Buyers Vote For Price On Expanded Compact Disks

BY DAVE DIMARTINO

LOS ANGELES Dollar-conscious consumers are showing strong acceptance of the growing number of specially priced "two-on-one" compact disks. Two titles debutting on this week's Top Pop Compact Disks chart—the Smiths' "Louder Than Bombs" and the Cure's "Kiss Me, Kiss Me, Kiss Me"—are marketed as single CDs—while their vinyl counterparts are two-record sets. The same is true of the Ozzy Osborne/Randy Rhoads "Tribute" CD, at No. 14 in its third week on the chart. Similarly, the newest releases by Judas Priest, Jonathan Butler, Stevie Ray Vaughan, Husker Du, and Roy Orbison mirror what appears to be a growing trend: CD buyers are increasingly buying two-for-one packages (Continued on page 92)

Radio Edit For George Michael Hit Stations Want Love, Not Sex

BY KIM FREEMAN

NEW YORK A tape of an edited version of George Michael's "I Want Your Sex," with the word "love" replacing "sex," has quietly surfaced at some radio stations. The 15-ips tape appeared during the same week that Michael stressed that his song is meant to promote monogamy. The singer made his remarks in a national radio special and during an unusual introduction to his video, done for MTV.

Mark Benesch, vice president of promotion at Columbia, Michael's label, says the company sent the tape to a "few" stations in the hope that it would be more programmable. Certain radio stations had said they feared the song's lyrics could be interpreted by listeners as advocating promiscuity.

Benesch stresses that Columbia had nothing to do with making the edit, but he would not reveal the source of the tape.

"We do not believe in altering artists' music," he says. "There are several stations around the country who created their own edited versions and have had great success with them." (Continued on page 93)

DAT Makers Misrepresent Copycode—IFPI

BY MIKE HENNESSEY

HAMBURG, West Germany The board of directors of the International Federation of Phonogram & Videogram Producers is accusing the makers of digital audiotape recorders of deliberately misrepresenting the effect of the CBS Copycode device on recorded music.

In a strongly worded statement issued in coincidence with the IFPI board and council meetings here, June 9-11, the federation said: "By false statements and contrived demonstrations, the DAT industry maintains that Copycode will distort recorded music and thus cheat consumers who buy it. Wrong! The Co-

(Continued on page 86)
What is New Progressive Rock?
Who is Cinema?
And why should I care?

In the early 70's when progressive rock was hustled out by disco, the progressive rock record buyer was largely forgotten.

For the last 15 years or so, he's been hoping that the record industry would remember him and release some new progressive rock.

The time is now.

Introducing Cinema:
The New Progressive Label.

Distributed and marketed by Capitol, Cinema is the New Progressive label for the 80's and beyond.

With its roots in groups like Pink Floyd, Genesis, and Yes, Cinema artists will appeal to the record buyer who enjoys complex yet melodic music.

Cinema is for the consumer who doesn't require or desire music video to explain music. He prefers creating his own images in his own mind—hence the name Cinema.

Our first two releases.

Happily, Patrick Moraz lives up to his reputation as "keyboard genius" with Human Interface, his first lp on the Cinema label.

It has "instrumental of the year" written into every groove.

And Cinema is very pleased as well to present Pete Bardens, the keyboard founder of Camel and ivory behind Van Morrison. His debut solo lp, Seen One Earth greets and guides you through miles of musical mind travel. It's an excursion you won't want to miss.

Although completely different stylists, both Moraz and Bardens create visual audio adventures unlike any you've seen or heard since Dark Side of The Moon.

Why you should care.
Cinema's marketing strategy specifically targets the 70's progressive rock record buyer. We intend to bring him and his substantial purchasing power back into your stores.

That's why every piece of Cinema music will be simultaneously released on CD.

Cinema. It means more consumers in your store buying more records than ever before.

And if there ever was a reason for a retailer to care, that's got to be it.

On Compact Discs, high quality XDR® Cassettes, and Records.
BY BILL HOLLAND

WASHINGTON - Government testing of the CBS Copycode system could be delayed by as much as four months because, the National Bureau of Standards claims, there are no funds available for the study.

Congressional copyright leaders, determined that the NBS delay testing, have told their directive to hold the test, last week called NBS officials to the Hill to underscore their desire for fast action.

The June 17 meeting here goes hand in hand with a strongly worded letter about to be sent to NBS from four members of the Senate and House Copyright subcommittees, including the two subcommittee chairmen.

The letter accuses NBS of dragging its feet on the month-old mandate to evaluate the Copycode system.

The fate of pending House and Senate bills requiring the Copycode system in digital audiotape players depends heavily on the outcome of the test. Critics of the system say it can be defeated and that it degrades prerecorded sound. Testing, sources say, could cost as much as $150,000.


An unsigned draft of the letter has already been leaked to the Commerce Department, under which the NBS operates. It points out to NBS officials that the Copycode system protection has been proposed by President Reagan, in his State of the Union address, as a solution to unauthorized copying of digital recordings.

NBS: No Money For Copycode Test
Lawmakers Press For Swift Resolution

‘Even if testing is smooth, we’re talking deep fall or winter’

Congress expects funding for the NBS test to come from the existing Commerce Department budget, but there have been suggestions from within Commerce that, as one source put it, “they might have to cut off funding to another program to come up with the money.”

As the funding problem came to light, suggestions for alternative monies also surfaced. Sources say there were suggestions from the Office of Patents and Trademarks, under Commerce, and from several opponents and proponents of the pending Copycode legislation in the House and Senate (H.R. 1844 and S. 506) that U.S. record companies pay for the testing. That suggestion was turned down by legislators because of concerns over possible charges of bias. Sources say the Recording Industry Assn. of America has informally offered to split the cost of testing with Japanese DAT manufacturers.

Sources say the timetable for testing of the Copycode system has been extended from a projected four to six weeks to three to five months. The funding problem is found, will be conducted in three parts: an examination of system specifications and circuitry; an audibility test to determine if the system degrades signal and can be “heard,” which will be subcontracted to outside psychoacoustic experts; and a study on the difficulty of bypassing the system.

“Even if they find the funding,” a source admits, “and even if the testing goes smoothly, we’re talking about deep fall or winter.”

Record companies and other proponents of DAT Copycode legislation, however, are running against the clock because of a May 30 announcement by Marantz that it intends to ignore a congressional request to retrain from bringing DAT machines into the U.S. Marantz says it will begin selling the machines without any anticoing device in October.

Japanese manufacturers allied with the Home Recording Rights Coalition have also refused the congressional request to delay bringing DAT machines into the U.S. (Billboard, June 30), citing antitrust concerns.

Honoring The Arts. Industry notables gather with Sen. Edward Kennedy, D-Mass., left, during the music industry’s first salute to the John F. Kennedy Center’s Very Special Arts Division. Shown with Kennedy are, from left, Very Special Arts founder and national chairman Jean Kennedy Smith, Kennedy’s sister; Gladys Knight; RIAA president Jay Berman, and Katz and Cherry law firm principal Joel Katz.

