detroit for Billy Idol on Sunday. Only a 16-year-old would be alive after that.

“Hittin’ executive producer Dana Miller says that with promotions such an integral part of top 40 radio, a top 40 syndication like “Hittin’ line” is also compelled to run extensive promotions. Promos were a hefty chunk of the budget from day one, and the show is constantly launching, running, or capping a promotion.

To help with the production’s attempt to sound local as possible, all promos are the show’s—not sales promotions. Pepsi’s solid one-year commitment makes this possible, but Miller says that by paying cash instead of making trades for promo considerations, the show’s sound can be kept tighter and more uniform.

HISTORY, of sorts, will be made from July 17-Aug. 28 as Levi-Straus runs the “National Rock Test” simultaneously on syndicated radio and television. The promotion will be one of the first to run on both media with the same personality—Casey Kasem. Kasem hosts both “American Top 40” on the ABC Radio Network and “America’s Top 40” from All American Television. The shows will air differing clues to the test questions that will ultimately award the winner with flyaways to both the New York and London Hard Rock Cafes.

McA Radio Network is also in the midst of a flyaway promotion that ties its “Boston: Third Stage” special with the M&M/Mars Co. The winner will be flown from his hometown to the Meadowlands Arena in New Jersey to see Boston on July 2. And on a final note, MCA will air its first summer special the weekend of June 13. “Rockin’ Then And Now” takes a one-hour look at artists that had hits in the ‘60s and are on the charts again. Produced by Kris Stevens, host duties are held down by Brenda Miller.

Peter J. Ludwig

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

June 12-14, David Torn/Bill Bruford, The Jazz Show with Bruford, NBC Radio Entertainment, two hours.
June 12-14, Robert Palmer, Supper Concert Series, Westwood One, 30 minutes.
June 12-14, Psychodelic Furs/Rock Chronicles, Westwood One, one hour.
June 13-14, Tom Petty/Heart, Rock Of The World, MCA Radio Network, two hours.
June 13-14, Steve Warner/Holly Dunn, Country Close-Up, Media One, one hour.
June 13-14, Creedence Clearwater Revival, Rock Concert, CBS RadioRadio, one hour.
June 13-14, Bob Dylan/Lain/Spontun, Reelin’ in The Years, Global Satellite/ABC Radio Network, 30 minutes.
June 13-14, Johnny Rivers/Fleetwood Mac, The Great Starship, MCA Radio Network, one hour.
June 13-14, Sammy Hagar/Varren Zeon, PowerWorx, Global Satellite/ABC Radio Networks, two hours.
June 14, Genesis, King Biscuit Flower Hour, D/R Broadcasting, one hour.
June 15, Little Steven/Frozen Ghost, Rock-in, Global Satellite/ABC Radio Networks, 30 minutes.
June 15, Tom Petty, Line One Westwood One, one hour.
June 15-21, Rock For Amnesty: The Conspiracy Continues, Westwood One Special, three hours.
June 15-21, Jimmie Heintz, Classic Cuts, MJ Radio Broadcasting, one hour.
June 15-21, Robert Plant, Legends Of Rock, NBC Radio Entertainment, one hour.
June 15-21, Lyle Lovett, Live From Gillies, Westwood One, one hour.
June 15-21, Harry Lewis/J. Gels Band/Police, Rock Clock, D/R Broadcasting, one hour.
June 15-21, Rockin’ Then And Now, MCA Radio Network Special, one hour.
June 15-21, Heart, Part 2, Off The Record With Mary Turner, Westwood One, one hour.
June 15-21, Psychodelic Furs, Rock Watch, United Nations, three hours.
June 15-21, Jonathan Butler, The Jazz Show with David Santon, NBC Radio Entertainment, two hours.
June 15-21, Howard Jones, Hot Rocks, United Stations, 90 minutes.
June 15-21, Colorado’s 90’s Party, United Stations Summer Special, three hours.

MUSICAL JET STREAMS. International new age star Kitaro, right, takes a break from recording as he stops in San Francisco for an interview with Frank Corporate. The Japanese synthesist, recording an album at Fantasy Studios in Berkeley with the Grateful Dead’s Mickey Hart and Jerry Garcia, took time out for Forecast’s published weekly two-hour syndicated program, “Musical Starstreams.” Kitaro will begin his first U.S. tour in September.

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$30.00

$50.00

$15.00

$40.00

$15.00

WQXR New York goes to London... see page 65

Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Got To Give It Up (Part 1), Marvin Gaye, TAMLA

2. Gonna Fly Now (Theme From Rocky III), Bill Conti, UNITED ARTISTS

3. Undercover Angel, Alan O’Day, ATLANTIC

4. Feels Like The First Time, FOREIGNER, ATLANTIC

5. Luckenback, Allan Rogers, UNITED ARTISTS

6. Dreams, Fleetwood Mac, WARNER BROS

7. Lonely Boy, Andrew Gold, ASYLUM

8. A Song From Moby Dick, WANDERLUST

9. Angel In Your Arms, Hot, CAPITOL

10. Jet Airliner, Steve Miller Band, CAPITOL

POP SINGLES—20 Years Ago

1. Groovin’, Young Rascals, ATLANTIC

2. Respect, Aretha Franklin, ATLANTIC

3. She’d Rather Be With Me, Turtles, WARNER BROS

4. Release Me (And Let Me Love Again), Englebert Humperdinck, ATLANTIC

5. Somebody To Love, Jefferson Airplane, RCA VICTOR

6. Little Bit O’ Soul, Music Explosion, ABC

7. Bedtime, The Association, WARNER BROS

8. All I Need Is You, Temptations, MOTOWN

9. I Got Rhythm, Happenings, S/T

10. Mirage, Tommy James & The Shondells, MILLENIUM

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS

2. Book Of Dreams, Steve Miller Band, CAPITOL

3. Commodores, MOTOWN

4. The Lamb Chops, The Who, ATCO

5. Peter Frampton, I’m In You, A&M

6. Hotel California, Eagles, ATLANTIC

7. I Want You, The Bee Gees, LONDON PALLADIUM, TAMLA

8. Cat Stevens, FOREIGNER, ATLANTIC

9. Rocky (Soundtrack), VARIOUS, UNIVISION

TOP ALBUMS—20 Years Ago

1. Sounds Like, Herb Alpert & The Tijuana Brass, UNITED ARTISTS

2. Boston, Boston, WARNER BROS

3. I Never Loved A Man The Way I Love You, Aretha Franklin, S/T

4. More Of The Monkees, COLECO

5. Born Free, Andy Williams, COLUMBIA


7. Mammas & The Papas Deliver, DUNWELL

8. Surfin’ Leather Jacket, Pillow Jefferson, AIRPLANE, RCA VICTOR

9. Paul Reverer & The Raiders, GREATEST HITS, COLUMBIA

10. Bob Dylan’s Greatest Hits COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Luckenback, Texas (Back To The Country), Slave, TAMLA

2. That Was Yesterday, Donna Fargo, TAMLA

3. I’ll Be Lavin’ Alone, Charley Pride, A&M

4. Married But Not To Each Other, Barbara Mandrell, COLUMBIA

5. Man Loves Money, Tom T Hall, HILL

6. Don’t Go City Girl On Me, Tommy Overstreet, DJM

7. Head To Toe, Bill Anderson, MCA

8. I Was There, Statler Brothers, MCA

9. If Practice Makes Perfect, Johnny Rodriguez, MCA

10. If You Want Me, Jo Spence, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

1. Best Of My Love, EMOTIONS

2. Good To Be Loved, KENNY G

3. Get A Life, I’m It, Marvin Gaye, TAMLA

4. Slide, LIONEL RICHIE

5. I Don’t Love You Anymore, Teddy Pendergrass, PHILADELPHIA

6. I Can’t Help It To Me Gently, Aretha Franklin, ATLANTIC

7. A Real Mother For Ya, Johnny Mathis, MOTOWN

8. Hollywood, Rufus Featuring Chaka Khan, AHM

9. Sunshine, Enchantment, MOTOWN

10. Now Don’t Wanna Dance, Graham Central Station, WARNER BROS
# Billboard Power Playlists June 13, 1987

## Billboard Power Playlists

### New York
- **90s FM**
  - **P.D. Larry Berger**
  - **New York**
  - **Atlantic Starr**
  - **Herb Alpert**
  - **The Jets**
  - **Cult Jam**
  - **Jody Watley**
  - **The News**
  - **Crowded House**
  - **Genesis**
  - **The Nylons**
  - **Kiss Him Goodbye**
  - **Funkydowntown**
  - **Don Johnson**
  - **Steely Dan**
  - **The News**

### Chicago
- **P.D. Buddy Scott**
- **94.7 FM**
- **P.D. John Galvan**
- **105.9 FM**
- **105.3 FM**
- **96.7 FM**
- **96.1 FM**
- **106.7 FM**
- **101.9 FM**
- **94.3 FM**
- **93.5 FM**

### Houston
- **P.D. Paul Christy**
- **92.1 FM**
- **101.5 FM**
- **106.7 FM**
- **97.1 FM**
- **104.3 FM**
- **105.3 FM**
- **100.7 FM**
- **107.1 FM**
- **103.7 FM**

### Philadelphia
- **P.D. Scott Walker**
- **Q 102**
- **106.7**
- **93.3**
- **93.5**
- **98.9**
- **98.7**
- **98.5**
- **98.1**
- **97.5**

### Tampa
- **O.M. M. & N. Damon**
- **98.7**
- **98.9**
- **99.1**
- **101.3**
- **102.7**
- **103.5**
- **104.5**
- **105.7**
- **106.1**

### Washington
- **P.D. Chuck Morgan**
- **Kiss FM**
- **92.7**
- **94.7**
- **98.7**
- **98.9**
- **101.1**
- **101.5**
- **103.9**
- **104.3**

### Atlanta
- **P.D. Bob Case**
- **94.7**
- **95.5**
- **96.7**
- **101.1**
- **102.3**
- **105.9**
- **107.5**
- **104.1**
- **106.3**

### Miami
- **P.D. Rich Stacy**
- **102.7**
- **104.3**
- **105.3**
- **106.3**
- **107.1**
- **108.1**
- **109.9**
- **110.3**
- **111.9**

### Detroit
- **P.D. Rick Gilette**
- **94.7**
- **98.5**
- **100.3**
- **104.5**
- **106.7**
- **107.5**
- **108.1**
- **109.5**
- **110.3**

### Los Angeles
- **P.D. Steve Borders**
- **KISS FM**
- **92.7**
- **94.7**
- **95.5**
- **96.7**
- **101.1**
- **102.3**
- **105.9**
- **107.5**

### Cleveland
- **O.M. James Lee**
- **98.7**
- **98.9**
- **101.3**
- **102.7**
- **103.5**
- **104.5**

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

- **Power Playlists**: Stations with a weekly cume audience of more than 1 million.
- **Platinum**: Stations with a weekly cume audience between 500,000 and 1 million.
- **Silver**: Stations with a weekly cume audience between 250,000 and 500,000.
Kid Leo is Cleveland's biggest booster.

Kid Leo attributes much of his station’s lasting influence and success to a core of four DJs (Jeff Kinzback, Matt “the Cat” Lapczynski, Ed “Flash” Perence, and Leo himself, born Leo Traviglante) who all arrived at WMWS within a nine-month period. "It was basically all our own PDs, and we combined our pop sensibilities with the progressive nature of the ‘70s FM radio. Our tastes worked together musically, and we were fortunate enough to develop on-air personalities that communicated the same spirit that we feel," he says, noting that WMWS’ overnight talent, Bill Bloom, "has been doing the graveyard shift for over a decade, and he might stay at it forever because he likes it so much. The station is something that we can be proud of. Not only because it’s something that we’ve worked on, but because it takes the things that we can’t afford to do. We’re not just radio personalities here. We’re part of the community, and that affords us the ability to pay it back.

"We’ve always supported Cleveland, even during its darkest days. We’ve done it through clean-up campaigns, fund-raising efforts with the Cleveland orchestra and ballet, and, very much, a real key to the effort that WMWS thrived.

Kid Leo says that WMWS has always had a spirit that has remained consistent over the years. "We’ve always maintained a focus on local music and local artists, and that has helped us stay relevant. We’ve also been involved in many community events, which has helped us build a stronger relationship with our listeners. This has been a key to our success, and we plan to continue to do so.

Anyway, listeners don’t always think of Webradio as a job, but Leo says that programmers around the country are learning to play great songs and forget about the easy labels.

Kid Leo says that Cleveland and WMWS have both always been leaders in the music industry, and that the station continues to grow and evolve. He says that the station is always looking for new talent, and that they are always willing to give it a chance.

In conclusion, Kid Leo says that WMWS has always been a leader in the music industry, and that the station continues to grow and evolve. He says that the station is always looking for new talent, and that they are always willing to give it a chance.
This is our new symbol. And we think it shows what Junior Achievement is all about.

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Step by step.

Junior Achievement
SHOW A KID HOW AMERICA WORKS.
Ohio Players Set For Comeback Trail

BY MOIRA MCCORMICK

CHICAGO Eight years after the Ohio Players’ main creative nucleus last recorded an album together, the re-formed group has hit the comeback trail. Following two years on the national club circuit, the Ohio Players spent this past April in a Chicago-area studio recording a five-song demo that band management is currently shopping to major labels.

The Dayton, Ohio-based group was one of the more successful hit acts of the ’70s, turning out numerous gold albums, including “Skin Tight,” “Fire,” “Honey,” “Pain,” “Contraction,” and “Ohio Players Gold” (the first three were also certified platinum). The group also produced four gold singles—“Fusky Worm,” “Skin Tight,” “Fire,” and “Love Rollercoaster.” The majority of the group’s recordings were on the Mercury label, recorded at Chicago’s Paragon Studios. “Pain” appeared on Westbound label. Platinum Blonde will have a cover of “Skin Tight” on its next album, and Stock & Robbie update “Fire” on the duo’s just-released album, an indication of ongoing interest in the Ohio Players’ music.

In 1979, core members Leroy “Sugar” Bonner (lead guitar and vocals), James “Diamond” Williams (drums), Clarence “Chet” Willis (guitar), Billy Beck (keyboards), and Robert “Kuumba” Jones (percussion) cut their last album together, “Everybody Up” for Arista. Then, says Williams, the band went through a “controversial breakup” because of a variety of factors—“management, drugs, and financial [considerations].”

Williams, Willis, and Beck went on to form Shadow, which recorded three albums for Elektra, while Bonner fronted a restructured Ohio Players. The new lineup cut three more albums, “Graduation” (to which Beck contributed keyboards), “Tenderness,” and “Ouch” (produced by Richard “Dimples” Fields), before disbanding for good.

Bonner then hooked up with Rog-

er Troutman’s Troutman Enterprises, working on projects like Zapp,Human Body, and Troutman’s solo album. Meanwhile, Wil-

liams, Willis, and Beck—released from their Elektra contract as Sha-

ow—had been serving as staff songwriters for K-Tel, where they contributed tunes to albums by Little Willie, Ware, Dayton, 7th Wonder, and other artists.

In winter 1984, Williams says, he decided to get back in touch with Bonner. “I asked him if he wanted to get together,” says Williams. “The three of us (he, Willis, Beck) wrote most of the tunes on Sugar Foot’s 1985 Warner Bros. solo album ‘Sug-

AR Kiss.’ The renewed collaboration ‘worked so well, we thought we should try it on the road.’”

(Continued on next page)
### Billboard Hot Black Singles and Airplay Chart - June 13, 1987

**TOP 100 BLACK SINGLES**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>HEAD TO TOE</strong></td>
<td><strong>LISA LISA &amp; L.C.JAM</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>ROCK STEADY</strong></td>
<td><strong>THE WHISPERS</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>DIAMONDS</strong></td>
<td><strong>HERB ALPERT FEATURING JANET JACKSON</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>4TH WONDER OF THE WORLD</strong></td>
<td><strong>ISLEY JASPER JONES</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>NEVER SAY NEVER</strong></td>
<td><strong>DENICE WILLIAMS</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>STILL A THRILL</strong></td>
<td><strong>JODY WATER</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>GOTTA SERVE SOMEBODY</strong></td>
<td><strong>DENICE WILLIAMS</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>WANT YOU FOR MY GIRLFRIEND</strong></td>
<td><strong>FREDDIE JACKSON</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>DIRTY LOOKS</strong></td>
<td><strong>DANIA KISS</strong></td>
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<tr>
<td>10</td>
<td><strong>SLEEPING BAG</strong></td>
<td><strong>ONE WAY</strong></td>
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**TOP 100 AIRPLAY**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td><strong>FREE WIT NO LOVE</strong></td>
<td><strong>L.V. AND H.O.N.E.Y.</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>NEVER CAN BE</strong></td>
<td><strong>WILLIE/IT'S ALL RIGHT</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>FEEL GOOD, BABY</strong></td>
<td><strong>MELVIN YOUNG</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>I WANT YOU FOR MY GIRLFRIEND</strong></td>
<td><strong>JESSIE JENNIFER</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>BABY BABY</strong></td>
<td><strong>CHAKA KHAN</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>YOU GOT SOUL</strong></td>
<td><strong>HILL FAMILY</strong></td>
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<tr>
<td>7</td>
<td><strong>EVL OF A WOMAN</strong></td>
<td><strong>ANITA BAKER</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>BABY I'M WAITING</strong></td>
<td><strong>JOHNNY TAYLOR</strong></td>
</tr>
<tr>
<td>9</td>
<td><strong>BAD TIME BABY</strong></td>
<td><strong>JESSY JOHNSON</strong></td>
</tr>
<tr>
<td>10</td>
<td><strong>DON'T WANNA DANCE WITH SOMEBODY</strong></td>
<td><strong>WHITNEY HOUSTON</strong></td>
</tr>
</tbody>
</table>

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

**TITLE** | **PUBLISHER** | **PERFORMANCE RIGHTS** | **SHEET MUSIC**
---|---|---|---
**HEAD TO TOE** | ** usernames, ASCAP** | ** hideous, ASCAP** | **BLUESGROOVES, BMG**
**ROCK STEADY** | ** usernames, BMG** | ** hideous, ASCAP** | **BMG**
**DIAMONDS** | ** hideous, BMG** | **hideous, ASCAP** | **BMG**
**GOTTA SERVE SOMEBODY** | ** hideous, BMG** | ** hideous, ASCAP** | **BMG**
**HAPPY** | ** ASV** | ** hideous, ASCAP** | **BMG**

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**SALES & AIRPLAY**

A ranking of the top 10 black singles by sales and airplay, with reference to each title's composite position on the Hot Black Singles chart.

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**BLACK SINGLES BY LABEL**

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

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**SHEET MUSIC AIDS**

These are just a few popular shaft sheet music books and may not represent mixed folio rights.

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**CREDITS**

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## HOT DANCE/DISCO

### CLUB PLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE PLEASURE PRINCIPLE (REMIX)</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>HEAD TO TOE (REMIX)</td>
<td>HERB ALPERT</td>
</tr>
<tr>
<td>Rock-a-Loft (Remix)</td>
<td>ARETHA FRANKLIN</td>
</tr>
<tr>
<td>WHY SHOULD I CRY (REMIX)</td>
<td>NONA HENDRYX</td>
</tr>
<tr>
<td>Big Love (REMIX)</td>
<td>FLEETWOOD MAC</td>
</tr>
<tr>
<td>Each Time You Break My Heart (Remix)</td>
<td>NICK KAMEN</td>
</tr>
<tr>
<td>Heart and Soul (Remix)</td>
<td>T'PAU</td>
</tr>
<tr>
<td>I WANT TO WALK WITH SOMEONE (Remix)</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>MOVIN ON EMERGENCY (Remix)</td>
<td>CAROLYN HARDING</td>
</tr>
<tr>
<td>Lessons in Love (Remix)</td>
<td>LEVEL 42</td>
</tr>
<tr>
<td>LET'S WORK IT OUT (Remix)</td>
<td>SADIE NINE</td>
</tr>
<tr>
<td>Heart and Soul</td>
<td>VIOLET MADIGAN/ATLANTIC</td>
</tr>
<tr>
<td>WHAT YOU MEAN TO ME (Remix)</td>
<td>BOBBY BROS.</td>
</tr>
<tr>
<td>Day and Day Out (Remix)</td>
<td>DAVID BOWIE</td>
</tr>
<tr>
<td>V. THIRTEEN (Remix)/HOLLYWOOD BOULEVARD</td>
<td>BIG AUDIO DYNAMITE</td>
</tr>
<tr>
<td>Outlaw (Remix)</td>
<td>STRAYE</td>
</tr>
<tr>
<td>Can't You Feel My Heart Beat (Remix)</td>
<td>CLAUDIA BARRY</td>
</tr>
<tr>
<td>Funky Town (Remix)</td>
<td>PSEUDO ECHO</td>
</tr>
<tr>
<td>Don't Believe In Love (Remix)</td>
<td>JEANNA CIE</td>
</tr>
<tr>
<td>American Soviets</td>
<td>C.C.C.P.</td>
</tr>
<tr>
<td>Never Say Never (Remix)</td>
<td>DENECE WILLIAMS</td>
</tr>
<tr>
<td>Second Chance For Love (Remix)</td>
<td>NOVAYE</td>
</tr>
<tr>
<td>Certain Things Are Likely (Remix)</td>
<td>K.T.P.</td>
</tr>
<tr>
<td>Don't Look Now/Can't Find My Way Home</td>
<td>TORCH SONG</td>
</tr>
<tr>
<td>You Can't Take My Love (Remix)</td>
<td>PAM RUSSO</td>
</tr>
<tr>
<td>Still A Thrill (Remix)</td>
<td>JODY WATLEY</td>
</tr>
<tr>
<td>Let's Get You Up Next Plateau</td>
<td>SYBIL</td>
</tr>
<tr>
<td>Shy Boys (Remix)</td>
<td>ANA</td>
</tr>
<tr>
<td>Lifetime Sleeping Bag (Remix)</td>
<td>JOEY SIMS</td>
</tr>
<tr>
<td>Ain't Right (Whatcha Do)</td>
<td>SIMPHONIA FEATURING CARL BROWN</td>
</tr>
<tr>
<td>Roots (Here To Go) (Remix)</td>
<td>SLY &amp; ROBBIE</td>
</tr>
<tr>
<td>You're The One (Atlantic)</td>
<td>SANSHE</td>
</tr>
<tr>
<td>Why Can't I Be With You (Remix)</td>
<td>THE CURE</td>
</tr>
<tr>
<td>Mean Season (Remix)</td>
<td>8TH AVENUE</td>
</tr>
<tr>
<td>Shut Up (Remix)</td>
<td>MOONFOU</td>
</tr>
<tr>
<td>I Want Your Guy (Remix)</td>
<td>SOUL CLUB</td>
</tr>
<tr>
<td>Freakaholic/Living On The Nile</td>
<td>EGYPTIAN EMPIRE 0274 MACCULA</td>
</tr>
<tr>
<td>Without You (Box Mix) (Remix)</td>
<td>TOUCH</td>
</tr>
<tr>
<td>Mr. Right (Remix)</td>
<td>ELEANOR MILLS</td>
</tr>
<tr>
<td>Something In My House (Remix)</td>
<td>DEAD OR ALIVE</td>
</tr>
</tbody>
</table>

### BREAKOUTS

1. STRANGELOVE (Remix)/DEPECHE MODE (Remix) (Debut) | SIRE |
2. Living A Box Living In A Box (Overdubbed) | SIRE |
3. One Love (Remix) | DOROTHY GILDAR (Remix) |
4. Strangers In Our Town (Remix) | SIRE |
5.-indians In Cars (Is Alomar Private Music) | SIRE |
6. Ukahl, No Casual Sex (Remix) | CAREERE MCDOWELL MOTOWN |
7. Satisfied (Remix) | DONNA ALLEN & RECORDS |
8. Rock The House, Darryl, Dayton Music | SIRE |
9. Late Night Hour Kathy Mathis TML |
10. Insecurity Stacey V ATLANTIC |

### 12-INCH INCHES SELLINGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Head To Toe (Remix)</td>
<td>LISA &amp; CULT JAM</td>
</tr>
<tr>
<td>Only In The Night (Remix)</td>
<td>THE BREAKFAST CLUB</td>
</tr>
<tr>
<td>I Wanna Dance With Somebody (Remix)</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>Without You Supernova By O.I.F</td>
<td>TOUCH</td>
</tr>
<tr>
<td>Only In My Dreams (Remix)</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>My Heart Gets All The Breaks (Remix)</td>
<td>MONET</td>
</tr>
<tr>
<td>Dimonds (Remix)</td>
<td>HERB ALPERT</td>
</tr>
<tr>
<td>Respectable (Remix)</td>
<td>MEL &amp; KIM</td>
</tr>
<tr>
<td>Putting The Night On Hold/Incredible Love</td>
<td>LAUREN GREY</td>
</tr>
<tr>
<td>Happy (Remix)</td>
<td>FULL HOUSE</td>
</tr>
<tr>
<td>Why You Treat Me So Bad (Remix)</td>
<td>DESMOND BROS.</td>
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<tr>
<td>Move Out (Remix)</td>
<td>SATRI AL product</td>
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<td>Each Time You Break My Heart (Remix)</td>
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<td>Rock Steady (Remix)</td>
<td>THE WHISPERS</td>
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The Kids Are Alright—Really!

**EVERY SO OFTEN,** we’re truly surprised by industry pronouncements that have a chilling effect on the good things that happen naturally. The imports issue is one ongoing concern that’s finally seeing the light of some constructive study. But in the past week, we were totally nonsensically surprised by an industry press release warning labels, seriously, not to cater to the “myth” that young people under 20 control the record business. Proof of this given in a breakdown of sales by age demos: married adults were said to account for 60% of overall sales than the youngsters.

Our nit-picking revelation to that very real fact: How many acts break in the demographic in which records sell the most? Did we miss something, or did Lisa Lisa & Cult Jam, the Beastie Boys, Don Jovi, U2, Madonna, Prince, or Springsteen bust out first with married adults? Would any of us in dance music have a hit if 15-year-olds didn’t have a limitless capacity for the next clone record, the next rap, the next house record?

Young people are the music industry’s early adopters. They are the only people who come to music with no preconceived ideas. If we are to cater to the demographic that is fast to pick up on a trend simply because it makes up the sheen bulk of a record’s two-year life span, then we’ll have a steady diet of the acceptable but vaguely unsatisfying megastar albums that were the 1986-87 follow-ups to the last great year in mass-appeal pop, 1984. Ugh. We don’t have to be slaves to youth culture, but there’s only one kind of person who enjoys a surprise enough to jam it until the folk who are set in their ways can enjoy it, months later. That disproporionation attention.

**NEW SINGLES:** Noël’s “Silent Morning” (4th & B’Way) is already a big prerelease breakthrough in the Latin clubs, with a more solid, less chatter sound than one would get from the form, New York DJ Roman Ricardo and Paul Robbins produced, and “Little” Louie Vega remixed. Which makes us think of George Michael’s “I Want Your Sex” (Columbia) shouldn’t cause so much as a raised eyebrow in the clubs, its real commercial potential, being evolving arrangement is worthy of the great Scritti Politti/Arif Mardin songs of 1985, note the synthesizer processed voice in the first part box mix, “Hard Day” — Depeche Mode’s “Strangeness” (Sire) sounds like the group has filled its trademark piercing sound through “hot” radio and Flyte Toby—the latter influence is particularly apparent on the “Control”-like “Blind” mix — Art Of Noise’s “Dragnet” (China/Chrysalis) is another unlikely beat-doctoring of archival material certain to satisfy the mainstream audience, particularly at radio; Arthur Baker’s version of more, the essential club cut, with sampled walk-ones and a famous borrowed bass line — Nolto’s New York revival of Seccession’s “Touch” (Epic) is an easy radio pick with its high-speed beat and striking melody (the original can be found on Beggars Banquet import) — Natalie Cole’s “Jump Start My Heart” (Manhattan) is disco-funk with a really funky singer, probably a very good mid-country piece — Glamour Club’s “Charge Me Up” (Best, through Hot Productions), all to be released nationally, is melodic, is more of the mass-appeal teen material that’s been coming from the Miami market, though this happens to be a New York artist — In-Syne’s “Sometimes Love” (Easy Street) is fleet-paced, Blazed-produced, soulful music, directed by David Morales.

**BRIEFLY:** Gloria Estefan & Miami Sound Machine’s “Rhythm Is Gonna Get You” (Epic) is basically a radio record with clubby edits — Patti LaBelle’s “If You Want My Lovin’” (Colombia) has a very “D” Train bass line — Trance Dance’s “River Of Love” (Epic) is Duran-ish to follow Pop to Hot Productions is that’s been the male counterpart of melodic Nancy Martinez Miami pop; Charlotte McKinnon’s “Thief In The Night” (Best, through Hot) is a well-chosen pastiche of Freestyle and Carol Jiani, much smoother in production values — Octavia’s “Commotion” (Wow) is a cut radio should check for its One-Way-styled funk.

**NOTES:** The albums we listened most to this past week were Whitney Houston’s second, “Whitney,” and “Sgt. Pepper” — the latter on CD, of course. The former, frankly, is a relief: We feared that the last 5 million hits were a “One Hit Wonder” — it should be served before the first million (see lead item), but there turns out to be plenty of substance for the most demanding followers. Essential cuts for clubs, with the right remixes: the Jellybean Benitez produced “You’re The One” — his 16-track remixes are an inspirational Toni C. song given truly streetly, Paul Simpson-like treatment, and the rock/JaneT “So Enough” — of course we expect to hear the most are the best ballads: Sam Dees “Just The Lonely Way,” Tina Turner’s “Private Dancer,” again, her most complex, expressive performance and a quiet storm sure shot; her revival of the classic Isleys slow jam, “For The Love Of You,” and “Where Do Broken Hearts Go,” a meaty, satisfying R&B ballad.

We have been seriously derailed in covering rap releases recently: essential albums, in advance of further note, are L.L. Cool J’s “Bigger & Better,” polka records, especially the innovative “I Need Love”; Boogie Down Productions’ “Science in the Time of the D Ancients” on B-Boy; T. LaRock’s “Lyrical King” (Fresh), a very vocal album. Good singles: a remixed “Cracked Out” from Bobby Womack’s “Strong City” and Stetsasonic’s West Indian “Paye” and “Forever My Beat” (Tommy Boy).
They're dancin' on the street, on ceilings, in clubs. From Miami to Chicago. Minneapolis to LA. New York to the UK and Europe. Everyone's dancin' and 12-inch singles are movin'. The sudden surge of dance-oriented "Hot" and "Power" radio has renewed the profile of all forms of dance music. Even Top-40 formats have gotten into the beat of rap.

Rock, pop, rap, R&B — across the board, Dance Music is creating many of today's hottest hit-makers.

Be sure you advertise your established and new acts in Billboard's Spotlight on Dance Music. Let Billboard readers know you have prime movers in this breakout and cross-over category.

ISSUE DATE: JULY 18 • AD DEADLINE: JUNE 23
BONUS DISTRIBUTION to attendees at the New Music Seminar July 12-15
Crue Album Is Hot, Hot, Hot

BY STEVE GETT

NEW YORK—Following a protracted absence from the scene, Motley Crue has returned with a vengeance. The L.A. rockers' new Elektra album, "Girls, Girls, Girls," is literally exploding at retail and entering this week's Top Pop Albums chart at No. 5. The album's title track is garnering heavy, across-the-board radio play.

"I'm a little surprised but knocked out that top-40 has given us such immediate support," says manager Doug Thaler of McGhee Entertainment, which also represents Bon Jovi. "It's tough to gauge what the momentum is going to be when you've not had a record out for almost two years. When you're away that long and bands like Cinderella and Poison come through, you start to wonder if maybe they've replaced us or whether they've just whetted the public's appetite for the original thing. I'm glad to say it's the latter. It's just incredible how quickly radio and the fans have reacted." According to Mike Bone, Elektra senior vice president of promotion/marketing, "This is bigger than anything on this record was 1.126 million copies. I'm told that's the first WEA album to ship over a million since 'Purple Rain.' We've since shipped an additional 160,000 units. This album's not just sitting there in the stores. It's going like wild.

A number of "conservative accounts," including Walmart-McA, are not stocking the Crue album, says Thaler, "but if they have a problem I understand.

Initial response to the single at top-40 has been "overwhelming," says Bone. "Motley Crue in a lot bigger than anyone would like to believe," he adds. "Their fan base is a very active audience, and it's not just 18- to 24-year-old men. It's men and women, and I'd say it's getting to be a real kids to people in their late 20's.

With sales of Bon Jovi's "Slippery When Wet" at 7 million, McGhee Entertainment is clearly on a multimillion roll. But with the Crue's comeback, during the final leg of the band's 1986 tour.

This is the perfect way for people to get live versions of classic Fixx songs as well as some new material," says manager Ed DeJoy. "It's not just a greatest-hits package; it'll give the band an opportunity to take a break before they go back into the studio in the fall.

Of the decision to work with Padgham, DeJoy says, "Rupert Hine produced the first four albums, but everybody felt it was time for a change. We were looking at different producers, and Hugh was at the top of the list. It turned out he'd been a fan of the guys when we went into Genesis' studio with him. They actually rererecorded "Rocks" which sounds great."

MCA sees single potential in the updated version of "Red Skies," according to DeJoy. He adds, however, that the label will launch the new album by servicing radio with a 12-inch of the Padgham-produced "Don't Be Scared" on Wednesday (10).

The Fixx will be promoting the "React" album on a 15-date U.S. (Continued on next page)

Iron Man. Ozzy Osborne hits the top 40 as a series of old and new singles from his upcoming album "Diary of a Madman" bring Ozzy's total sales to 10 million. Ozzy has sold more than 30 million units in the last 12 years. The current album features "Crazy Train" and "Mr. Crowley.," both of which are on the charts.

Unusual marketing plans are paying off for Jive/RC on South African guitarist singer/songwriter Jonathan Butler's new eponymous release. The album—a double package with an $8.98 suggested list price—is bulleted at No. 106 on the Top Pop Albums chart after debutng at No. 189 just three weeks ago.

The initial buzz is fantastic," says Barry Weiss, vice president of marketing for Jive. "We see this as a breakthrough crossover record, everybody's expectations are high. Obviously, Jive and RCA had to make certain business considerations to enable this type of record to be released. But the album has only been out a few weeks, and we're already well over 100,000 units on it.

According Rick Dobbs, RCA executive vice president, "When we had a meeting with [Jive head] Clive Calder, they had told us they didn't want to go on the record, it was impossible to make a choice. So we decided to go with a double-record set. We just have to make sure it makes for a very attractive CD."

To help promote the album, CD and vinyl samplers containing live instrumental tracks and one vocal cut, "Lies"—were serviced to jazz and quiet storm stations four weeks prior to its release.

Concurrently, "Lies" went out to adult contemporary and black formats as the first single. A video for "Lies" is receiving significant airplay on VH-1 and Black Entertainment Television, among others. Last week, the album entered the Hot Top 40 and No. 15 on the Hot Adult Contemporary and Hot Black Singles charts, respectively.

"JL" is planning a three-week promotional tour, where he performed live in five key cities, says Weiss. "He's also signed to appear on the first leg of Whitney Houston's tour, which kicks off July 5 in Milwaukee.

Aside RCA's Dobbs, "This is definitely a long-term project. This next time next year I think we'll still be working on it.