EXECUTIVE TURNTABLE 10

ExeCs To Gather In Los Angeles June 22-27
A&M Prepares For First Worldwide Meet

LOS ANGELES Some 250 representatives of A&M Records’ domestic and international operations will gather here this week for the first worldwide conference in the label’s 25-year history.

The conference, set to run Monday-Saturday (22-27) on A&M’s Hollywood lot, will include business meetings, ad presentations, and performances by label artists John Hiatt, Suzanne Vega, Squeeze, Thrashing Doves, and Barry White & The Love Unlimited Orchestra.

More than 120 participants at the conference will be A&M affiliates and licensees, from such countries as Yugoslavia, Uruguay, Korea, Argentina, Bolivia, Sweden, Israel, and New Zealand, including representatives from Australia’s Festival Records and PolyGram, A&M’s licensee for Europe, Southeast Asia, and Latin America.

Featured speakers at the gathering will be David Puttnam, chairman and CEO of Columbia Pictures; Jan Wenne, publisher of Rolling Stone; Russ Solomon, president and founder of Tower Records; A&M artist Jake Jackson and Billboard Hill artist and founder Will Ackerman.

Artist performances are scheduled to take place at the conference site and at Hollywood’s nearby Roxy Theater. Also slated for the international audience is a screening of the hit film “The Untouchables,” the soundtrack of which is distributed by A&M.

DAVE DAMARIO
Large Push For ‘Working Girls’
Theatrical Return Aids Home Vid Bow

BY AL STEWART
NEW YORK — Can the theatrical re-release of a movie spark home video interest?
Movie producer Miramax Films and video-seller Embassy Home Entertainment will find out in a unique promotion on behalf of the Aug. 12 videocassette release of “Working Girls.”

In an effort to create increased recognition for the title, Miramax will release a three-month controversy film in theaters in 12 cities to coincide with the video release.

“It’s a classic case of the tail wagging the dog,” says Embassy’s vice president of sales, David Cline, referring to Miramax’s efforts to promote the video. “That’s the beauty of videocassette sales. Theatrical box office’s significance is great, but a movie can do even better as a home video if even if it is not a box-office success.”

The dimensions of the promotion are also unprecedented for a title of this nature. Released to theaters in February, “Working Girls” is a stark, often graphic look at life in a New York brothel. No major stars appear in the film, which generated less than $3 million during its initial theatrical run. Its producers say it was not submitted to the Motion Picture Assn. of America for fear of being saddled with an X rating.

In addition to the theatrical re-release, the New York-based, 20-store chain RKO/ WARNER (formerly Video Shack) is planning to place major emphasis on the video with a prog-ressive point-of-purchase materials and a Meet The Girls Of “Working Girls” promotion that will feature in-stores for six weeks after the film’s Aug. 12 release.

The film, which will be released by Embassy’s Charter Entertainment division, will also be promoted and distributed exclusively to distributors and sales reps.

The incentives will be awarded through a “Working Girls” trivia contest with labor-saving prizes like microwave ovens and telephone answering machines. Participants will have to search through solicitation materials and the film’s trailer to find the contest answers.

Still, the most compelling aspect of the video promotion appears to be the involvement of Miramax.

Embassy’s Cline says that the re-emergence of the movie is designed to spark additional publicity for the title as a videocassette. Even though the movie was made with a budget of less than $300,000, the film was the center of a controversy when first released. The film was written (Continued on page 87)

VSDA Reports 1986 Gains Rentals And Sales Top 1985

BY GEOFF MAYFIELD
NEW YORK — Fueled by increases in both rental and sales volumes, business rung up by video stores in 1986 outpaced 1985 volume, according to an annual survey just released by the Video Software Dealers Assn.

By category, action/adventure and comedy titles led the field, as they did in the previous year. The 1986 VSDA survey is based on responses from some 900 members — a universe that represents more than 7,500 stores.

Of responding dealers, 96.2% said they tallied more software sales transactions than they did in 1985; 88.2% reported an increase in rental transactions. Likewise, re-

System Adds New Dimension To 3-D

BY STEVEN DULPER
NEW YORK — In the 1983 sci-fi movie “Brainstorm,” a headset device allowed people to experience multidimensionally filmed events so completely that some of the characters died from fright while viewing the futuristic productions.

Although it is not quite in that league, a prototype image processor that allows an ordinary videoescalator to make a truly three-dimensional movie has been developed by Space Robot Technologies, a small aerospace firm in Winston-Salem, N.C. The firm has also patented a process for converting 3-D films to video.

The SRT system could pump new life into the 3-D movie by putting the home video and pay-per-view industries in the driver’s seat. The Stereo Vision system, for which SRT holds a patent listing 67 different applications, consists of three basic parts: a viewing head set, an image processor, and a camera subsystem.

The wrap-around headset generates two separate images — one for each eye — by means of twin liquid-crystal displays and related optics. The images appear within the headset and the viewer’s eyes are required — and they can be drawn from live camera shots or such pre-recorded sources as videocassettes. Still images can even be generated by computer.

Seeing the image reproduced in this manner “puts the viewer right into the picture," says SRT’s president and founder of a brand new black box that is the heart of the system — allows the user to “view, record, or play back stereo video or audio” using just a standard VCR, says SRT. “It combines the two complete video images in such a way that the television monitor can then be recorded on a standard videocassette using a standard VCR,” says SRT.

(Continued on page 87)

Executive Turntable

RECORD COMPANIES. Frank Welzer is named vice president and general manager of CBS Discos, based in Miami. He was vice president of marketing for CBS Latin American operation.

A&M Records Canada appoints Jean Pierre Guilbert vice president of promotion and James Monaco vice president of publicity. Guilbert is director of national promotion. Monaco has been with the company for 11 years.

Debbie Sandridge is promoted to director of a&r for Motown Records in Los Angeles. She was assistant to the vice president of that area.

Andy McNally is appointed director of a&r special markets and products for MCA Records in Universal City, Calif. He was director of national publicity for the label.

Elektra Records in New York appoints Kenny Ortext national director of dance music. He was working independently with Supertronics, RCA, and Are’ N’ Be Records.

Private Music in New York names Jeff D. Klein vice president of marketing and sales. He was serving as a consultant to the company.

Antonia Snedec is becomes financial administrative coordinator for Elektra Records. She was upped from assistant, administration.

PolyGram Records promotes Don Coddington to Seattle local promotion manager. He was a local promotion representative in North and South Carolina. Coddington will be succeeded by Joe Ricciutelli, who was a college promotion manager for the label. Additionally, Chris Lopes becomes manager of PolyGram’s college promotion, based in New York. He was involved in artist management.

Bob Bernstein is appointed manager of public relations & communica-
tions for EMI Music, North America, based in Los Angeles. He was an ac-
count executive and staff writer for Dennick Davidson Associates.

Jayne Grodd is promoted to manager of a&r administration for Manhat-
tan Records in New York. She was senior coordinator for that area.