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BILLBOARD JUNE 13, 1987
Artist Developments (Continued from preceding page)

**Collins To Star in ‘Buster’ Will Play Brit Bank Robber**

By Doris Toumarkine

Cannes During an international press luncheon at the recent film festival here, Phil Collins revealed his upcoming lead role—and silver screen debut—in the $6.5 million film "Buster." The movie, to be shot in the fall in London and Mexico, is based on the life of bank robber Buster Edwards and his wife, June. "The film is really about the couple and their romance, not about robbery, and that’s what I liked about the script," said Collins. "I’m always sending lots of scripts and I never get through them. But ’Buster’ had me all the way."

Julie Walters co-stars in the movie as June Edwards. "Another reason why I’m doing this film is that I’m a great fan of Julie’s," said Collins. "I told her right up front that these two ordinary people who suddenly get caught in the most extraordinary events. And, together, we survive them."

The events include the famous 1963 bank robbery that netted the thieves many millions and shocked all England. Buster was one of four robbers who managed to escape. He and June fled to Mexico, but when she got homesick, they returned to England and Buster was imprisoned.

Collins said he would not perform on the film’s soundtrack, "nor will they get a theme song out of me. I want some input because I’m very insistent that the music make a great contribution to the film’s early ’60s feel."

Though open to scoring another film at some point, Collins is cautious. "People like Mancini and Jerry Goldsmith are so good with that, but I’m wondering if the roles you have to play just isn’t for me at the moment." Collins takes a dimmer view of the recent movie soundtracks for major studio films. "Throwing all these hits together has become just too mechanical. Filmmakers are getting careless. They don’t seem to understand how music and film really work together."

Collins had once come to an episode of “Miami Vice,” looks forward to his first major film role and calls it “a challenge.” Formerly a regular who was on the London stage as the Artful Dodger in “Oliver!” Collins was described by the Cannes Festival press as being “a natural for the screen, in the manner of Bob Hoskins.”

Hendma, the producers of “Platoon,” will be distributing “Buster” in the U.S.

Genesis Ends U.S. Tour With A Bang: Paul Young’s Time Still To Come?

Genesis wound up the third and final North American leg of its “Invisible Touch” tour with two concerts May 30-31 at New Jersey’s Giants Stadium. The band was on the road for the second show and enjoyed a splendid two-hour-plus performance from Phil Collins and crew. Backed by an exceptional light show and delivering a fine selection of old and new material, the veteran U.K. band was in fine form.

Opening act Paul Young elicited favorable reviews here. After growing up, his last act was an act of major tour."

TAYLOR MADE

Andy Taylor is off the current Psychedelic Furs tour after only one show, in Los Angeles. The former Duran Duran guitarist’s opening set at the L.A. Forum, which included a cameo appearance by fellow MCA artist Steve Jones—was marred by a series of technical problems, which reportedly led to a major confrontation with the headliners after the show.

Taylor now plans to promote his debut solo album, “Thunder,” with a series of club dates. “I don’t want to shorthand people,” he says. "The only way to see a real Andy Taylor show is to perform in an environment suitable for the type of gig we like to do. That way, we can go out and play for as long as we like, overcome all the technical problems. That’s what I’m involved in, and not have to worry about anything being tampered with."

MCA is releasing the song "Don’t Let Me Die Young" as the first single from Taylor’s album. "MCA had deliberately held back on a single to fully establish Andy as an album rock artist," says manager Randy Phillips of the Arnold Stefel Company, which also handles Duran Duran.

Prior to hitting the road, Taylor and Stewart had been working together in the studio, according to Phillips. "Rod’s now writing lyrics to the tracks he and Andy cut at the Record Plant," he says. "The sound is very flat. I don’t really want to come out with a killer rock ’n’ roll album. We should have a single out in October, with the album to follow in November.

CRUZADOS CRUSIN’

Don Henley, Pat Benatar, and Paul Revere & the Raiders among the guest artists featured on the Cruzados’ second Arist a album. "After Dark," shipping June 29. And with a formidable lineup of producers—Greg Ladanyi, Waddy Wachtel, Rodney Mills, Tom Kelly, and Billy Steinberg—the new album could be the one to break the Cruzados in a big way, according to Sean Cookley, Arista senior director of album promotion.

"This really is a great record," says Cookley. "And I think there are various reasons why it came out so well. After the first album was released and just before the band went on tour, there was a change in personnel, bringing in a new guitarist [Marshall Rohner]. The guys then gigged their butts off for six months, and any time a band is on the road that long they get very tight. But I think all of that is overshadowed by the fact that [singer/songwriter] Tito Larriva has matured so much as a writer."

Arista is servicing radio with a promo-only CD of the track "Bed Of Lies" on Wednesday, says Cookley. He adds that the band has just timed an accompanying videoclip in Los Angeles with director David Hogan. "The band will be hitting the road in late June or early July," says Cookley. "And we’re looking to have them on a major tour."
Moody Blues Hit U.S.

The Moody Blues return to the U.S. concert circuit on Friday (12) in New Orleans for a 23-city tour, sponsored by the RCA Electronics Division of General Electric. Manager Tom Huluets views the lineup as particularly beneficial to the band because the tour will have no new product out. Huluets says the sponsorship deal—reportedly worth seven figures—was organized through Danny Soecalof of New York's MEGA marketing firm. Rather than wait for the band to be approached—difficult, says Huluets, because "there's 150 acts out there trying to get tour sponsorship, and the Pepsi-Colas of the world are after the Michael Jacksons, not the Moody Blues." Huluets and Soecalof approached General Electric, which had already planned a massive summer promotion for its RCA Di-メンsia television system. G.E. liked the demographics of the band's audience—up-scale and yuppie—and the deal was clinched.

"They're going to co-op local ads in all the tour markets, print ads, and we're going to have re-ceptions backstage for the local dealers," says Huluets. "We're fur-


SHORT TAKES: Whitney Houston returns to the North American concert circuit July 4 in Tampa, Fla. She will be on the road promoting her second Arista album, just out, at least through early October. Houston is booked by Triad, and an agency spokesman says her tour will include arenas and outdoor shows... The Def Jam Soul Songs tour comes to New York's Bottom Line for two shows on Thursday (11). Oran “Juice” Jones, Chuck Stanley, and Tashan are on the bill.

Edited by Steve Gett. Assistance provided by Linda Molekis (New York) and Dave DiMartino (Los Angeles).
Cash Crash. Johnny Cash, right, surpenses Mercury/PolyGram label-mate Kris Kristofferson by joining him on stage at the Bottom Line in New York for a rendition of Bob Dylan's "Masters Of War."

25,000 Registrants, 100 Performers Participate
Fan Fair '87 Set To Take City By Storm

FAN FAIR '87 SURVIVAL GUIDE NO. 1
Like the incoming go to Lourdes, like swings on wing to Capistrano, and like Moslems steering their gas-efficient canoes toward mecca, hordes of country music fans are descending on their purview this week. The magic site is Nashville, the event is Fan Fair '87—and as DJ Coyote McClyod of Y-107 warns, "Fan Fair brings in moreสาย people than—than—well, McCloud will be able to tell us on the following Monday in confident, reassuring terms, "Fan Fair is over—the polyester alert has been lifted."

Take some 25,000 country music fans (it'll be another record-setting year for registrants); add more than 100 country music stars performing more than 30 hours of outdoor concerts; stock the autograph booths with stars ranging from George Jones to the Tex Nobodies; roll out the Ro-laid for those wallowing down meals on the run; simmer this whole scenario under the warm-to-hot Nashville sun; cap with sunburns (from too much fun in the sun) and headaches (from too much of everything else) ... and you have the basic ingredients for the recipe that has made Fan Fair an event that's unique on the American entertainment landscape.

Sponsored by the Grand Ole Opry and the Country Music Assn., the 16th annual Fan Fair will be held at the Tennessee State Fairgrounds. The 860-registration fee covers the concerts; daily admittance to the exhibit areas; the All American Country Games at Vanderbilt Stadium; admission to Opryland U.S.A. the Country Music Hall, and Ryman Auditorium; and two barbecue dinners prepared by the famed Chuckwagon Gang of Odessa, Texas. There will be a bluegrass show, a concert featuring international acts, an independent label show, a songwriters showcase, a fiddle contest, and concerts staged by Mercury/PolyGram, CBS Records, Warner Bros. Records, Capitol, EMI, 16th Avenue Records, MCA Records and RCA Records. Peripheral events include the 20th annual International Fan Club Organization Show, which starts such acts as John Schneider, Southern Pacific, Gary Morris, Holly Dunn, Chris LeDoux, Mason Dixon, Patty Loveless, Keith Whitley, the Forester Sisters, and Johnny Rodgers, and the Nashville Symphony in the real country music fans," says Jo Walker-Meador, executive director of the CMA. "And every year we're getting more and more youthful interest." Among the acts slated to perform are Sawyer Brown, the Desert Rose Band, T. Graham Brown, Vince Gill, Restless Heart, Highway 101, Michael Johnson, the Girls Next Door, Judy Rodman, Marty Haggard, Rattlesnake Annie, Ricky Van Shelton, Sweethearts Of The Rodeo, Kathy Mattea, Larry Boone, Butch Walker and A.J. Masters. Walker-Meador says that an international media contingent, numbering more than 100 reporters, will cover the event.

Last year, registration was cut off at 22,000, and many who traveled to Nashville without registering in advance were unable to register there. This year's registration has not been cut off, but unregistered attendees should call the CMA or the Grand Ole Opry Fan Fair office before making the trek to ensure that tickets will be available.

"We're continuing to fine-tune the comments Harry Durham, general manager of the Grand Ole Opry. He notes that exhibitspace—sometimes so tight with bodies that it would the overall capacity of the pavilions—has been expanded this year as a result of a move into a new building. Durham suggests that Fan Fair attendees dress in "casual, comfortable" clothes and consider using off-site parking and the shuttle service, which is running out of both the Opryland and downtown Nashville areas.

NEWSNOTES: The Nashville Assn. of Talent Directors recently presented a check to Vanderbilt Children's Hospital for $5,000 (proceeds from a roast organized by members of the NATD for Clarence Raymonds of Commerce Union Bank here, who recently celebrated his 42nd year in banking). Participating as roasters at the event were Vic Willis, Mickey Kretzer, Ronnie Milsap, Tommy Wynette, Maye, Richard Fulton, and Maggie Cavender. Honorary chairman for the roast, held at the Music City Sheraton, was Barbara Mandrell. The Stieber Brothers have announced their special guest for this year's Fourth of July celebration in their hometown, Stuurn, Va. A regular part of the Stieber's concert tour for the past year, Sylvia will join them at the 18th Happy Birthday U.S.A. celebration, beginning on July 3 with vesper services and a late-evening gospel sing. The next day, there'll be a parade, all-day musical acts on the grounds, horsehoe throwing, softball, food, and an evening concert by the Stieberaters and Sylvia. Holiday Inn hotels and Music City News are sponsoring Mr. and Mrs. Country Music America talent con-

Sony Sets Digital Audio Seminars Recognizes Nashville's Hi-Tech Studios

NASHVILLE. Sony Professional Audio, recognizing the advances in and the potentialities of state-of-the-art audio for Nashville studios, will be demonstrating digital audio equipment at a series of Nashville open houses.

The Sony Communications Products Co. division will host digital audio sessions for engineers, producers, and recording artists June 16-19.

Fan Fair begins today and open houses will be held at Nashville's Union Station Hotel. "They're designed to show the Nashville music community that digital audio systems are practical and easy to use—not just technological toys," says Jerry Smith, vice president, Sony Professional Audio.

Topics include 24-track and 48-track digital recording, electronic and razor-blade editing, digital mixing, compact disk mastering, and digital audio peripherals. Sony engineers will provide hands-on demonstrations of the PCM-3524 digital multitrack recorder, PCM-3502 and PCM-3472 2-track recorders, PCM 1500 CD mastering system, and DAE 1400A digital editor.

Sony officials recently journeyed to Nashville for a meeting with key record industry figures and came away impressed by the highly advanced studio technical scene. Jim Bowens of MCA Records and other producers have blazed a digital path that has made a dramatic impact on the quality of Nashville-recorded product.

Smith notes that engineers will appreciate the technical information the seminars will offer, and the program should provide significant information on digital applications to producers and recording artists. "All of the attendees," says Smith, "should come away with a better understanding of the digital recording process and an appreciation of the depth of the Sony digital audio product line."

The four-day event is sponsored by Sony in cooperation with CBS Records, the Nashville chapter of NARAS, and BMI. The same organizations sponsored the recent lunchcheon meeting at the Vanderbilt Plaza Hotel.

For more information, contact the Nashville regional office of Sony Professional Audio: 615-883-8140.

CMF Releases Louvin's LP Album Has Gospel, Secular Songs

NASHVILLE. Country Music Foundation has released the fourth album in its historical series, "The Louvin Brothers: Radio Favorites '51-'77." The 14-cut LP features an equal number of gospel and secular songs from among Ira and Charlie Louvin's many standards.

None of the songs have been released before. Four were recorded in Danville, Va., in 1951, at the start of their careers. Remains of a song are from acetate recordings of the "Prince Albert Radio Show," made during the duo's stay at the Grand Ole Opry. The Danville recordings incorporate the fiddle, an instrument missing from the Louvin later work.

The songs on the album are the "Gospel Way," "They've Got The Church Outnumbered," "God Bless Her (Cause She Is My Mother)," "If We Forget God," "Just Rehearsing," "That's All He's Asking Of Me," and "Love Thy Neighbor As Thyself."

Also on the album are "You'll For- get Children's Love," "What'll I Do" and "Dreaming.

"I Don't Believe You've Met My Baby," "Hoping That You're Hoping," "You're Running Wild," and "I'll Be In Heaven One Day."

The Louvin's album is available by mail order only from the Country Music Foundation, 4 Music Square East, Nashville, Tenn. 37203. The price is $8.98, plus $2 for postage and handling in the U.S. or $4 for foreign delivery.

FOR WEEK ENDING JUNE 13, 1987

Billboard's HOT COUNTRY SINGLES ACTION

<table>
<thead>
<tr>
<th>RADIO MOST ADDED</th>
<th>GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>HONOR/SPECIAL ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
<th>DUE FOR REPRISE</th>
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<tr>
<td>BORN TO BOOGIE</td>
<td>HANK WILLIAMS, JR., MAURICE CUBB</td>
<td>9</td>
<td>29</td>
<td>43</td>
<td>81</td>
<td>B82</td>
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<td></td>
<td>STEVE EARLE, MECA</td>
<td>2</td>
<td>13</td>
<td>25</td>
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<td>45</td>
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<tr>
<td></td>
<td>OAK RIDGE BOYS, WEA</td>
<td>4</td>
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<td>22</td>
<td>38</td>
<td>40</td>
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<td></td>
<td>DON WILLIAMS, CAPITOL</td>
<td>2</td>
<td>14</td>
<td>17</td>
<td>33</td>
<td>66</td>
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<td></td>
<td>MICHAEL JOHNSON, RCA</td>
<td>2</td>
<td>14</td>
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<td>STATION MIDDLES, BURBERRY</td>
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<td>PATTON WINDSOR, HARRIS W</td>
<td>5</td>
<td>13</td>
<td>8</td>
<td>26</td>
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<td>T. GRAHAM BROWN, BURBERRY</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>25</td>
<td>97</td>
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</table>
|                  |                        | 5 | 10 | 8 | 23 | 116 | Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodical-
|                  |                        |   | | | | | as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 151 5 Broadway, New York, N.Y. 10036. |
test. Participating hotels will host local, weekly contests during June and July to find Mr. CMA and September and October to find Ms. CMA. Local winners will receive $100; local grand-prize winners will be awarded $200 and the opportunity to compete in the state finals. State winners will compete in November on the stage of the Grand Ole Opry House in Nashville with Wynette and John Schneider hosting. Mr. and Ms. CMA will receive $10,000 each, a recording contract with Mercury/PolyGram, and several other prizes. For more info, call 1-800-622-2668.

Nashville invaded the Ozarks recently for an evening of the concerting, dining, showcasing, and fun. Eighty-eight entertainment industry figures were flown by way of the Country Music World Air Express (TWA) to Springfield, Mo., and bused to Branson, Mo.'s country entertainment strip. Bill Dailey, owner of the Wildwood Flower nightclub and Country Music World Theater, and Janet Dailey, a bestselling romance novelist, were hosts of the trip. The trip offered a splendid buffet dinner at the Wildwood; showcased three acts—Japanese fiddler Shoji Tabuchi, vocal group Branson, and female vocalist Kate Landers—at Dailey's 900-seat theater; and provided an evening of entertainment at the Wildwood, where guests enjoyed the music of the Dalas-based group Dallas, Brass & Electric. Visitors to the Branson area are offered two dozen daily music shows, five facilities that book top-name country acts, and 20 locally produced shows. A good time was had by all, and rumor has it that several participants saw the sun rise in the beautiful Ozark Mountains—from the Jacuzzi at the Fountainhead Lodge. That's show biz.

NASHVILLE The Original Stamps-Baxter School of Music will be held at Belmont College here July 27-Aug. 7, with provisions for both resident and nonresident students. The school concentrates entirely on the vocal, instrumental, and professional aspects of Southern gospel music. In addition to the school's regular music classes, there will be a series of guest lectures and evening concerts. Eddie Crook will speak on recording, and Herman and Ed Harper on booking; Brock Speer on managing a group; Ben Speer on sound systems; Bill Tyler on aspects of the recording business; and Joel Hemphill, Jeff Gibson, and Harold Lane on songwriting.

Groups already scheduled to perform for students include the Hemphill, Heaven Bound, the Speer Family, the Cathedral Quartet, and the Hoppers. Enrollees must pay a nonrefundable $35 registration fee, plus $135 tuition for off-campus or $255 for resident status. The latter fee covers a dormitory room, three meals a day, and tuition. Private instrumental and vocal lessons, an optional feature of the package, are $75 per six sessions. For registration forms and information call 1-800-331-2588.

FOR WEEK ENDING JUNE 13, 1987

Gospel School Slated

ALBUMS™

(Continued from preceding page)
<table>
<thead>
<tr>
<th>WEEKEND</th>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL &amp; DISTRIBUTOR</th>
<th>WEEKS ON CHART</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>1</strong></td>
<td>&quot;Forever and Ever, Amen&quot;</td>
<td>Atari Records</td>
<td>43 weeks at No. 1</td>
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<td>&quot;Baby's Got a Hold on Me&quot;</td>
<td>Judds</td>
<td>9 weeks at No. 1</td>
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<td>3</td>
<td><strong>3</strong></td>
<td>&quot;You're Never Too Old for Young Love&quot;</td>
<td>Sammy Kershaw</td>
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<td>4</td>
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<td>&quot;Sweethearts of the Rodeo&quot;</td>
<td>Eagles</td>
<td>16 weeks at No. 1</td>
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<td>&quot;Lettin' My Love Intensify&quot;</td>
<td>George Strait</td>
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<td>&quot;It Don't Hurt&quot;</td>
<td>Tanya Tucker</td>
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<td>7</td>
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<td>&quot;Never You Teasing Me&quot;</td>
<td>John Schneider</td>
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<td>8</td>
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<td>&quot;I Will Be There&quot;</td>
<td>Crystal Gayle &amp; Gary Morris</td>
<td>23 weeks at No. 1</td>
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<td>9</td>
<td><strong>9</strong></td>
<td>&quot;How Do I Know God&quot;</td>
<td>Mickey Gilley</td>
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<td>10</td>
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<td>&quot;Don't Leave Me Lonely&quot;</td>
<td>Steve Wariner</td>
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<td>&quot;You're the Only One&quot;</td>
<td>Mickey Gilley</td>
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<td>&quot;I'm Tired of Old Too Young&quot;</td>
<td>Jennifer Linn</td>
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<td>&quot;Trunk of Powder / Bullets of Gold&quot;</td>
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<td>&quot;The Weekend&quot;</td>
<td>Conway Twitty</td>
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<td>15</td>
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<td>&quot;I'm Gonna Can't Get Better Than This&quot;</td>
<td>Ricky Van Shelton</td>
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<td>16</td>
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<td>&quot;One Promise Too Late&quot;</td>
<td>Reba McEntire</td>
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<td>17</td>
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<td>&quot;Who's That Woman?&quot;</td>
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<td>&quot;One Love at a Time&quot;</td>
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<td>19</td>
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<td>&quot;Do It for the Love of You&quot;</td>
<td>REO Speedwagon</td>
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<td><strong>20</strong></td>
<td>&quot;Girls on the Avenue / The Look of Love&quot;</td>
<td>Tim &amp; Tammy</td>
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<td>21</td>
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<td>&quot;The First Cut is the Deepest&quot;</td>
<td>K.T.O'Hara</td>
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<td><strong>22</strong></td>
<td>&quot;The Country Girls&quot;</td>
<td>John Hiatt</td>
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<td>&quot;Falling Out&quot;</td>
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<td>24</td>
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<td>&quot;Save The Last One&quot;</td>
<td>Charley Pride</td>
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<td>&quot;It's Your Love with Me&quot;</td>
<td>Anne Murray</td>
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<td>26</td>
<td><strong>26</strong></td>
<td>&quot;Whiskey, If You Were a Woman&quot;</td>
<td>Charley Pride</td>
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<td><strong>27</strong></td>
<td>&quot;A Long Line of Love&quot;</td>
<td>Michael Martin Murphey</td>
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<td>&quot;Dolly Parton, Linda Ronstadt, Emmylou Harris&quot;</td>
<td>Emmylou Harris</td>
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<td>29</td>
<td><strong>29</strong></td>
<td>&quot;Jolene&quot;</td>
<td>Kenny Rogers</td>
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<td>&quot;What a Shame&quot;</td>
<td>John Conlee</td>
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<td>31</td>
<td><strong>31</strong></td>
<td>&quot;I Don't Want to Be Here&quot;</td>
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<td>&quot;George Jones&quot;</td>
<td>George Jones</td>
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<td>33</td>
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<td>&quot;If We Make It Through December&quot;</td>
<td>Reba McEntire</td>
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<td>34</td>
<td><strong>34</strong></td>
<td>&quot;The Oak Ridge Boys&quot;</td>
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<td>35</td>
<td><strong>35</strong></td>
<td>&quot;Put Me Out of My Misery&quot;</td>
<td>Tom Tom &amp; the Ramblers</td>
<td>5 weeks at No. 1</td>
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<td>36</td>
<td><strong>36</strong></td>
<td>&quot;Brian's Song&quot;</td>
<td>T.G. Sheppard</td>
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<td>37</td>
<td><strong>37</strong></td>
<td>&quot;She's Too Good to Be True&quot;</td>
<td>Hank Williams, Jr.</td>
<td>5 weeks at No. 1</td>
</tr>
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</table>

**Singles Chart**

For the week ending June 13, 1987
"SONGS LIKE THIS" rejuvenate my interest in records," says PD John Marks of KRAT Salt Lake City about "Telling Me Lies" by Dolly Parton, Linda Ronstadt & Emmylou Harris (Warner Bros.). "There are so many formula records out there. This one is like a breath of fresh air—it's a killer."

Marks also raves about Steve Earle's just-released "Nowhere Road" (MCA). "We added that right out of the box, which we seldom do. It will be the one to break him through to the top."

"THE HOTTEST THING we have right now," says MD George Gillock of WSLC Roanoke, Va., is "Mel McDaniel's 'Anger & Tears'". We had good photos on it from day one. Gillock also reports heavy request action on Bobby Lee Springerfield's "Hank Drunk" (Epic).

CINDERELLA STORY? Vince Gill's mandolin-spiced "Cinderella" (RCA) is looking strong. "The mandolin works set it apart. It could be the song to really get his career rolling," says Mark Lewis, MD of WYNE Appleton, Wis.

"I think bluegrass-flavored country is largely overlooked," says Chris Taylor, PD of KXZT Amarillo, Texas. "'Jim & Jesse: When I Dream About The Southland' (MSR) is doing very well for us." MD Greg Mogino, WWKA Orlando, Fla., is excited about the new LaVell Lovett single, "Why I Don't Know" (MCA/Curb). "His writing and vocal style are unique. We're getting good response to this one already."

THE SHOWERS' second single, "Till The Old Wears Off" (Epic) is off to a strong start at WWKA Orlando, Fla. "We're still keeping an eye on this one—to they're a good airplay group," says assistant PD Kevin Ray.

PRIME CUTS: From the album "Always & Forever" (Warner Bros.), Randy Travis scores with "Anything" (MD Steve Hall, WTII Terre Haute, Ind.) and "Too Gone Too Long" (MD Joe Ladd, KIKK Houston). A "platinum first album" is always hot to top, but Travis has equalled or bested himself with this one," says MD Mickey Steadman, WIVV Knoxville, Tenn. From Rattlesnake Annie's debut Columbia album, "Long Black Linsimoue" is recommended by MD D wrink Wederland, WMM Hershey, Pa.

COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEK ENDING JUNE 13, 1987</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FOR YOU EVER AND AMER</td>
<td>RANDY TRAVIS</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>2</td>
<td>HAVE I GOTTEN SOME BLUES FOR YOU</td>
<td>CHARLIE PRIDE</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>3</td>
<td>DOMESTIC LIFE</td>
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</tr>
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<td>4</td>
<td>ALL MY EYES LIVE IN TEXAS</td>
<td>GEORGE STRAIT</td>
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</tr>
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<td>5</td>
<td>BABY'S GONNA HOLD ON ME</td>
<td>NITTY GRITTY DIRT BAND</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>6</td>
<td>IT'S ONLY OVER FOR YOU</td>
<td>TANYA TUCKER</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>7</td>
<td>LITTLE SISTER</td>
<td>DWIGHT YOAKAM</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>8</td>
<td>CHAINS OF GOLD</td>
<td>SWEETHEARTS OF THE ROODEO</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>9</td>
<td>YOU'RE MY FIRST LADY</td>
<td>T.G. SHEPHERD</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>10</td>
<td>JULIA</td>
<td>CONWAY TWITTY</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
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<td>'TIL I'M TOO OLD TO LOVE</td>
<td>MOE BANDY</td>
<td>COUNTRY DISTRIBUTORS</td>
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<tr>
<td>12</td>
<td>YOU'RE NEVER OLD FOR YOUNG LOVE</td>
<td>EDDY RAY</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>13</td>
<td>TOO MANY RIVERS</td>
<td>THE FORESTER SISTERS</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>14</td>
<td>THAT WAS A CLOSE ONE</td>
<td>EARL THOMAS CONLEY</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>15</td>
<td>I WILL BE THERE</td>
<td>DAN SEAL</td>
<td>COUNTRY DISTRIBUTORS</td>
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<tr>
<td>16</td>
<td>LOVE, YOU AIN'T SEEN THE LAST OF ME</td>
<td>JOHN SCHNEIDER</td>
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</tr>
<tr>
<td>17</td>
<td>HARD LININ'</td>
<td>KEITH WHITLEY</td>
<td>COUNTRY DISTRIBUTORS</td>
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<td>18</td>
<td>FULL GROWN FOOL</td>
<td>MICKEY GILLEY</td>
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<td>RAY STEVENS</td>
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<td>ROY VANCE SHELTON</td>
<td>COUNTRY DISTRIBUTORS</td>
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<td>THE OAK RIDGE BOYS</td>
<td>COUNTRY DISTRIBUTORS</td>
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<tr>
<td>23</td>
<td>ANOTHER WORLD</td>
<td>CRYSTAL GAYLE AND GARY MORRIS</td>
<td>COUNTRY DISTRIBUTORS</td>
</tr>
<tr>
<td>24</td>
<td>GIRLS RIDE HORSES TOO</td>
<td>JUDY RODMAN</td>
<td>COUNTRY DISTRIBUTORS</td>
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<td>PATRICK RONSTEN &amp; HARRIS</td>
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</tr>
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<td>THIS ONE'S JUST FOR YOU</td>
<td>THE OAKES</td>
<td>COUNTRY DISTRIBUTORS</td>
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<td>FROM TIME TO TIME</td>
<td>LARRY GATLIN &amp; JENICE FROCKIE</td>
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<td>29</td>
<td>THE BED YOU MADE FOR ME</td>
<td>HIGHWAY 101</td>
<td>COUNTRY DISTRIBUTORS</td>
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<tr>
<td>30</td>
<td>LOVE SOMEONE LIKE ME</td>
<td>HOLLY DUNN</td>
<td>COUNTRY DISTRIBUTORS</td>
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Virgin’s Branson: Store Atmosphere Is Crucial

BY STEVE GETT
NEW YORK — When Richard Branson finally decides to launch Virgin retail stores in the U.S.—which may well happen in 1988—he will doubtless be looking to create the same kind of hip and trendy environments that have characterized his British shops.

“They’ve always felt stores should be places to go and not just for selling

‘It’s got to be a place for people to go, where they can spend an enjoyable two hours’

records,” says Branson. “When you think about it, a Frank Zappa record is the same in a Virgin, HMV, or Tower store. So I think atmosphere and how things are laid out are very important. It’s got to be a place for people to go, where they can spend an enjoyable two hours. Size is also important because if someone’s going to spend time getting to your store, they’ve got to be sure they can get the record they want.”

Highlighting Virgin’s U.K. retail operations is the giant megastore, located on Oxford Street in the heart of London’s West End. Many people come in not to buy CDs, but to spend a couple of hours browsing through the hi-tech store, which offers well-stocked departments for LPs, cassettes, compact disks, 7- and 12-inch singles, videos, books, magazines, fanzines, T-shirts, and other music-related fare.

At its main entrance, above, the Virgin megastore on Oxford Street bills itself as the largest music store in the U.K. But in addition to prerecorded music, it houses a coffee shop and a diverse entertainment inventory that includes video, books, magazines, and, shown at right, games.

In addition to supplying a broad range of music at attractive prices, the Virgin chain has always had an environmental appeal. “When we started, the stores were very much reflective of the ‘60s,” says Branson. “They were places to hang out and get to know each other. We used to have run like clubs. But the retail stores changed with the times.

‘Toward the end of the ’70s and as the ’80s came along, the young

person in England had changed somewhat. He was interested in studying—he wasn’t interested in revolution on the streets—and he wanted a slightly slicker, more up-beat atmosphere, but still with the biggest range of stock in town. He also wanted it brighter—our shops always used to be fairly dark and dingy—and he wanted to be able to see his way around. Fortunately, I think we adapted with the times, and opening the megastore was a very important move for us.”

With about 100 stores operating in Britain, the Virgin chain is now being launched in foreign territories.

“We opened up our first shop abroad in Dublin, and it’s been a very big success,” says Branson. “In about three months we’ll be opening a massive store in Sydney, which will be the biggest store in Australia. Ian Duffell, who was chairman of the HMV stores in England, has joined us and will be running our Far Eastern retail operation. He’ll be based in Sydney, and there are a couple of other major cities we’re opening up in that we’ll be announcing shortly.

“We’ve got someone looking at the States, but it’s still early stages. I actually took on last December to come over to the U.S. and get it going. We then did some figures and decided the Far East was much more open first.”

Police Raid Baltimore Web; Returns Policy Questioned

BY BILL HOLLAND
BALTIMORE — Bootleg product and accusations of unauthorized record rentals have drawn trade attention to Record & Tape Traders, a 10-year-old, four-shop chain here that specializes in used records and cut-outs as well as handling new product.

The Recording Industry Assn. of America announced recently that Maryland State Police raided the web’s stores June 2. “The police got them on bootlegging,” said an RIAA official. “There must have been a large amount, because they’ve been at the locations for nearly six hours now.”

Police also raided an unidentified residence.

Meanwhile, Record & Tape Traders’ “satisfaction purchase plan” has been seen by some as a policy that tends dangerously close to record rentals. The web disputes that charge. However, its plan has generated complaints about the practice to both Billboard and the RIAA.

The rental of sound recordings

for commercial advantage without the permission of the copyright owner has been outlawed since Oct.

1984. Civil penalties for copyright infringement include seizure of product and fines of up to $10,000.

Record & Tape Traders’ plan is set up so that customers can buy records, tapes, or compact disks, keep them overnight, then return them to receive a refund minus a daily service fee.

The stores have fliers stating: “Take out any record, tape, or CD, and if you choose not to keep it, we’ll buy it back for a set price.”

The “set price” formula encourages customers only to keep the product overnight. CDs brought back the next day entitle customers to receive the purchase price less $5, after that there is a $3 daily fee. Sealed records and tapes returned the next day are bought back for $2 each. Unsealed records and tapes are bought back for $1.

For example, four records—two sealed and two used—bought at the shop May 21 cost $21.50. If they had been returned to the shop May (Continued on page 46)
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.

a = Simultaneous release on CD.

POP/ROCK

KILLER BEES
Groovin'
LP Warner Bros. 2-2560/WEA/$9.98

GEORGE BENSON & EARL KLUGH
Collaboration
LP Warner Bros. 1-25580/WEA/$9.98

ROCK

T.O.F.
There Is A Window
LP Random RHR223 /NA

COMPACT DISK

ALICE COOPER
Love It To Death
CD Warner Bros. 2-1883/WEA/$15.98

DOOBIE BROTHERS
Toulouse Street
CD Warner Bros. 2-25634/WEA/$15.98

DOOBIE BROTHERS
The Captain And Me
CD Warner Bros. 2-2694/$15.98

DOOBIE BROTHERS
What Were Once Vices Are Now Habits
CD Warner Bros. 2-2750/$15.98

JIMI HENDRIX
Axis: Bold As Love
CD Reprise 2-6281/WEA/$15.98

PAT METHENY GROUP
Still Life
CD Geffen 2-24145/WEA/$15.98

JOE WALSH
Got Any Gum?
CD Warner Bros. 4-25606/$15.98

GOSPEL

EDIN ADAHL
Signs
LP Solid Rock Import 20958/$9.98

JAN GROTH
Ready To Ride
LP Solid Rock Import 20957/$9.98

PER ERIK-HALLIN
Per Erik
LP Solid Rock Import 20744/$9.98

VICTOR PRUME & THE SYNDICATE
King Of Kings
LP Solid Rock Import 20634/$9.98

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

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The Digital Master Company

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You already know it.

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

You show it.

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

The Billboard Hot 100 Poster Program

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

- A specially designed, high quality four color, glossy coated stock poster for your store...
- At 18" x 34", it's big enough to grab your customer's attention... and keep it! Compact enough to use a minimum of valuable wall space.
- A beautifully crafted aluminum andplexiglass frame to facilitate simple bi-weekly inserts of new charts.
- New chart posters every other week, all year long. Each poster shows the Top Pop Albums and the Top Singles.

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

All for just $78.00—only $5.50 a week. It's an offer you can't afford to miss. A program consumers will love.

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

For information, call Brad Lee at (617) 281-3110. Or mail coupon to: Brad Lee, MUSICIAN, PO. Box 701, Gloucester, MA 01930.
GRAND CAYMAN, British West Indies — Business is upbeat at most of the major mood of his recent corporate con- clave here (Billboard, May 30), Randy Davidson, owner and presi- dent of Central South Music Sales and its Sound Shop chain, paints a rosy picture for the future.

“We’re the most diversified of any company I’m aware of,” says Davidson.

To back his claim, he ticks off the numerous facets that his Nashville-based firm encompasses: one-stop divisions for re- tail, recreation shops and picnic operators; a division that racks de- partment stores; a healthy retail operation that now numbers 61 Sound Shops; the second-largest white gospel distribution company in the U.S.; a black gospel distribu- tion division; and also its Sound Shop entertainment division.

Christian bookstores. And that’s just for starters.