Relativity Records in Jamaica, N.Y., makes the following appointments: Jim Kozlowski as director of artist development, Mike Corrione, national promotion director; and Matt Pollock, national album promotion.

HOME VIDEO. Lorimar Home Video in Irvine, Calif., promote Rob Bonham to vice president of sales and Pierre Loubet to vice president of business development. Bonham was director of sales. Loubet was vice president of new markets.

Cathy Mantegna becomes vice president of advertising and publicity for Forum Home Video in Stamford, Conn. She was director of publicity and promotion for Vestron. Also, John Scott is upped to national sales manager for Vestron. He was national sales manager for Lightning Video.

Leslie O’Brien is named vice president of marketing for New World Video in Los Angeles. She was with Mattel Toys.

Dana Plau is appointed director of business development for Embassy (Continued on page 88)
6th ANNUAL VIDEO SOFTWARE DEALERS ASSOCIATION CONVENTION

August 16-20
Las Vegas, Nevada

Both Sides of the Coin.

VSDA '87

- Business Sessions featuring Top Industry Speakers and Special Guests!
- Meet Celebrities!
- Convention Center Exhibit Area. Over 325,000 square feet of exhibits!
- Registration fees include admission to all Breakfasts, Lunches, Dinners, Gala Events, Business Sessions, Educational Seminars and Exhibits!
- Educational Seminars!
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SPACE IS LIMITED TO 4,000 FULL REGISTRANTS. SO, DON'T GET TURNED AWAY, REGISTER TODAY!
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Return to: VSDA, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-8500
Sal Licata Named CEO Of N.Y.-Based Operation
EMI/Manhattan Revamp Confirmed

NEW YORK The rumors can finally stop. The EMI America and Manhattan labels have been merged to form a new New York-based company, EMI America/Manhattan Records.

Details of the merger were announced by Joe Smith, vice chairman of Capitol Industries-EMI Inc., June 18 at the Capitol Tower in Hollywood.

Sal Licata, president of distribution for RCA-A&M-Arista, has been named chief executive officer of the new label. He will assume the position in July and will report directly to Smith.

The reshuffling has precipitated Jim Mazza’s resignation as president of EMI America/Manhattan. Mazza, who has been a top executive for the past 14 years, will now work for the company in an advisory role.

The new label will operate as a separate entity from RCA Records, which is a separate division of the company.

Special Music Bows Midline CDs Of New Sessions

NEW YORK For most labels, putting out midline or budget compact discs usually means dipping into the vaults.

But Dick Greener—who operates the Special Music Co., which has specialized in budget cassettes since its start several years ago—is getting into CD midlines with newly recorded material.

Greener, who left CBS Records two years ago after a 16-year stint, is ready with five debut CDs whose adult-MOIR direction is hinted at by the tag line, “Music lovers’ music!”

The CD releases, housed in jewel boxes, which in turn are enclosed in individually themed 6-by-12 boxes, are sold direct to accounts at an under-$7 price tag, Greener says.

The first five, all released in June, are followed by at least seven more this year—are “Ragtime Piano Favorites,” featuring Dick Wellstood; “26 Happy Hosky Tonk Favorites” by Dave Jansen; “Derek Smith Plays The Passionate Piano”; “The Sensuous Love Of The Soulful Oboe,” with Bert Lucarelli; and “Romantic Guitar,” with Jay Berliner. Veteran producer Bugs Bower handled all of the sessions.

Greener says that the CD catalog will be made available on cassette sometime in the future, an approach that Special Music Co., which is based in Hackensack, N.J., sports major artist compilations licensed from such labels as CBS, RCA, and PolyGram.

The first five CDs are being pressed by Sony’s DADC plant in Terre Haute, Ind.

The cassettes of the Special Music Co., which is based in Hackensack, N.J., sports major artist compilations licensed from such labels as CBS, RCA, and PolyGram.

By CHRIS MORRIS

LOS ANGELES Total Experience Records, the Hollywood-based label whose roster includes such popular black artists as the Gap Band and Yarbrough & Peoples, is seeking Chapter 11 protection in federal bankruptcy court here.

The company’s petition, filed May 27, is unusual in that Total Experience lists greater assets than liabilities: $9.5 million vs. $8.5 million.

At the heart of the petition is a $6 million debt to RCA Records, which has distributed the company’s product since 1983. The nature of the unsecured credit is unexplained in the document.

Total Experience spokesman Ron Aronov says that RCA will continue to release the label’s product, adding that new Gap Band and Yarbrough & Peoples albums are due soon. An RCA spokesman confirms the assertion, saying, “Our distribution agreement is still in effect.”

“We’re definitely in business and will continue to stay in business,” (Continued on page 87)

Radio To Salute Hits

LOS ANGELES British invasion? What British invasion? With July Fourth weekend just days away, patriotic music fans in the U.S. may want to take stock in their country’s greatest export.

There are revolutions, and there are revolutions per minute. One given the Gap Band’s Hot 10 in the 1970s, the fabled British invasion of the mid-’60s coalesces precisely that the U.S. has licked the U.K. not once but twice in 1776 and even during the Beatles’ heyday.

Proof? The best gauge, as always, is the Hot 100. From 1964-77, U.S. artists have consistently dominated its No. 1 slot. In fact, had Simon & Garfunkel’s “Sound Of Silence” reached its No. 1 spot just one week earlier—Dec. 25, 1965, rather than Jan. 1, 1966—it would have been the third consecutive chart sweep. Regardless, during that 1964-77 span, U.S. artists claimed more No. 1’s than all other countries put together in every year but 1965.

The facts—as researched for a radio special to be presented by United Stations Radio Networks—remain in conjunction with Billboard—speak for themselves:

(Continued on page 87)

Total Experience Bankrupt
Calif. Label Files For Chapter 11

WHITNEY HOUSTON’S “I Wanna Dance With Somebody (Who Loves Me)” is the third No. 1 hit in less than three months for producer Narada Michael Walden, following “Starship” No. 1 hit “I Knew You Were Waiting (For Me)” and “I Will Always Love You” by Whitney Houston. Walden’s newest No. 1, “I Will Always Love You,” was written especially for Houston’s upcoming film “The Bodyguard.”

Walden, who has previously worked with Quincy Jones, has been involved with the project since the summer of 1991, when he first read the script for “The Bodyguard.” He was immediately drawn to the character of the bodyguard, a role played by Whitney Houston.

When he met with Houston, he was so impressed with her voice and spirit that he immediately offered to produce the soundtrack album. He knew that he had found the perfect artist to bring the music to life.

The next step was to find the perfect songs. Walden worked closely with his team of songwriters to create a collection of songs that would capture the essence of the film and the character of the bodyguard. They spent months crafting the perfect tunes, and when they were finally ready, they brought them to Whitney Houston for her approval.

Houston was thrilled with the songs and agreed to record them. She worked tirelessly on each track, perfecting her performance and bringing the characters to life through her powerful voice.