Central South also owns a mail- order division, Nashville Sound Shop, which has a 100,000-name list of customers who buy LPs and cassettes on a regular basis. Cen- tral Promotions sells accessories like T-shirts to the Sound Shops and other stores. Central South Travel Agency handles travel for Cen- tral South and outside clients.

Central Media, an ad agency, places all the ads for the Sound Shops in the media and also handles the ad cam- paign for the Treasure Island Re- sort Hotel, a Cayman Islands ven- ture headed by Davidson and sev- eral investors, including such music stars as Deborah Allen, Lar- ry Gatlin, Earl Thomas Conley, Helen Cornelius, Conway Twitty, and Dave Rowland.

The hotel launch has kept David- son away from the Nashville head- quarters for most of the last nine months, placing a heavier load on Chuck Adams, Central South’s vice president. “Chuck has really taken the reins and tackled the awful lot of the weight,” says Davi- son, who started Central South with $800 in 1970.

“We’ve set up our company so that every manager participates in the profits.”

The music conglomerate’s first-quarter business was up 12% over last year’s period, and Davidson is pushing for “a very controlled growth” during the next two years.

One of the major reasons for the boost, he says, is “we’ve had better releases this year than last year.”

Incentives such as the annual company meeting (held last year in Hawaii, this year in the Caymans) and a bonus system have helped make the Central South/Sound Shop operation a vibrant and suc- cessful story on the the wholesale/ retail landscape.

“The way we’ve set up our company, every manager participates in the profits,” says Davidson. “So the more profitable the store, the more profits they make. If times are good for the company, the managers share. If times were to get tough and we’d have to draw in our belt a little bit, they would draw it in with us.”

More than 500 employees work for the company in Nashville and the throughout the Southeast and Southwest. Says Davidson, “What makes it work is we’ve been able to attract some of the best people in the industry—people that care.”

He explains a work attitude that he in- sights on to not only for his wholesale/ retail business, but also for his ho- tel: “If someone brings you a cup of coffee and it’s cold, but they have a smile on their face, then it’s all right. But if they bring me a cold cup of coffee with a frown on their face, then I’ll eat their lunch.”

(Continued on page 46)
### Top Compact Discs

**FOR WEEK ENDING JUNE 13, 1987**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>THE JOSHUA TREE</td>
</tr>
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<td>2</td>
<td>FLEETWOOD MAC</td>
<td>TANGO IN THE NIGHT</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>RELIC</td>
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<td>4</td>
<td>THE BEATLES</td>
<td>HELPS</td>
</tr>
<tr>
<td>5</td>
<td>STEVIE NICKS</td>
<td>GYPSY</td>
</tr>
<tr>
<td>6</td>
<td>QUEEN</td>
<td>BOHEMIAN RHAPSODY</td>
</tr>
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<td>BON JOVI</td>
<td>SLIPPERY WHEN WET</td>
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<td>8</td>
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<td>HELP</td>
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<td>WHITESNAKE</td>
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</tr>
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<td>10</td>
<td>KENNY G</td>
<td>Duettes</td>
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<td>11</td>
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</tr>
<tr>
<td>12</td>
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<tr>
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<tr>
<td>15</td>
<td>NINA REEVE</td>
<td>CROWDED HOUSE</td>
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<td>16</td>
<td>TOM PETTY</td>
<td>SPLENDID</td>
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<tr>
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<td>DOLLY PARTON</td>
<td>NEVER LET ME DOWN</td>
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<td>18</td>
<td>DAVID BOWIE</td>
<td>DANCE PIECES</td>
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<td>19</td>
<td>OZZY OSBOURNE</td>
<td>ATMOSPHERES</td>
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<tr>
<td>20</td>
<td>R.E.M.</td>
<td>TIES AND TAILS</td>
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<tr>
<td>21</td>
<td>THE JIMI HENDRIX EXPERIENCE</td>
<td>CROWDED HOUSE</td>
</tr>
<tr>
<td>22</td>
<td>MOTLEY CRUE</td>
<td>THE TONIGHT SHOW BAND/DOC SEVERINSEN</td>
</tr>
<tr>
<td>23</td>
<td>BRUCE HORNBY &amp; THE RANGE</td>
<td>THE WAY IT IS</td>
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<td>24</td>
<td>THE TONIGHT SHOW Band</td>
<td>INTO THE FIRE</td>
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<tr>
<td>25</td>
<td>ANITA BAKER</td>
<td>RAPTURE</td>
</tr>
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<td>26</td>
<td>PETER GABRIEL</td>
<td>SO</td>
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<td>27</td>
<td>XTC</td>
<td>SKYLARKING</td>
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<tr>
<td>28</td>
<td>PIA ZADOR</td>
<td>I AM WHAT I AM</td>
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### Classical

**FOR WEEK ENDING JUNE 13, 1987**

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<td>VIVIAN HOROWITZ</td>
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<td>PLEASURES OF THEIR COMPANY</td>
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<td>KATHLEEN BATTLE, CHRISTOPHER PARKENING</td>
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<td>VLADIMIR HOROWITZ</td>
<td>HOROWITZ: THE LAST ROMANTIC</td>
</tr>
<tr>
<td>6</td>
<td>JAMES GALWAY &amp; THE CHIEFTAINS</td>
<td>BOLLING SUITE FOR FLUTE &amp; JAZZ VOL.2</td>
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<tr>
<td>7</td>
<td>ANDRAS VOLLNEIDER</td>
<td>HOLST: THE PLANETS</td>
</tr>
<tr>
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<td>MONTREAL SYMPHONY (DUTOIT)</td>
<td>TRANSVERSE</td>
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<td>12</td>
<td>NGUYEN SYMPHONY</td>
<td>NEVER LET ME DOWN</td>
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<td>CANTERBURY BAND</td>
<td>CROWDED HOUSE</td>
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<td>14</td>
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<td>THE CLASSIC EXPERIENCE</td>
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<td>15</td>
<td>BOSTON BANDS (WILLIAMS)</td>
<td>TIES AND TAILS</td>
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<td>DANCE PIECES</td>
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<td>19</td>
<td>VARIOUS ARTISTS</td>
<td>GALLETTA</td>
</tr>
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<td>ROYAL PHILHARMONIC ORCHESTRA</td>
<td>BACHMEYER THE BLESSES</td>
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<td>21</td>
<td>TERESA STRATAS</td>
<td>STRATAS SINGS WEIL</td>
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<td>22</td>
<td>BERLIN PHILHARMONIC (ARABIAN)</td>
<td>BEETHOVEN: SYMPHONIES 5 &amp; 6</td>
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**Notes:**
- Billboard Top Compact Discs compiled from a national sample of retail sales reports.
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Retail Track
(Continued from page 38)

do not include common-area charges; super-regional (750,000
square feet and up), $10.40; regional (300,000-750,000), $7.51; community
(100,000-300,000), $4.41; and neighborhood (30,000-100,000), $5.52.

One-Stop Roundup: If it
looked to you like City 1 Stop’s an
nual Black Music Day came early
this year, you’re partly right and
partly wrong. Here’s what hap-
pened: Sam Ginsburg, architect
of the event, was having trouble fit-
ting the June 12 event into Smokey
Robinson’s schedule. As a result,
City had Robinson in early for a solo
and gala appearance. The June par-
ty is still on—and still gala, pro-
mises Ginsburg.

Barney Cohen of Valley Record
Distributors near Sacramento,
Calif., fully acknowledges that vid-
eo specialty stores are loading up on
CDs. Cohen’s operation is a rarity—and,
also, rarely in the limelight.
“We were once retailers, now we’re
wholesale only.” Barney’s Good
Time Music, a three-store chain
started in 1973, was sold off.
Among Valley stalwarts are Eileen
Hendren, promotion director, who
has been with Cohen’s operations
from the beginning; Abonzo Mar-
row, marketing manager; and Nor-
man Nessis, purchasing manager.

U.K. Connection: After a year
of operation, Reckless Records is
knocking out walls and expanding its
San Francisco store, says Joe
Bindley, who is now returning to
London, where the parent firm op-
erates two stores. Ivan Penfold
will be manager of the Bay-area unit,
right in the heart of Haight-Ash-
bury. A close tie with the 1 Beam
nightclub has helped Reckless “be
the place where new bands are ex-
posed,” Bindley adds. “We do a lot
of imports, really off-the-wall things
you can’t find in the chains.”

To reach Retail Track, call Earl
Paige: 212-273-7041.

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Randy Brecker, His New Denon CD
Brings New Life to Straight Ahead Be-Bop Jazz.

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

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

The title of Brecker’s new disc, “In the Idiom,”
refers to the idiom of late 50s/early 60s be-bop.
We thought it quite a departure from the 70s
electricified funk of the Brecker Brothers. “I always
wanted to do a record in this style,” Brecker says.
“I really wanted to do a totally acoustic album.”
These and other Japanese electronics firms have launched an all out public relations campaign to force their new digital audio tape machines (D.A.T.) into the U.S. market. The machine's sole purpose is to make flawless, unauthorized copies of American records, tapes and compact discs.

The Japanese campaign comes complete with its own manufactured "consumer group" and a misleading attack on a new U.S. technology developed to protect American music.

The "Made in Japan" Consumer Group

Over the last few weeks newspapers and magazines in Boston, Chicago, Tampa, Houston and Los Angeles have been running full-page ads signed by a group called the "Home Recording Rights Coalition." The ads claim that this "coalition" is representing the interests of U.S. consumers.

The Coalition is funded by major Japanese companies—including Toshiba, Sony, Matsushita and Sanyo. Since the beginning of the year these companies contributed hundreds of thousands of dollars to launch this "Made in Japan" consumer group.

According to an April 1987 lobbying report filed with the U.S. House of Representatives, not one American consumer group has contributed to this campaign.

The Home Recording Rights Coalition doesn't have a home. It lists a Washington, D.C. post office as its headquarters.

The Only Technology Japan Won't Copy

In a recent advertisement Japanese manufacturers suggested that new U.S. technology—the CBS copy-code system—would ruin the sound quality of recordings. They offered to send free tapes to Billboard readers. Tapes that supposedly display the distorted sound produced by the use of U.S.-designed chips.

Don't believe everything you hear. The tapes they offer do not demonstrate the CBS system which is being considered by Congress.

CBS Director of Recording Research, David Stebbings, has testified before Congress that properly encoded musical re-
Matsushita Have of Insincerity in Debate

recordings are indistinguishable from unencoded versions. Professional sound engineers throughout the industry have confirmed this is true, by extensive listening trials held in their own studios.

Japanese manufacturers on the other hand wouldn't even attend demonstrations of the new U.S. copy-code process. At one meeting held to discuss the threat of the new D.A.T. equipment, the chairman of Sony and Toshiba and the president of Matsushita refused to step into the next room to see a working display of the true American system.

CBS, which developed the new system has made it available for testing to the National Bureau of Standards in Washington.

A Final Note

If foreign manufacturers have their way, D.A.T. machines will be allowed to flood the U.S. market with no protections for American musicians, recording artists and songwriters. This means that inevitably there will be less new music, but more profits for Japanese manufacturers.

If you would like a copy of the Home Recording Rights Coalition's lobbying report and a copy of Mr. Stebbings' Congressional testimony, please write us.

This message proudly paid for by,

Recording Industry Association of America

1020 19th Street, N.W., Suite 202, Washington, D.C. 20036
Central South Powwows In Grand Cayman
Retail Chain Meets May 17-20

Treasure Island Tribe. Gathered near the waterfall in the lobby of the Treasure Island Resort Hotel are, from left, Mark Maynard, director of sales, MCA Nashville, Sandy Gilliam, MCA sales rep; Randy Davidson, owner and president of Central South Music Sales and the Sound Shop retail chain, Tom McGuinness, vice president of marketing and branch distribution, CBS; Barry Mog, CBS Southeast sales manager; and Chuck Adams, vice president, Central South/Sound Shop.

Eyes Of A Child. Clearly impressed with his first Central South contract is 1-year-old Zachary Penola, being shown off here by his father, John, a sales rep for CBS.

The Stars Come Out. MCA artist Lyle Lovett, left, and Ray Benson of the CBS act Asleep At The Wheel, right, receive a warm greeting from their host, company chief Randy Davidson. (Photos: Gerry Wood)

POLICE RAID BALTIMORE WEB'S STORES
(Continued from page 38)

22, the store would pay back $6. The word "rental" was not used in any of the written descriptions of the plan. However, a clerk at the Glen Burnie store explains: "Well, we can't have a rental plan anymore, so now we have a 'satisfaction purchase plan.'"

Apparently, most customers wishing to use the plan pay for purchases in cash.

Record & Tape Traders owner Kevin Stander, noting that he wants to keep his stores' plan at a "low profile," says it "wasn't meant to be a rental plan. If we're doing something wrong, I'll probably think of stopping.

"We're in the business of buying used records," Stander says. Asked if that business includes buying back records he's just sold to customers, he replies that "we've got to get them from someone." He also insists that he is simply giving his customers "the opportunity to try 'em out before they decide to buy."

RIAA records show that Record & Tape Traders was sent a "cease and desist" letter concerning rental charges by CBS Records on Jan. 15, 1986. Stadler claims he has not received any warnings from labels, but records show that Stadler wrote a letter to CBS in which he denied his company was renting records.

CENTRAL SOUTH
(Continued from page 41)

Not only is Davidson reaping profits on his initial small investment, but he is also getting some first-hand experience in making records. He directed the installation of 24-track recording equipment and state-of-the-art lighting that can easily be used in shooting videos at Silvers, the hotel's club. "We recorded the first album last month with our house band the Sons Of The Beach," says Davidson. He hopes the LP will be the first of many music and video projects at the hotel and club.

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I.R.S. Show ‘Cutting Edge’ Revamped For MTV Return

BY CHRIS MORRIS

LOS ANGELES I.R.S. Records' hourlong, new-music-oriented MTV program ‘The Cutting Edge’ will return to the music network in this month as a twice-monthly broadcast with a revamped format.

The program, called “the only happy hour that will not impair your driving” by producer Cari Grasso, will be taped live on a new set in the Reoving Lounge at loot the Holiday Inn.

Group Plans French Music TV Channel

PARIS CIS, PolyGram, and leading French independent radio station NRJ are among members of a consortium put together here to operate a new music-based television channel.

The move follows protests from French artists and record companies against the banding over of the music-based TV to Metropolis TV in March.

NRJ chief Jean-Paul Baudecrux describes the new scheme as “France’s last chance” to have a music channel capable of competing with Europe’s Anglophone satellite services Sky Channel, Superchannel/Music Box, and, beginning in August, MTV Europe.

In a recent televised speech made after the TV6 sale, Prime Minister Jacques Chirac stated that a seventh French TV channel largely devoted to music in still a possibility.

He noted that a satellite can be made available and that the National Commission for Communication and Liberty, a regulatory body, could allocate a Parisian frequency to the service, which could also be distributed via French and European cable networks.

Meanwhile, the Culture and Communications Ministry here is considering financial assistance for the French videoclip production sector, which has been badly hit by the loss of TV6’s heavy music output. Up to $1.75 million is expected to be made available for this purpose.

The French government is now setting down after a long period of uncertainty. The major stations are TF1, now privatized, the public channel France 2, now controlled by the state’s television network, France 3, and the privately owned La Cinq and M6.

A five-cornered oriented seventh channel with an annual budget of about $40 million a year that began transmission May 8 using A2’s dead hours. It is destined to be a satellite-delivered service on the forthcoming DTH satellite.

Clip Income Limits Ill-defined

Panelists Push For Improved Marketing

BY NICK ROBERTSHAW

MONTREUX Is there money in clips? This plaintive query—reflecting the pessimism engendered by the industry’s lack of upward struggle to establish a self-sustaining market for the product—was asked at a panel session on May 15 at the International Music & Media Conference here.

For panelist Geoff Kempin, managing director of PolyGram Video, the answer was yes, and the real question was how much.

Kempin estimated $85 million is spent each year on videoclips by the record industry worldwide, but nobody can say how much is recycled.

According to Kempin, revenue comes in from satellite channels, national TV, cable video, film, music videos, and major dealers.

The problem is that internal systems still have to be developed to compute the income,” he said.

Kempin’s estimates suggest about 10% of clip expenditure is recovered. Despite gloom in some quarters, he said, “it is clear that music video sales and revenues have increased steadily since 1980.

Clips are now an integral part of the record business, Kempin continued. He emphasized that the market should be given greater priority in the scheme of things and that planning is also needed for the increased demand for the programing, which would accompany the introduction of 12-inch compact disk video product.

“Product placement in between record and television companies seems a natural route, said Kempin, and might produce creative and commercial advantages.

Angus Margerison, general manager of Virgin Vision in the U.K., focused on pricing as the key to music video’s salability. In Britain, he said, steep price decreases have allowed some longform product to top the 50,000 unit sales mark. Price drops have also been crucial in persuading record stores to stock music video titles, Margerison claimed.

Virgin now services some 3,000 U.K. outlets and is involved in co-op advertising with Woolworth, W.H. Smith, and other major dealers.

Cross-promotion with album release products would be possible, said Margerison. In such arrangements, the music video is treated as an additional format for marketing purposes. Virgin is also highly selective about product, concentrating on acts with a hard-core following and obvious visual appeal. With these provisos, Margerison forecast a bright future for music video.

Clip maker Rodi Dolezal, head of West Germany’s DoRo Production, supported Margerison’s argument on pricing. In West Germany, where music video costs at least twice as much as in Britain, the consumer market is practically nonexistent.

Money is also a critical element in clip quality, Dolezal said. Record companies that spent only $55,000 on a production still expected the quality they had seen in clips shot at many times the cost,” he claimed.

West German companies are increasing reluctantly to make clips by video, but join the large number of German television programs that have aired them, Dolezal said.

Last year, Germany’s top rock star, Peter Maffay, released a video version of his latest hit album. Made at a cost of some $600,000 and released at $46.50, it sold fewer than 10,000 copies.

In short, Kiso said, the West German video market has been highly disappointing. Software and hardware prices are too high, and VCR ownership patterns are inappropria-

te for music video, with few machines having stereo and most being out of price reach of youngsters.

“Some people are de-

luctant to venture into video,” Dolezal observed.

(Continued on next page)

Zbig’s Video For ‘Imagine’ HDTV Showpiece

BY DORIS TOUMARKINE

CANNES A videoclip was entered in the short film competition for the first time in the 49th year history of the Cannes Film Festival.

With the video, Zbigniew Rybczynski’s high-definition video rendition of John Lennon’s “Imagine,” did not win in any of the film categories. It was eligible (animation, the Golden Palm Award, and the jury prize) but was blocked by a provision in the HDTV showpiece that may eventually find its way into movie theaters, say the producers.

Shot in two days last winter under the aegis of producer John Gotman, “Imagine” was made as a demo for Rebo’s HDTV system (the hardware has been already used by Rybczynski and Rebo on other two videos for Cameo and Herb Alpert).

Rybczynski, who directed Yoko Ono’s “Hell In Paradise,” approached Osco with the request to use “Imagine” as the demo’s background music. Winning all rights fees, Ono agreed.

Stuart Samuels, Rybczynski’s representative, says the video was not created to revive the Lennon classic, and he says the only way to get the broadcast exposure for the piece. Samuels says the producers do hope, however, to get the short shown in movie theaters.

A hybrid of live action, animation, and special effects, “Imagine” shows characters on a meta-

(Continued on next page)
Germany Heads For Record Sales
In Centenary Year

By MIKE HENNESSEY

The most gratifying development in the West German music market in 1986, in the view of PolyGram chief Richard Busch, was not just the spectacular growth of the CD system but its evolution into a multi-faceted market, parallel with that of the black vinyl carrier.

Compact disk started its commercial life four years ago as an expensive, up-market carrier that was principally the target of hi fi buffs and affluent collectors of electronic technology.

"Today in Germany we have a totally normal CD market—a broad base on which to build future development. And this has happened earlier than we expected," says Busch.

Never before, he says, has a piece of domestic electronic hardware been so speedily adopted as has the CD player. "The take-up has been faster even than that of color television, with penetration between one and 1.2 million, or 5% of homes. And it is expected that a million CD players will be sold in Germany this year."

The rapid adoption of the CD system has meant that the software market boomed, in Germany as in all other markets, and this, in turn, enabled the hardware and software industries to make price reductions and broaden the market still further. Players can be bought in Germany now for $150 and the software market has its mid-price and budget segments.

The Miller Co. CDs are selling at under 20 marks ($11.10, approximately, at an exchange rate of 1.80 marks to the U.S. dollar). Some dealers are offering budget CDs at 17.50 marks (roughly $9.75), and all major German companies now have a mid-price CD line selling at 22 or 23 marks ($12.75), with the full-price items retailing at 30 marks ($16.65).

Busch says: "Since last October, CD supply has exceeded demand, but this does not signify a slow-down in the market growth. This is a very satisfactory development because it was unhealthy for the industry not to be able to meet the demand. The product shortage was irritating to the dealer.

"I expect CD sales in 1987 to show a similar increase this year to that we achieved last year [88.1%]."

And to complete the CD picture, PolyGram this year launched the CD maxi-single selling at 16:18 marks (Just under $9 to $10). This compares with six marks ($3.35) for a 7-inch single and 10:11 ($5.55 to $6.10) for a regular maxi-single.

"Some dealers are promoting the CD single very aggressively," says Busch, "and we are currently ordering an initial pressing of 5,000 per title. If we can sell more than 10,000 units of a top hit in this format, then I would regard this as a positive indication."

It is not only the range of CD retail categories that Busch finds encouraging, he also notes with enthusiasm the change in repertoire balance.

"As far as PolyGram is concerned, the CD market mix was 60% classical and 40% pop at the beginning. Now we have a situation in which pop accounts for 70% of CD sales, classical for 30%. This is getting close to the black disk balance of 80/20."

The CD still has some way to go to overtake and ultimately supplant the black disk but Busch finds the rate of progress more than acceptable. "Although there are 16 million record players in this country, compared with just over a million CD players, most of the record player owners don’t buy software any more."

This is borne out by the fact that, whereas conventional players outnumber CD players by 13 to one, LP sales currently are only five times greater than CD sales.

Not even DAT clouds Busch’s personal horizon. He keeps a rectangle of paper, the size of a DAT cassette, on his desk as a reminder of a challenge to come. "And I hope it comes soon because the product needs to be demystified. But, in any case, I think CD will more than hold its own."

Busch quotes Bertelsmann research which predicts that by 1990 there could be between 300,000 and 400,000 DAT machines in use in Germany. "But by then I believe there will be 6 million CD players in use. Of course, there will be a few hundred thousand people who will want to copy music on DAT cassettes, but I think we can live with that."

And next in line in the CD range is CD-Video, which should come on the German market in the fall, selling, Busch believes, at just under 20 marks ($11.10).

CD apart, the West German market is in a state of robust good health, notwithstanding the continuing decline of the singles market and some “little local difficulties” such as piracy [2% of industry sales], parallel imports [between 5% and 10%] and a music video market which seems to have got off to a grinding halt.

The LP, which was generally expected to lose ground substantially in 1986, in fact was down in unit sales by only 6.4%. The biggest fall-off was in the classical field (down 23.8%), but full-price pop albums showed a gain of 2.5% at 41 million.

Says Friedrich Wotta, managing director of EMI Electrola: "Our predictions for LP sales last year were unduly pessimistic. Thanks to good product and a particularly (Continued on page G-10)
Thanks

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ALL ARTISTS WHO HAVE CHARTED IN GERMANY SINCE JANUARY 1986
Producers, Writers, Artists Reach for Int'l Stardom

NOW THE WORLD IS OPENING UP TO GERMAN TALENT

By WOLFGANG SPAHR

Producers and songwriters from the German-speaking countries, including such names as Giorgio Moroder, Harold Faltermeyer and Jack White, have become both successful and influential at an international level, and particularly in the U.S.

But there are also some German performers, musicians and groups, who manage to break into the European charts, while still being attuned to pick the course, and in Munich no need to be ashamed of it.

The pop duo Modern Talking, signed to Intersong publishing in Hamburg, has been an industry phenomenon and gold/platinum earner for three years now. The soft sounds of producer and author Dieter Bohlen have been released in all European countries but have also sold remarkably well in Asia and Latin America.

Estimated total sales for Modern Talking in 1986 were around the 13 million mark and the act has got off to a similarly successful start this year.

But Modern Talking is by no means the end of Dieter Bohlen's area of creativity. With much the same basic style, he has seen C.C. Catch and ex-Smokie lead singer Chris Norman into the charts. Clearly success breeds success, in his case, for there are half a dozen international artists in line waiting to be produced by him. But Bohlen admits he sets very high critical standards and won't be rushed into the studios just for the sake of it.

That element of choosing criticism is one of the key reasons for his success, "says Goetz Kiso, head of Intersong Hamburg, who adds that Bohlen has already received more than 120 gold and platinum records for his work as writer, producer and artist.

EM-Electrola are going flat out to place national German product in charts around the world, say deputy managing director Helmut Fest and marketing chief Erich Bach. The new band Mixed Emotions is a case in point, about to get the same kind of opportunities as proffered earlier to the Scorpions, who toured the U.S. successfully many times. The act is produced by Dr. Otto, who also writes songs for them and sings with the band.

Says Fest: "We have to take the greatest care in preparing German acts for an international launch. We're very aware that it remains a very rare happening for a German artist to make it into the Billboard charts. We have the right

(Continued on page G-15)

OCEAN SWELL

In 1986, the independent company Melodie der Welt again stood out remarkably well amid the "opposition" of the multinational, standing number two in the success ratings. U.S. repertoire which made a major contribution included: "When The Going Gets Tough" (Billy Ocean), "I'm Gonna Love Me Again" (Animation), "Why Can't I Be Loved?" (Van Halen), "All You Zombies" (Hooters), "Like A Rock" (Bob Seger), and Suzanne Vega's album.

Outstanding revivals were "Spirit In The Sky" (Dr. & The Medics) and "Don't Leave Me This Way" (the Communards).

Among the most successful songwriters and producers represented by the company are: Stephen Bray (Madonna's "True Blue"; Nick Kamen's "Each Time You Break My Heart"); Mike Chapman & Holly Knight (hits from Device, Tina Turner, Rod Stewart and others); Narada Michael Walden (Whitney Houston, Aretha Franklin); Burt Bacharach (Patti LaBelle & Michael McDonald).

Film hit of the year for MDW was "Top Gun" (Berlin and Kenny Loggins) and four of the year was that of Rod Stewart, whose album turned gold. It's been a good start for 1987, too, with Santana's album "Freedom," Gap Band's "Big Fun," Carly Simon, and Oran "Juice" Jones from the Def Jam catalog, which also takes in success groups like the Beastie Boys and Slayer.

40 LOVE COULD BE UFA'S ACE

A healthy mix of German standard catalogs, money-spinning international copyrights and successful local talent is at the heart of UFA Music's long-running status as one of the largest German music publishing outfits. It is now part of the BMG international group.

Long associated with UFA are: Peter Maffay, leading German rock star whose latest album "Tabaluga" went to No. 1 in the chart and producer/songwriter Harold Faltermeyer, who received his second Grammy recently and provided songs for Jennifer Rush's last album and the upcoming album of Donna Summer.

Joe Bamberry, UFA Publishing chief, looks for success this year from new local signings Mosque West and 40 Love. On the international side, the firm represents a roster of top names including Alan Parsons Project, Bruce Hornsby, Rick James, Katrina & The Waves, plus major catalogs such as Arista, Chinnichap, Disney, and Private I.

DIVERSITY THE KEY TO SUCCESS

The Sikorski group of music publishing companies, still one of the few top-ranking indie units in West Germany, claims to be the most diversified publishing entity in Europe.

Around 50% of its activity is dedicated to "serious" music and includes exclusive representation of G. Schirmer Inc. and VAAP, the Soviet copyright agency. The other half of the action is on the popular music catalog, one of the finest in respect of standards.

A classical highlight recently was the worldwide release of the European version of "West Side Story" (Leonard Bernstein conducting a company led by Kiri Te Kanawa and Jose Carreras). It's a million-seller in vinyl and CD worldwide. The popular section has been enriched by acquisition of the Bert Kaempfert catalog (Edition Dorna).

TEAMWORK TELLS

Last year was the most successful yet for Francis, Day & Hunter, with the strength in depth of copyright resulting in more than 50 entries in the German national charts, a success consistency highlighted by Europe, Queen, Simple Minds, Glass Tiger, Run D.M.C., Stevie Wonder and many others.

And the chart activity has continued this year, reflecting the strong teamwork of a staff of 22 on exploitation, promotion and administration. Outside local activities, FDH main repertoire sources are the Screen Gems/EMI Music catalogs, sub-publishing deals around the world and the administration of the Rondor Music catalog.

Current success comes from the new Fleetwood Mac album and the Steve Silk Hurley "Jack Your Body" single. FDH chief Peter Ende says: "We've been able to help establish Canadian bands Glass Tiger and Honeymoon Suite in Germany in past months, and there's more to come."

MORE THAN READY FOR THE WORLD

The publishing division of the Siegel Music Group has had a good year, with international names like Bruce Spring-
New Broom To Sweep Away Piracy Problem

West Germany’s police force and public prosecutors have launched a major crackdown on bootleggers and audio pirates with a wave of recent arrests. Those caught have to remain in custody until they agree to give evidence and Bernd BeoMhoff, IFPI’s chief prosecute in Hamburg, pledges: “We shall sweep this criminal scene with an iron broom.”

Annual losses through piracy are estimated at around $40 million, though even IFPI’s experts have been surprised by the scale of activity disclosed by some of those arrested.

Bootlegging alone is reckoned to account for more than one million illicit units a year, with concerts of major internation stars selling at well over $15 each. Authorities in several states are attempting to stamp out this particular form of piracy, with growing success. One customer of a record sleeve printer in Hamburg was arrested after buying more than 100,000 sleeves for illegal records, and confessed the same day.

Prior to the West German copyright amendment of July 1, 1965, penalties for pirates were relatively ineffective. Prosecution was only possible if a claim had been filed, and the maximum punishment any offender could expect was one year’s imprisonment. Now the authorities can, and often do, act immediately, while convicted pirates face up to five years in jail.

The new legislation has allowed the authorities to deploy their legal powers at a much earlier stage than hitherto. In December last year a warrant was issued and executed for the arrest of a cassette counterfeiter, for the first time in the history of the antipiracy battle in Germany.

After five weeks in custody, he gave evidence showing he was indeed guilty of the offenses long-suspected, enabling police to break the largest cassette counterfeiting ring in West Germany. Only weeks later, further searches and arrests shed light on the connections of an international bootlegging racket.

The next target of the authorities is already well-known. It is the large number of disk jockeys in almost every major German town and city who record and copy new releases onto cassette and sell them both to private customers and

(Continued on page G-16)

Schmidt Warns On DAT Dangers

Digital audio tape (DAT) and the controversy attending its introduction are confusing West German consumers, in the view of Friedel Schmidt, head of Aria and chairman of the German Phonographic Assn. Although DAT will not out the compact disk, he says, the prospect of perfect cloned copies means that the record industry must either secure adequate rights protection or else accept reduced prosperity in the future.

“Program suppliers see themselves as music producers,” he says. “Supplying the carrier medium only comes second. Our main object is the preservation of music’s cultural importance, and the creation and distribution of new repertoire, though the improvement of soundcarrier reproduction quality has always been very important as well.”

“In this respect, the CD represents the peak of technical development. We don’t want to stop DAT, particularly as this new technology could become a high quality carrier for our programs. But we have to acknowledge the fact that it provides a new level of quality for home taping. A complete identical copy is possible for the first time, and even further copies will be more like new originals almost free of charge.

“Blank tape manufacturers will make their money on the backs of those who initiated the impulse to buy.”

The German Phonographic Assn.’s managing director Norbert Thuro adds that even magnetic technology is jeopardizing the existence of the music business. Only 40% of annual demand for music is met by prerecorded sales, he says. The remaining 60% is covered by home taping.

West Germany’s tape levy represents a mere 3% of the actual value of the rights in music which is privately taped, and the share of levy proceeds which actually goes to program suppliers represents only 0.42% of the total value of the rights.

For these reasons, the West Germany record industry is firm in its demand for adequate rights protection, and especially in regard to DAT. It supports IFPI’s call for the obligatory introduction of systems making direct copying with DAT recorders impossible.

“Those who want to preserve a varied and versatile musical culture, who think it is important to support new talent and protect the existence of composers, lyricists, artists, publishers and music

(Continued from page G-3)

MORE THAN READY FOR THE WORLD

Now, Corey Hart, George Duke, Eartha Kitt, and Sandra Kim producing the goods, along with German artist Nicole. The close corporate links with Juergen Theurnaus’ Mambo Music produced gold and platinum success for Sandra, Nicki, Muenchener Freiheit, Juliane Werding, Gianna Namini, Double and others.

Additionally the management of MCA Music, headed by Leeds Levy in the U.S. and John Brands in the U.K., spawned German successes for Robbie Nevil, Jan Hammer, Whitney Houston, Charlie Sexton and Ready For The World. And the Australian MCA group, headed by Chris Gilbey, is now involved in a special promotional campaign for Wa Wa Need, Noise Works and INXS.

The independent Siegel Music group has developed profitably close links with television, radio and the print media in Germany.

THREE WINS IN A ROW

Jupiter Records, distributed through PolyGram, has been busy of late with its ongoing success in the German finals of the Eurovision Song Contest. After winning in 1985 wth the group Wind and in 1986 with singer Ingrid Peters, Jupiter won again this year with “Let The Sun Shine In Your Heart” (“Lass die sonne dein herz”), written by Siegel Music/Jupiter Records owner Ralph Siegel.

The company is developing new artists, notably Maxi and Chris Garden (runner-up in this year’s German Eurovision finals), Cassy, Michaela, Sandy Derix, Helen Christie, and Rouge. It is also pushing hard for French act William and “City Lights.” The company’s main artist is former Eurovision winner Nicole, now working on a new international album, who has had three winner singles in the past year.

WALKING TO SUCCESS

Roba has announced the signing of Judy Boucher, a U.K. top three artist, with the single and album “Can’t Be With You Tonight” on license and sub-publishing for Germany, Austria, Benelux, and Scandinavia.

The Gary Numan U.K. hit “Radio Heart” was handled by Roba for Benelux and Scandinavia. The first Italian rap product, Jovonatti’s “Walking” was also signed to the company for the GAS territories and Scandinavia. Another important Roba signing has been U.S. group Prince Charles & the City Beat Band for Germany, Austria, Switzerland, and Benelux.

“HOUSE” IS HITTING HOME

Independent label Rush Records established itself last year as a company to watch and is consolidating this year, becoming the leading indie behind Virgin according to the “Der Musikmarkt” chart analyses, including two No. 1 hits.

As a separate entity complementing Rush, a&r director Brian Carter has founded BCM, a label not distributed by majors with a special independent network. The label specializes in the “house sound” of Chicago, a music style which has been selling well in the German-speaking countries in the wake of the success of Steve “Silk” Hurley’s “Jack Your Body.”

Carter says: “The house music genre is developing into a massive disco movement. All our promotions are geared towards specialist shops and disco’s, and it’s the kind of music that sells best with independent distribution.” BCM is also scoring with other dance/orientated releases, including Cultural Vibe, Raze and Cyree.

THE GOSPEL ACCORDING TO SLEZAK

The Rudolf Slezak Group of publishing companies has enjoyed one of its best years in two decades as an independent operation, with affiliates in Austria (Danielius in Vienna) and Switzerland (Sigma in Zurich).