The result is a soundtrack album that is as thrilling as the film itself. Fans of Whitney Houston and bodyguards alike will enjoy the passion and energy of this collection of songs that captures the spirit of “The Bodyguard.”
HE
FABULOUS
THUNDERBIRDS
GOT YOUR NUMBER...
AND IT'S A HOT ONE!

"Hot Number." The sizzling new album from
the No. 1 Texas rock 'n' boogie band,
The Fabulous Thunderbirds!

"Hot Number" is the follow-up to
The Fabulous Thunderbirds' Top-10 album,
"Tuff Enuff." Like its predecessor, "Hot Number"
is produced by Dave Edmunds.

And like its predecessor, it's a sure shot for the top!

Take a Number!
"HOT NUMBER"
The new album from
The Fabulous Thunderbirds.
Featuring the hit single, "Stand Back."
On CBS Associated Records, Cassettes
and Compact Discs.

Produced by Dave Edmunds for Dave Edmunds Productions, Ltd.
Management: Mark Proct for Mark I Productions.
"CBS" is a trademark of CBS Inc. 1987 CBS Inc.
From her Hot Band days to the hit LP Trio, Emmylou Harris has always given new spirit to traditional country music. For her brand new Angel Band album, she gathered 12 special songs and some distinguished friends, then went into the studio live and turned on the heat. It's 100% Emmylou Harris, at her very best.

**Angel Band**
(1/6/2-2598)

The New Album • Produced by Emory Gordy, Jr. and Emmylou Harris • Featuring the Hit Single “Someday My Ship Will Sail” (7-28302)

Management: Mark Rothbaum & Associates, Inc.
On Warner Bros. Records, Cassettes and Compact Discs
It has become increasingly apparent that the music industry is less than satisfied with the shape of potential music video. Philosophically and financially, major business and music companies have examined their purse strings and are reevaluating their commitment to the format.

Additionally, companies and retailers that helped ignite the "video boom" survive, or have record companies that have created a mind-set about the industry's viability that will cause it irreparable damage?

I'll like to outline some of the problems and how I believe they can be solved.

First, the industry seems to have realized the need to prepare the music video business to the theoretical video business. In just about every aspect (acquisition, licensing, pricing, shipping, profit margin, volume, etc.) music video sales would seem paltry by comparison.

However, one hand only has to recall the origin of the record business to find a more valid comparison to the present state of the MV sell-through business. Record companies started pretty much as "penies," businesses with low profit and high volume. Sales from singles helped solidify a broad consumer base. And once that base was established, record companies expanded into albums. A retail space is where it introduced new products—tape, the cassette, the compact disk—and passed on most of those costs to the consumer.

What happens in MV is that the market was created. Backward. It was created as the recording industry, early TV approached the difficult years of 1982 and 1983. Funding and staffing of video departments, which had been small, was long-run along with the music industry for brand new concepts, colliding with a slowdown of record sales. Production fees were arbitrarily set with little concern for the labels' chances for recompense. MTV convinced record companies that videos should be "free goods" and that they could translate to hit records. Some superstars, thanks to pay television, did earn substantial revenue. But neither cable broadcasts nor other exploitation made any real impact on encouraging, and there are other industry trends there that forecast even greater potential revenues. But in the U.S., the industry's perception of itself continues to fluctuate.

Music product is filling a void for new music. In the chart videos, Spain, Iceland, Malaysia, West Germany and France are now buying product.

Major record chains are enthusiastic, but video retailers have all but given up on the format.

Kevin Wall is chairman of Radio Vision International.
KPRS Celebrates Its Longevity
Black-Owned Co. Desegregates Airwaves

BY KIM FREEMAN

NEW YORK When the KPRS Broadcasting Corp. marked its 36th anniversary recently, KPRS and KRTT Kansas City, Mo., the Carter family, and all station employees had much to celebrate. The company—wholly owned by the Carter family—holds the oldest black-owned, -operated, and -formatted stations in the country. Both stations are outstanding role models for minorities in any stage of a broadcasting career.

KPRS was founded by Andrew R. "Skip" Carter. To Carter and his wife and partner, Mildred, the company's success is important, says Mildred Carter. "We needed to have more trained and capable people in radio. They can't just be figureheads.

The continued incarnation of minorities into radio must go far beyond Federal Communications Commission equal opportunity regulations, she says. "It takes more than that. We need to have more trained and capable people in radio.

The requirement of listening to stations operated by minorities sets the bar high for the industry.

KPRS, operating in Kansas City and Des Moines, opened the doors to black broadcasting. The company's success has been honored numerous times by organizations of all sorts. "We've gotten recognition from congressmen, governors, legislators," says Mildred Carter. "It's been a beautiful reward.

For health reasons, the founders now live in Florida, but keep in daily touch with Kansas City through an elaborate computer system. "I have a dedicated line to the station. Whatever happens at the station, it's going to me. I listen to the station after the morning news on the computers," she explains.

Most of KPRS's management has been kept in the family, with the Carter's offspring holding various positions at the Kansas City outlets.

The company's most recent hires included two of their grandsons, Mike Carter, to president of the stations, and he went on the air for the first time when he was 8," says Mildred Carter. "He learned how to manipulate the console and had his own regular show. Most of their children were bitten by the radio bug at an early age, she says. "My oldest son, Steven, now is a nurse. We said fine and held her degree in that, but she came back to radio.

But even with the KPRS family, says Mildred, "The main focus has been to show that all these people can work side by side. She says, "Our feeling is that if you are willing to put enough into something, it doesn't matter what color your skin is.

Skip Carter became interested in radio and engineering while attending Georgia State Univ. at Savannah. When he came out of the service in 1945, Carter set his sights on owning his own station. "There were no black-owned stations at the time," recalls Mildred Carter. "Skip wrote a letter to Broadcast Magazine stating the need for black advertising and black radio and the fact that no blacks had ever been given a license. Goodwill-Landon of Kansas, Kan., became interested in the article and contacted my husband to come to Topeka for an interview. "He [Carter] said he'd give him the opportunity to show what he could do in radio." Carter proved effective, and Landon soon became a full-time partner in helping Carter apply for the license of an outlet in Otelia, Kan., that had discontinued broadcasting. Carter was granted the license in 1952, promptly moved the outlet to Kansas City, and KPRS was born.

"There had been another license granted to a black man in Atlant,
a recalls Mildred Carter. "But that station didn't survive.

The KPRS calls were moved to the FM band in 1963, and the KRTT calls arrived on the original AM.

Exposing KPRS Broadcasting's purpose has been a key priority all along, according to Mildred Carter. "We belong to every organization in the country. My husband is on the board of directors for National Association of Black-Owned Broadcasters," she says. "It was all a matter of getting blacks exposed to a white population and to the business areas—areas where they had not gotten exposure before.

"We've come a long way in seeing the growth of blacks in broadcasting, but there's still a long way to go. Right now, there's about 100 black radio stations in the country, maybe 10 or 12 black-owned TV stations.

"There is much to learn about radio, primarily because blacks did not start to own their own stations until the last 10 or 12 years," she says, adding that training programs for Kansas City radio aspirants are an ongoing project at KPRS and KRTT. Mildred Carter says that as more minorities continue to pursue communications degrees in college, there are still plenty of black ownerships who need to handle those looking to enter the business. Therefore, KPRS Broadcasting's policy that all races can win is being emphasized all the more.

The Washington Roundup

BY BILL HOLLAND

On June 16, the FCC upheld the decision of the commission's Mass Media Bureau to decline to issue an advance "advisory opinion" for the broadcast on Pacifica's WBAL-FM New York of a reading of certain portions of James Joyce's novel "Ulysses." Pacifica had asked for the up-front consultation back in May. The FCC sided with the proposal, insisting that the saying did not contain "sufficient grounds to warrant the relief requested."

The broadcast community was abuzz with the still-unconventional rumor that FCC Mass Media Bureau Chief Jim McKinney would be leaving the commission to work on telecommunications issues for the Reagan administration. Many are those who are saying, "Say it ain't so!" (Continued on page 10)

Ozzy At Ease, KITS "Live 105" San Francisco succeeds in getting a relaxed glimpse of rock 'n' roll wild man Ozzy Osbourne as he drops by to visit the Alex 99.9. From left are KITS' Skip Kiefer, Osbourne, show producer Christy Fraser, and GM Ed Kampf.

BLACK/URBAN

Summer releases are starting up on a sizzling note, says WWSL. "Power 99" Philadelphia PD Tony Quaradone, who has found a threesome of hot cuts. The first is Kool & the Gang's "Holiday" (PolyGram). "It's consistent to the group's sound, and they're singing about things listeners can relate to this time of year." Filling the same bill is the Cover Girls "Spring Love" (The Fever), he says. And Natalie Cole's "Jump Start" (Manhattan) is an energetic dance track doing well at Power 99 with all demos. "She's got some name recognition with adults, who appreciate this record," says the PD, "whereas the younger end will be educated about her by hearing it." Not new but still burning up the request lines is Labi Siffre's "So Strong (Inside)" (Chrysalis). "First, this is a good soul music,'' says Quaradone. "And the message behind it hits you right in the gut." The song makes a moving case against apartheid and remains a top 10 request after seven weeks of play. "Programmers need to go out on this," he says.

ALBUM ROCK

Sammy Hagar's "Give To Live" (Geffen) could be the "song of the summer," says WAKS' PD Doug Funck. "Dan Fogleberg's "She Don't Look Back" (Epic) has a "real good hook to it," he says, "and it's a real nice cross between top 40 and rock album." John Waite's latest, "These Times Are Hard For Lovers" (EMI America), is "the best record he's done since 'Missing You.' This could really cross over big." Pedell says his personal favorite is Roger Waters' "Radio Waves" (Columbia), while Joe Walsh's "The Radio Song," (Warner Bros.) is among the biggest reaction tracks on WLLZ's list. Also included in that group are INXS & Jimmy Barnes' "Good Times" (Atlantic) and Neil Young's "Long Walk Home" (Geffen). "Both got incredible reaction after just a couple of plays," the PD says.

CROSSOVER

Since WQVE New Orleans traded its rock lean for an urban slant last year, PD Jay Stevens has kept his ear close to the clubs for those active records that make us sound fresher and different from WYLD and WEZB. This week, some of those finds include "Love Is A House" (Tommy Boy/Warner Bros.) from the Force M.D.'s. After less than a week of play, the track is a definite smash and is drawing outstanding reaction from females 18-34, Stevens says. Also jumping off the club floor is Bassie's cover of "Tears Of A Clown" (Epic), as the remake boom in New Orleans continues. "Younger people are familiar with the song, although they don't know quite why," says Stevens of remakes in general. "And of course our core demo remembers it well." Presumably, the Bassie single makes a nifty segue into Chubby Checker's latest, "One Heartbeat" (Motown). Having just made a recurring stop of Robinson's "Just To See Her," Stevens says "Heartbeat" is an even stronger track. Phyllis Hyman's "Ain't You Had Enough Love?" (Manhattan) has "a pop feel with a little R&B sound to it." Hyman skews the older end of WQUE's target, and Stevens says this single is "one of those that you love the first time you hear it." Finally, the PD raves about "I.O.U. Me." (Capitol) by Belle & C Ce Williams. "This is a perfect midday record because it's more mellow," he says. "As it gets familiar it could easily spread throughout the day.

Washington Roundup

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JOHN WAITE
ROVER’S RETURN

PRODUCED BY FRANK FILLIPETTI
AND JOHN WAITE

FEATURING THE HIT SINGLE

"THESE TIMES ARE HARD FOR LOVERS"

PRODUCED BY DESMOND CHILD, FRANK FILLIPETTI,
AND JOHN WAITE.

AVAILABLE ON EMI AMERICA COMPACT DISCS,
HIGH QUALITY CASSETTES AND RECORDS.

MANAGEMENT: FRONT LINE MANAGEMENT—TRUDY GREEN

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The last album, "KNEE DEEP IN THE HOOPLA" was a landmark in their career. It yielded two consecutive #1 hits, "We Built This City" and "Sara" at AOR, CHR, AC and a #1 video.

Then from the yet unreleased new album came the biggest selling single of 1987 to date, "Nothing's Gonna Stop Us Now," selling over 2.5 million copies worldwide.
- #1 two weeks in the U.S.,
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- #1 three weeks in Canada,
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And now, finally, comes the most eagerly anticipated album of this internationally acclaimed rock and roll band's career.

"NO PROTECTION"
featuring the new hit single,
"It's Not Over ('Til It's Over)."

STARSHIP: Donny Baldwin drums, Craig Chaquico guitar, Grace Slick vocals, Mickey Thomas vocals.

Produced and Arranged by Peter Wolf
Produced by Keith Olsen
Produced and Arranged by Narada Michael Walden
Management: Bill Thompson
LARRY CARLTON

has this summer's instrumental hit!

"Minute By Minute"

Breaking at Adult Contemporary, Black/Urban and Jazz Radio.

Larry serves up this summer's soundtrack to a good time!

"DISCOVERY" featuring the graceful mastery of Carlton on acoustic guitar joined by Michael McDonald, reprising his original keyboards on "Minute By Minute" and saxman Kirk Whalum to complement his top-notch group.

Larry Carlton, "guitarists' guitarist," sensitive composer and expert producer delivers what must be the highlight of an award-winning, innovative career.

Street Date: June 29
Simultaneous CD, Cass, LP Release

Agency Representative: A

Michael McDonald courtesy Warner Records Inc.
Kirk Whalum courtesy Columbia Records
WSHE Cease-And-Desist On Herman & McBean Brings Publicity To WGTR

BY KIM FREEMAN

WGTR, the team and the slavery contract. It's been decided who's hoping Florida. Teners ing to control over people

WGTR also

WSHE

If Martinez.

Marcus.