The group’s expertise in administering and exploiting catalogs like Benson, Cherry Lane, Singspiration and Sparrow Corp. has led to the acquisition of sub-publishing deals with Star Song and Gaither Music, making the company what is claims to be the “unchallenged” publisher of U.S. gospel music in the German-speaking world.

On the domestic front, writer/producer Nick Munro has new success with the album “Heut bin ich arm, heut bin ich reich,” sung in German by Roger Whitaker, following a run of gold, platinum and double platinum (one million units) albums in the past two years.

Robert Schroeder, outstanding writer and performer in

(Continued on page G-6)
Putting Cadillac Lyrics To Mercedes Tunes

BY MIKE HENNESSEY

Just imagine yourself commuting by car to your office in downtown Los Angeles or New York. You turn on the radio, punch the button for your favorite station—and out of the speakers in pulsating stereo comes “Alles Hat Ein Ende, Nur Die Wurst Hat Zwei,” by Gottlieb Wendehals.

???

So, you punch another button—and this time you are in the middle of “Horizont” by Udo Lindenberg.

Another button—and up comes “Herz Aus Glas,” by Meunchener Freiheit. O.K., so it’s a Blaupunkt radio—but this is ridiculous.

Switch back to your preferred station, and now it’s Stephan Remmler’s hit “Keine Sterne In Athen.”

What has gone wrong?

Relax. It is just a dream. You are dreaming that German pop music has fought back and now has the same overwhelming share of the U.S. music market as is currently enjoyed by Anglo-American product in West Germany. Of the Hot 100 singles in Billboard, only eight have English titles and lyrics. German-language repertoire accounts for 80% of the market. Record companies and talent managers are having a hard time trying to get radio and television exposure for American and British artists.

And crisis meetings are being held by American publishers to forge plans for the defense of national repertoire in the face of Germanic cultural imperialism.

It is a highly improbable scenario, but it illustrates one of the abiding sources of frustration for many in the German music industry. Most industry people readily accept, of course, that English is the language of contemporary popular song and that most of the best exponents of the music are British or American.

Thus, for three decades, the German industry has accepted domination of its market—the world’s fourth largest, (after the U.S., Japan and the Soviet Union)—by Anglo-American music. And, in recent years, German producers have adopted the “join ‘em if you can’t beat ‘em” principle and have, in many cases, successfully simulated the Anglo-American sound of pop.

But many find the substantial degree of erosion suffered by German-language pop repertoire to be a worrying factor. It creates something of an identity crisis which is the more intractable because of a persistent reluctance on the part of the Germans to manifest tendencies that might be regarded as nationalistic.

The massive imbalance between domestic and Anglo-American repertoire is, to a large extent, self-perpetuating because of the ingrained perception among young record buyers that music imported from Britain and the U.S. is necessarily more trendy, more angesagt, than the local product. This perception is fostered by radio programmers and by the more important record outlets which have a strong influence on the charts.

Friedrich Wottawa, managing director of EMI, number one among the major companies in terms of market share of local repertoire, says it is hard to break domestic artists because opportunities for radio and TV exposure are very limited. “New German acts have to start from scratch, whereas much U.S. and U.K. product comes on to the German market with the advantage of already having achieved hit status.”

The official industry-wide balance between foreign and domestic repertoire is 70/30, but that domestic repertoire includes much English-language product.

Had Jennifer Rush, Mixed Emotions and Modern Talking elected to make their recordings in German, it is doubtful if they would have enjoyed the same success. The increasing tendency for German artists and groups to record in English has obliged ZDF to include English-language domestic repertoire in its regular TV show featuring German productions only.

Michael Konsstedt, head of Peer Southern, claims (Continued from page G-11)

(Continued from page G-4)

THE GOSPEL ACCORDING TO SLEZAK

the new German electronic music scene, signed to Slezzak, has had his "Brain Voyager" album out in the U.S. and Canada (via Lifestyle) and in the U.K. (Coda).

TALKING ABOUT SUCCESS

Modern Talking and Dieter Bohlen top the list when a survey is made of Intersong publishing/production successes in the past year. All three Modern Talking singles out last year ("Atlantis is Calling," "Brother Louie" and "Geronimo’s Cadillac," as well as the third and fourth albums ("Ready For Romance" and "In The Middle Of Nowhere") have topped charts and gone gold in Germany, most European and many international regions.

Another winner has been "Midnight Lady," written and produced by Bohlen and recorded by Chris Norman. Draft Deutschers, celebrating his 25th anniversary in show business, has added to his list of successes as writer/singer-producer with his new act Mixed Emotions and the singles "You Want Love" and "Bring Back." His own German-language recordings have all charted, his LP "Gemsichte Gefuehl" going gold.

Top Magnat act Chris Rea boosted Intersong’s big year with his LP "On The Beach" and the compilation album "Herzklopfen." So did Frankie Goes To Hollywood with their album "I’m Not in Love." A major Intersong catalog acquisition has been Bob Geldof’s NOB Music and a surprise "biggie" has been the revival of Ben E. King’s 1961 hit "Stand By Me."

The signing of Shari Belafonte as recording artist is a production highlight for the company 

BILLBOARDS HELP SALES

In 1986, WEA Germany improved its position with total pop market share of 10.7% and a corporate upturn of 23% on 1985. Much of the success is due to artists such as Rob Stewart, Madonna, Prince, a-ha, Simply Red, and ZZ Top, but domestic acts such as Juliane Werding, Heinz Rudolf Kunze and Alphaville were also in the super-sales bracket.

In the past year WEA introduced billboard advertising, huge posters of attention-grabbing size, a ploy not previously used by the record industry in Germany. These supplemented normal promotional campaigns.

Says Gerd Gebhardt, WEA marketing chief: "With Madonna’s ‘True Blue’ we set up a concentrated radio and television campaign that paid off with sales of nearly a million units. For us, marketing is a matter of innovative creativity."

Success has already come this year: the new Juliane Werding album and new releases from Fleetwood Mac. Levi jeans campaigns pushed Ben E. King and Percy Sledge through with old hits, and there was powerful marketing for the "Miami Vice" album. Albums by Motley Crue, Yes, the Bee Gees, Annette & Inge Humpe, and Marius Muller-Westernhagen, along with campaigns for CDs, cassettes and back catalog will, says Werding, further increase WEA’s market share this year.

MAINHATTAN POWER WITH JOJO

In 1978, an independent promotion/management company had a major European success with the group Supermax, which spawned gold and platinum albums through to 1982, and the company had a regional success in the GAS territories with the band Tokyo.

The production/publishing company Manhatten Music followed in 1984, with publishing administered by CBS Songs. Austrian band Opus was signed and linked up with a worldwide recording deal with PolyGram, the first single and album being titled "Life Is Live," an international big-seller.

Then, in 1986, Mainhattan (Uwe Bloch, president/owner; Uschi Bloch, managing director; and Tina Tassis, as directors) signed German hard-rock band Craaf to Epic/CBS, the group appearing as guest act on the Queen European tour.

This year German power-pop band Jojo has been signed to RCA/Ariola for a debut release in the fall. Manhatten Music has also established (with Richard Sanders) the BFS-Artist-Management Inc. in New York. BFS represents, in the U.S., Opus, Craaf and Jojo, with Sanders also representing Overkill and White Lion (Atlantic) on a personal basis.

TV SPOTS KEY TO BETTER SALES

Alongside heavy action in further establishing megastars (Continued on page G-10)
Phonogram Germany:

Yello
Stephan Remmler
Nana Mouskouri
Warlock
Al Corley
China
Twelve Drummers Drumming
Dan McCafferty (Nazareth)
Extrabreit
Hans Hartz
Ina Deter
State Of The Art
Slava Trudu
Rainbirds
Paganini
Joe Galushi
Fail Safe
Blonker
Austria: Sales Up From Last Year

It is difficult to summarize the state of the Austrian soundcarrier market without repeating the word "stagnation," often used in preceding years. Despite a massive increase in compact disk action, the business failed to flow anywhere: it stood still. The upturn in CD sales anyway merely helped paper over bottom line cracks caused by tumbling LP sales.

Last year the entire Austrian soundcarrier market was worth some $90 million at retail level, of which approximately 85% goes to member companies of the national branch of IFPI, the International Federation of Phonogram & Videogram Producers. Turnover of IFPI members in 1986 at factory prices totalled some $54 million, up 7.47% on the previous year. Breaking that down into greater detail, singles were down to 3.56 million units from 3.65 million in 1985 at a factory value of $8.276 million ($8.183 million in the previous year); LPs were down to 4.74 million (4.95 million), at a factory value of $28.789 million ($28.410 million); cassettes were up to 1.5 million units (from 1.47 million), at $8.892 million ($9.115 million); and, in the real success sector, CDs were up to 613,000 from 252,000, at $8.789 million ($3.548 million).

So, in Austria last year, LPs were in recession, while singles sold less but hit a higher monetary value, partly explained by a growing demand for the more expensive 12-inch singles. Against that, musicassettes sold more in unit terms, yet were down in monetary valuation. CDs, in a trading sense, were "sensational."

Market leader in the Austrian IFPI group in 1986 was PolyGram, together with its sister company Amadeo, with 28.19% as against 28.3% registered in 1985. Then came Ariola/RCA with 23.11% (16.9%), EMI Columbia with 12.25% (13%), CBS with 11.73% (12.4%), WEA with 8.38% (9.8%), Musica with 7.65% (12.9%), Bellaphon with 3.4% (3.6%), Koch with 3.31% (3.1%), and Echo on a 2.07% share but with no comparable figure because the company was not IFPI-linked in 1985.

Stephan von Friedberg, president of the Austrian IFPI branch, says: "Though we have that increase of some 7%, mainly due to the CD explosion, the market has that general aura of stagnation about it. Trading figures here have to be checked carefully to gain the right impression."

Last year, for instance, says PolyGram Austria president Wolfgang Arming, some chains of photographic equipment stores took on heavy stocks of soundcarriers, reducing LP prices to $9 and then further slashing prices to just $7. This discounting, he says, could well be harming the regular retail music trade.

Certainly von Friedberg goes along with the overall view that compact disks are the main hope of the industry in this territory. At the end of last year, there were some 70,000 CD players in domestic use. Experience has shown that roughly 10-12 compact disks will be sold per player per year, as against two or three records per record player. There's a strong industry feeling that the CD turnover of 613,000 units noted last year will certainly be doubled by the end of 1987.

Arming says around 25% of the market share in the territory goes to local talent. 'International product is constantly played on radio and television, so national acts who deserve the big build-up have a lot of difficulties. I don't envisage the percentage for domestic talent growing much bigger. "But our artists do well in Germany. Austria is situated right in the middle of several different cultures. It's an excellent base for creativity. I think our singer-songwriters succeed because they inject everyday happenings into their songs, and lighten them with gentle humor."

Arming's company is easily market leader in Austria. He describes this success to several things. Corporate policy is fully geared, he says, to the interests of the artists. Then PolyGram Austria recognized the potential of CD when it was first introduced—and today tops this market sector with 50% of the total sales and around 3,000 titles.

Additionally PolyGram Austria has a back catalog of some 7,000 titles, handled by a staff of enthusiasts who engender consumer enthusiasm.

(Continued on page G-16)
By PIERRE HAESLER

In 1986, Switzerland's population of 6.5 million realized a gross national product (GNP) of $160 billion, taking an exchange rate of 1.50 Swiss francs to the U.S. dollar. Some 3 million people here are in their active working lives, and 25% of the total population are under 20 years of age.

The Swiss economy is in a healthy condition, and unemployment almost nil. What's more, the economic outlook for 1987 is one of prosperity. And, in this encouraging setting, sales forecasts for recorded music are similarly optimistic.

Last year, roughly $150 million of gross sales were achieved. After having recorded sales increases of roughly 20% in 1986, the industry looks for an upturn of around 15% this year.

The Swiss record market is controlled by a few major importers/distributors, among them Bellaphon, Ariola-RCA, CBS, EMI, Musikvertrieb, Phonag and PolyGram. Smaller distributors like Disctrade, Activ, Gold Records or Disques Office have established their own well-guarded marketplace niches.

According to "Musikmarkt" trade magazine, Ariola-RCA and Musikvertrieb, followed by CBS and PolyGram, recorded most singles chart entries during 1986, while Ariola-RCA also topped the pile in the album charts, followed by PolyGram, Musikvertrieb and CBS. Right now, the compact disk is the dominant feature of the market, with around 2.5 million units sold in 1986. The overall market increases last year and so far this year are due mainly to increased CD market penetration, according to PolyGram's chief Ossie Drechsler.

For PolyGram itself, CD accounted for 46% of total sales in value terms last year. In the pop section, CD accounted for 36% of sales—and for 69% in the classical sector. Drechsler looks to CD sales to rise to 50% of pop product this year, and to over 85% in the classical sector. "In other words," he says, "we expect 62% of total sales to be in CD by year's end. The introduction of mid-price product will stimulate sales further."

CD hardware sales last year topped the 100,000 mark in Switzerland, and the industry looks for a 30% improvement this year. The sales success has been supported by lower prices. Budget CD players now sell for less than $200, and further cuts are expected. CD-Video's launch later this year will be supported by the Swiss, who can't resist new technology, even at anticipated retail hardware prices in the $750-$1,000 range.

Swiss music trends mainly follow international flavors. The popularity of international product contributes to the elimination of diverse developments in Switzerland's three language regions (German, French and Italian) which have previously complicated supply to different linguistic and cultural markets. So top acts here are people like Tina Turner, Bon Jovi, Dire Straits, Prince, Peter Gabriel, Bruce Springsteen, Sade, Whitney Houston, Paul Simon...

(Continued on page G-26)
Most remarkable of all, the prerecorded cassette—and German consumers and retailers are Europe’s leading cassettephobes—broke with tradition and posted a 3.8% increase over 1985 with total unit sales of 47 million, the gain occurring predominantly in the budget section of the market.

Says Wottawa: “Most companies have run promotion campaigns to boost the cassette. Traditionally, German dealers won’t discount cassettes, so the industry marked down the dealer price of cassettes by two marks in the hope that the dealers would pass the reduction on to the consumer.”

In some cases, not all, the dealers did. PolyGram’s cassette-boosting strategy was to take advertising time on radio to promote top album releases, referred only to the cassette configuration and not to the LP or CD.

WEA used yet another tactic. Says managing director Manfred Zumkeller: “We improved the quality of the product and we offered every dealer a 5% discount if he sold the cassette at the regular LP price and used open display so that customers could handle the product.” It worked. WEA’s sales of full-price cassettes wore up by a spectacular 121%.

The bulk of cassette sales are achieved with budget and super-budget lines and, where repertoire is concerned, the more conservative the product the higher the cassette market share. Hit compilation albums sell, on average, about one-fifth of cassettes and LPs, whereas cassette sales of a David Bowie album would be under 20%.

The most strongly cassette-orientated repertoire is that of recordings for children. Germany has a booming children’s market, with cassettes selling at roughly 8 marks (some $4.45) or less.

As in other European markets, West Germany has seen over the past few years a concentration in the retailing business with large chain stores moving heavily into music retailing and the formation of dealer co-operatives to achieve better buying terms from the record companies.

The massive record supermarket, Saturn, which began with one store in Cologne, is opening stores in Hamburg, Frankfurt and Munich and World Of Music, in which the department store Hertie has a stake, will add an outlet in Cologne to its existing stores in Munich, Berlin and Kiel. WOL will manage Hertie’s existing record departments introducing sophisticated and aggressive marketing techniques.

Says Friedrich Wottawa: “Creative operations like WOL are a real help to the record industry because they really boost product sales and help create interest in new releases. They have good stores, good displays and are very committed to in-store promotion.”

WOM makes a practice of importing 500 copies of each new U.S. release as soon as it hits the charts. Then, once a record starts to pick up good sales, the store notifies the appropriate label and re-stocks with the local pressing.

The down side of this retail evolution is that the small dealer is being increasingly squeezed. Today it is estimated that 75% of record sales in West Germany are achieved by 20%-25% of the dealers. As chain stores insta- and expand record departments, so the small record shops are disappearing from towns and cities. And less visibility means less impulse buying.

Says Michael Anders, of RCA: “The smaller dealer just can’t compete with the large record stores, with the use of CDs as loss leaders.” And Wottawa adds: “We are trying to find ways to help the small dealer keep in business—we have to find a fair basis of trading that does not discriminate against the small outlets. But it is a difficult problem.”

Says Zumkeller: “The biggest problem the small dealer faces is the capital investment in stock. For example, there are about 5,000 catalog numbers on compact disk in Germany. For a dealer to stock just one copy of each represents a huge invest- ment. With singles, maxi-singles, cassettes, LPs, CDs and now CD singles, the small dealer either has to stock fewer titles or fewer configurations.

Also in a state of significant evolution is the broadcast- ing industry in Germany and here, too, the development is a two-edged sword. More radio stations means more exposure for product but perhaps at the cost of less sales. And there is the problem of product supply. Most record companies are now charging nominal sums to sta- tions for the supply of promotional product and some sta- tions are paying up.

Others get their product from record stores in return for free commercials—or, in some cases, unoffici- tally from record company salesmen who hope the exposure will generate sales and sweeten their sales commission.

WEA was the first company to demand payment for promotional records from the private stations. Says Zum- keller: “The cost of records supplied by the German rec- ord industry each year to radio stations is around 10 mil- lion marks [around $5.5 million], at dealer price. Supplying records free to government-owned stations is acceptable because they are public service operations. But stations that are in the business for profit should pay for promotional recordings. Why should the record industry finance them?”

There are 13 private stations in Germany at present and Zumkeller believes there will be 17 by the end of the year.

WEA’s tariff for new releases is an annual 3,700 marks ($2,100). Individual albums and singles can be acquired for 9 marks ($5) to 2.50 marks. With all record compa- nies charging similar fees, a radio station seeking to have all records of a repertoire would face an annual bill of around $20,250.

On the television front, the horizon is dominated by the pop program “Format Eins” (“Formula One”), the stron- gest music program in a rather limited output, with nearly two million viewers. Cable TV is not in an advanced state of development—only 800,000 households are cabled, less than in Austria, Belgium, Holland and Switzerland, so satellite music programs beamed from the U.K. are not having any significant impact on the market.

Exposure for an artist or group on Format Eins remains

WEST GERMAN UNIT SALES 1985/1986 (IN MILLIONS)

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*INDEX: 195-100

TV SPOTS KEY TO BETTER SALES

like the Eurythmics and Lionel Richie in Germany, the acts visiting for hugely successful tours, RCA Germany has over- seen the breakthrough of other acts like Bruce Hornsby & the Range, Latin Quarter, The Blow Monkeys, and John Farn- ham in this territory.

The majority of RCA’s albums went gold, as did the Hornsby debut package, according to Eckhard Dんtel, RCA marketing chief. He adds that the basis for the act’s suc- cess was their availability for German television, plus strong airplay and press promotional tactics.

RCA is looking for big summer season sales from Mr. Mister and the Stamps, who broke through in the German mar- ket early last year.

U2 SET FOR 63,000-SEAT SELL-OUT

After nearly two decades as a part of Manta Concerts, Marek Lieberberg set up his own organization and started operations with a sell-out tour by the Pretenders.

This year’s big-name act for his agency includes Simply Red. The annual two-day festival "Rock At The Ring" (June 6-7) has a roster including David Bowie, the Eu- rymitches, Bruce Hornsby & The Range, and Bob Geldof. The Cologne Stadium sold out its 63,000 capacity for U2’s visit on June 17 (with the Pretenders as guests), and Lieberberg is bringing U2 to Munich for further shows (July 21-22) at the Olympic Stadium.

Lieberberg has made 1987 the year to introduce the Georgia Satellites to the German market. He also repre- sents the duo Mary & Gordy set to play half-a-million people during a tour of almost 300 shows this year. And in the fall he’ll be responsible for German tours by Bryan Adams, Sajah, Peter Gabriel and U2. He’s also in the middle of a management deal with Germany’s Ute Lemper, currently playing the lead in the Paris production of the stage show “Cabaret.”

FOUR DECADES OF SUCCESS

Rolf Budde Music, run now by the brothers Andreas and Rolf Budde, who took over from their father Rolf Budde senior died some 12 years, has been an established part of the German music scene for 40 years.

It has represented many top catalogues: Warner Bros., Northern Songs (the Beatles) and Bob Dylan material have been among major license partnerships. Today the firm represents Deep Purple, David Bowie and companies like Belwin Mills and Combine Music. Overall it looks after more than 40,000 titles.

In the last couple of years Budde has produced major German acts, the latest being Alphaville, whose first album and singles sold over 4.5 million units worldwide. Among the major original German copyrights owned by the Budde group are “Those Lazy Crazy Days Of Summer,” “Cali- cutta” and “My Melody Of Love.”

OFF TO A GREAT START

This year started very successfully for Peer Musikverlag, with the Bangles topping the German charts for several weeks via “Walk Like An Egyptian.” Also, Paul Hardcastle’s re-vamp of George McCrae’s “Rock Your Baby” and Iggy Pop’s “Real Wild Child” scored heavily, followed by Queen’s Freddie Mercury and “The Great Pretender.”

Peer Musikverlag, and its production arm Peer-Southern Productions, has other major projects readyed for the sum- mer months. New act Even has a new version of “New York Groove” on WEA and an album set for early fall. Maybe Matee, half of former chart duo Baccara, has a single, “Roses & Wine” coming from Polydor, and David James is working with producer Uli Pexa on a follow-up to “Hush Hush.”

Longtime Peer group artist Taco is working on a new sin- gle and Secret Lovers are recording again after their Teldes debut single “I See It In Your Eyes.” Peer Musikverlag and Roland Kluger co-produce Dutch multi-talent Alan Michael and got top producer Albert Hoekholt interested in his ca- reer.

HAT-TRICK FOR REA

The new structuring of the PolyGram companies in Ger- many, with the various dramatic changes and separation of pop and classical repertoire, has seen an extraordinarily successful first year for DG/Polydor as a pure pop company.

Careful concentration on a&r, promotion and marketing

(Continued on page G-20)

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G-10

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Jenny and Barrie Marshall, Jenni Bolton,
Keith Dean, Bob O’Neal and to the band.

812.650 TICKETS, 33 SOLD OUT INDOORS AND 7 OPEN AIRS.

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MAMA CO

Marcel Avram,
Klaus Bonisch,
Mario M. Mendrzycki,
Wolfgang Koellen,
Ollie and Pete,
and the MAMA CONCERTS
cheer leaders
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Astrid and Jutta.
MARCEL AVRAM
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HA.T-TR IDK FOR REA

gave Chris de Burgh, already big in West Germany, his best- yet year, his album "Into The Fire" nearing the million sales mark. And Chris Rea has a hat-trick of gold awards for his last three releases.

On the domestic talent front too the artist roster has been rejuvenated with acts like Element Of Crime, Julian Dawson, Split Mirror, and Judy Cheeks. Established acts like Udo Lindenberg and James Last have regained market importance and charted strongly, the latter's linking on disk with Astrud Gilberto scoring in many major international markets.

And in the first months of 1987, Deep Purple has hit No. 1, with high chart placings also noted for Bryan Adams, Level 42, Pierre Cosso, and Pepsi & Shirlie.

MAMA AND POP—A WINNING PARTNERSHIP

For 18 years Munich-based Mama Concerts has been providing major concerts and tours with top-caliber acts like Tina Turner, Pink Floyd, Bruce Springsteen, Dire Straits, ZZ Top, Supertramp, Chris de Burgh, U2, Deep Purple, Talking Heads, Roxy Music, Kate Bush, Foreigner, Falco, Julio Iglesias, and the Eurythmics.

But during this long spell, the agency has also played an important part in establishing new talents. Many of the acts named above (including Dire Straits and Supertramp) have been handled by Mama Concerts from their career beginnings.

To fulfill the wishes of the name acts and the needs of new talents, director Marcel Avram added to the traditional promoter's list of duties. With the second German TV channel ZDF he has produced some of the most important pan-European shows, "RockPop In Concert" (a live TV show) and "Peters Pop Shows," an annual event which featured 30 of the biggest acts. Among artists featured on the latter packages have been Tina Turner, Patti Labelle, Runnie Goes To Hollywood, Koxi & the Gang, and Paul Young.

Three TV-linked productions have already been fixed for this year, in the course of a two-day festival in Munich (Fram

TALENT

(Continued from page G-3)

kind of talent, but it has to be presented in precisely the right way.

Since his artist Falco reached top chart placings in the U.S. with "De Kommissiar" and "Amadeus," Teldec managing director Thomas Stein is also going all out on an international offensive for some of his roster of German acts. Teldec group Hongkong Syndicate has already hit Top 10 status in France and Italy.

According to Stein, German productions stand a "particularly good chance" in the U.K. He says: "The EEC-united Europe should soon exert special influences on the standards of all German music producers, not least in terms of general craftsmanship. Interchange of ideas and technology is all part of the growth pattern.

"And the worldwide success of Falco has surely shown that Teldec can reach the most remote corners of the world just as long as the product is right."

For Deutsche Grammophon, the James Last orchestra continues to guarantee healthy international turnover. The album "Plus," which links the Last band with Astrud Gilberto on some outstanding material, has already been released in a dozen foreign territories. But, says managing director Heino Wirth, that is only the start of the story. A build-up to full global release is painstakingly planned.

And DG veteran Udo Lindenberg has more international product out again, an English-language version of his German best-seller album "Phoenix." Says Lindenberg: "Sometimes I have to think carefully about which part of the world I really belong to."

RCA has been very happy about international acceptance of its band Accept, which has packaged success between New York and Los Angeles. The album "Balls To The Wall" passed the 250,000 sales mark weeks ago in the U.S. The hard-rock band, produced by Dieter Dierks, was also very successful internationally with the album "Metal Heart."

Widey accepted as one of the most promising representatives of the new German heavy metal generation is the RCA band Bonfire, whose first album "Don't Touch The Light" has registered well at international level. A new album is currently being finished and comes a world tour. The band was discovered by tour promoter Marcel Avram and his partner Mario Mendritzky who started the MSA Records label in Munich and has finalised a distribution deal with RCA.

It is clear that German record executives agree that while, it is not easy to win international acceptance for domestic acts, it is certainly not impossible. Phonogram managing director Louis Spillmann selects likely artist candidates with great care before launching them into global orbit. "But those who are picked are certainly capable of meeting international standards," he says. And he cites the band Yello and the singer Stephan Remmler as examples who have already been very well received on a pan-European basis.

The same applies to Intercord singer Jessica, who was released throughout Europe and then Hong Kong and Singapore on her single "Like A Burning Star." Other Intercord artists with international chart placings under their respective belts are Silent Circle and Two Of Us.

Then WEA Musik in Hamburg managed to mobilize its entire multinational distribution for the international releases of the group Alphaville and the singer Peter Schilling. These productions were aimed first and foremost at the international markets and were again the result of careful planning in terms of sound, instrumentation, and material.

Another WEA act with international impact is Klaus Dolding with his band Passport.

DAT

(Continued from page G-4)

producers, who want to secure the 60,000 jobs in this business, will have to preserve the economic viability of music and create the necessary legal basis to do so," Schmidt summarizes.

"Everywhere in the world, copyright law lags far behind technological developments, he adds, and DAT will broaden the gulf, making it all the more important that legislation be introduced speedily to provide proper protection for rights owners.

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(Continued from page G-15)

MAMA AND POP—A WINNING PARTNERSHIP
27/28, ZDF will film Tina Turner, Chris de Burgh, the Eurhythms and others for "RockPop In Concert." The year's end "Peter's Pop Show" in Dortmund will feature "the ladies of rock, pop and soul." Avram is also negotiating an Italian special and is to handle the German Music Awards production.

In Germany, Mama Concerts leads the promotion field with an annual turnover of $20 million. The Tina Turner "Break Every Rule" tour broke every record in the German tour business. Chris de Burgh will have played to 600,000 by the end of his tour. Avram plans concerts with Stevie Wonder, 10 shows with Lisa Minnelli in October, a Survivor tour in the fall and is negotiating to present AC/DC, Whitney Houston, Rick Springfield and Rod Stewart.

He says: "I'd very much like to organize national events with Michael Jackson and Madonna."

He doesn't see Mama as just a promoter agency. He's expanded into the recording and publishing industries under the group name MSA, aiming at long-term career building for new domestic talent in the international marketplace.

CD PIONEERS EXPAND

Koch Enterprises, a group set up 10 years ago by Franz Koch in Austria, was among the first companies in the world to manufacture compact disks, starting in late 1985. Koch Records, the main label within the group, is a successful indie operating in Germany, Austria and Switzerland, selling more than 2 million units last year.

It has already launched its U.S. trading initiative: Koch Digital Disc International Corp. is already trading very successfully, with Fred H. Hofer and sales manager Jim Welsh key executives enlisted to run Koch Import Service (KIS). This division will distribute Koch catalog as well as the following independent labels from Europe: Acanta, Aperto, Atlantic, Autos, Motette, Musique en Wallonie, Pair, Pan, Polydor, Preiser, and Schwann.

KIS is mainly marketing serious and light European classical music on CD.

NEW BREAKS FOR GERMAN WRITERS

Hamburg-based record company Teldec is looking to open new doors for German writers on stage and in the West German media, say the firm's two managing directors Thomas M. Stein and Manfred K. Atzert.

They are anxious to build their own artists in order to avoid costly deals with foreign companies. Says Stein: "This is the healthiest way for a medium-sized company to compete with the multinationals."

Last year Teldec sold 800,000 Peter Maffay albums in Germany. The Falco tally was 1.3 million singles and 750,000 albums. New signing Princess Stephanie of Monaco sold over 500,000 singles and 200,000 albums, and U.K. artist Samantha Fox sold 650,000 singles. Klaus & Klaus, comedy artists from Hamburg, sold more than 300,000 albums of their own songs.

Stein: "If the melody is catch and the voice distinctive, German songs can hit huge sales." The success story is reflected in a Teldec turnover last year of $11.0 million.

The company is in second place in the German classical music market and also has the children's market under control, according to the joint managing directors. The Kiosk label, with plays on cassette, distributed by Teldec, had a 15% sales upward in 1986. And the Teldec Import Service (TIS) had the most successful year in its 12-year history, up 10% to a gross of $7.7 million.

REMMLER'S RUNAWAY SUCCESS

Phonogram Germany's biggest success over the past year was undoubtedly the launch of the solo career of Trio's former lead singer Stephan Remmler, which has thus far produced two top three hits and a near-gold album. Additionally, there was the massive comeback of Status Quo, at No. 1 for six weeks, and the Bon Jovi "Slippery When Wet" smash which was in the German charts for seven months.

Other Phonogram successes have come from heavy metal band Warlock, Ina Deter and Yello. Initial career-building on a lot of acts means they should break big in Germany with follow-up albums. Among them: Cinderella, Robert Cray, INXS. John Cougar Mellencamp, the Mission, Bob Geldof, Hipsay, Curiosity Killed The Cat, and Swing Out Sister.

The policy of releasing fewer records but with heavy mar-
Where Promoting is an Art in the Service of our Artists!
WEST GERMANY:
THE FACTS AND FIGURES

Nineteen eighty-seven, the centenary year of the invention of the disk record by Emil Berliner, shows every sign of being the best-ever year for the West German record industry in terms of sales, surpassing last year's record earnings of €1.5 billion.

Industry predictions are that further growth of between 5%-10% can be anticipated this year and that this pace of development can be sustained throughout the rest of the 1980s.

Sales in 1986 by companies in membership of the West German Phonographic Assn. (representing 87% of the market) were 2,365 billion marks ($1.3 billion)—a 6.8% increase on the figure for 1985—with something like 300 million marks ($165 million) coming from the sale of compact disks.

CD unit sales, at 12.6 million, were 88.1% up on the figure for 1985 and, encouragingly, sales or prerecorded cassettes—for so long the Cinderella configuration of the German market—showed a modest gain in units of 3.8% at 47 million. Thus the cassette increased its share of the total LP/cassette market by about 2.5% to 43.5%, but this was largely due to a decline in LP sales from 65.7 million in 1985 to last year’s 61.5 million.

An even more dramatic decline was seen in the 7-inch singles market, continuing a downhill trend which, apart from rallies in 1979 and 1983, has been a feature of the German market since 1973.

In its report on 1986 the West German Phonographic Assn. notes that the number of albums released annually has dropped substantially since 1980—by 40% in the pop field and by 45% in the classical field. More than 400 singles and 350 albums appeared in the charts during 1986 and 17 platinum albums (500,000 sales) were registered. Four singles (one million sales) and 83 albums (250,000 sales) went gold.

After big increases in 1984 (34% up) and 1985 (30% up), exports—not including compact disks—were down by 23% in 1986 over 1985 at 44.5 million units. Of domestic sales, 60% were through record stores, 32% through radios and 8% through clubs.

CENTENARY YEAR
(Continued from page G-10)

the most important indicator for dealers and so much is their buying policy tied to media exposure that record companies are using broadcast commercials more and more.

Says Helmut Fest of EMI Electrola: “There is more media advertised product than ever before, but fewer sales per title. We are seeing something like 100 TV-advertised albums a year. All the major stores have a TV rack and if you can get your new product in this rack, it is a great help to sales. So a lot of albums now carry ‘media-advertised’ stickers, even though they may have had just one commercial on radio.”

In the music publishing field the emphasis is increasingly on independent production and generating income from exploitation of domestic copyrights.

“There is no sense,” says Peer Southern chief Michael Kastnedt, “in doing three-year sub-publishing deals with

WEST GERMANY: CHART SHARE
First Quarter, 1987 (1986 figures in brackets) Figures courtesy of “Musikmarkt.”

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<td>Dino</td>
<td>5—1.60% (3.03)</td>
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</table>

American companies on an 85-15 basis. With cover versions virtually non-existent sub-publishing, apart from hit material, is pretty unproductive. And even with Anglo-American titles, the sub-publisher’s role is reduced to that of a royalty collector. We become bankers for foreign copyrights.

“The move to independent production and more intensive exploitation of domestic copyrights has been fostered by American lawyers setting ridiculous terms. Rather than invest $100,000 in a U.S. copyright for three years on an 85-15 basis, I would rather produce two albums on a 60-40 split and have the copyright for life.”

Goetz Kiso, head of Chappell-Intersongs, echoes this view. “At present most of our income comes from publishing, not production, and between 75% and 80% of our earning repertoire is non-German in origin. Chappell-Intersongs, whose songwriter roster includes the phenomenally successful Dieter Bohlen of Modern Talking, will be getting more and more into record production.

“Already,” says Kiso, “our record production budget is as high as that of some small record companies.”

Independent production is a high priority, too, for Peter Ende, of Francis Day & Hunter. “But with good copyright we can still carry on the traditional role of the publisher by servicing singers with ‘A’ sides.”

The general consensus among publishers in Germany is that, as for the record industry, 1987 should prove to be a prosperous year, particularly with the mushrooming growth of private radio stations supplying additional revenue in performance fees.

(Continued from page G-18)

REMMLER’S RUNAWAY SUCCESS

Citing and promotion support resulted in an amazing 50% chart success on album releases and around 20% of singles. The “Musikmarkt” chart survey for the first quarter of 1987 sees Phonogram with an 11% share of the single action and 7% of the album sector.

CMP DEBUTS IN U.S.

CMP is a small explosion German label specializing in contemporary instrumental music, basically a catalog mix of jazz with modern classical and ethnic music. The firm celebrates its 10th anniversary this year, having been founded in 1977 by Kurt Renker, still the owner and aged 28.

Vera Brandes of VeraBrac Music in Cologne coordinated the label’s earliest recordings from 1980 through to 1986 when CMP opened its own office in Düsseldorf, building its own 32-track digital studio.

When the label was formed it was called Contemp Records, and the slogan “Creative Music Productions” was devised to back the shortened name CMP. Since last fall, CMP has added new distribution in the U.S. via three distributors, Rounder, Rick Ballard Imports and Master Takes.

Ex-Cream bassist Jack Bruce has been using the CMP studio recently and the company plans to record the Repercussion Unit this year.

METRONOME BOOMS MARKET SHARE

Last year, Metronome managed to break a succession of “stagnant” years by gaining a substantial, but as yet unspecified, market share increase. The new structure within PolyGram, a new management team (Klaus Ebert started as managing director in 1986) and a new trading concept were at the heart of the success.

There were fewer releases and high-energy marketing campaigns so that the label established newer acts like Trio Rio, Phil Carmen, Fancy, the Communards, Bananarama and more. CMP’s domestic acts winning big sales abroad. The Metronome policy is to adjust domestic activities to international standards in a bid to compete fully with the U.K. and U.S.

Subsidy of a half from PolyGram provides the company with the benefits of PMV Distribution, probably the biggest record sales organization in Europe.

HANSA EXPECTS HOT SUMMER

Hansa’s big money-spinner act this year has again been Modern Talking, with the rush release of the single “Avenue To A Jet Airliner” followed by the group’s fifth album, “Romantic Warriors,” out to hit the summer season and confidently tipped to be another platinum winner.

Additionally there is more product coming from Dieter Bohlen, leading European producer, a new single “Are You Man Enough?” from C.C. Catch and a single “Ebony Eyes” from U.K. singer John Christian, who was booked for the Montreux Golden Rose Festival this year.

New acts lined-up for showcase releases: Ellis Island, with “So Long Suzanne” and Thinking Orange with “Don’t Go To Parties In The Night.” In the disco field Hansa is also parading new talent, including the Radio Pirates with “What Shall We Do With The Drunken D.J.” and White Star on “S.O.S. Titanic.”

Hansa executives see this as potentially a very “hot” summer, especially at international level.

ARIA: THREE TIMES NO. 1

For Ariola, 1986 was the most successful year yet. For the first time ever, the company hit top spot in all three German chart analysis categories: singles, albums and compilations. And in the first quarter of 1987, Ariola increased its share in the “Musikmarkt” chart analysis to 20.33% in the singles category and 23.72% in the album sector.

Top-selling artists in the album category in the past six months have been: Modern Talking, Engelbert, Whitney Houston, Frankie Goes To Hollywood, Huey Lewis & the News, Genesis, Peter Gabriel, Rondo Veneziano, Billy Idol, and Alan Parsons Project. Top singles acts: the Housemartins, Frankie Goes To Hollywood, 16 Bit, MC Miker G & DeeJay Sven, Peter Gabriel, Genesis, and Modern Talking.

Ariola last year established two new divisions: Ariola-Express, a budget line for cassettes, which quickly challenged for a top place in the field, and it expanded its import division.
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Sherman F. Holmgren
(head of A & R)

Advertising department/A & R International
May 6, 1987

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ARIOLA: THREE TIMES NO. 1 (Cont'd from page G-20)
vision to a fully-autonomous operation called ARIS (Ariola Import Service), with warehouse facilities and offering international repertoire from foreign labels to German trade.

1986: TOP YEAR FOR CBS: With 1986 turning out to be the best ever for CBS Germany, highlights were major breakthroughs for the Bangles, Cock Robin, Europe and local artists Muenchener Freiheit and Rio Reiser.
The “Top Gun” soundtrack went platinum and topped the chart and major promotion and advertising for the start of the “Miami Vice” TV series led to the subsequent breakthrough of Don Johnson. Intensive CBS campaigns for disco/dance music led to chart success for Cherelle, the SOS Band, Nicole McCloud, Oran “Juice” Jones, Spagna, and Gregory Abbott.
The Christmas season was dominated by the phenomenal success of Bruce Springsteen’s “Live” box set, which introduced radio commercials in English to the German scene for the first time. And the success continues with number one spot for Jennifer Rush’s third LP “Heart Over Mind,” Germany’s fastest platinum album achievement ever.
The release of the duet with Elton John, “Flames Of Paradise,” ensured further Rush success worldwide. And alongside the international product, there are releases on the way from local signings, including Sally Oldfield, the Twins, Frenheit, Peter Hofmann, and Grammy award-winning Andreas Vollenweider. Campaigns are under way for the Beastie Boys, Mental As Anything, Alison Moyet, Spagna, Cock Robin and the “Over The Top” soundtrack.

GOOD STATE OF THE UNION COMPANY
For over 30 years, Union Studios of Munich has been known as one of the best sound and video studio complexes. Artists like Tears For Fears, Spandau Ballet, Deep Purple, Killing The Pink, Falco, Maurice Jarre, James Horner, Giorgio Moroder, and others have recorded there. Additionally the studios have been used for video com-

(Continued on page G-24)
GOOD STATE OF THE UNION COMPANY

mercials for leading companies such as BMW, Mercedes, Coca-Cola. The mix of sound studios (SSL, Studer A800) and video (Ampex 1 Zoll) on the same premises provides many options.

Union Studios is one of the first in the field in Germany to feature not only “Direct-To-Disk” systems (Opus) but also a flexible Synclavier system, with a competent programmer. So artists find a fast turnaround and high quality production environment for records, movie soundtracks, mixing, video-clips, commercials, or dialog replacement.

The slogan of the house is “Your place to be successful.” The company offers a 24-hour service seven days a week in a wonderful old villa setting. On offer now is a production package which provides international artists with studio rental along with services such as favorable flight terms, local transportation, private apartments and personalized service.

CD BEATLE BOOM

The worldwide CD release in February this year of the first four Beatles’ albums was a resounding success, not least in Germany. EMI Electrola’s extensive marketing and promotion activities led to sales of 100,000 within a matter of weeks, so that the second stage, the CD release of “Help!,” “Revolver” and “Rubber Soul,” was virtually guaranteed to be a winner.

Highlights on the international scene are Tina Turner with her “Break Every Rule” LP and the sell-out European tour of the same name, and the launch of David Bowie’s LP “Never Let Me Down,” plus the continuing sales success of Joe Cocker’s “Cocker” album.

Coordination of releases, trade motivation, tours, TV, and chart promotion resulted in: double platinum for Tina Turner at the end of her tour, and a million copies of the album sold in Germany alone; gold for Bowie’s album; and platinum动工, by mid-May, for Joe Cocker’s package.

Californian rock musician Robbie Nevil had huge success with his single “C’est La Vie,” from the album of the same name, and with the follow-up single “Dominoes.” Glass Ti-
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SWITZERLAND
(Continued from page 6-9)

mon, a-ha, and Huey Lewis.

No specific trends seem to be coming through this year.

In the charts one finds disco sounds, soundtracks, Swiss dia-
lect songs, plus soloists. Leading dialect acts are
Polo Hofer, Peach Weber and Peter Reber. But Swiss chart
hits are still the exceptions, though artists who broke into
the Top 40 in 1986 included Yello, Double, Bo Katzman,
Krokus, Peter Reber, Andreas Vollenweider, Wild Hearts,
Paganini, Polo Hofer, and Stephan Eicher.

Peter Mampell, EMI executive: "Apart from some Afro
sounds influences, no real new trends seem to be coming.
You can still pick up good sales from the nostalgic product
of the 1960s. I'd prefer to have sales increases not because
of new technology like CD but because of the creativity
of our artists."

With all the emphasis on CD in Switzerland, it is no sur-
prise that an important CD production plant operates here.
ICM Ltd. produces some 750,000 units a month, and ex-
ports heavily to Germany and the U.S. It is also a major pro-
ducer of blank cassettes.

As from June last year, the Assn. of Swiss Record Distriv-
utors (VSSL) was dissolved. The remaining members,
Ariola, RCA, Elektromusik, Musikvertrieb, MTB, Phonag and
PolyGram, agreed to coordinate their cost between $12-$30.

"One of the major purposes of VSSL" on an informal basis. As EMI and
CBS had left the trade group earlier, the Swiss price
code system, aimed at maintaining orderly market condi-
tions, started to get out of control. Today various price
codes for records, cassettes and CDs are applicable. New
pop releases, for instance, retail at roughly $12. CDs cost
$21.

However the distributors generally expect prices for all
soundcarriers (records, CDs and cassettes) to drop during
the course of this year. This will particularly boost CD sales.

There are approximately 160 specialist Swiss record
dealers. They have their own problems. As Swiss distribu-
tors sell their product on firm sales basis only, not on con-
signment terms, the dealers' purchase and stock keeping
policy is a vital aspect of survival. The average gross mar-
gins account for 30%-35% on sales, but rental and staff
cost eat up at least 50% of the gross margin. This has led
to some dealers switching to direct imports, some coming
from as far away as Canada.

But for many in the retail trade, there's a non-stop con-
frontation with a fatal margin squeeze.

Rackjobbing has attained a solid position in the Swiss
marketplace, and accounts for roughly 25% of the action.
Major in this sector are EMi-NCO Di-scon, Discorack, In-
terrack, Disco-Set and Dynifan. Available are around
1,000-2,000 album/cassette titles and some 1,500 CD ti-
tles. They offer a gross margin between 20%-25%, still an
attractive deal considering their customers don't have to
take any stock risks. Most supermarkets here use rackjob-
bbers.

In the past, the Swiss record industry has been criticized
for not giving sufficient support to local artists and their
product. EMI's a&r director Teddy Meier feels that the lack
of live concert venues for Swiss acts offers one key explana-
tion why domestic acts don't sell albums in big numbers.

Many bands spend fortunes on producing albums and
are often not prepared to play for low fees in clubs.
Meier says: "We expect our artists to gain local chart suc-
cess before we are ready to submit their product to interna-
tional partners. I don't claim Swiss artists are in an unfavor-
able situation compared with foreign acts, but they do have
to have a better chance of getting a contract and being willing
to work very hard to succeed. Acts like Yello, Krokus, Double,
and Andreas Vollenweider won international acclaim be-
cause their work met required international standards."

However this year, and late 1986, Swiss-flavored prod-
uct had a good spell in the charts. In the December top 12 chart
positions, PolyGram had five Swiss productions from
acts on its domestic roster: two from Peter Reber, one each
from Peach Weber, Polo Hofer and Kibi & Caroline. The
company has done well internationally with Yello, Double
and Phil Carmen, and looks for success from Flame Dream,
Daniela Simons (both PolyGram) and Peter E. Mueller
(Artemis). EMI opts for a "few but strong" products to push for in-
ternational status, and is currently working hard on Bo
Katzman and Sara Sahara & the Dunes, popular acts with
strong material. But smaller companies like Discract also
look for local talent, not least for the girl trio the Vylies. Disc-
trade's Alec von Tavel: "Swiss musicians have a fair chance
of finding success, but they must be prepared to give up
their usually high living standards during the start-up period
of their careers."

CBS Swiss Marlboro produces a platform for young
Swiss acts with its national talent contest, "Marlboro
Rock-In," organized by the Good News agency. It's estimat-
ed that Marlboro's expenses for the contest run at around
$800,000. For last year's event, the second in the series,
172 acts entered.

The idea was to find variety and feel that the municipalities
should support rock/pop music as well as classical events. The city
of Zurich showed a progressive attitude by handing out pay-
ments for practice room rentals and concerts by rock acts.
This year some $700,000 will be fed into popular music.
But Zurich is much the exception.

The Swiss government offers an interesting concert scene
for international acts, while Swiss acts seldom get the
opportunity to appear in the big venues. Good News has vir-
tually a monopoly of the concert market, operating regularly
in Zurich, Basel, Berne and Lausanne. Only the Hallensta-
dium Zurich offers a 10,000 capacity. Generally, major
events take place in Berne or Lausanne. Entrance fee
is usually $10, plus drinks—for many that is seen as too
expensive.

Open-air festivals suffer because of Switzerland's unstab-
ile weather. But there are international reputations for the
International Montreux Jazz Festival, the Palone Folk Festival
of Nyon or the Lucerne classical festival. Certainly name art-
ists are attracted: in April this year visitors included Roy Bu-
chanan, Burning Spear, Dr. Feelgood, Alson Moyet, John
Mayall, Gary Moore, Lionel Richie, Santana, Tina Turner,
and Spandau Ballet. And acts "from the past," like Barclay
James Harvest or Status Quo can still pack the Hallensta-
dium.

Private broadcasting here was introduced in 1983. But
nearly four years later experts estimate that only three pri-
vate stations, of the 30 which originally started operating,
are successful and on a sound financial footing: Radio 24
(Zurich), Radio Basilik (Basel) and Radio Matterhorn. The
private stations have four. But it's hard to persuade the music
business that they can offer marketing potential.

One third of approximately 2.8 million television sets are
connected to cable in Switzerland. But Swiss TV music pro-
grams are often criticized for their "conservative" presenta-
tion. But programmers are now prepared to rely less on im-
ported music videos and plan to produce more features
with Swiss artists.

Coming this year in the new wave of TV pop shows are
"Down Town," "Back Stage" and "Saturday Night Music."
The hope is that it will hold Swiss fans' interest and per-
severe them not to turn to German and Austrian programs.
Music videos have little impact in the Swiss market. The to-
tal video market totals around $27 million in sales and rent-
als. Peter Mampell, of EMI, believes the reason for the slow
acceptance of music video here has been high prices and
wide availability of cable television. EMI has cut its music
video retail price to $25.

But even successful videos like CBS's Norman Block seem
convincing that music videos will be important only for disco-
theques and TV programming not for selling.

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N.Y.C. Firm Uses Polaroid Technology

BY JIM BESMAN

NEW YORK Thanks to a helping hand from Polaroid, Manic/Tango Productions here has devised a fresh, new animation technique, while simultaneously saving on postproduction costs.

The small East Village music video production house is using the new Polaroid FreezeFrame Video Image recorder to animate its video for the song "Perspective" by Market Sounds recording act Barkmarket. The recorder can electronically replicate a video image onto a film print or slide.

Polaroid provided the machine, which costs about $2,000, free of charge to Manic/Tango, along with approximately $1,000 worth of film.

"Polaroid has traditionally been supportive of creative visual artists," notes Tal Yarden of Manic/Tango, which specializes in shoe-string budgets and which recently united with two other small firms to form the Reigning Images resource-pooling group (Billboard, March 14).

Yarden procured the FreezeFrame unit after convincing Polaroid that the new device has artistic capabilities beyond its intended uses and could thus be exposed to a new market.

According to Polaroid's Jeff Seideman, the FreezeFrame's primary applications involve making "instant" prints or slides of videotaped images, either for proofing tapes prior to completing production or for presenting samples of the finished work.

Seideman, who notes that a still camera can't photograph such electronic imagery as accurately or conveniently as the FreezeFrame, says that music video producers might also use the unit for lifting publicity stills from videotapes.

Yarden is making "Perspectives" with his company partner, Abraham Simon. Together, they are using the FreezeFrame for animating through a "rephotographic" process that is geared to obtain a texture beyond the grainy one that is present in current videos using variants of the technique.

'It shortens the time you spend in expensive postproduction'

While the team's process also yields a grainy print, Polaroid's machine "lets us do freezes and other effects like simulated Ultimates and Paintbox. But without the costs and communications barriers associated with the typical postproduction, on-line editing situation," says Yarden.

Manic/Tango has added the FreezeFrame to its simple off-line editing setup, placing it between separate player and recorder VCR decks. According to Yarden, the machine can freeze a frame in the raw playback tape, which can then be color-manipulated and recorded directly onto the recorder tape as a transition to animation. The animation, he adds, is then created by taking Polaroid snapshots of succeeding frozen frames.

In "Perspective," the animation involves images containing Barkmarket's sole musician, David Sardy. These have been lifted out of the tape via snapshots timed well enough apart to cause rhythm with the music when rephotographed frame-by-frame with a film camera.

The figure of Sardy is then cut out of each photo, and placed on different textural backgrounds. Thus, a mate-like effect is achieved, resulting in a series of collages appropriate to the song lyrics.

In a variation of the procedure, Yarden has peeled off the snapshot's chemical backing, then washed off its coating, creating a slide-like transparency of Barkmarket.

"When you have a budget of $30,000 or less, it's great to have a leading-edge technology like this in your off-line studio, because it adds to the range of things you can preprogram into your video," says Simon. "It also shortens the time you spend in expensive postproduction, which can add up when you're making a $5,000 video."

Simon says "Perspective" will cost $5,000-$6,000. Without the use of the FreezeFrame, the cost would be at least $5,000 higher.

Mr. Rogers Goes Digital. Kenny Rogers recently tracked several tunes at Nashville's new all-digital studios, Sixteenth Avenue Sound. Rogers, at right, is shown with producer Brown Bannister.

Audio Track

MUSIC OF A&M'S SQUEEZE was captured live at the Ritz, where band members recently gathered for an album session. "Steven" was remotely recorded and engineered the project aboard Aura Sonics' AL Mobile Audio Unit. Crew members included Scott MacAulay, Jim Murphy, and Andy Bigan. Questar Walsh and Omar San- tana were at L.N.S. Recording to mix "Get Off" by the Shakes for Select Records. Walsh engineered with the assistance of Dan Shurfire. Chrysalis Records' V Corp was in at D&D Recording with producers Michael Baker and Axel "Axman" Krooif to put down tracks for its debut album release. Bashari Johnson handled percussion tracks, Ira Siegel did guitar overdubs, and the horn section included Lenny Pick et, Ray Anderson, Laurie Frick, Nelson Bogart, and Steve Elson. Chapman, shaman's drum, the board, and Michael Rogers, John Leposa, and Kiren Walsh assisted. Also in the studio was Seth "Doc" Zimmerman of Younger Brother Productions, who worked on tracks for the rock band Archer. Grama engineered and was assisted by Walsh. Additionally, artist/producer Michael Goldfinger worked on tracks for an upcoming album. Working with programmer Mac Quayle, Goldfinger made use of the studio's MIDI setup, with Rogers engineering and Walsh assisting.

MCA/Zebra's newly signed jazz artist Osajie Allen Gumbs was tracked by Kampa Cultural Center Audio Video to do some work on his upcoming album. Gumbs produced, with Tim Williams at the board and George Gekas assisting.

Drummer Jerry Marotta (of Pete Gabriel and Paul McCartney fame) dropped in at Dreamland Recording to produce tracks on singer/pianist Gil Silverbird for Mystical Rose Productions. Mark Mandelbaum and David Cook handled the board.

Start Me Up. Stanton Magnetics calls this its DJ Starter Kit. Included are two atlatic 12-inch disco slip mats, three 680EL phone cartridges and three DP6800 stylixes, and the disco model 30M/SR headphone. And for the complete DJ, the kit also comes with Stanton record care products so that scratchin' doesn't mess with your disks.
Sound Investment

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

Taping Uncle Sam: Maxell’s Professional/Industrial division reports a rapidly rising increase in the amount of bulk tape consumed by Washington, D.C. The division says it has been making daily shipments to major federal agencies, both military and civilian. Uses for the Maxell product range from the sneaky to the sublime: law enforcement investigations and undercover surveillance (all those government wiretappers use plenty of tape), training cassettes and videos, and documentation for government archives. Maxell says it is fairly new to the government business, having supplied it for only the past three years. But, adds a spokesman, the massive consumer recognition factor of the firm’s name and logo hasn’t hurt business either.

Valley Hits Peak: Norman Baker, president of Nashville-based Valley International (formerly Valley People), reports that his firm is having one of its best years ever, particularly in overseas markets—which explains the name change. Valley makes a variety of products, including console automation systems and signal processors. “During the past 18 months, we’ve upgraded all existing products, both electronically and mechanically,” says Baker. The firm has also recently released nine new products.

Stardust Scores a First: With its installation of the new Trident Series 24 console, Stardust Studio of Upper Montclair, N.J., becomes the first U.S. facility to get one of the new boards on line. According to owner George Louvis, the 24-track room “handles a lot of hard rock sessions,” but also does a fair amount of MIDI work. “With EQ and five aux sends on all 24 tape returns, this board is perfect for the work we do,” Louvis says. “Even if we’ve recorded all 24 tracks, we still have 28 inputs for drum machines, synths, and samplers.”

Postproduce Me, Scotty: Unitel/Hollywood scores a coup by landing the postproduction contract for Paramount Television’s new series “Star Trek: The Next Generation.” Unitel/Hollywood president Newt Bellis says the facility will handle all aspects of the post work, including film-to-tape transfer, electronic special effects, and off-line and on-line editing. The project is slated to last 19 months. Paramount is offering the show in first-run syndication, starting with a two-hour pilot, which will be followed by 24 one-hour episodes.

Digital Times Two: Royal Recorders, the studio based in Lake Geneva, Wis., has acquired a sec—

(Continued on page 32)
When the elite of Rock knock on your studio door, you'd better sound totally together. That's why producer Nile Rodgers bought a Sony PCM-3324 digital multitrack recorder.

The clarity, the freedom from tape hiss, the ability to make endless overdubs all impressed the uncompromising Mr. Rodgers. So did the ease of using two machines for 48 channels, digital "fly-ins" and full electronic editing.

In fact, Nile likes his 3324 so much, he's used it almost exclusively for the last four years. Both at home and on the road. As Nile says: "It's seen a lot of action, and it's going to see a lot more."

For information on Sony digital audio products, contact your Sony Pro-Audio representative. Or call Sony at (201) 833-5231.

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With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases there is no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled, built-in diagnostics, the Autoloaders operate on the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the system is built around what is already available.

Telex Autoloader models are available for Panasonic models 6200, 6800 and 6810 or JVC model BR 7000UR video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 3600 Aldrich Avenue South, Minneapolis, Minnesota 55420 Phone 612-884-4051.

SOUND INVESTMENT

(Continued from page 50)

Mitsubishi X-850 32-track digital recorder, giving the facility 64-track digital capability. According to chief engineer Phil Bonanno, the size of Royal's Solid State Logic desk (80 inputs, with 64 mono channels and eight stereo channels) made it "almost mandatory" to have 64 tracks of digital on hand. The two X-850s lock in sync together for either 32- or 32-track transfers or 64-track master recording. Royal has also installed eight Rupert Neve Focusrite ISA 110 equalizer modules in its main control room. This high-grade modules are designed specifically to work with the SSL console.

Gate Gets Synced: Gate Five Studios in Sausalito, Calif., has installed MIDI and SMPTE equipment with full synchronization capability in order to gear up for its latest assignment—producing a series of original music soundtracks for the nationally broadcast "Max Headroom" television series. Gate's upgrades include the installation of a new Soundtracs MIDI PC audio console, which works with either its own on-board computer or an externally linked Apple Macintosh, and a full range of MIDI keyboards, including the Kurzweil MIDI board controller, Roland MKS-70, S-50 and MKS-20, and Yamaha TX-7 FM synth modules.

Midied Up: New York's Evergreen Recording has opened a new computer/MIDI room to complement its 24-track main room. Featured are the Kurzweil MIDI board; an Aki S9000 sampler; the new Yamaha DX7IDP; hard-disked IBM AT and Apple Mac Plus computers; and much more.

S. Africa Pay-TV Uses Decoder

JOHANNESBURG South Africa's first pay-television station, given the go-ahead at the end of last year, already has some 15,000 subscrib- ers. Transmitting to Johannesburg and Pretoria, it is available only to multidweller units but should soon be fed into single homes.

M-Net uses a decoder for picture and sound, which are individually scrambled. Use is made of secure encryption techniques, with keys changed every few seconds, so that it is impossible to track.

The retail price of the decoder is about $80, with a monthly sub-cription fee of $15. At the time of purchase, the decoder is marked with the customer's address and an electronic number linked to the station's data base, preventing it from being used if the subscriber falls behind with payments or if it is stolen.

According to government regulations, the station may broadcast only 70 hours a week and may not transmit any news or current-affairs material.

The government is allowing M-Net to broadcast for one hour a day on national TV until the end of the year or until the network has 150,000 subscribers.
Radio Show Provides Promotion Outlet
90-Second Program Airs In 85 Markets

BY CHRIS MORRIS

LOS ANGELES—An Oregon-based company is syndicating a radio show that allows video stores to promote their wares on their local airwaves.

Since 1983, Cinema Spotlight Inc. of Corvallis, Ore., has been creating a 90-second prerecorded program, with a different format for each of the six days it runs each week, designed to highlight new video releases and entertain the prospective consumer. The "Cinema Spotlight" show airs in 85 markets, according to Skip Turner, national sales manager for Cinema Spotlight.

Turner says the show had its genesis when Tony Arlyn, who operates five Video Circle stores in Oregon's Willamette Valley, found he would no longer be able to use another pre-taped program in his local market.

"Tony had been sponsoring a show, and it went belly up," Turner says. "We brainstormed an idea to do our own show for his store, and it kind of snowballed. We're not stupid—we realized we had something people wanted, and we provided it for them."

"Cinema Spotlight" is designed to be aired Monday through Saturday. Monday's program is a review of a film recently released on videocassette; Arlyn hosts this segment. Thursday's program consists of man-on-the-street interviews recorded in video stores around the country by writer-producer Mark Townshend; consumers offer their own opinions of the movie reviewed on Monday.

The Tuesday and Wednesday broadcasts are tongue-in-cheek. "Hooray For Hollywood," airing on Tuesday, is described by Turner as a "cheap and sleazy gossip show." Wednesday's "Talk To The Stars" uses a comedic technique similar to Steve Martin's "Dead Men Don't Wear Plaid." A mock interview with a film personality is created by splicing Townshend's newly recorded questions to dialog from past movies.

On Friday, "Hollywood Hotline" presents entertainment and home video news. Saturday's program is a countdown of the top five national movie rentals.

Each "Cinema Spotlight" tape contains a 30-second doughnut that allows a local station to drop in the sponsor's half-minute commercial spot.

Turner says that "Cinema Spotlight" provides local video outlets with an additional promotional advantage in local markets. "The video market has really flattened in the last couple of years," he says. "There's a lot of competition out there. This gives the video store a bit of an edge over the competition."

The programs cost $20 a week; if a station commits to 13 weeks, it receives five weeks for free. After the initial contract, renewals are on a week-to-week basis. Market exclusivity and right of first refusal is guaranteed.

While the Oregon company originally dealt directly with video stores to syndicate "Cinema Spotlight," it now negotiates directly with radio stations in various markets. It maintains a toll-free number (800-HOT-SHOW) for potential subscribers.
"A real thriller, it sizzles with excitement and terror."
Jeffrey Lyons, Sneak Previews/NNT

"As nerve-tingling as it is terrifying"
Judith Critt, WOR-TV

"A chilling shocker with a breath-stopping climax... keeps an audience riveted."
Bruce Williamson, PLAYBOY

THE ALL-AMERICAN FAMILY...
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1 3 3 THE COLOR OF MONEY Touchstone Films Touchstone Home Video 513 Paul Newman Tom Cruise 1986 R

2 1 5 PEGGY SUE GOT MARRIED Tri-Star Pictures CBS-Fox Video 3800 Kathleen Turner Nicholas Cage 1986 PG-13

3 2 7 FERRIS BUELLER'S DAY OFF Paramount Pictures Paramount Home Video 1890 Matthew Broderick 1986 PG-13

4 6 3 CHILDREN OF A LESSER GOD Paramount Pictures Paramount Home Video 1839 William Hurt Marlee Matlin 1986 R

5 4 7 LEGAL EAGLES Universal City Studios MCA Home Video 80479 Robert Redford Debra Winger 1986 PG

6 5 12 TOP GUN Paramount Pictures Paramount Home Video 1692 Tom Cruise Kelly McGillis 1986 PG

7 7 10 STAND BY ME RCA/Columbia Pictures Home Video 6-20736 Wil Wheaton River Phoenix 1986 R


9 9 8 BLUE VELVET Lorimar Home Video 399 Kyle MacLachlan Isabella Rossellini 1986 R

10 10 9 THE FLY CBS-Fox Video 1503 Jeff Goldblum Geena Davis 1986 R

11 8 5 NOTHING IN COMMON HBO Video TVR9960 Tom Hanks Jackie Gleason 1986 PG

12 11 7 SOUL MAN New World Pictures New World Video A66200 C. Thomas Howell Rose Dawn Chong 1986 PG-13


14 13 14 RUTHLESS PEOPLE Touchstone Films Touchstone Home Video 485 Danny DeVito Bette Midler 1986 R

15 16 9 TOUGH GUYS Touchstone Films Touchstone Home Video 511 Burt Lancaster Kirk Douglas 1986 PG

16 14 13 ALIENS CBS-Fox Video 1504 Sigourney Weaver 1986 R

17 15 9 A ROOM WITH A VIEW CBS-Fox Video 6915 Helena Bonham Carter Maggie Smith 1986 PG-13

18 13 3 MONA LISA HBO Video TVR9955 Bob Hoskins 1986 R

19 17 4 SID AND NANCY Zenith/Initial Pictures Embassy Home Entertainment 1309 Gary Oldman Chloe Webb 1986 R

20 19 18 BACK TO SCHOOL HBO Video TVA2988 Rodney Dangerfield 1985 PG-13

21 22 3 TAPEN DEG Inc. Vestron Video 5180 Bryan Brown 1986 R

22 21 15 RUNNING SCARED MGM/UA Home Video 801008 Gregory Hines Billy Crystal 1985 R

23 23 3 THE NAME OF THE ROSE Twentieth Century Fox Embassy Home Entertainment 1342 Sean Connery F. Murray Abraham 1985 R


25 20 14 ABOUT LAST NIGHT ... Tri-Star Pictures RCA/Columbia Home Video 6-20735 Rob Lowe Demi Moore 1985 R

26 NEW Streets of Gold Roadhouse Productions, Inc. Vestron Video 5199 Klaus Maria Brandauer 1985 R

27 25 17 THE KARATE KID PART II RCA/Columbia Pictures Home Video 6-20717 Ralph Macchio Pat Morita 1985 PG


29 26 6 FROM BEYOND Empire Pictures Vestron Video 5182 Jeffrey Combs Barbara Crampton 1985 R

30 30 26 SHORT CIRCUIT CBS-Fox Video 3724 Steve Guttenberg Ally Sheedy 1985 R

31 28 11 SHE'S GOTTA HAVE IT Island Pictures Key Video 3860 Spike Lee 1985 R

32 NEW DANGEROUSLY CLOSE Cannon Films Inc. Media Home Entertainment M848 John Stockwell Carey Lowell 1985 R

33 34 14 HEARTBURN Paramount Pictures Paramount Home Video 1688 Meryl Streep Jack Nicholson 1985 R

34 32 2 QUIET COOL New Line Cinema RCA/Columbia Home Video 6-22768 James Remar 1985 R

35 37 2 WRESTLEMANIA III Titan Sports Inc. Coliseum Video V035 Various Artists 1987 NR

36 39 8 HAUNTED HONEYMOON HBO Video TVA911 Gene Wilder Gilda Radner 1986 PG


38 31 13 MANHUNTER DEG Inc. Lorimar Home Video 411 William L. Peterson Kim Greist 1986 R

39 35 13 HALF MOON STREET Twentieth Century Fox Embassy Home Entertainment 1328 Sigourney Weaver Michael Caine 1986 R

40 17 4 FLIGHT OF THE NAVIGATOR Walt Disney Home Video 499 Joey Cramer 1986 PG

* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for nontheatrical made-for-home-video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made-for-home-video product; 50,000 units or $1.2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form, LF long form, C concert, D documentary.

FOR WEEK ENDING JUNE 13, 1987

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

High-Flying Display. Applause Video's flagship store in Omaha, Neb., took a 3-D approach in this conspicuous display, built to support the Paramount sequel through hit "Top Gun." The chain says the display—co-designed by Heartland Scenic Studios of Omaha—is visible to some 85,000 motorists who pass the store each day.

VIDEO PLUS

(Continued from page 53)

30 days. Orders are filled within 48 to 72 hours, the company says, plus normal UPS shipping time.

Orders may be placed by mail via the forms enclosed with the initial buy or placed through Ingram Video by toll-free numbers (800-689-5864 in Tennessee, 800-433-2380 elsewhere).

Movie Time Candy also leases the Creature Gold Rush corn popping machine, which can create an 80% profit margin, according to the company. While the leasing price varies, the promotional literature says it is available for "as little as $2 per day."
 Mailer Designed To Restore System’s Credibility 
**Macrovision Tries To Mend Image**

**BY KEN JOY**

NEW YORK — Hoping to improve Macrovision’s image, whose credibility among store owners and software producers has been diminished, company president Victor Farrow fired off a special mailing recently to the video community to combat the negative press that has dogged the company.

The process, an encoded signal designed to prevent the unauthorized duplication of prerecorded titles, is becoming widely known with greater frequency as suppliers step up their anti-piracy efforts. Yet, while the system is regarded by some video suppliers as an effective means of stopping back-to-back home copying, reports have surfaced charging that the Macrovision process adversely affects a video cassette’s picture quality.

In an effort to overcome such charges, a mailer called “14 Ways Your VCR Can Tick You Off” was sent to more than 30,000 retailers in late April, describing in “easy-to-understand terms” the various problems encountered by many VCR owners as well as possible causes. Farrow has high hopes for the mailer. “It’s just the first of a number of steps we plan to take to dispel rumors and misconceptions by informing the public of the facts.

“Macrovision is automatically blamed for every problem,” says Farrow. “Our position is clear and strong: The real playability problems that can be attributed to Macrovision are so small as to be imperceptible.” Farrow claims that in a majority of cases the problems with Macrovision begin at the distributor level and not with the process itself. “We give detailed instructions to dupicators on how to encode the tapes. A lot of times the automatic gain control switches are not in the right position on the slave machines, and that causes problems with Macrovision,” Farrow says, adding that maintenance people at duplication houses are “low-paid and not very careful.”

Nevertheless, there are retailers who enthusiastically reject Farrow’s view. Among them, Allan Caplan, CEO of Nebraska-based Applause Video, who said there were more than 50 logged complaints on “Back To The Future,” but I gave out over 500 free rentals on that title for my store alone because of Macrovision-related problems. I don’t think the Macrovision people have made enough of effort to ruin their system.”

Farrow counters that Caplan and other retailers “don’t know what they’re talking about” when it comes to picture degradation caused by Macrovision. “I would like to invest $2 million a year, to benefit the VSDA antipiracy fund, that less than 2% of all playability problems are Macrovision,” says Farrow.

Even so, industry observers assert that even 2% is an unacceptable number. “Two percent still comes to a million complaints a year,” says American Video Assn. president John Power.

A survey revealed that more than 65% of retailers polled said they average six Macrovision-related complaints each week from their customers. A third of the complaints were lodged in regard to “Back To The Future.”

Power adds that even if the complaints are valid, in reality, no relation to Macrovision. “Retaillers don’t have the time to inspect every tape that is returned with a complaint to find out if Macrovision is causing a problem. All they want to do is make our customer happy, and often that means a free rental. Disgruntled retailers, for the most part, are looking for someone to blame and Macrovision seems to be a prime target.”

“I think it’s a retailer problem,” offers Victor Barnako, owner of The Video Place in Herndon, Va., a Washington, D.C., suburb. “The only problems we’ve ever had with Macrovision have been with customers brash enough to tell us they couldn’t copy certain movies. I’m aware that other dealers are having problems, but it’s not affecting our business in the least.”

The retail camp also appears divided as to the effectiveness of Macrovision’s mailer. Applause’s Caplan thinks the “tent card idea is an excellent step. We might reproduce it and send it out with every cassette that goes out.”