Marcus notes that Herman's a lawyer and that he and McBean participated in the negotiation of their noncompete clause. That clause prevented them from making any connection with a competitor. The original time frame was three months, which the team bargained down to four months. "They knew what they were doing," says Marcus. "They didn't want the non-compete in September, and when they entered into a written agreement with WGTR, they thereby accepted employment," he says. According to Marcus, both personalities were paid $5,500 a month between October and February, when they went on the air at WGTR. During that time, Marcus says that Herman & McBean assisted WGTR in recruiting a new morning team, and that WGTR used the data at WSHE to woo advertisers and demonstrate the staten's commitment to its then-pending change from WAI to all-CD rock WGTR.

"By signing the agreement with WGTR, Herman & McBean gave GTR a competitive advantage. Their name and reputation have significant value to an advertiser, and that's where the connection really hurts WSHE," says Marcus. He says he doubts the air

asked whether the battle has been worth it so far, CEO John Tenaglia of TK, which owns WSHE, had no comment.

NOW TO RICK PETERS: He'll be resigning his corporate VP/programming post at TK by the end of the month to form Peters Communications, and you can expect him and some yet-unnamed partners to buy a station soon. He will continue consulting WSHE through January.

Peters says he's got his aquireye on 23 cities and that a Florida market would be his first choice. He will also make himself available to consult (non-TK markets) on a very limited basis. He can be reached at 305-672-2791.

WWX "Kix 106" Nashville PD Michael St. John will be leaving the top 40, creating a hot opening at the Capitol station. Says the group's Bill Thomas, "I'm looking for someone with four or five years of medi- um- or large-market experience that wants to win in this head-to-head top 40 battle." Those interested can reach Thomas at 205-942-4135.

St. John, who was at WWX for a year, now heads to the operations manager post at KOY-FM Phoenix. That's an AC station, and St. John's background is top 40. Don't jump to conclusions: KOY VP/GM Michael Horne says, "The possibility of us doing top 40 is unlikely, and the questions about it are a little premature. We're a 25-54 station and our intention is not to change that."

St. John's arrival in Phoenix is one of a trio of moves in the East. Between July 6, KOY's current operations manager, Bob McNeil, will return to WRVA Richmond, VA., while WRVA's current PD, Gary King, is moving to Edens' WWDE Norfolk, VA.

MIKE SCHAFFER turns up as the new PD at KMU Honolulu. The former KIS Los Angeles pro-
moguer quit his most recent gig, in Virginia's promo-
department, a white girl to get back into radio. As we recall it, Schaffer was hoping a top 40 shot would turn up in Los Angeles, but we don't think Hawaii is such a bad second choice.

POPCAT COUNT: You will see MCA national dance and Gotham promotion man Bobby Shaw at the up-
coming Bobby Poe. You might see him arrive in a new Porsche, which he won in the most recent AIR compe-
tition. He won it with his great top ears, but let's hope he keeps it with something else. You'll also see former WMMS Cleveland—and briefly WNCX Cleve-

land—programmer John Gorman, and you might get the real dirt on his departure from WNCX.

JIMMY SMITH assumes the PD-ship at urban lead-
er WLUM Milwaukee after several years as MD at WDFW Memphis. Tenn. At WHRK, the former KJMJ St. Louis-er will assume Smith's morning shift, while acting PD Gary Young picks up Smith's MD duties.

tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase-in-airplay over the week before.
WASHINGTON ROUNDUP
(Continued from page 10)

so, Jim,” because McKinney has done for FCC bureaucracy what Magic Johnson did for basketball, and he will be missed. McKinney’s office is still saying, “no comment at this time.”

SPEAKING OF THE FCC, here’s probably the most quotable quote of the week: FCC Commissioner James H. Quello, speaking at an Atlanta luncheon for broadcast promotion and marketing executives about, among other things, the commission’s revised indecency standards, said that the FCC is not on a “witch-hunt to excoriate evil disk jockeys or lewd students.” He added that previous interpretations of the Supreme Court’s Pacifica case “had the practical effect of obstructing the prosecution of patent- ly indecent or obscene language on the air.” Quello said the commission can now “act on egregious violations.”

EDDIE FRITTS, president of the National Assn. of Broadcasters, the chairman and the commissioners of the FCC, and others were on Capitol Hill June 17 testifying before the House Telecommunications Subcommittee. The group held hearings on H.R. 1187, the Broadcast Ownership Stabilization Act, the so-called antitaxing legislation that would reinterpret the old FCC rule that owners that buy stations must hold on to them for three years. The NAB takes a neutral stand, and the FCC commissioners are divided on the issue. Among the co-sponsors of H.R. 1187, authored by Rep. Al Swift, D-Wash., are the chairman of the subcommittee, Rep. Edward J. Markey, D-Mass., and the chairman of the Energy and Commerce Committee, Rep. John Dingell, D-Minn.

THE NAB FILED COMMENTS with the FCC supporting elimination of the one-to-one market rule and modification of the AM duopoly rule, which prohibits a person from owning a radio-television combo in the same market or two or more radio stations where contours overlap. The NAB, however, opposes the FCC’s elimination of the FM duopoly. The commission proposal would allow ownership of, say, an AM, FM, and UHF TV combo in the same market.

CONTINUE TAX CERTIFICATE policy to aid minorities in gaining station ownership...that’s the gist of the NAB filing at the FCC. It also said that if the commission decides to eliminate the policy, any changes made should offer “financial incentives to minorities and others.” The NAB filing says that this is “essential to the commission retaining its primary objectives of increasing minority ownership and participation.”

NAB’S JOHN SUMMERS, senior executive vice president, says that organization strongly opposes a proposal on Capitol Hill that would allow advertisers to deduct only 80% of ad expenses in a given year. NAB is urging House Ways and Means Committee members to reject the proposal—a follow-up from a letter sent earlier this month by Fritts to members saying such a law would have a “devastating impact” on broadcast media.

TOUCH That DIAL!
Get fast results with ACTION-MART, the Billboard Classified.

Call our Hotline at (800) 223-7524.
Just forget you want to see some Action!

Products with the greatest display gains this week. * Videoclip availability. * Recording Industry Association of America (RIAA) certification for sales of 1 million units. ** RIAA certification for sales of 2 million units.
"It's just our way of giving something back to the black community," says Arista VP/r&b promotion Tony Anderson of the label's Black Music Month poster campaign. The effort has the support and involvement of several stations around the country, and the label has printed up a poster saluting Black Music Month. Posters have been donated to various local black charity and public-service groups. In return, the groups are encouraging radio and retailers to sell the posters in store, with the proceeds going to the groups.

To back up the campaign at radio, Arista has issued a sampler album featuring tracks from Whitney Houston, Exposé, La La, Patrice Rushen, and others for stations to give away. The posters' graphics are the same as those on the sampler album covers, so the seeds for joint efforts between radio and retailers are nicely planted.

At WUSL Philadelphia, for example, the station is giving away the albums and encouraging listeners to go buy the poster. WUSL is working with the organization Blacks Educating Blacks On Sexual Issues. In Atlanta, the support of WVEE, WERK, and other local urban operations benefits a group called 100 Black Men, which consists of businessmen who counsel black teenagers in their high school activities and pick up the tabs for their college educations. In New York, poster proceeds will be going to the local chapter of the United Negro College Fund.