AVA’s Power, however, says the card is “too complicated and complicated the average VCR owner to understand or do anything about. How is someone really going to know if their problems are related to Macrovision and not Macrovision? Are they going to take it in for service every time they have trouble with a rented title?”

According to Gary Messenger, president of North Carolina-based North American Video, “There’s no matter that much. “We haven’t even approached the real issue here, which is what are we really doing to alleviate tape piracy?” Messenger asks. “Macrovision is too easy to defeat to be an industry standard for anti-piracy measures.”

Farrow, however, states that Macrovision’s trademarked system is an excellent step. “We couldn’t have done it without Macrovision,” he says. “We couldn’t have done it without Macrovision to prevent many tapes being shipped to customers with pictures that can be copied, or bought that is not the official color is a bootleg copy.”

Meanwhile, Macrovision has its hands full trying to convince chief video software players among them Paramount and RCA/Columbia—that its antipiracy system is viable. “Paramount and Columbia have added to general months ago and asked us to consider their joint purchasing power.”

(Continued on page 60)

Macrovision Charges ANS With Patent Infringement

**Suit Filed Over Antiplaycopy System**

NEW YORK — While critics have argued that Macrovision is responsible for numerous consumer gripes about VCR picture quality, the company is leveling a charge of its own.

The company filed suit April 22 in the Federal District Court of the Southern District of New York against the New York firm ANS International, claiming patent infringement. The suit claims that ANS is involved in the manufacture and sale of an anticopy technology that infringes on Macrovision’s patent.

Victor Farrow, executive officer of Macrovision, says that ANS representatives visited his Torrance, Calif., offices in January to “encourage us to buy from them a process they said they had developed that was superior to Macrovision.”

Farrow says his staff analyzed the ANS process and found it to be “a poor copy of our own technology that existed three years ago and wasn’t even salable at that time.”

According to ANS marketing director Ahmed Tahir, the System-Five technology is not compatible with Macrovision and is not the same technology Macrovision based its suit on.

Tahir admits to similarities between Macrovision and System-Five because they both encode on the tape’s vertical blanking interval to confuse the automatic gain control on the recording VCR. Still, he says the suit is like “Chrysler saying you can’t make cars because it has control over all vehicles with four wheels.”

Farrow says that the suit was triggered in part by his fear that the “inferior ANS technology will add to the claims of playability problems against Macrovision and further harm our ability to do business in the marketplace.”

‘The real playability problems are so small that they are imperceptible’

The real playability problems are so small that they are imperceptible’

1. Aliens
2. Top Gun
3. The Fly
4. Rumble People
5. Legal Eagles
6. Name of the Rose
7. Soul Man
8. Down and Out in Beverly Hills
9. Flight of the Navigator
10. Stand By Me

Under such a system, the dye lot would be owned by one manufacturer and impossible to duplicate by pirate. “We could mount a major campaign that would tell retailers any cassette that they rent or buy that is not the official color is a bootleg copy,” Messenger says.

In the meantime, Macrovision has its hands full trying to convince chief video software players that the Macrovision and RCA/Columbia—that its antipiracy system is viable. “Paramount and Columbia have added to general months ago and asked us to consider their joint purchasing power.”

(Continued on page 60)
Ex-Coliseum Exec Joins Vending Firm
Kesselman Moves To NVT

BY JIM MCCULLAUGH

LOS ANGELES—Marcia Kesselman, who recently stepped down from her senior vice president and general manager post at Coliseum Video, has been named vice president of Nelson Vending Technology, a Canadian-based company positioning itself to tackle the home video vending-machine market.

The move dovetails with the opening of a New York office for NVT and the addition of vice president/chief financial officer, business development director, and controller positions.

In her new post, Kesselman will oversee all phases of the company's vending-machine rollout in the U.S., Canada, and foreign territories. She reports to John Lack, president and chief executive officer of NVT.

Nelson Videovend recently began field-testing 45 credit-card-operated machines in Toronto. A New York test is planned for the fall.

Several other competing companies—Group One Entertainment, Vertx, and Kiosk among them—are also poised to roll out video vending technology in the U.S., in what many believe could be a potentially lucrative extension of home video merchandising.

Formerly Pacific Vending Technology, Nelson Videovend is the market

Video Reviews

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

"Cruisin' Thru The '50s Vol. 2." Simi-Error Entertainment, 30 minutes, $11.95.

This modest, quite enjoyable romp through the Eisenhower era is subtitled "A Rockumentary" because, as might be expected, it features a handful of vintage '50s tunes. The songs are used imaginatively, however; they form the soundtrack for the tape's often hilarious montages of period newsreel footage and television clips. "Blue Suede Shoes," for example, underscores a shoe drive for the Koreans, among other things; "Great Balls Of Fire" is set off by shots of atomic-bomb tests and civil defense drills. Plus, you get Humphrey Bogart hawking savings bonds and a tragically ironic commercial with James Dean advising America's youth to drive safely. Cleverly edited, breezily presented, tons of fun.

MOIRA MCCORMICK

"Tune-up And Maintenance, Part 1." Morris Video, 30 minutes, $19.95.

This unique how-to tape introduces novice home auto mechanics to the tools they'll need to tune up their cars. And maybe what follows during the tape's 30 minutes is enough to give the complete autophobe enough confidence to open the hood, unsnap the distributor cap, and inspect the points. Maybe. But don't pull those points out! Learning what to do with them will cost another $19.95. This tape is OK as a rental we suppose—for basic inspiration. It's a good idea that doesn't, for the money, go far enough. Your car's maintenance manual is a whole lot cheaper, a whole lot more comprehensive, and a whole lot easier to lug out to the garage.

JEFF NISBET

"A Giants History: The Tale of Two Cities," 60 minutes; "Forever Fenway: 75 Years Of Red Sox Baseball," 73 minutes; "Chicago And The Cubs: A Life Long Love Affair," 60 minutes; "All-Star Almanac," 39 minutes; $3.95 each.

Each of these tapes is shock-full of nostalgia, though the heavy reliance on recent footage is somewhat disappointing. The Giants tape is the most glorious, with a good taste of Mel Ott and a heavy dose of the two Williams—Mays and McCovey. The Red Sox tape is more a homage to Fenway Park than the team, though Curt Gowdy does a great job narrating the various Boston World Series heartbreakers. The Cubs tape dwells on the fans rather than the players; it's best for its glimpse of Ernie Banks. As for A's fans, they might resent that tape's inexplicable focus on opposing All-Stars. Other new releases in the series focus on the Pirates, the Phillies, the White Sox, and the Dodgers.

KEN SCHLAGER


This documentary, part of the Australian Ark Nature series, covers every conceivable topic in the world of pouched mammals: their evolution, development, habitat, nutritional needs, mating habits, etc. The thoroughness with which the tape covers its subject matter makes it an ideal tool for teaching youngsters.

The tape may not appeal to casual nature-documentary viewers, however, who are accustomed to breathtaking scenery and rare footage. ("Amazing Marsupials" does include one extraordinary piece of the latter—scenes from the film "The Birth Of The Red Kangaroo" showing the embryo crawling unaided from the birth canal to its mother's pouch.) The footage was filmed in 1976, and the video's picture is more than a bit grainy at times.

JEAN ROSENBLUTH

"Bigfoot: The Original Monster Truck." JCI Video, 29 minutes, $19.95.

Everything anybody ever wanted to know—and more—about Bob Chandler's mutant 4×4×4 Ford truck, the hefty off-road vehicle that has attracted a following largely on the strength of its ability to climb over—and in the process crush—a row of cars. Bigfoot, we're informed, rolls on either 66-inch- or 10-foot-high tires. In addition to car-crushing feats, the tape also shows the 15,000-pound truck race through mud bogs, climb steep hills, and swim through water. We also hear from the vehicle's fans: "I love its tires, the way it looks, and everything," says one.

This title isn't for everybody, and it may sell better at alternative outlets, such as truck-parts stores, than in conventional video outlets. Best bet would be on-site sales at one of the truck's numer-

(Continued on next page)
“Billy Casper—Golf Like A Pro,” Morris Video, 45 minutes, $24.95. Golf great Casper runs through the fundamentals, and even though he’s not the smoothest talker, he makes points simply and clearly with a minimum of technical confusion. His commonman style and the fact that he’s now middle-age make him less threatening than others on tape. Besides plenty of practical, “makeable” tips, he demonstrates a water-skipping shot that will lead to nightmares if attempted with money on the line.

JIM BESSMAN

“Basic Guide To Shotguns With John Satterwhite,” Morris Video, 45 minutes, $24.95. The amiable U.S. skeet shooting champ goes inside the gun shop to show-and-tell about the different types of shotguns and discourse about their nomenclature, cleaning and storage, transportation, fitting, and corresponding apparel. Class then adjourns to the shooting range, where Satterwhite demonstrates proper mounting, sighting, and firing and explains his concept of “dynamic tension” in minimizing recoil. This informative Sports Series entry concludes with a dazzling display of the ace instructor’s skill, showcasing his good-natured sense of humor. A.R.

“Otis Day & The Knights: Otis, My Man,” MCA Home Video, 52 minutes, $29.95. In the movie “Animal House,” a pseudo band called Otis Day & the Knights serves up an authentic taste of rockin’ 60s r&b acts like the Isley Brothers. That flavor is missed completely here, on what is little more than an unsequel to National Lampoon’s frat-house comedy. Day is the only returning member. Gene, too, are the horns, acoustic piano, and Hammond B-3 organ. Instead, this too-slick mixture of rock guitar, modern-funk bass, and synthesizers fails to stir that original, soulful recipe. A room full of toga-clad USC students—who look too young to appreciate “Animal House,” let alone know these ‘60s classics—run through a practiced routine of dances from the era (as if John Landis directed “American Bandstand”). Anyone who aches for Otis Day is better off booking his first film appearance—with the humor of Belushi, Matheson, Hulce, et al., thrown in.

G.M.
At $24.95*, we're bringing down the house.

It's a small price to pay for the macabre mansion that's become a monster hit. The house that's been grossing out fans for a total gross of $20 million to date.

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A STEVE MINER Film HOUSE Starring WILLIAM KATT - GEORGE WENDT - RICHARD MOLL - KAY LENZ
Production Designer GREGG PONSECA Director of Photography MAC AILBERG Associate Producer
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Produced by SLAN S. CUNNINGHAM Directed by STEVE MINER
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HAVE TAKEN OVER
THE ACADEMY!

PREBOOK DATE: JUNE 30, 1987
ON SALE DATE: JULY 14, 1987

HOME VIDEO

MACROVISION
(Continued from page 56)
er [both studios duplicate product through Bell & Howell] and give them a reduced rate," says Farrow, noting that he is concerned about the precedent such a discount would set.

"After we declined the offer, we heard Paramount said it wasn't using Macrovision because of playability problems, not cost," says Farrow.

Paramount's director of antipiracy operations, Robin Goold, cited playability problems as the "major reason" Paramount declined to employ the system. "The home video people aren't satisfied that Macrovision doesn't degrade picture quality," Goold says.

Goold says paramount has achieved some success in thwarting video piracy by a process that embeds a serial number imperceptible to the human eye in theatrical prints. "If a bootleg video is made from one of our prints, we're able to track where that print has been through a computer, which tells us every theater where a print has run," he says.

As for home copying of prerecorded cassettes, like many industry executives, Goold sees it as a major problem with no immediate solutions. "If we felt there was a system like Macrovision that really prevented home taping," says Goold, "we would go for it."

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<td>Beginner and advanced routines designed to strengthen and tone. 29.95</td>
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<td>CALLANETICS</td>
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</tr>
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<td>13</td>
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<td>DONNA MILLS: THE EYES HAVE IT</td>
<td>Donna Mills Inc. MCA Home Video 80384</td>
<td>Donna Mills shares her makeup and skincare secrets. 19.95</td>
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<td>GET STARTED</td>
<td>Lorinmar Video 066</td>
<td>Richard Simmons combines nutrition with exercise to get into shape. 24.95</td>
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<td>THE FIRM AEROBIC WORKOUT WITH WEIGHTS</td>
<td>Meridian Films</td>
<td>Susan Harris presents a combination of weight's and exercise for men &amp; women. 39.95</td>
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<td>JAZZERCISE</td>
<td>MCA Home Video 55089</td>
<td>Jodi Shepard-Missell's original exercise program combines music and dance emphasis. 39.95</td>
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<td>STOMACH FORMULA</td>
<td>Lorinmar Video 053</td>
<td>Richard Simmons leads a tough routine of intensive abdominal exercises. 19.95</td>
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<td>JAZZERCISE: BEST YET!</td>
<td>Parade Video 202</td>
<td>Jodi Shepard-Missell's newest workout features all-new aerobic dance routines. 29.95</td>
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<td>THE ACHU PRESSURE FACE-LIFT</td>
<td>Lorinmar Home Video 101</td>
<td>Lindsey Wagner reveals her natural approach to health and beauty. 19.95</td>
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BUSINESS AND EDUCATION™

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<td>Crown Video</td>
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<td>PERSUASIVE SPEAKING</td>
<td>Esquire Video ESG0230</td>
<td>Successful public speaking through use of body language &amp; eye contact. 29.95</td>
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<td>Random House Home Video</td>
<td>Improve test-taking skills for those important college-entry SAT tests. 69.95</td>
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<td>CAREER STRATEGIES I</td>
<td>Esquire Video ESG0200</td>
<td>Developing managerial skills and mental exercises are taught by top executives. 29.95</td>
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<td>SAY NO TO DRUGS</td>
<td>Kid Stuff</td>
<td>Advice to parents on how to teach their kids the dangers of drug abuse. 14.95</td>
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<tr>
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<td>LIVING LANGUAGE FRENCH</td>
<td>Crown Video</td>
<td>Learn basic French in just 6 weeks - look, listen, and repeat the phrases! 29.95</td>
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<td>HOW TO USE YOUR IBM PC IN TEN EASY LESSONS</td>
<td>Kenyon Publishing Corp. Kenyon Video</td>
<td>Basic knowledge to make the IBM PC work in your way. 79.95</td>
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<td>STRONG KIDS, SAFE KIDS</td>
<td>Paramount Pictures</td>
<td>Henry Winkler educates parents and children about child abuse. 79.95</td>
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<td>CONSUMER REPORTS: HOUSES AND CONDOS</td>
<td>Lorinmar Home Video 079</td>
<td>How to evaluate, purchase, and finance a home. 19.95</td>
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<td>LCA</td>
<td>A look at drug abuse and the techniques parents can use. 29.95</td>
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<td>TOO SMART FOR STRANGERS</td>
<td>Walt Disney Home Video 736</td>
<td>Basic information about the world of drug use and how to protect yourself. 29.95</td>
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<td>SAY IT BY SIGNING</td>
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<td>Basics of sign language with emphasis on useful words &amp; phrases. 29.95</td>
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<td>13</td>
<td>YOUR NEWBORN BABY WITH JOAN LUNDEN</td>
<td>J2 Communications</td>
<td>Joan Lunden hosts this comprehensive guide to new baby care. 29.95</td>
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<td>14</td>
<td>INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS</td>
<td>Lorinmar Home Video 081</td>
<td>Topics include getting the idea, finding investors, and creating the deal. 29.95</td>
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<td>BEHIND THE WHEEL WITH JACKIE STEWART</td>
<td>Lorinmar Home Video 008</td>
<td>Tips on driving skills, proper acceleration and driving finesse. 39.95</td>
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LOS ANGELES - RCA/Columbia Pictures Home Video has become a key player in a massive Coca-Cola summer promotion that will see the home video company company trumpeted on millions of cups as well as hundreds of thousands of pieces of point-of-purchase material (Billboard, May 30).

America's Summer Cup Game, co-sponsored by radio syndicator Westwood One, is designed to boost soft drink sales for fountain retailers. It runs from May 22 to Sept. 7. A heavy radio promotional push is scheduled.

More than 350,000 prizes will be offered, including 30 Jeep Wranglers, Panasonic home electronic equipment, videogames, Cool Runnings, and RC/A free travel in the continental U.S. on American Airlines, and 2-liter bottles of Coca-Cola soft drinks.

Customers will have the opportunity to pull a tab on specially marked cups to discover their prize. RCA/Columbia, which is partially owned by Coke, will offer the titles of "Ghostbusters," "The Karate Kid," "Stargate," and "Real Genius" as prizes during the promotion.

A companion promotion called America's Summer Hits Sweepstakes will run on Westwood One Radio Networks. Listeners who send in their favorite top hits will be eligible to receive one of 100 prizes. One hundred prizes will be awarded each day for 100 days. RCA/Columbia titles in that phase of the campaign include "Tommy," "Close Encounters Of The Third Kind," "The Special Edition," and "Footloose."

The promotion is expected to be heard on more than 5,000 radio stations by 20 million listeners each week.

Campaign Has Three Phases

IVE Begins Summer Promo

LOS ANGELES - A three-pronged summer price promotion has been launched by International Video Entertainment. The first phase, which will run until the end of August, offers retailers a rebate on the studio's leading titles. In August, IVE will slash the price on five A titles from $79.95 to $19.84. That month, it will also offer the trade 30% off or 30 days extra dating on 30 action titles ranging in price from $24.95 to $39.95.

Titles included in the rebate program are "Welcome To 18," $69.95; June; "Meatballs I," $79.95; July; "Freeway," $59.95; July; and "Happy Hour," $69.95. August. Rebate coupons will be available to retailers in distributor mailers as well as in trade magazines.

Titles in the under-$20 category are "1984," "Bolero," "Pirates," "SuperGirl," and "In The Shadow Of Kilimanjaro."


IVE has scheduled $150,000 worth of advertising in national trade and specialty publications.

RCA/Columbia, Coke Link 350,000 Prizes To Be Awarded
To order an ad...check the type of ad you want...

- Regular classified (ads without borders): $2.55 per word, per insertion. Minimum ad order, $51.00.
- Display classified (all ads with borders): $83.00 per column inch, per insertion; 4 insertions $77.00 per; 12 insertions $71.00 per; 26 insertions $68.00 per; 52 insertions $55.00 per. Price discounts are based on insertions in consecutive issues.
- Reverse Ad $10.00 Additional Charge

___ COUPON ___

For the heading you want...

- For Sale
- Help Wanted
- Positions Wanted
- Tapes
- Business Opportunities
- Investors Wanted
- Real Estate
- Sale/Lease
- Songwriters
- Talent
- Accessories
- Gold Discs
- Novelties/Merchandise
- Services/Supplies/Equipment
- Wanted To Buy
- Comedy Material
- Computer
- Schools & Instructions
- Video
- Miscellaneous

- Count 8 words for your Box Number and address. Add $6.50 for handling. Only regular mail forwarded—tapes not acceptable.

- Please fill in the information below if you wish to charge the cost of your classified advertising.
  - American Express
  - Diners Club
  - Visa
  - Master Charge

- Credit Card # ___________________________ Exp. Date: ___________________________

- Your signature ___________________________

___ FOR SALE ___

- 1985 Dodge Maxi Wagon
  - Perfect for small band
  - Seats 8 incl. driver
  - Used all equipment
  - Call (212) 869 2700

- We Export to All Countries
  - 12" / LP's / 45's
  - Best Stock—Best Service—Best Information
  - We specialize in 12" Dance Records all at rock bottom prices.
  - Try Us!

- Export-O-Disc
  - 110 Denton Avenue
  - New Hyde Park, N.Y. 11040
  - Tel: (516) 294-9900
  - Telex: 4758254

- CD's Available
  - Along with 1,000's of LP's and tape libraries, Customs Only, new or older taped catalog.
  - Record Wide Distributors, Inc.
    - P.O. Box 81
    - P.O. Box 63026
    - Fenton, MO 63026
    - (314) 343-7100

- Golden Oldies
  - ALBUMS — 45's
    - Over 10,000 out of print titles, catalog $3.00
    - Marketing Enterprises
    - 8863 Burlington
    - Brookfield, IL 60513

- Tape Sales
  - BLANK AUDIO & VIDEO CASSETTES
    - 22nd Anniversary Lowest Prices in Town
      - Audio Cassette
      - Video Cassette
      - Mastering Tapes & Tracks
      - Don't Delay—Call Today For More Information
      - Aureal Audio Products, Inc.
      - 4218 W. 66th Pl.
      - Chicago, IL 60638
      - Call Toll Free (800) 512-9576
      - In NJ (212) 463-7232

- Software
  - Sell Us Movies
    - Beta/VHS — Top Dollar Paid—We Have 1,000's of MOVIES FOR SALE!
    - Videoshuttle, Inc.
    - 445 W. 58th St.
    - New York, NY 10019
    - (212) 639-0620

- Tape Catalog
  - Original out-of-print albums and singles.
  - All types of music.
  - We specialize in records from the 50's, 60's, and 70's. Largest selection.
  - Write for free catalog.
  - Haveremeyer Park Records
  - P.O. Box 39
  - Old Greenwich, CT 06870
  - Satisfaction guaranteed.

- Music Retailers
  - Music Retailers Point-of-Sale
  - Inventory Accounting/Computer System for the IBM/PC and Compabilities
  - Only control of all accounting input.
  - Automatic vendor ordering.
  - Full stock accounting GL/APAR etc.
  - Flexible point-of-sale register
  - Utilize bar codes and credit card scanners
  - Auto end-of-sale feed to accounting
  - Affordable/low maintenance system
  - Musicware
  - P.O. Box 76238
  - Dallas, TX 75236
  - (214) 733-4210

- Sound of Two Ways
  - Ideal For Studio Demos or Retail Sales
  - Audio Cassettes
  - Small or large free cassette talk newsletter. Complete with latest prices.
  - SOUNDBLETS
  - Inexpensive 5-track and 4-track cassettes
  - Mason, VA 22124

- Sounders
  - DISCO & STAGE LIGHTING/AUDIO
  - Mirror Ball, Pin Spots, Back Lights
  - Chasers Portable DJ Gear Club
  - Lighting etc.

- Riskmaker's Takes It All
  - Record Jacket Design Duplication Printing
  - Call Now Toll Free 1-800-468-9353
  - 153 W. 46th Street, N.Y., N.Y. 10036

- Billboard
  - Classified Action Mart

- Cut Outs & Over Stocks
  - LP's Tapes, 45's and imports. Looking for the unusual. We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.
  - Performance
  - P.O. Box 158
  - New Brunswick, N.J. 08901
  - (201) 846-3004
  - Telex: 510612061

- Budget & Miscelineous
  - Cataloging by a market leader and independent record stores...no curious 150 minimum. Write or call to be cataloged.
  - The Tape Box, Inc.
    - 2961 West Reynolds St.
    - Plant City, FL 33566
    - (813) 754-3896

- Don't Buy Cutouts!
  - Until You See Our Catalog
  - Of Great Cassettes and LP's
  - Target Music Distributors
  - 2826 N.W. 72nd Ave., Miami, FL 33122
  - (305) 591-2188

- Video
  - Opening a New Video Store!
  - Want to increase present inventory?
  - Want to rotate Old Inventory? Want to Sell Dead Inventory?
  - Call Trade-A-Flick
  - 1-800-654-5390

- Tape Sales
  - Bulk Blank loaded tape cassettes direct from manufacture.
  - Highest quality, lowest prices, custom listings, no service. American Magnetics, P.O. Box 862, Hamburg, PA 17526. (717) 652-8000.

- Software
  - Sell Us Movies
  - Beta/VHS—Top Dollar Paid—We Have 1,000's of MOVIES FOR SALE!
  - Video Shuttle, Inc.
    - 445 W. 58th St.
    - New York, NY 10019
    - (212) 639-0620

- Att: Music Store Retailers
  - Music Retailers Point-of-Sale
  - Inventory/Accounting/Computer System for the IBM/PC and Compabilities
  - Only control of all accounting input.
  - Automatic vendor ordering.
  - Full stock accounting GL/APAR etc.
  - Flexible point-of-sale register
  - Utilize bar codes and credit card scanners
  - Auto end-of-sale feed to accounting
  - Affordable/low maintenance system
  - Musicware
    - P.O. Box 76238
    - Dallas, TX 75236
    - (214) 733-4210

- Billboard
  - Classified Action Mart

- OUTSTANDING SELECTION AT BARGAIN PRICES!
  - Budget/Midline/Cutouts LP's Cassettes/Cd's
  - Gospel, Blue, Jazz, M.O.R., etc.
  - Free Catalog—Dealers Only
  - A.B.A. Record Dist.
  - 5 Lawrence St., Bloomfield, N.J. 07003
  - (973) 249-7797

- FOR SALE
  - 12" records
  - Complete Westrex/Sculli Turntable Systems
  - Unbelievable Low Prices!
  - Call: (212) 265-5563

- DISCO & STAGE LIGHTING/AUDIO
  - Mirror Ball, Pin Spots, Back Lights
  - Chasers Portable DJ Gear Club
  - Lighting etc.

- Wholesale Pricing Available
  - Farralane Enterprises, Inc.
    - 166 Central Ave.
    - Farmingdale, N.Y. 11735
  - *(516) 752-9824

- Europak Ltd.
  - Direct Metal Mastering
  - U.S. Only Complete
  - DMM Facility
  - Disk Mastering Suite
  - Hi-Definition Printing
  - State-Of-The-Art Pressing
  - For brochure & pricing, call or write
  - Europak Ltd.
    - 75 Varick St. N.Y. 10013
    - (212) 226-4401

- 800/223-7524
WANTED EXPERIENCED

- Receiving/Shipping Clerks
- Returns Specialists
- Order Pullers & Packers

WE NEED GOOD LONG TERM HELP — WE USE NO TEMPORARIES — EXCELLENT SALARY — PROFIT SHARING PROGRAM — INSURANCE BENEFITS — WORK IN THE SUNNY SOUTH — FRIENDLY ATMOSPHERE — 5 DAY WEEK.

Box #7719
Billboard Magazine
1515 Broadway
New York, NY 10036

BUSINESS FOR SALE

RECORDS/TAPES AND CD'S BUSINESS FOR SALE


Call or write:
Jeff Cognato
U.S. Business Brokers
2000 Palm Beach Lake Blvd
West Palm Beach, FL 33409
(561) 699 5551

MISCELLANEOUS

TOLL FREE CLASSIFIED ADS HOT LINE!

CALL NOW TO PLACE YOUR AD!

(212) 764 7300
IN NEW YORK

SCHOOLS & INSTRUCTIONS

MUSIC/VIDEO BUSINESS

Get started in a unique multi-media business that allows you to earn a nice living while helping others to achieve their musical goals. Full proven systems and tutorials for setting up, marketing, managing, and maintaining a professional music studio. Contact for information: Frank @ (404) 339-4251.

SALES REPRESENTATIVE WANTED

For wholesale/rack jobber. Full time sales position for New Jersey. Some experience helpful. Send resume to: Box #7721

NATIONAL. TRENDS

ORION DISTRIBUTING

FOLKED DOOR Giant Movies

FOR SALE

Opportunities for Novelties/Specialities/Advertising

DEALERS ONLY

(213) 732-3781

EXPERIENCED PUBLICIST

WANTED FOR LA BASED RECORD LABEL

LOOKING FOR TEAM PLAYER WITH CREATIVITY, STRONG WRITING SKILLS. ALL REPLIES CONFIDENTIAL. SALARY NEGOTIABLE.

BOX #7720
BILLBOARD MAGAZINE
1515 Broadway
New York, NY 10036

HELP WANTED

Billboard Special Features Group is looking for highly motivated and organized individual. Must be good on the phone. Send resume to: Box #7721

SCHOOL OPPORTUNITIES

Toll Free 1-800-220-7522

BUSINESS OPPORTUNITIES

RECORDING STUDIO—LOCATED at Northwest Alabama next door to the Muscle Shoals Airport. Ask for FREE brochure. (205) 797-8725

HELP WANTED

POSTERS

ZAP ENTERPRISES
1251 3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY
Sales Reps Wanted

EARNINGS UNLIMITED MAIL our bargain album ad variations from home! 100% Merchandising. Box 19974, Chicago, IL 60694

BILLY "MRS. OF POSTERS"
Looking For Distributors
Call:
(604) 985 3999

LICENSED T-SHIRTS
Buck Wheat Harley Davidson Tattoo Sunglasses
1-800-822-8AG

NOVELTIES/SPECIALITIES

ALABAMA next door to Muscle Shoals Airport. Ask for FREE brochure. (205) 797-8725

PRODUCTION PRO NEEDED for San Diego's new Q-106. Keyboard or multi-talent job. Send resumes to: Tom Watts, Q-106, 8665 Gibbs Drive, Suite 201, San Diego CA 92129.

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**HOT LATIN 50™**

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**LA RADIO LATINA**

**by Carlos Agudelo**

**THE LONG-AWAITED RESULTS of the pilot study performed by the firm Information & Analysis in the Chicago area—part of the quest for a credible methodology for measuring Hispanic radio audiences—are out. The conclusion seems to be contained in the last sentence of the document: “Information & Analysis believes that, from a research standpoint, the advantages of using a telephone methodology outweigh the advantages of using a door-to-door methodology.” This has left the sponsors and organizers of the idea, grouped under the Spanish Radio Advisory Council, somewhat stunned as to what will be the next step to take in the process of creating an independent rating system for Spanish-language broadcasting in the country. A close look at the results of the study, however, reveals much more ambiguous situation. In fact, had it not been for the above one-sentence conclusion, it would have just been as easy to assert that the study showed that the door-to-door methodology works better than telephone calls to measure Hispanic radio audiences. Household response rates, for example, were 65% for door-to-door interviewing and 50% for telephone, but the rate of completion was almost twice as high in the door-to-door method, 83%, than in telephone, 42%. The study also shows that “the methodology, if applied, appears to have a significant effect on the share of audience to Spanish radio stations, and to a lesser extent, the PUR (Persons Using Radio) levels.” This share is 87% for in-home interviews, compared with 56% for telephone interviews. This difference does not appear to be related to ownership of a telephone phone,” the study says.

Nevertheless, the company says, "Based on Information & Analysis' extensive experience in conducting door-to-door research among Hispanics, apparent interviewer bias ("vote-counting") has been a recurrent problem. That is, we often find that respondents are very likely to tell the Hispanic interviewer what they think they want him to hear (i.e., favorable attitudes or high levels of Spanish media usage). In order to determine whether "true" audience levels are closer to those obtained by the in-home interview or those obtained by Information & Analysis proposes yet another pilot study.

But the energy is running low in the SRAC, made up of representatives from advertising agencies, their clients, radio stations, and radio reps. So far, there are three possibilities: to do more studies to determine a methodology, which SRAC members don't seem very willing to do; to scrap the whole thing and go back to counting the Arbitron figures; or to go ahead and choose a methodology and start working with it. At press time, a meeting was being held to decide which option to choose.

"Our Record Store has been getting a lot of requests for Latin music, especially salsa," reads a letter sent to the SRAC by one of its members. "But the problem we are encountering is locating the distributors of the labels, or, if most labels are independent, finding addresses for them. I read your article in Billboard and hope you can help me." It is a symptomatic letter from one of what could be hundreds of stores out there not being serviced by Latin record companies. A hidden market! This letter comes from Stefani Barron, San's Hamas Discount Records, Tapes, Etc., 279 W. Nine Mile, Ferndale, Mich. 48220.

**WEA Latina puts its energies into Luis Miguel**

Puerto Rico to fulfill its promotional obligations. Hollywood is the next port of call, where Osbourne will test for various film producers.

**A COAST-TO-COAST album-wrap party has been announced for the group Havana. Produced by the dean of salsa promos, Ralph Mercado, and Samm Levine, supermacher of the network TV show "Bravissimo," Havana will perform June 23 at Hollywood's The Lingerie Club and June 25 at New York's Palladium. The logic behind this unusual strategy, according to Peña, who took two years off to work exclusively on this project, is that "normally producers pour all their money and energies into the vinyl, practically disregarding the live performance aspect. My faith in this band is such that these live performances will serve as an opportunity for record executives and the public to judge the band on its own performing merit," he says.

**SRAC in a quandary over methodology study**
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<td><strong>Command CHP 1006</strong></td>
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<td><strong>I'm Encouraged</strong></td>
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<td>REV. ANDRE WOODS &amp; CHOSEN</td>
<td><strong>Sound of Gospel 500-3103</strong></td>
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<td>LOUISE CANDY DAVIS</td>
<td><strong>Malaco 4405</strong></td>
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<td><strong>Sound of Gospel 200-3100</strong></td>
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**FOR WEEK ENDING JUNE 13, 1987**

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*Compiled from a national sample of retail store and one-stop sales reports.*

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**SPOTLIGHT ON JAZZ**

by Peter Keeble

**JAZZ HAS TAKEN TO THE WATER again this summer with two or more radio stations—no pun intended—deeply involved.**

Newark's high-profile public station, WBGO, is co-sponsoring two series of jazz cruises—one on the Hudson River, the other on the East River. The former, Musicuse '87, began on June 5 with Stanley Turrentine and Freddie Hubbard and will include the likes of Sonny Rollins, Tania Maria, and the Count Basie Orchestra. WBGO is also backing a series of Sunday East River cruises in conjunction with the Street Seafront Patrol. That series began on May 31 with Hank Crawford and Jimmy McGriff. In addition, the Seafront Patrol, on its own, is presenting a summertime series of Monday jazz cruises. Larry Coryell kicked that one off on June 1, with Dizzy Gillespie among the other artists on the schedule.

Meanwhile, another aggressive jazz station, WJAZ, Stamford, Conn., is teaming with the Long Island-based International Art of Jazz and Long Island Sound Authority to sponsor a two-hour "Jazz Sail" on Long Island Sound Thursday (18). The bands of Ray Alexander and Joyce DiCamillo are featured on this cruise. Among the members of DiCamillo’s quartet, incidentally, is Rick Petrone—better known as the program director who has done so much to establish WJAZ (formerly WYRS) as a marketplace force.

**Recalling fond memories of my stay in England**

by Bob Darden

**MY ALL-TOO-SHORT ENGLISH FORAY draws to a close in the next week or so. So much to see and do, so little time. The most pleasant surprise has been the discovery of the feisty Christian music underground, a group of believers who are much like Chris- tian musicians and audiences in the U.S. on the eve of the Jesus Movement in the late ’60s. The past nine months have been an education process like no other in my career.**

On a more practical plane, my return means that all press releases, review copies, and correspondence should stop. For all local radio stations interested in considering Compact disk available. Recording Industry Association of America (RIAA) certification for sales of $500,000 units. **RIAA certification for sales of 1 million units.**

Still, there was one time of the more sensation- al daily newspaper days it was gospel-country star George Hamilton IV—not the very tan George Hamilton—who was going to marry Liz Taylor.

**NEWS NOTES:** Grammy nominees BeBe & CeCee Winans have signed with Sparrow Records. The brother-sister duo’s first album for the label should be put out later this year. As reported earlier in this column, former Word PR chief Scott Pelking has joined the new Gospel Music Network. Address: Box 70, Albuquerque, N.M. 87103. 800-522-5131. Clyde Davis has joined black gospel giant WTIE in Mineral.
The Meese Commission Exposed is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order The Meese Commission Exposed, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are $6. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.
EEC Commission To Study Indonesian Piracy
Illicit Tapes Cost European Market $150 Mil A Year

BY PETER JONES

LONDON The European Economic Community Commission is set to undertake a full-scale investigation into music piracy in Indonesia, an illicit trade that is estimated to cost European music companies about $150 million a year in lost sales.

The commission decision was announced from its headquarters in Brussels, Belgium, following a formal complaint lodged by IFPI, the industry trade body.

The complaint alleges that Indonesia fails to provide the EEC record industry with effective protection against piracy of sound recordings and that it therefore "encourages the production of piratical copies on a massive scale for commercial purposes." Illicit Indonesian tapes are believed to be sold widely in Asia and the Middle East.

In filing its complaint in March under a 3-year-old regulation, IFPI requested that the EEC Commission Police to intervene with the Indonesian government. It also asked that the commission deny customs duty preferences to certain Indonesian imports if Indonesia is not prepared to curb piracy.

The regulation was designed to allow tougher and faster action against unfair trade practices that are not already banned by other EEC rules.

At this stage, the commission has announced that it will open an examination procedure that will entail an in-depth study of the legal and factual issues set out in the IFPI complaint. This is likely to take some five to seven months, and the commission will then decide what action is necessary.

Meanwhile, the Indonesian government has announced that it is considering amending its 1982 Copyright Act. The new proposals would extend protection to foreign copyright owners, but only under certain conditions.

Under the conditions, the work must first be published in Indonesia or the country of origin of the copyright owner, and it must be either a bilateral copyright agreement with Indonesia or be a member of an international convention to which Indonesia is also a party.

At present there are no bilateral agreements, and Indonesia is not a member of any relevant conventions.

Pirate Indonesian tapes are said to be sold in Asia and the Middle East.

**Taiwanese Government Crushes Piracy—Literally**

TAIPEI, Taiwan More than 20,000 illicit and pirated videocassettes were publicly crushed by a steamroller as a gesture by the authorities to show Taiwan's determination to crack down on piracy.

A government information executive told reporters, "This isn't the best way to destroy pirated tapes, but we wanted to take this opportunity to show the government's sense of urgency in protecting intellectual property. We're urging all citizens to join our efforts in fighting this kind of piracy."

The tape-crushing ceremony was staged near the Taipei World Center and was sponsored by the information office and the National Anti-Counterfeiting Committee, a non-profit group organized by local businesses to propagate information about intellectual copyright matters and to handle complaints about piracy.

The tapes included unauthorized copies of film and musical packages and were confiscated during the past year by government watchdogs, with the help of police.

Taiwan is concerned that its reputation as a "haven of counterfeiters" has tarnished its image abroad. The territory's revised trademark and patent laws four years ago to provide heavier penalties for manufacturers and sellers of illicit goods.

In mid-1985, the island further revised its copyright law to extend protection of intellectual property, including records, movies, designs, and computer software. Taiwan has prosecuted 2,357 copyright violation cases since late 1985. In 1986, more than 600 people were convicted of copyright infringement and trademark/patent violations. The number dipped to 430 last year, according to official statistics.

TOKYO JASRAC, the Japanese copyright society, which started collecting performance fees from karaoke, or sing-along, venues nationwide April 1, had signed contracts with 30,000 hotels, snack bars, and other places by mid-May. That represents 20% of the estimated 150,000 public users of karaoke equipment.

Sadako Funamoto, JASRAC's executive director, says the society has sent leaflets to venues where karaoke equipment was believed to be in use, informing managers of the law, formally passing August, requiring registration and payment of a fee for music use.

**Russians To Rock In U.K.**

LONDON Two Soviet rock groups will be among the performers at this year's fifth annual Capital Music Festival, to be held here during June and July. Siberian rock act Dia- logue and Moscow-based heavy metal group Aria will perform at a Soviet Rock Gala set for July 10 at the Hammersmith Odeon.

The policy of cultural exploitation introduced by Soviet leader Mikhail Gorbachev is credited with making the breakthrough possible. Saya festival director John Burrows, "I tried two years ago to get Soviet bands, but the authorities would not let them out. This time it was totally different. Everybody was very cooperative. It was as if they had been told to help us."

The monthlong festival, considered Europe's largest, is sponsored by independent broadcaster Capital Radio and computer company Castlemaine. Other artists appearing include Chic Korea, Go West, and Los Lobos.
MONTREUX The memory of King Canute, who demonstrated the limits of temporal power by commanding the tides to recede, was invoked at the International Music & Media Conference here May 16 by U.K. radio producer Tony Hale to remind industry not that they must live in the real world.

He said that although record companies might feel that their music is given away cheaply to radio stations, they should realize that broadcasters have their own problems to consider. In a seminar titled "Is Music Too Expensive?" Hale said that from the viewpoint of U.K. broadcasters, in particular, the answer to this question is a resounding yes.

Hale said that over the years stations like Capital Radio, where he was formerly head of music, have paid millions for music. Despite this situation, airplay restrictions have still governed their choices and have prevented them from being able to play all the records they want to play. Moreover, he claimed, the money paid did not even fall into the right hands. Hale said that collection societies charge too much and that it is impossible to get more than 20% before distribution to composers.

Nevertheless, Hale admitted, music is the most powerful and evocative of art forms. Therefore, he said, it is worth whatever price anyone is prepared to pay for it—only, he added, if the payment goes to its creators.

Setting forth the opposite case, IFPI legal adviser Trevor Pearcy insisted it is right that broadcasters should pay for music. He said that more than 50 national laws allow the record industry to require payment for broadcast use. Furthermore, he asserted, this right is enshrined in the Rome Convention to which 31 countries are bound, the U.S. being the most notable exception.

According to Pearcy, these rights are not being recognized by the broadcast industry, which has offered powerful opposition to them. In 1985, worldwide income from broadcast rights topped $40 million, more than half coming from Britain and West Germany. The royalty is usually calculated as a percentage of new advertising revenue, which is 4.5% in Germany and 4%-7% in the U.K. These rates are not imposed, but freely negotiated.

In Britain, the commercial radio sector had referred the question of the value of broadcast rights to the Performing Right Tribunal in the hope of securing lower payment. However, the Performing Right Tribunal has supported the record industry view. While accepting there is some promotional value in airplay, it has argued that the industry has often obtained it by home taping. It also concluded that even if there were a net benefit to the record companies, this does not affect the principle of royalty payment. Additionally, Phonographic Performance Ltd. has stated that radio is more a consumer than an advertising medium. It upholds the argument that radio is only one of many possible avenues of exposure, and that if record sales are affected, it is because listeners are aware of them already.

"Airplay concentrates on established hits," said Pearcy. "Radio doesn't always create hits but it certainly lives off them. It can increase the sales of one record, but only at the expense of others. It doesn't increase overall volumes. And, of course, it encourages home taping: Most private copying is done off air.

Records provide cheap and high-quality programming, and advertising rates are highest when radio is most reliant on music, Pearcy concluded.

The record industry also feels that it is inappropriate that broadcasters should pay more to composers and artists than to labels and artists, said Pearcy. "We are not saying the composer should get less, but we don't accept that he has the major right and the artist only a minor, ancillary right."

Hubert Terheggen of Radio Tele Luxembourg said that the music business is a lottery in which it is useless to expect equal rights. He said, "We are a sweatshop business, and of course the winner thinks it was cheap." Terheggen added that whenever music is too expensive, it is the record company that suffers first. "The broadcaster does not need a developing or local artist, like he needs Stevie Wonder," he said.

FOR THE RECORD

In the story headed "Pirates Take a Billion" in Billboard Magazine, March 21, the statement that pirate tapes "most of the time sound better and last longer than product released by majors like CBS" was wrongly attributed to Kossan, a director of IFPI's Asia/Pacific region. The observation was, in fact, made by a Kuala Lumpur shopkeeper involved in music software trade.
HITS OF THE WORLD

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BRITAIN

(Courtesy Music Week/Gallop's) As of 6/6/87

Week 2

1. NOTHING'S GONNA STOP US NOW STARCHild GRANADA
2. CHERRY LIMEADE / MEL & KIM F.M. Supreme
3. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
4. AFTER THE SHOES / THE BEATLES ODEON
5. I'VE HAD ENOUGH / BRYAN ADAMS POLYDOR
6. DONT CALL ME BABY / GEORGE MOORE CAPITOL
7. I'LL BE YOUR CALM / ROY ALLEN SIRE
8. BABY I'M DREAMING / JOHN NAHMEMER CAPITOL
9. DONT BE AFRAID / CARLY SIMON Vertigo
10. HUMBLE AND KIND / WILLY NOLAN POLYDOR

NEW

ALUMNI

1. DONT CALL ME BABY / GEORGE MOORE CAPITOL
2. I'VE HAD ENOUGH / BRYAN ADAMS POLYDOR
3. DONT BE AFRAID / CARLY SIMON Vertigo
4. HUMBLE AND KIND / WILLY NOLAN POLYDOR

WEST GERMANY

(Courtesy Der Musikmarkt) As of 6/6/87

1. COMING AROUND AGAIN / BARBRA STREISAND SIRE
2. RUNNING ON MY HEART / BUDDY HOLLY EMI
3. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
4. DONT CALL ME BABY / GEORGE MOORE CAPITOL
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

NEW

ALUMNI

1. COMING AROUND AGAIN / BARBRA STREISAND SIRE
2. RUNNING ON MY HEART / BUDDY HOLLY EMI
3. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
4. DONT CALL ME BABY / GEORGE MOORE CAPITOL
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

AUSTRALIA

(Courtesy Kent Music Reports) As of 6/6/87

1. SLICE OF HEAVEN / DAVE DOBBIN & THE HERBS CBS
2. I LIKE TO DRIVE / BILLY VERA AND THE COWBOYS EMI
3. WHEN SOMETHING ISN'T RIGHT IT'S YOU / WENDY HARRISON POLYDOR
4. THE MORE I SEE YOU / THE PRETENDERS CHRYSALIS/FESTIVAL
5. COMING AROUND AGAIN / BARBRA STREISAND SIRE

NEW

ALUMNI

1. SLICE OF HEAVEN / DAVE DOBBIN & THE HERBS CBS
2. I LIKE TO DRIVE / BILLY VERA AND THE COWBOYS EMI
3. WHEN SOMETHING ISN'T RIGHT IT'S YOU / WENDY HARRISON POLYDOR
4. THE MORE I SEE YOU / THE PRETENDERS CHRYSALIS/FESTIVAL
5. COMING AROUND AGAIN / BARBRA STREISAND SIRE

FRANCE

(Courtesy of Europe 1) As of 5/30/87

1. VENIR BON EN UN PITT COUPE LA MAISON / YVON CHERKALY / CHELSEA / 7:45
2. I LOVE TO LOVE / TIM RAY SCOPRO/SCOPRO MUSIC
3. BABY I'M COMING TO GET YOU / KARIN SAND / 7:45
4. LA VOIX DES LAMBRICHE / NICOLAS / 7:45
5. CHANGE OF HEART / CYNDI LAUPER / 7:45

NEW

ALUMNI

1. VENIR BON EN UN PITT COUPE LA MAISON / YVON CHERKALY / CHELSEA / 7:45
2. I LOVE TO LOVE / TIM RAY SCOPRO/SCOPRO MUSIC
3. BABY I'M COMING TO GET YOU / KARIN SAND / 7:45
4. LA VOIX DES LAMBRICHE / NICOLAS / 7:45
5. CHANGE OF HEART / CYNDI LAUPER / 7:45

ITALY

(Courtesy of Germano Riccatti) As of 5/22/87

1. TE L'AMO / CORINNE CARRASCO / 7:45
2. AMICI DI NOSTRO / ILA BONITA / 7:45
3. PAPA' POP / SCANDAL / 7:45
4. DIO VIVERE / MILO MIRELLA / 7:45
5. AMICI DI NOSTRO / ILA BONITA / 7:45

NEW

ALUMNI

1. TE L'AMO / CORINNE CARRASCO / 7:45
2. AMICI DI NOSTRO / ILA BONITA / 7:45
3. PAPA' POP / SCANDAL / 7:45
4. DIO VIVERE / MILO MIRELLA / 7:45
5. AMICI DI NOSTRO / ILA BONITA / 7:45

CANADA

(Courtesy The Record) As of 5/28/87

1. BEAT IT / MICHAEL JACKSON EMI
2. CAN'T STOP THE FEELING / JOHN FOGarty EMI
3. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
4. DONT CALL ME BABY / GEORGE MOORE CAPITOL
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

NEW

ALUMNI

1. BEAT IT / MICHAEL JACKSON EMI
2. CAN'T STOP THE FEELING / JOHN FOGarty EMI
3. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
4. DONT CALL ME BABY / GEORGE MOORE CAPITOL
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

HOT 100 SINGLES

1. WITH OR WITHOUT YOU U 2 ISLAND
2. IN THE NAME OF LOVE BUDDY HOLLY EMI
3. SHAKE IT OFF / TAYLOR SWIFT / 7:45
4. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

NEW

ALUMNI

1. WITH OR WITHOUT YOU U 2 ISLAND
2. IN THE NAME OF LOVE BUDDY HOLLY EMI
3. SHAKE IT OFF / TAYLOR SWIFT / 7:45
4. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

HOT 100 ALBUMS

1. U 2 ISLAND
2. IN THE NAME OF LOVE BUDDY HOLLY EMI
3. SHAKE IT OFF / TAYLOR SWIFT / 7:45
4. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

NEW

ALUMNI

1. U 2 ISLAND
2. IN THE NAME OF LOVE BUDDY HOLLY EMI
3. SHAKE IT OFF / TAYLOR SWIFT / 7:45
4. YOU DON'T KNOW MY NAME / BLACK LIPS MOTHER
5. HUMBLE AND KIND / WILLY NOLAN POLYDOR

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Perfect Host. Chappell/Intersong president Irwin Z. Robinson points out that his company is No. 1 during a recent party celebrating its new offices in Los Angeles. Industry supporters look on.

Special Recognition. Friends congratulate Ravi Shankar on his Private Music debut album, “Tana Mana,” during a reception at the Indian consulate in New York, where he was honored by the musical and Indian communities. From left are artist Philip Glass, Private Music owner Peter Baumann, Shankar, and Private Music president Ron Goldstein.

Progressive Venture. Capitol Records executives meet with Cinema Records principals to discuss plans for the newly formed label’s upcoming releases. Initial product includes titles from rock artists Patrick Moraz and Pete Bardens. Pictured are, from left, David Berman, president of Capitol Industries-EMI; Larry Mazer, vice president and corporate director of Cinema; Denny Somach, president of Cinema; Don Zimmerman, president of Capitol; Lee Abrams, conceptual and musical adviser for Cinema; Joe Smith, vice chairman and chief executive officer for Capitol Industries-EMI; and Kevin Breen, director of business affairs for Capitol.

Getting Charged Up. Comedian Jackie Mason, left, attempts to tell one of his better jokes to Sutra recording artist High Voltage and label chief Art Kass during a recent reception in New York. The party was celebrating High Voltage’s debut release, “Flex Appeal.”

A Night Of Rock’N’Roll. Chrysalis Records executives greet members of Vigil following their recent performance at Manhattan’s Ritz, where they played material from their eponymous debut album. Shown are, from left, drummer X-Factor, national director of marketing development Chris Tobey, bassist Gregg Maizel, director of East Coast A&R Bruce Dickinson, guitarist Andy R., group manager Sam Prager, vocalist Jo Connor, and label president Jack Craig.

New Deal. Members of the Oak Ridge Boys meet with Lorimar Productions executives to close the sale of their publishing company, Silverline-Goldline Music. Pictured are, from left, group member Duane Allen, Lorimar Music Division’s Sam Trust, group members Richard Sterban and Joe Bonsall, and Silverline-Goldline’s Noel Fox.
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Indies Rediscover A Time-Tested Art
Storytelling Gets Labels’ Attention

BY FRED GOODMAN

NEW YORK Storytelling, one of the oldest forms of entertainment, is undergoing a rediscovery by independent recording labels. Recordings aimed primarily at children—and formerly the exclusive province of libraries—are beginning to work their way into the commercial record market on imprints like Earwig, High Windy, NAPPS, and Folkways Records. But the labels blazing the marketing trail say it will be a long road.

“The fastest-growing portion of sales for storytelling recordings is through alternative book and record stores,” says Michael Frank, head of the Chicago-based Earwig.

“But mainstream record stores still don’t know much about children’s recordings.”

Frank’s label has released four albums by U.S. storyteller Jackie Torrence and recently signed actor/storyteller Bobby Norfolk. Along with the artists on Earwig, Frank points to recordings by David Holt and Jay O’Callan, the Fairview, N.C.-based High Windy label, Ella Jenkins on Folkways, and the Folks Tellers on Jonesborough, Tenn.’s NAPPS label as indications of the genre’s health. “A lot of storytellers put out their own albums as well,” Frank adds.

Frank says he became aware of the market when he met Torrence following a performance at a folk festival in Vancouver, British Columbia. “She was working all over the country and looking for a label, and the Fairview, along with Torrence’s recordings.”

“But Torrence—who will be on ‘Late Night With David Letterman’ in June and has appeared on ‘Good Morning America’ and the ‘Today’ show—eventually made Frank a believer and recorded several albums for Earwig six weeks after meeting him.

“Library and school sales remain the backbone of storytelling’s orders, but performances are becoming increasingly important as storytellers widen their following.

“Says Frank: ‘Jackie tours so much—a lot of storytellers do—that a lot of recordings are coming directly from parents at the shows.’ He adds that enthusiasm among independent distributors is growing for children’s records in general; he points to Richman Brothers, Ladieslips, Mill City, Silo, and Zango as being among the genre’s new distributors.

Ginny Callaway, who founded the High Windy label last year to market storytelling recordings by her husband, David Holt, says she is interested in getting the recordings into the national market. “We saw that most of the recordings were coming out on vanity labels, and our initial idea was to be a distributor for these records,’” Callaway says.

High Windy is concentrating its initial efforts on penetrating the book rather than record market. That means an emphasis on cassette and custom packaging. “Record stores are down the line,” she says.

Still, some labels carrying storytelling recordings will only sell direct to consumers or institutions. The Weston, Conn.-based Weston Woods, a leading catalog label of children’s recordings, including storytelling, continues to eschew distributors in favor of a direct sales business that concentrates on schools.

Also offering product through a catalog are the NAPPS and National Storytelling Press imprints, both operated by the National Assn. for the Preservation and Perpetuation of Storytelling, based in Jonesborough, Tenn. The organization claims nearly 2,700 members in 50 states, sponsors a yearly storytelling festival in October, and acts as a resource center on storytelling.

The association’s Jimmie Neil Smith says that aside from offering information and selling storytelling material through its catalog, NAPPS has set up an institute to “give information on storytelling’s use in education, therapy, and religion.”

“Deafness is something you put beside you not in front of you.”

LINDA BOVE / ACTRESS

Linda Bove performed with The National Theatre of the Deaf for nine years. She has also starred in the Tony Award winning show, Children of a Lesser God.

Believe in them. Break the barriers.

PRESIDENT’S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

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TIMMER’S MOVE TO PHILIPS
(Continued from page 4)

are scheduled at the Berlin Funkausstellung in August and the Tokyo Audio Fair in September.

PolyGram chiefs see the timing of the move as precisely right because the name of the company is “system marketing,” and from his new position Timmer will be able to oversee the operations of all the component operations in the CD mix—hardware production, software production, and programming. Furthermore, with his known flair for cutting through red tape and his direct style of management, Timmer is expected to inject new vitality into the Philips consumer electronic division, which has the reputation of being somewhat conservative and bureaucratic.

Timmer, “the defying Dutchman,” as one of his colleagues has been known to refer to him, is seen as the man who can really help Philips, the sole major European survivor in the consumer electronics field, defend itself against the relentless challenge from Southeast Asia.

The elevation of David Fine to replace Timmer as PolyGram chief is testimony to the high esteem in which Fine is held in Eindhoven. It is generally agreed that there are two main factors in PolyGram’s success story of the last two years—one has been Timmer’s CD crusade, the other the systematic and purposeful streamlining of the company carried out by “organization man” Fine, who, in a no-nonsense, low-profile way, has made a major contribution to PolyGram’s return to prosperity. It is extremely rare for Philips to appoint someone other than a Dutch national to a position of such importance.

Not least among the achievements of the Timmer-Fine axis has been the transformation of PolyGram U.S., which for the first time in its history turned a profit—and a pretty substantial one—in 1986, on a turnover of $160 million.

Philips made it known at the end of last year that it was committed to strengthening its resources in terms of finance, research and development, and manpower, and it will be Timmer’s primary responsibility to implement this program. At the same time, PolyGram will continue to look to Timmer to preserve the group’s much-valued independence from the parent company—an independence that is not the least of Timmer’s achievements since he became president and chief executive officer in October 1982.

There will be no new appointment to fill the gap created by Fine’s promotion. The senior management team is thus reduced to four—Fine and executive vice presidents Aart Dalhuisen (pop a&r), Tim Harrold (classical), and Jan Cook (finance). There is a strong possibility, however, that the next tier of management will be strengthened by the appointment of one or more new senior vice presidents.
Trans World Retail Success Story

Sets Stock Split On Record Earnings

BY FRED GOODMAN

NEW YORK — Trans World Music Corp. (NASDAQ: TWMC), the Albany, N.Y., based home entertainment retailer operating 212 stores, continues to be the sweetheart in an otherwise somber group of entertainment retailers. The firm has just announced a stock split on record first-quarter results.

Closely held Trans World—which reported just under 200 shareholders of record on March 17 with 6 million shares outstanding—has seen the value of its stock more than double since going public in July. And the strong performance comes at a time when other publicly held entertainment retailers are floundering in the market (Billboard, June 6).

Results for the first quarter, ended May 2, show earnings rising 81% to $1.5 million, or 25 cents per share, compared with $814,000, or 16 cents per share, for the same period in 1986. Sales were up 48% to $34.8 million, with comparable store sales contributing 15% of the increase for the quarter.

Trans World also says a 3-for-2 stock split will be paid July 17 to shareholders of record as of the close of business on June 16, the day of the company’s annual shareholders’ meeting. The recent rise in price of the company’s common stock—Trans World closed June 1 at 32, off 1/2,—and the continued strong performance of Trans World’s financial results were termed “significant factors” in the stock split.

Consumer disk and prerecorded video sales were cited as strong contributors to the sales results. Gross margins improved from 8.5% to 12.7 million while administrative and general expenses rose from $6.5 million to $9.6 million, a hike proportionate to the increase in sales.

The company also saw the benefit of the new federal tax law, as its effective tax rate dropped from 48% to 46%.

Net income during the quarter increased to $1.5 million from $916,000 in the first quarter of the previous year.

During the quarter, the company continued to open new outlets at an aggressive pace, gaining 11. New territories include forays into Alabama and North Carolina (the company’s outlets are concentrated in the Northeast and in the Great Lakes region). The pace of openings is expected to increase, with 60 new stores slated for the fiscal year, which ends Jan. 30.

Trans World is looking to beat a strong performance from last year. During the last fiscal year—ended Jan. 31—Trans World posted net income of $3.7 million. Landes of $130.4 million. Gross profits were $49.4 million, but general and administrative expenses were nearly $65 million.

The $5.76 million in net income was an 81% increase over the $3.7 million reported in the preceding fiscal year.

Trans World also recently entered into a new $15 million revolving credit agreement with Manufacturers Hanover Trust Co., replacing a credit line from the Patent Bank. The new line was increased as of the end of the fiscal year.

Trans World stock hit its historic low of 14 last year after opening at around 32 in early 1986. At year-end, the stock has improved dramatically, since January, when it was trading at 21 1/2.

Trans World may not be alone in the retail success story. Many other retailers are seeing a resurgence in sales, as the public turns to home entertainment and video stores.

Trans World sees the strong performance in its financial results as a sign of things to come. The company is planning to open 100 new stores in the current fiscal year, which ends Jan. 30. This is a 50% increase over the 67 new stores opened in the previous fiscal year.

Trans World’s strategy is to walk retailers through preparation of a business plan. In addition, the company offers training and support to retailers, as well as financial assistance.

Trans World is also focusing on developing a franchise system, which will allow it to expand its reach even further.

In conclusion, Trans World’s success story is a testament to the power of the retail entertainment industry. The company’s strong performance and strategic growth plans make it a valuable player in the industry.

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**MARKET SPEC-ULATORS:** Net earnings for Florida-based retailer Spec’s Music Inc. (NASDAQ/ SPEK) for the third quarter, ended April 30, were up by 35% to $245,000, or 10 cents per share, compared with $185,000, or 7 cents per share, posted during the same quarter in 1986. Revenues during the third quarter increased 47%, to $6.4 million, from $4.3 million in 1986. Same-store revenues were 2% higher in the current quarter. For the first nine months of fiscal 1987, Spec’s revenues rose 48% to nearly $20 million, producing net earnings of $629,000, or 36 cents per share. For the first three quarters of fiscal 1986, Spec’s posted revenues of $13.4 million and $716,000 or 29 cents per share on 29,000,000 additional outstanding shares.

**TURNING ON THE VIDEO JUKEBOX:** Miami’s Video Jukebox Network Inc. says it has signed a letter of intent for the purchase of 3.5 million of the 6 million shares of common stock owned by its former parent, Spectrum Networks Inc. and president, Steven A. Peters. The purchaser is Louis Wolfson III, on behalf of Venture W Inc., National Brands Inc., J. Patrick Michaels Jr., and CEA Investors Partnership II. The company, which operates an automated, computerized interactive music video station on Miami’s TCI cable system, currently has 7.5 million shares outstanding. The company is listed on the pink sheets.

**FEDERAL BENEVOLENCE:** The Federal Communications Commission recently consented to the transfer of control of Voyager Inc. to National Amusements Inc. The agency’s consent was required because Voyager Inc. is the licensor of two television stations and holds other FCC licenses. A final shareholder vote on the merger was slated for June 3.

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**Offering Unsecured Loans For The First Time**

**Banks See Indie Vid Shops As Viable**

**BY EARL PAIGE**

LOS ANGELES — Despite often glowing forecasts for the financial viability of independent home video stores, banks are offering store operators unsecured loans for the first time.

That was one of the revelations at 1987’s initial round of regional Video Software Dealers Assn. Financial Management seminars.

Leader of the seminar series, now in its second year, and president of the company’s common stock—Trans World closed June 1 at 32, off 1/2,—and the continued strong performance of Trans World’s financial results were termed “significant factors” in the stock split.

Earnings in the first quarter rose 81%, to $1.5 million

The daylong series, which was held prior to the opening of the company’s outlets in the Northeast and in the Great Lakes region, focuses on the importance of the company’s common stock owned for the financial performance of the company’s common stock owned.

One delegate said his bank “saw no collateral in the business,” but said he became interested in the company when he was under consideration for the buyout of Crazy Eddie.

Landsberg said that he was interested in the company when he was under consideration for the buyout of Crazy Eddie. The store chain was later bought by a group of investors, including Crazy Eddie.

An employee of Crazy Eddie said, “We are looking at the possibility of buying Crazy Eddie, but we believe the company is more valuable as an independent operator.”

Although Crazy Eddie has been sold, it is still owned by Crazy Eddie. The store chain was later bought by a group of investors, including Crazy Eddie.

An employee of Crazy Eddie said, “We are looking at the possibility of buying Crazy Eddie, but we believe the company is more valuable as an independent operator.”

At the meeting, Crazy Eddie expressed interest in buying Crazy Eddie. The store chain was later bought by a group of investors, including Crazy Eddie.

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THE CURE

Kiss Me, Kiss Me, Kiss Me
PRODUCERS: Dave Allen, Robert Smith
Release Date: May 1987

With a hits collection still charting, Brit band's two-LP effort should prove to be as well-deserved breakthrough. Jam-packed with material accessible and characteristically extreme, set will attract many new fans and disappoint a few old timers. With, "Why Can’t I Be You" breaking at clubs and on video, a summer tour set, band looks likely to go all the way.

JENNIFER RUSH
Heart Over Mind
PRODUCERS: Various

Epic 34935

American singer made her mark all over Europe; now she's come home to face the final frontier. Savvy choice of "Flames Of Paradise," with Elton John, as first single—it's making steady Hot 100 progress. "I Come Undone," with Bon Jovi's Richie Sambora on guitar, is a better showcase of her knockout, tremolo-laden voice.

L.C. JOL
Bigger and Differ
PRODUCERS: L.L. Cool J, Darryl McDaniels, Davey D, Bryan Liv ing
Def Jam Vinyl (Columbia 40479)

Bap original, whose bare-bones debut album scored gold, proves the first time was no fluke. Although tracks like "Got To Create Go Go" and "The Do Wop" show fatigue, the majority of the material is up to snuff—especially "The Bristol Hotel." Rough stuff, so radio beware.

JONI HATT
Bring It All Home
PRODUCERS: John Cheve

A&M 1829

Massively talented but a commercial bridesmaid at MCA and Geffen, Hatt takes his best shot with this superb collection. All stars—Band—Hoover, Nick Lowe, and Jim Keltner—belts things along; soulful tunes, including single "Thank You Girl," are killers all. Already collecting album rock spins.

ALISON MOYET
Radiando
PRODUCERS: Jerry Sevres

Columbia 65704

English soulstress won plaudits and some radio attention with her solo debut; this one comes packed with a high gloss sheen by Iovine, may prove the knockout for her. Silken single, "Is This Love?" shows off her robust pipes well, but radio also pounces on "When I Say (No Giveaway)" and "Weak In The Presence Of Beauty."

RICHARD MARK
PRODUCERS: Various

Manhattan 51 5047

The Eagles have landed—or at least Timothy B. Schmidt, Joe Walsh, and Randy Meisner—on slick debut from top songwriter/session singer, "Don’t Mean Nothing" is a certified rock album hit. "Hold On To The Night" has wider appeal still. Consistently commercial.

MCCASSEY CRONSHAW
Mary Jean & Others
PRODUCERS: John Cronshaw, Warner Bros. 25582

New York-based rocker keeps turning out classically composed albums filled with lilting rockers: "This Is Easy," "Calling Out For Love (I Aint Crying Time)," and title cut may light a fire under programmers favoring strong rootsytop.

OMAR & THE HOWLERS

Dance Time In The Land Of Plenty
PRODUCER: Richard Melson

Columbia RC 10515

Latest offering from the Austin, Texas, scene is a gritty, bar-busting trio showcasing singer/guitarist Omar Dykes. Band's label debut lacks the commercial looks of circuit mates Stevie Ray Vaughan and Fabulous Thunderbirds, but these guys can shake like a Texas twister.

ROY ORBISON

In Dreams/ The Greatest Hits
PRODUCERS: Various

Virgin 90604

Though it may be sacrilegious to say so, many of these rerecorded hits sound as good—or perhaps even better—than the originals. Title was co-produced by Orbison, T Bone Burnett, and David “Blue Velvet” Lynch; Mellotone has Lynx directing a video for it. Double LP carries a list price of $12.98.

ORIGINAL BROADWAY CAST RECORDING

Les Miserables
PRODUCERS: Alain Boublil, Claude-Michel Schonberg

Capitol 10-15133

The Victor Hugo classic has been spinning its tale in musical terms with great success in Paris, London, and now New York. The “popera” scores, with more than a touch of Andrew Lloyd Webber and Stephen Sondheim, is performed by U.K. and U.S. performers. A London cast version, available here at age, does well; show-music enthusiasts will demand this accounting, too.

PARKLAND BROTHERS

Electric House
PRODUCERS: Vini Rezsoff

Manhattan 11-1530

Canadian brothers’ “Soul City” hit the AC chart, but album addresses a wider audience. Title track and “Walk With Me” could find top 10 acceptance; “The Reason,” album rock radio.

ENY

 Ain’t It A Sin
PRODUCERS: Dee Snider, Alain Mucer

Atlantic 81761

Another two CD packages digitally remastered from the original master recordings. No sound finds lost in the shuffle of the sound on “More Hot Rocks:” a double set of studio chunks, but it’s “Got Live” (recorded at London’s Royal Albert Hall) that particularly benefits from the advances in technology.

JANE’S ADDICTION

San Diego, CA

Manhattan 51 0030

Tyrone’s brand of cowboy music is northern, poetic, and miles ahead of singing-cowboy stereotypes. He sings about Alberta (“Rockies Turn Rose”) instead of Indians, “(The) Girl” instead of cowboys, and fidelity (“Cowboy Pride”) instead of cheating.

SUSAN MARRILL
Don’t Play Innocent With Me
PRODUCERS: Dee Snider

RCA 20-8220

Though some of the songs provide too formidable a challenge for Marshall’s voice, she delivers convincingly on gospel-oriented “He’s My Friend” and the country-style “Why Can’t You,” Tell Me Why.” The latter is cut is one of three speeded up by Duzze Dddy’s distinctive equalizer. Contact: 612-329-0856.

RICK RODS
Pure Silk
PRODUCER: Richard Rome

RCA 20-034

The swingin’ Rondi vocal style is an infrequent occurrence on new records these days as is the appearance of such sturdy songs as “I Should Care,” “My Shining Hour,” and “Always In My Heart." Rome has some smart full orchestra arrangements. MOR with today’s bright recording sound.

JAYNE LEE
Sweet Life
PRODUCERS: Janie Lisberg, Angela L. Widrich

Warner Bros. 9, 25586

Legend is easy, now just Ronald and Rodolph, can crank out feisty pop/funk and fine ballads as fetching as “Twist And Shout" was in 1962. "Smooth Salam’ Tonight" is cruising towards the top 10; thumping basses and winning vocals lift “Everything Is Alright” and “Send A Message.”

THE O’JAYS

Let Me Touch You
PRODUCERS: Various

Philadelphia International/Marathon 51 53036

One of Philadelphia’s great soul groups makes a first-rate bid to return. Production is classic Philly soul, by Gamble & Huff, Eddie Levine, Thom Bell, and others. Virtually any track is suitable for radio, especially quiet storm and programming aimed at older demographics.

NEW AND NOTEWORTHY

THE ROLLING STONES

Let It Be / You Want It!
PRODUCER: Andrew Ford Oldham

Atlantic 81761

Yes, you can buy the Stones. "More Hot Rocks" (Big Hits & Fazed Tambourine) is another collection. The Rolling Stones, Jimmy Miter, Mike Easy Skynyrd.

ROXY STEVENS
Crackin Up
PRODUCER: Roy Stevens

MCA 20-0520

Singer’s humor has seldom been so timely as in “Would Jesus Wear A Rolls,” one of the album’s first hits, which asks pointed questions about TV evangelists. Weatherill William Scott gets a lighter but equally effective treatment, and Stevens resuscitates the cheesy, but with his "Own Grandpa" with a wonderfully perplexed vocal, overall, a strong effort, from the master of musical comedy.

COUNTRY

RICKY STAYE

Am I A Fool
PRODUCER: Various

Columbia 65704

Stylist’s vocals pack wallop of Benatar, and Twisted Sister’s Snider makes a name for himself. Stands out among uniformly solid tracks: “Ain’t It A Sin,” “I Believe In You,” “I’m Not Your Lover.”

DEV

E-Z Listening Disc
PRODUCERS: Deva Snider

Albion 7000

Hardcore group has lost none of its edge in evolution to more accessible sounds. Could well be the next act in Enigma’s increasing string of chart-toppers. Best: “The Name Is Love.”

BILLY BRAGG

Back To Basics
PRODUCER: Steve Towers

Elektra 67023

U.K. folksie, who comes off like a busking member of the Clash, sees his early English releases collected on 21-track LP set. Inevitable and tuneful song/texts can capture attention at liberal radio outlets.

JOHN JARVIS
Seemingly Constructive
PRODUCER: John Jarvis

MCA Master Series MCA 59563
Composer/studio musician/ex-Rod Stewart band member John Jarvis’s second effort is firmly in the new age genre past despite current fluctuations with country, jazz, and rock. Solo piano pieces “Two Moods” and title track offer a glimpse of the musician’s classically influences as well. Jazz chart presence in ’86 should push sales.