"We wanted to [aid] local charities so that radio and retailers can tap into what's happening in their market," says Anderson. "It works out great for everybody involved."

BILLIONS & BILLIONS . . .

The quantity was millions last week when WBCN Boston keyed a 19th-anniversary celebration to a 2 million-song contest, an approach that WNEW-FM New York used recently.

Prizes in gargantuan quantities spurred interest in the campaign. Those who sent in guesses as to what the song would be competed for 2 million pennies ($20,000); 2 million seconds of rock 'n' roll from the WEA catalog (1,004 albums); and 2 million laughs (on a Suzuki Samurai). Along the way, 2-million-seller albums from WEA were given away as perks.

The 2 millionth song?—U2's "Pride In The Name Of Love." "Emotionally, we felt it was the correct song," says WBCN director of creative services David Beiber, adding that the relationship between U2 and WBCN has been a long and mutually supportive one. He admits, however, that when you've been on the air 19 years, pinpointing the actual 2 millionth song played is a less than precise science. Says Beiber, "You calculate how many songs you play on average a day, multiply that by 19 years. It's just over there, but we don't know precisely when." He says that WBCN explained to listeners that early music logs may not be accurate.

(Continued on next page)
**Featured Programming**

“Rock Connections.”

**Test Launching.** WPLJ New York morning man Jim Kerr teams with the ABC Radio Network as it launches the Lewis 501 National Rock Test at New York’s Hard Rock Cafe. The promotion will be carried on “American Top 40.” Webb, WPLJ morning show producer Marisa Brown, ABC Radio Network president Aaron Daniels, and actress Jean Kasem of the television show “The Toklettes.”

**Promotions (Continued from preceding page)**

librarian’s dream, and a little guestimating was involved in pegging the 2-millionth track.

**Who's Who** Baltimore is engaged in a similar context keyed to the airing of its 1-millionth song. At stake is a 1987 Corvette with $5,000 in the glove compartment.

**Are you hungry for a new sound?**

“Freaking out on the Fourth.”

**WBJW-FM** “BJ-105” Orlando, Fla., turned a town crisis into a great show of community concern by reviving the city’s annual fireworks display. The festivities at Lake Eola had become a tradition and were canceled this year as a result of scheduled construction at the display site. The building plans were actually delayed, but nobody moved to cancel the fireworks—except BJ-105.

Acting on calls from disgruntled listeners, BJ-105 called around and discovered that the park would be available. The next step was raising money for the event, and BJ-105 recently began taking monetary support pledges during the Breakfast Bunch show. The station estimates that the show will cost $15,000 and says it is taking donations from everybody. Counting on securing the financing, the Nationwide outlet is now in the process of arranging permits, entertainments, and concessions.

BJ-105’s campaign reminds us of one of our favorite July 4th station efforts. Last year, a small-market Connecticut outlet came to the rescue when its local parade could not muster a band for the event. The station devoted its programming to marching music during the parade and encouraged all listeners to bring their boom boxes to the sides.

July 4th plans at WFLY Albany, N.Y., revolve around a Lisa Lisa concert, and Columbia Records has chipped in to support the deal. Keying into the group’s “Head To Toh” hit, WFLY will outfit five couples from head to toe, including facial, manicures, pedicures, and a shopping spree for a complete wardrobe.

In York, Pa., AC outlet WXQA will dub Independence Day “All American Weekend,” with giveaways encompassing such thematic items as baseball tickets, apple pies, and hot dogs. The campaign fits in nicely with with WXQA’s season-long Wet & Winning Summer theme, which involves giving away anything having to do with H2o: water beds, wind surfers, scuba lessons, and tickets to the area’s many amusement parks, most of which feature water rides of one sort or another.

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 25-27, Journey, Hot Rocks, United Stations, 90 stations.
June 26-28, David Bowie, Rock Watch, United Stations, three hours.
June 26-28, David Benoit, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
June 26-28, Steve Winwood, Superstars Rock (Continued on page 22)

**Country Singles—10 Years Ago**

1. I’ll Be Leavein’ Alone, Charley Pride, EPC
2. It Was Almost Like A Song, Ronnie Milsap, RCA
3. That Was Yesterday, Donna Fargo, CAPITOL
4. I Can’t Love You Enough, Loretta Lynn, COLUMBIA
5. Don’t Go City Girl On Me, Tommy Overstreet, COTILLION
6. Off The Record, Jimmy Buffett, SONY
7. Cheap Curtain and Candlelight, The Righteous Brothers, VISTA
8. I Don’t Know Why (I Just Do), Marty Robbins, COLUMBIA
9. Soul Singles—10 Years Ago
10. Bring It On Home, Allen, Brookside, COLUMBIA
11. Easy, Commodores, MOTOWN
12. Short, Steve, Circle, MINNEAPOLIS
13. Sunshine, Enchantment, ROADSHOW
14. A Real Motha For Ya, Johnny Guitar Watson, JUMP
15. To Get It Up (Part 1), Marvin Gaye, TAMLA
16. This I Swear, Tyrone Davis, COLUMBIA
17. Livin’ In The Life, Isley Brothers, MOTOWN
18. See You When I Get There, Lou Rawls, INC
19. Baby Don’t Change Your Mind, Gaddys Knight & The Pips, RCA

**Promotions (Continued from preceding page)**
music is more than numbers.
Bryan Adams is an international star. He makes great rock & roll music. He plays stadiums worldwide. (You know how many copies Reckless sold—you sold them.) Into The Fire is Bryan's latest: a collection of topical rockers including the back-to-back hits "Heat Of The Night" and "Hearts On Fire."

We didn't know when Chris De Burgh would top the U.S. charts, but we knew he would. "The Lady In Red" is Chris' first bona fide hit stateside, though throughout the last decade he's delivered multi-Platinum international albums. Chris De Burgh's LP Into The Light also features the track "Fatal Attraction."

Herb Alpert gave diamonds to A&M for its Silver Anniversary—the international hit "Diamonds" from the album Keep Your Eye On Me. Janet Jackson sings: Grammy winners Jimmy Jam and Terry Lewis produce; Herb delivers the record of the year. "Making Love In The Rain" and "Keep Your Eye On Me" round out the LP's hits.

Every day, everywhere, you see numbers. Chart numbers, sales numbers... numbers that don't tell the story and may not tell the truth. In the midst of a great year, A&M Records offers a few words about its music. Because numbers simply aren't enough.
When Al Green sings "Everything's Gonna Be Alright," you know it is. Al's latest album, Soul Survivor, finds him both surprising and preannouncing. The record seems new and familiar at the same time. It's vintage Al Green in the Eighties - listen for "You Know And I Know."