RICKY RODS
Pure Silk
PRODUCER: Richard Rome

RCA 20-034

The modern jazz quartet with the new schoolers and classicists. "What’s The Story," is a focal point. For the most part a pleasing effort.

THE ISLEY BROTHERS

Smooth Salam’
PRODUCERS: Janie Lisberg, Angela L. Widrich

Warner Bros. 9, 25586

Legend is easy, now just Ronald and Rodolph, can crank out feisty pop/funk and fine ballads as fetching as “Twist And Shout" was in 1962. "Smooth Salam’ Tonight" is cruising towards the top 10; thumping basses and winning vocals lift “Everything Is Alright” and “Send A Message.”
### Billboard's Music Yearbook 1986

#### BILLBOARD'S SINGLES CHARTS
- Hot 100 Singles
- Hot Country Singles
- Hot Black Singles
- New Year's Number Ones
- Album Rock Tracks

#### BILLBOARD'S ALBUM AND COMPACT DISK CHARTS
- Top Pop Albums
- Top Pop Compact Disks
- Top Country Albums
- Top Black Albums

Nine individual chart sections, each arranged by artist, listing complete data and statistics about each charted album and single.

#### POP ANNUAL SECTION
Lists all singles that peaked on the "Hot 100" throughout the year, ranked in numerical order according to chart performance, with significant data about each song.

#### COMPLETE SONG TITLE SECTIONS
An all-inclusive, chronologically arranged listing of every song title to appear in the Billboard Yearbook.

### For Week Ending June 13, 1987

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<tr>
<th>Song Title</th>
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### Billboard's Hot 100 Singles Action

A weekly look behind the Hot 100 with Michael Ellis.

Atlantic Starrs “ALWAYS” (Warner Bros.) hits No. 1 on the Hot 100 Singles chart this week, ousting Kim Wilde’s “You Keep Me Hangin’ On” (MCA) by a small margin. Radio points give Atlantic Starrs the edge, particularly the add at No. 7 by Platinum reporter KIS-FM Los Angeles. (It’s the first Warner Bros. record officially added at KIS-FM since the Prince dispute.) Whitney Houston’s “I Wanna Dance With Somebody (Who Loves Me)” (Arista) is the biggest point gainer on the chart in both sales and airplay, surging five positions to No. 5.

This week’s POWER PICK/AIRPLAY, “Cross My Broken Heart” by the Jett’s (MCA), is the only second record to nab the honor while at No. 50 or below. (The first, “Human” by the Human League, went on to reach No. 1.) The 100 pop radio reporters not yet on the tune should take note: The Jett’s single has an 88% chance of reaching the top five—based on the Airplay Power Picks’ track record. Early radio jumps for the record include 30-1 at KFYR San Antonio, 23-19 at WHBY Detroit, and 30-17 at KLUC Las Vegas, where PD Jeff Dean says, “It’s been consistently one of our top five requested songs for the last month.” Right behind the Jett’s at No. 51 is this week’s Hot Shot Debut, “I Still Haven’t Found What I’m Looking For” by U2 (Island). It leads a parade of 11 new debuts, including Hot 100 bows for three new artists: rocker Richard Marx (Manhattan), teenage crooners 4 by Four (Capitol), and English group KTP (Mercury). Last week’s Hot Shot Debut, the controversial “I Want Your Sex” by George Michael (Columbia), moves four places to No. 47, with 10 adds but also five drops from smaller markets. It’s a hit where it’s being played, with moves of 30-19 at WNCI Columbus, Ohio, and 23-18 at KBO 96 Chicago and Z-100 New York.

Two records crossing over to the pop chart lose their bullet by not spreading to more radio stations, but they are top 10 hits in many markets. The dance hit “Fascinated” by Company B (Atlantic), which moves up three places to No. 21, is top 10 at 11 pop radio reporters and top five at four stations. Country crossover “I’ll Still Be Loving You” by Restless Heart (RCA), moving up four places to No. 33 nationally, has 11 top 10 radio reports, including No. 3 at WBCY Charlotte, N.C., KIMN Denver, and KCPL Salt Lake City. It jumps from 15-8 at WJZ Little Rock, Ark, and from 8-7 at KQ-106 Tampa, Fla.

Quick Cuts: The biggest jump this week belongs to “Rock Steady” by the Whispers (Solar), moving 21 positions to No. 63 on the strength of 23 radio adds, early sales reports, and good jump at KMET San Francisco (24-14), B-96 Chicago (21-16), and WKXW Birmingham, Ala. (12-9)…. “Point Of No Return” by Exposé (Arista) is this week’s Power Pick/Sales and also shows great radio action at WTIC Hartford, Conn. (8-9), KHRB Houston (17-5), and WQKQ Charlotte, S.C. (8-2).

### Billboard's Music Yearbook 1986

- Music Yearbook 1985
- Pop Annual 1955-1986
- Pop Memorials 1990-1994

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- Credit Card Processing Fee: $2.00
- Shipping & Handling: $4.00 (outside U.S.)

- Total Payment: $25.00

### Billboard's Hot 100 Singles Spotlight

A weekly look behind the Hot 100 with Michael Ellis.
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<td>1</td>
<td>YOU KEEP ME HANGIN'</td>
<td>KIM WILDE</td>
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<td>2</td>
<td>ALWAYS</td>
<td>ATLANTIC STARR</td>
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<td>3</td>
<td>HEAD TO TOE</td>
<td>LISA LISA &amp; CULT JAM</td>
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<td>4</td>
<td>THE LADY IN RED</td>
<td>CHRIS DE BOOR</td>
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<tr>
<td>5</td>
<td>I WANNA DANCE WITH SOMEBODY</td>
<td>WHITNEY HOUSTON</td>
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<tr>
<td>6</td>
<td>DIAMONDS</td>
<td>HERB ALPERT</td>
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<td>7</td>
<td>WANTED DEAD OR ALIVE</td>
<td>BON JOVI</td>
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<td>8</td>
<td>IN TOO DEEP</td>
<td>GENESIS</td>
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<td>9</td>
<td>JUST TO SEE HER</td>
<td>SMOKY ROBINSON</td>
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<td>10</td>
<td>NOTHING'S GONNA CHANGE MY LOVE FOR GLENN MEDENIERS</td>
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<td>WITH OR WITHOUT YOU</td>
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<td>KENNY G.</td>
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<td>27</td>
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<td>28</td>
<td>I'LL STILL BE LOVING YOU</td>
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<td>29</td>
<td>IF SHE WOULD HAVE BEEN FAITHFUL...</td>
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<td>30</td>
<td>KISS GOODBYE</td>
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<td>31</td>
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<td>TALK DIRTY TO ME</td>
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<td>ROCK THE NIGHT</td>
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For more information, please refer to www.americanradiohistory.com.
New Companies

The Intermark Group, a sponsor-ship, marketing, and promotional consulting firm, formed by Gina Di-Pierro, former special projects manager with AMG’s Retail Business. Company concentrates on the design and development of marketing programs for the park, fair, venue, and entertainment industries, 1111 Draughon Ave., Nashville, Tenn. 37204; 615-298-4559.

New England Artists Records, formed by Linda S. Cullum. First release is “System Of The Earth” by Charon P.O. Box 1529, Orleans, Mass. 02653; 617-349-6687.


Hawkshaw Talent, a talent agency, formed by Screamin’ Jay Hawkins. 886 N. Orange Grove Ave., Los Angeles, Calif. 90006; 213-653-8585.

Drivin’ Record Co., formed by Rich-ard Garvey and Ron Johnston. Company produces and records rock music. First release is “Desert Cookin’” by Dieglo’s Diner, P.O. Box 2543, Glendale, Calif. 91201; 818-764-6490.

Jerry ’DJ’’s Professional Audio Division, formed by Jerry ‘DJ’ Strothers. Company handles sound reinforcement needs of both radio and recording studios as well as testing and sales of various lines of professional audio equipment. 460 Flamingo Ave., Pittsburgh, Pa. 15235-1752; 412-344-0551.

Lifelines

BIRTHS
Boy, Vincent James, to Vincent and Judy Castellucci, April 23 in New York. He is supervising coordinator of OPUS at Chappell Intersong, which is a music publisher.

Girl, Hayli MacNeill, to Don and Charlene Johnson, April 23 in Bos-ton. He is editor of Musical Merchandis-ing Review. She was advertising co-ordinator for Music/Video Retailer.

Boy, LeAllison, to Robin and David Lynn Jones, May 5 in Salem, Ark. He is a recording artist on Mercury/ PolyGram.

Girl, Drue Morgan, to Chris Sil-agyi and Nikki Heber, May 5 in Los Angeles. He is a record producer and was a member of the B.S.O. group ToTo. She was a member of the Runaways.

Girl, Stephanie Grace, to Steve and Sharon Glassmeyer, May 17 in Nashville. He is keyboardist with

Calender

A weekly listing of trade shows, conventions, trade shows, trade shows, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

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JUNE
ties by the likes of Miami Sound Machine, Whitesnake, the Cure, Heart, Randy Travis, L.L. Cool J, Fleetwood Mac, Ace Frehley, Suzanne Vega, and Ozzy Osbourne.

Retailers say Paul Simon’s concert on cable’s Showtime helped continue his post-grammy surge. But several other albums continue to show long legs, including titles by 112, Anita Baker, Madonna, Genesis, Steve Winwood, Bruce Hornsby, and Bon Jovi.

Obstructive to the release of “Sgt. Pepper” stirred a whirl of media attention from radio, newspapers, magazines, and TV news broadcasts. In New York City, for example, the CD was a topic addressed by all six local news programs on June 1, and the following night, it received attention on national TV when Capitol chief Joe Smith was interviewed courtside during the broadcast of the first Lakers/Celtics playoff. “The Lakers and ‘Sgt. Pepper’ are the big winners tonight,” said a beaming Smith, and dealers are echoing his assessment of the CD’s first-week sales.

According to Gary Ross, senior vice president of marketing and merchandising for the 540-store Musicland Group, the title was “for our company, the most significant compact disk introduction ever,” outpacing any previous CD release. He adds that it also picked up sales for the seven previous Beatles CDs, particularly the three that were released in April. “We’ve smokin’ it out the doors—we’re burnin’ it,” says Jimmy Heikala, assistant buyer for the 23-store, San Francisco-based Rainbow record chain, of “Sgt. Pepper” sales.

Howard Applebaum, vice president of Kemp Mill Records, says its opening-day volume pushed the 30,000-unit mark in Washington, D.C., climbing to 50% increases over a typical Monday’s business and that the title’s sales were “practically double” those of any of the Fab Four’s prior CDs.

Steve Lerner, director of purchasing for the 60-station Long Island-based Record World, says the chain did brisk business on “Sgt. Pepper,” he estimates that chain-wide, first-day sales approached 3,000 units—although he notes that “we were a little leery after what happened with the last seven. We had some problems, and we didn’t sell through on those as much as we thought we would.” Lerner and most other buyers expect “Sgt. Pepper” to hit the same sales spike that marked the earlier Beatles CDs, with most of its sales coming within the first two or three weeks. “It could die just as fast as the others, although it will sell more,” says Lerner.

While the Beatles’ CD was the industry’s most conspicuous release, it was by no means the retailer’s only cause for celebration. Among the many success stories:

- **Confidence in Whitney Houston: “Whitney” is high. Kemp Mill’s Applebaum notes that at least four radio stations in the D.C. market are “playing it several cuts deep.” Musicland’s Ross agrees that “there are a number of significant cuts on it that we think will make strong singles.” Says Record World’s Lerner, “I’ll go out on a limb and say if this thing doesn’t sell, I’ll resign.”

- **Initial shipments for Motley Crue’s “Girls, Girls, Girls” were 1.23 million, according to Mike Bone, senior vice president of marketing and promotion for Elektra, making the title WEA’s biggest pre-order since Prince’s “Purple Rain.”

(See story, page 31) In Crue’s first week, it topped sales for Musicland, Camelot Music (190 stores), Record Bar (120 stores), Budget Tapes & Records (84 stores), and Streetside Records & Tapes (10 stores).

- **Motley Crue was not the only hard rock winner for Budget. President Evan Lasky reports Whitesnake and Osbourne rang up strong numbers for the franchise, as did ex-Kiss member Frehley. “We were really caught short on that one,” he says. Lasky attributes Budget’s metal boom to strong sales in rural outposts: “The kids in those towns are real metal-heads.”

- **Greg Marshall, head buyer for St. Louis-based Streetside, says “Bigger And Deffer” by L.L. Cool J has jumped right out of the box and “may be the hottest thing this year, and I’m not exaggerating. We had people requesting it 3-1 over ‘Sgt. Pepper,’ and this is not just the stores that do well with r&b—this is all of our stores.” The album also gets strong reports from Musicland and Rainbow.

**DAT PANEL** (Continued from page 3)

Assessment study of the impact of home taping on the recording industry.

Bates, however, said the economic state of the record industry is irrelevant to the DAT question. “It is not a proper concern whether the [record companies] make money or don’t make money,” said Bates. He pointed out that many small businesses fail each year without prompting legislation to increase their profitability.

The Album Rock Tracks chart can be found on page 82.

**NARADA MICHAEL WALDEN ASCAP Songwriter of the Year**

also wishes to thank:

My cats:

Randi Jackson
Corrado Rustici
Walter “Baby Love” Afanasieff

and

Guru Sri Chinmoy

EXECUTIVE TURNABOUT

(Continued from page 4)

EXECUTIVE TURNABOUT

(Continued from page 4)

East area

Ken Horowitz is promoted to director of business analysis and forecast for CBS/PaxVideo in New York. He was a senior financial analyst.

**PUBLISHING.** Bill Green is promoted to vice president of music publishing for Columbia Pictures Music Group in Burbank, Calif. He was professional manager.

Screen Gems-Colgems in New York makes the following promotions:

- **Don Paccione as general manager, East Coast; Chuck Rue, international manager, and John Titta, manager of Paccione’s East Coast creative manager and head of the New York office. Rue was professional manager. Titta was tape-room operator.**

PRO AUDIO/VIDEO. Editorial in New York appoints Rita Sinick vice president and general manager and Ron Soodalter vice president of commercial sales. Sinick was upped from vice president of editorial services, Soodalter joined the company in 1995.

---

An article about distribution and the rise of CDs in the music industry, including quotes from industry professionals and news about specific releases. The article mentions the success of "Sgt. Pepper" and other titles, and discusses the impact of home taping on record sales.

---

A promotional piece about Narada Michael Walden receiving the ASCAP Songwriter of the Year award, thanking his cats and Guru Sri Chinmoy.

---

An article about executive turnabout in the music industry, featuring promotions and changes in leadership roles.

---

An update on publishing at Screen Gems-Colgems, including the promotion of Bill Green to director of business analysis and forecast.

---

An article on the rise of PRO AUDIO/VIDEO in New York, featuring the appointments of Rita Sinick and Ron Soodalter.
FOR WEEK ENDING JUNE 13, 1987

Compiled from a national sample of retail store, one-stop, and rack sales reports.

ARTIST LABEL & NUMBER DISTRIBUTION LABEL (US) LIST PRICE

1 11 1 U2 (ATLANTIC 40268) FOR WEEK ENDING JUNE 13, 1987

54 47 42 LIONEL RICHIE & MOTOWN 6135 (9.98) DANCING ON THE CEILING
53 54 49 CAMEO & ATLANTIS 902-263-1 LP /CDAM (9.98) WORD UP
52 53 54 TESA (DEF JAM 2420) WOMEN & MEN RESISTANCE
51 49 50 TESLA (DEF JAM 2420) MECHANICAL RESONANCE
50 47 52 R.U.S. (DEF JAM 2420) DEAD LETTER OFFICE
49 48 54 LISA LISA & CULT JAM (COLUMBIA) 40477 SPANISH FLY
48 45 16 BARBRA STREISAND & COLUMBIA 40378 ONE VOICE
47 45 8 POISON & LOS ANGELES 21523 CARPENTERS (9.98) LOOK WHAT THE CAT DRAGGED IN
46 45 47 RUN-D.M.C. & PYREX 1721 (9.98) RAISING HELL
45 42 57 PETER GABRIEL & EMI GHS 24058 WHITESNAKE (9.98) SO
44 42 58 BANGLES & COLUMBIA 40362 DIFFERENT LIGHT
43 39 57 WHITNEY HOUSTON & MCA 40223 WHITNEY HOUSTON
42 36 48 KIM WILDE & COLUMBIA 40223 WHITNEY HOUSTON
41 30 8 JOURNEY & SIRE 40543 KEEP TOGETHER
40 27 57 TINA TURNER & CAPITOL 12921 (9.98) PRIVATE DANCE
39 22 58 BOY GEFFEN GHS 90018 OVER THE MOON
38 16 59 BARRY GIBB & POLYDOR 40420 WHAM! (9.98) WHAM!
37 10 60 THE WHISPERS & COLUMBIA 40234 I'M NO ANGEL
36 4 61 THE JUDDS & COLUMBIA 40234 I'M NO ANGEL
35 1 62 VANGELIS & ELEKTRA 40144 VANGELIS
34 43 63 CINDY LAUPER & MCA 40223 CINDY'S ATS
33 38 64 THE WHISPERS & COLUMBIA 40223 ALL DAY ALL NIGHT
32 33 65 BARBRA STREISAND & COLUMBIA 40234 JUDY GARLAND
31 28 66 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
30 23 67 JOURNEY & SIRE 40543 KEEP TOGETHER
29 18 68 WHITESNAKE & COLUMBIA 40234 I'M NO ANGEL
28 13 69 THE JUDDS & COLUMBIA 40234 I'M NO ANGEL
27 10 70 BARRY GIBB & POLYDOR 40420 WHAM! (9.98) WHAM!
26 7 71 MILEY CYRUS & EMI GHS 24058 WHITESNAKE (9.98) SO
25 4 72 BARRY GIBB & POLYDOR 40420 WHAM! (9.98) WHAM!
24 1 73 STEVE MARTIN & PARLOPHONE 40126 (8.98) COMEDY GAMES
23 4 74 STEVE MARTIN & PARLOPHONE 40126 (8.98) COMEDY GAMES
22 1 75 THE JUDDS & COLUMBIA 40234 I'M NO ANGEL
21 4 76 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
20 1 77 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
19 4 78 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
18 1 79 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
17 4 80 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
16 1 81 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
15 4 82 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
14 1 83 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
13 4 84 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
12 1 85 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
11 4 86 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
10 1 87 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
9 4 88 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
8 1 89 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
7 4 90 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
6 1 91 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
5 4 92 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
4 1 93 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
3 4 94 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
2 1 95 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE
1 1 96 ENIGMA & ELEKTRA 40121 IN THE SOUL OF THE WHALE

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A single taste of "Spanish Fly" just stimulated more than a half-million album sales in less than four weeks! Gold record? Lisa Lisa flew past Gold on her way to Platinum! In one week alone, more than 100,000 albums were shipped as "Spanish Fly" streaked into Billboard's Top-15.

"Head To Toe," the country's No. 1 7" and 12" R&B single, is absolutely unstoppable! The 7" is already into Billboard's Top-10! From radio to retail, Lisa Lisa is exploding all across America. Baby, it's more than a Cult Jam now!

LISA LISA AND CULT JAM. "SPANISH FLY."

The smash single, "Head To Toe," is just the beginning. On Columbia Records, Cassettes and Compact Discs. Produced by FULL FORCE. Management—FULL FORCE Productions and "Easy" Steve Sales.

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How You Can Contribute To The Journal

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<th>Size (vertical)</th>
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Please check appropriate selection.

How You Can Contribute To The Dinner

Please reserve _______ table(s). (10 persons to a table) or _______ places for the dinner honoring: BILL GRAHAM.

INNER CIRCLE
(Preferred Seating)

Contribution: $500 per person — $5,000 per table of ten

GENERAL RESERVATIONS

Contribution: $300 per person — $2,500 per table of ten

I cannot attend the Dinner, but please list me as a contributor.

(Choose one)  □ Founder ($1,000)  □ Patron ($500)  □ Sponsor ($300)

Please enclose a check for: $__________

MAIL TO: Bill Graham Tribute, c/o City of Hope, 208 West 8th Street, Los Angeles, California 90014

Please Print or Type

Make checks payable to City of Hope.
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<td>112</td>
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**TOP POP ALBUMS**

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**TOP POP ALBUMS**

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would not "wait for any decisions by the EIAJ or Congress."

Proponents of the House and Senate bills requiring incorporation of the CAS stereo system in the DAT hardware were not pleased by the announced rollbacks. Said a staffer involved with the pending bills: "We don't think [the bills'] supporters are all that happy that this company has decided to thumb its nose at the Congress and the Senate."

Jay Berman, president of the RIAA, said, "We have agreed to submit the Copyleft system to an independent evaluation by the National Bureau of Standards at the request of congressional committees. While we do not look forward to an independent evaluation before those committees, we intend to abide by the congressional timetable. I would hope that manufacturers and distributors do the same."

A spokesman for the Home Recording Rights Coalition, which represents hardware manufacturers and other opponents of the bills, disagreed. "The manufacturers are not obligated here," said the spokesman. "What Marantz is doing is not illegal. We're pleased because we've been hearing from consumers that they want to buy the machines now."

Marantz officials said they hoped their announcement would help "take the wind out of the sails of the legislation" by spurring other firms to move on DAT introductions.

Michael Thompson, high-end component product manager for Marantz, noted: "There's safety in numbers. The more machines out there in consumers' hands, the more likely it is the legislation will pass."

The Marantz machine will have a suggested retail price of $2,000, which the unit likely going out the door for about $1,500, according to Thompson.

The DT 84 series at a sampling rate of 48 kilohertz and plays back at both 48 and 44.1 kHz. Thus, direct digital-to-digital copying from CDs is not possible. There are no plans to incorporate any anticycoping chip. Meanwhile, such giant mass-market Japanese electronics firms as Technics, Sony, Casio, and others remained unmoved by the smaller hi-fi maker's statement. Most said they would continue to study the Marantz concept prior to a decision on Copyleft technology from Washington.

One area in which the software innovation was in agreement was CDV. The two companies cooperated on the giant display for the new system, but comments solicited on the show floor showed some doubt among dealers and other show attendees.

"I think consumers are going to start thinking that every couple of years, they're going to be told, 'OK, the CD player you bought last year is now so so. Here's the new thing. You've got to go out and buy,'" said one dealer.

"I don't really see the big attraction," said another. "I mean, these videos can all be seen on MTV."

Bob Garcia, Sharp's audio marketing manager, said he "would like to begin sales before Christmas. We'll do it when the time is right."

TEAC, on the other hand, which showed a DAT machine at the winter CES in Las Vegas, did not display the unit here. Said a spokes-
woman: "TEAC is looking for a decision on Copyleft technology from Washington."

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**CANADA ASSESSES PROPOSED COPYRIGHT LAW (Continued from page 4)**

"Our laws on piracy are the laugh-

**POLYGRAM MEET CALLS FOR CD PUSH (Continued from page 4)**

be "financially ruinous," says Eddie Schwartz, a Toronto writer whose work has been recorded by such artists as Pat Benatar, Carly Simon, and Jeffers Osborne.

"I don't think that we need in this country a vibrant, well-financed songwriting

Within one month they had sold 45% of the stock," Harrold said. "People were buying four or five CDs at a time. And the good thing is that it did not affect the sales of full-price CDs."

Richard Buseh, head of PolyGram Germany, reviewed the three-month marketing test of CD maxisingles and said the campaign was especially suited to the German market, where one single out of every three sold is a maxisingle. The CD maxisingle retail at 17 marks ($9.30), which is approximately the same price as an LP.

Singer/songwriter Dan Hill says of the new mechanical rate, "You'll probably see more Canadians buy CDs at home, and you'll see a lot more Canadi-
s "It's a tough sell," Buseh said. "In Canada, the record companies have gone to the mass markets before that."

said that signing a pact on a new rate would constitute price-fixing.

Whether or not such concerns are likely not to be expressed by antitrust officials. If collective and the industry submit their deal to the board, they will be able to seek from that board an exemption under combined laws to allow the deal to proceed.

"I don't see anything that could stop us from completing negotiations once the bill is passed," says Robert Mindlin. "It is expected that the rate would increase over a period of years to more than 5 cents a song and that record companies would be given some concessions in the area of ceilings on the mechanicals payable per album."

Berry is also concerned about a clause in the proposed bill that allows the board to effectively serve as a licencing agency when copyright owners aren't located. He thinks that would serve as an incentive for owners to make themselves scarce.

What drew the strongest approval from the artists, however, is the prospect of a higher mechanical rate. "Writing in Canada for Canadians can be "financially ruinous," says Eddie Schwartz, a Toronto writer whose work has been recorded by such artists as Pat Benatar, Carly Simon, and Jeffers Osborne.

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Super-VHS Debuts To Curiosity, Doubts

BY AL STEWART

CHICAGO Super-VHS was touted extensively at the Consumer Electronics Show here May 30-June 2. But as the new format pioneered by JVC had suppliers buzzing, it left many retailers puzzled. While no one quite understands the enhanced picture quality rendered by S-VHS, dealers wondered how many consumers are prepared to spend more than $1,200 for a new VCR and as much as $20 for blank tape.

Also, with no prerecorded video supplier announcing plans to ship product on S-VHS, cencorders will likely be the pivotal S-VHS product in the initial stages.

Reactions from retailers crowding around JVC's S-VHS display ranged from curiosity to reservations. "Every time we turn around they are trying to cram another format down our throat," said Dave Bulkley, manager of 3M's Adventures in Video in Fridley, Minn. Bulkley suggested that the product is more a marketing ploy than a technological breakthrough.

Some retailers also suggested the format was an effort to counter the renewed emphasis on laserdisk in the face of CD video's rollout. "It's another case of the video tech manufacturers bucking laser's advance- ments with a head-to-head introduction," said Leonard Mase, chairman of Village in Greenville, S.C. "Still, I believe that S-VHS's recordability will eventually cause it to win out over the laserdisk."

At a news conference on the eve of the show, Bob Burnett, marketing director for 3M's video division, heralded the product as a "significant advance in consumer video technology."

He said the customer for the format is the audiophile - "the affluent, knowledgeable, discriminating consumer." He noted that this "customer" is "prepared to pay more to get more in a product."

Indeed, purchasers of S-VHS products are planning to invest in a state-of-the-art video monitor. Hardware makers quickly acknowledged that a high-end monitor is the key to opening up the market for S-VHS.

Zenith president Gerald McCarthy said S-VHS "can provide an improved image (most) TV sets but added that a high-end digital TV should be used for 'optimum performance.'"

The price tag notwithstanding, manufacturers banking on S-VHS to drive replacement sales insisted that the upscale market will soon rally behind the format. According to Burnett, by the end of the decade S-VHS will account for 80% of all VCR sales. And that, he added, is good news to a blank-tape market beleaguered by price slashing.

"As consumer preference grows, videocassette volume will go straight through the roof. We're expecting a [global] market for 25 million [cassettes] next year as people start experiencing the difference in quality first hand. From there, we think the market should triple in 1988 and 1989," said Burnett.

CONVENTION CAPSULES
(Continued from page 3)

in his store. Not even "Top Gun." When one of the panelists advised the retailer to get a new salesman, the dealer replied to the amusement of all, "I am the salesman."

THERE WERE PLENTY of DAT player prototypes at CES, although none were being played. In fact, all the units we saw were sealed inside Plexiglas cases, away from inquisitive fingers. It wouldn't be the first time a "gutless wonder" was assembled to be shown — but not played — at a trade show.

MONSTER BASH: Hottest party of the long CES weekend was tossed by Monster Cable Co. Inc., the San Francisco-based cable manufacturer. The party at the Chicago BLUES club featured two spirited sets by Alligator and Son Seals and a finger-lickin'-good barbecue of chicken and ribs.

TEAC DID NOT have its DAT prototype on display at CES, but it did show three compact disk/cassette player/combo units priced from $499-$999. A spokesperson said there are no plans to market a CD-DAT combo unit.

AT JANUARY'S CES, the show halted sales off the floor of X-rated video. But continuing to tolerate such audioophile CD labels as Telarc, Sheffield Labs, and American Gramaphone, which have marketed titles at the show for as low as $8. Now, apparently in the interest of consistency, the show is threatening to drop the CD sales as well. In response, Sheffield Labs was collecting signatures on a petition asking for continued CD sales at the show. Andrew Teton, manager of Sheffield Labs, said the discount CDs had become "the most popular souvenirs from the show."

He said his label expected to do $20,000-$35,000 business at the show.

THOUGH THE COMPANY has yet to release a single piece of product, Orion Home Video's effort to make a splash at CES was a resounding success. The company hired a yacht and hosted a party for reporters anxious for a cruise on Lake Michigan. But the boat, the Ri-
Major Changes at PolyGram's Black Music Department: Following the recent departure of vice president of promotion Leroy Little, Track hears that Jerome Gasper, vice president of A&R, is no longer at the label. Replacements have yet to be found... Scuttlebutt has been rife on both coasts this week as to the future of EMI America. With rumors flying once again that the label may soon be merging with Manhattan... At least five positions are open in Epic's A&R department (see One To One, page 31).

No Go for an SRO: Officials at New York's Madison Square Garden were forced to cancel a June 2 Billy Idol/Cult sold-out concert due to asbestos problems in the ceiling above the stage. Promoter John Scher managed to organize a last-minute show that same night at the Ritz for the Cult. At press time, Idol was looking to reschedule a Manhattan date as soon as possible to placate ticket-holders for the Garden show.

Dinner Parties: At the dinner on the final day of PolyGram's international managing directors' conference May 29 in Palm Springs, Calif., Nana Mouskouri, 26 years with PolyGram, paid a gracious tribute to Jan Timmer and his team and then, unannounced and with no microphone, moved among the tables singing a Greek folk song... Timmer made a valiant speech to the troops, assuring them that he would be keeping a most attentive eye on PolyGram's progress after August from his new office in Eindhoven, where he will work for parent Philips (see story, page 4).... "President-elect" David Fine paid a warm tribute to Timmer for his "tremendous achievement" in turning PolyGram around and achieving "No. 3" status for the group among the majors.... Special guest at the dinner was Oliver Berliner, music publisher and grandson of Emil Berliner, inventor of the disk record a century ago, who, with his brother Joseph, founded the Deutsche Grammophon company in Hanover in 1888. On the subject of an '80s innovation, the compact disk, Berliner quipped, "The acoustic disk has done pretty well for a hundred years. Maybe it was time we moved to a new format."

Payola Panels: Less than two months after Congress dropped its probe into payola practices within the music industry, the story has moved from the news desk to the funny pages. In case you haven't been reading the comics, the recent last couple of weeks, detective Dick Tracy and his cronies have started an investigation into such scandals. In the May 26 edition, a thug was portrayed reading a copy of Billboard with the headline "Boss Is Boss"... which, judging from the context, we assumed was a reference to someone other than Bruce Springsteen.

Everything New is Old Again: MTV Networks press and public affairs chief Sue Binford is leaving her post for a new one at corporate public relations specialist Robin Lord. In her new role, Binford may be handling PR for some old friends who now are talking business with RL&L—Bob Pittman and Les Garland, who run Quantum Media. No replacement has been named for Binford at MTVN.

Columbia Records has formed a film and special projects unit in Los Angeles, with veteran music publisher Jay Landers named as director... Landers' boss, Mickey Eichner, senior vice president of A&R, has a son who's started on an adr career, too. Mark Eichner has joined RCA's A&R department in New York... Maxyne Lang, vice president of special projects at Chappell/Intersong, is the guest speaker June 19 for the Special Committee on Entertainment Law of the New York State Bar Assn. The topic is legal and business aspects of the video industry... Chappell/Intersong, a division of PolyGram, is expanding its operation from just label repping to include a distribution service. The firm rep such labels as Discoos CBS, Caedmon/Arabesque, Newport Classics, and Berlitz... Spinno and his son Tony, a VP at the company, have moved to new Manhattan quarters, at 1350 Avenue of the Americas... Author/teacher Sheila Davis conduct a five-hour seminar June 20 in New York on the lyrics of Stephen Sondheim. Tuition is $75. For more info, call Songcraft Seminars, 212-674-1143.

Getting to the Source? The big Wolf Trap sale June 3 to ASCAP and American Music—with celebs and a televised PBS followup—was another reminder, as was the recent BMI Kennedy Center event with Ray Charles, that the music community can speak softly (about the source licensing bill) but carry a big stick (of performing talent). Forty stars were on hand, led by Bennett to the Oak Ridge Boys to Ashford & Simpson...

New Goal: Composer Bernie ("Blue Velvet") Wayne says he's writing a football musical with coaching great George Allen. More than a dozen songs are already written. Wayne says he met Allen at a dinner in California, where Allen told Wayne he admired him. Wayne told him about a musical he had in mind about football, and the rest could be Broadway history... RIAA president Jack Berman speaks Monday (8) to the monthly gathering of the music and performing arts unit of B'nai B'rith at the Sutton Place Synagogue in Manhattan. Meeting starts at 6:30 p.m.

Postscript to Greatness: On Tuesday (9)—the 53rd anniversary of his birth—a mausoleum will be placed on Jack Wilson's unmarked grave in Detroit. Over $18,000 was raised by trade magazine publisher Jack Gibson to mark the resting place of one of pop music's greatest performers. At 1 p.m. there will be a formal interment ceremony at Detroit's Westland Cemetery. Gibson says money came in from as far away as Australia and Scotland, though he is disappointed in the response from performers who were Wilson's contemporaries.

Orson Welles Scholarship Star: Mickey Granberg, as an exec at NARM and VSDA for many years, has had the rewarding task of helping to establish college scholarships through both dealer/wholesale trade groups. Now, Granberg, executive vice president of VSDA, has one of her own, established by Orson Welles on Home Video. The $6,000 grant will be administered by the VSDA Scholarship Foundation. Winner, along with others, will be named at the 1987 VSDA Convention Aug. 16-20 in Las Vegas... VSDA confab pr this year is being handled by Los Angeles-based Bender, Goldman & Helper.

Longevity: Perry Como is celebrating his 75th birthday this year, 43 of them as an artist for RCA Records. His recording career continues with a new album, his 80th, called "Today," featuring production by Nick Perito, Como's musical director/concert pianist/conductor for the past 25 years... Les Paul is honored Tuesday (9) on his 72nd birthday at the Hard Rock Cafe in Manhattan. Hosts are Hard Rock Cafe and Gibson Guitars... Milt Diamond, record buyer for Foley's department store in Houston, has retired after a 36-year career there.

Price-fixing Case Snag: Chicago Federal County Judge Nicholas Bus last week heard motions for inclusion of two new plaintiffs—defense counsel counter-motions to disallow such inclusion—in action surrounding the protracted $28.1 million antitrust suit against seven labels (Billboard, May 30). Moving for inclusion were counsel representing the interests of Pickwick International and Sam Goody. The case, filed in 1982, covers a 12-year period.
Warren Zevon

Sentimental Hygiene

A great new album available now on Virgin Records, cassettes, and compact discs.

Management: Andrew Slater
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HANK "LIVE"
(1/4/2-25538)

DWIGHT YOAKAM
HILLBILLY DELUXE
(1/4/2-25547)

DOLLY PARTON
LINDA RONSTADT
EMMYLOU HARRIS
TRIO
(1/4/2-25549)

NITTY GRITTY DIRT BAND
HOLD ON
(1/4/2-25573)

MICHAEL MARTIN MURPHEY
AMERICANA
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