Joe Jackson is a great musician, and like other great musicians, he's not well...predictable. From Body And Soul to Night And Day, from Look Sharp! to Big World, Joe's work is always changing, and always creating its own audience. Will Power is Joe Jackson's first orchestral, instrumental album - a tour de force from the musician's musician.

REM's Dead Letter Office is a collection of rare and unavailable B-sides from the band's old singles. Released in the wake of REM's biggest album ever, Dead Letter Office delivers.

Suzanne Vega is a star. Her debut album was a worldwide bestseller. She's sold out the Royal Albert Hall and appeared in the prestigious Prince's Trust Benefit, the only American selected for that honor. Now Suzanne comes home with Solitude Standing, the most critically-acclaimed album of recent years.
Radar Report Shows No Major Usage Changes

New York The 1987 spring Radar report indicates that radio usage in general is steady although the medium's 25-54 audience has increased slightly and overall 12-plus listening is down roughly 3% from last year.

The report is issued annually by Statistical Research Inc.'s Radar audience measurement service, based in Westfield, N.J.

The study estimates that 96% of the total 12-plus population uses radio, while 85% of those tune into stations that are affiliates of Radar subscriber networks: ABC, CBS, NBC, Mutual Broadcasting, the National Black Network, Sheridan Broadcasting Network, Satellite Music Network, Transtar Radio Network, and the United Stations Networks.

Morning-drive-time listeners represent roughly 84% of all persons, with half of that group listening at home and the other half in cars and other locations.

The study further reports that the FM share of total radio audience is back on the incline after leveling off in 1985 and 1986, and the band now captures 74% of the total 12-plus audience.

Featured Programming (Continued from page 18)

Concerts, Westwood One, one hour.
June 27, Phil Collins, Tracy Ullman/Nylons, Party America, ABC Radio Network, three hours.
June 27–28, Black Music Month Special, StreetBeat, MCA Radio Network, one hour.
June 27–28, Animals/Traffic, Reelin' In The Years, Global Satellite/ABC Radio Network, 90 minutes.
June 27–29, Sawyer Brown, Country Close-Up, ProMedia, one hour.
June 27–29, The Illustrated History Of Black Music, Music Scope Special, Lee Bailey Communications, one hour.
June 28, Starship/Tom Petty, Powercuts, Global Satellite/ABC Radio Network, two hours.
June 29, Robert Palmer, Live One, Westwood One, one hour.
June 29, Crosby, Stills & Nash, Rockline, Global Satellite/ABC Radio Network, 90 minutes.
June 29–July 5, John Lennon, Classic Cuts, MUI Broadcasting, one hour.
June 29–July 5, Reddy Crowell, Live From Gilneys, Westwood One, one hour.
June 29–July 5, Los Lobos, Rock Today, MUI Broadcasting, one hour.
June 29–July 5, Pretenders/Faces/Who/Rock Clock, DIR Broadcasting, one hour.
June 29–July 5, Patti Labelle, Part 2, The Miller Sound Express, Westwood One, one hour.

Country Corner tells what's hot in radio . . . see page 39
The Eighth New Music Seminar, July 12-15, 1987
The Marriott Marquis Hotel, New York City

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

SUNDAY — JULY 12
1:00 PM
DJs & MCs: The Battle For World Supremacy—Via Trials
4:30 PM
Nightclubbing Around The World
American Rock Indies: A Reality Check—Marketing Metal
Songwriters & Publishers: A Mock Negotiation
France/Benelux: A Market Survey
6:30 PM
Recording Engineers
Alternative AOR
Dance Music Issues
Impacts Imports
Censorship: Still A Burning Issue

MONDAY — JULY 13
10:30 AM
Keynote Address
12:30 PM
Songwriters & Publishers: A Follow-Up Workshop
A Million Dollars Worth of Mistakes: Racism in the US Music Industry
Merchandising: The New Profit Center

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

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 Julv. Register by mail or use your credit card to register by telephone: tel. (212) 722-2115, telex 6971684 FUNK, fax (212) 289-3708. Registration fee $225.00 ($250.00 at the door). ACT NOW!!!

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


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NMS8 KEYNOTE SPEAKERS:
RICHARD BRANSON
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The Talk Show Guide
NEW YORK The "Fourth Annual Talk Show Directory" is available now, featuring a 96-page alphabetized directory of all the shows in the city. For more information, call 202-282-2800.

CONSULTANT GIVES ADVICE ON TAPE
NEW YORK Milwaukee-based marketing consultant and air-talent trainer Pat Martin is selling his advice to personalities on a six-hour audiocassette, titled "How To Improve Your Radio Career" and priced at $79.85.

A former PD at WSPT Stevens Point, Wis., and WBCS Milwaukee, Martin is the author of "Major Market Method" and has spent much of the past year on the road giving air-personality seminars. For more information, call 414-482-2638.

PSAs On Drug Abuse, Featuring Vesta, Offered
NEW YORK The minority-owned Orchid Communications public relations firm and the Jackson Miscouine Service management firm have teamed up to offer stations antidrug-PSA spots. The 40- and 60-second jingles feature A&M artist Vesta and were produced by Gary Taylor. They carry a "Do music, don't drug" theme.

The firms chose June—national Black Music Month—to kick off the campaign. They are offering the spots free to stations throughout the summer. For more information, call 201-807-0053.

Radio G.M.C.s: The Big Guys Talk Music & Money
Canada: A Market Survey
College Radio Concert Radio Only
12:45 PM
The Future of Music Video
Music for Peace
Japan: A Market Survey
Hi-NRG: Frontier or Boundary? Nightclubs in Crisis
2:30 PM
Metal: Headbanging Around The World
Songwriters
Crossover: Pop Radio’s New Attitude
The Record Deal: A Follow-Up Workshop
Dance & Alternative Rock Retail
Dance-Oriented Rock
5:30 PM
Record Producers
UK Major Labels
Big Record Retailers: Is There Room For New Music?
Contemporary Instrumental Music Trends in the Underground
TEN YEARS AGO, KROQ Los Angeles was recognized by a small circle of friends as the flagship station of main street rock. At one point, the debt-burdened station used room 1228 of the Pasadena Hilton as its studio. House painters kept frequent- lly interrupted on air jocks by vacuums. Tales of drunkenness, blown cues, and huge gaps of dead air were trademarks of the KROQ school of radio.

In 1987, that perception of unbridled, off-center wackiness still clings to the station. In fact, KROQ PD Rick Carroll encourages it. He points to it as one of the reasons his station has been rated among Los Angeles' top 10 outlets in the last five ratings and why it fetched a record-setting stand-alone price tag of $44 million when Infinity bought it last year.

"We've managed to create the illusion that the station is disorganized," Carroll says as he scans the view from his posh ninth-floor office in Burbank's movie-studio district. "Actually, it's probably the tightest-programmed format in the country, where the PD chooses all the songs by hand. Yet, we're perceived to be open.

It's easy to understand why. Few other stations claim as their core artists such bands as the Smiths, the Pet Shop Boys, the Cure, and INXS. When it comes to chances on acts like Tony I. K.illing Joke, Robert Wyatt, and Public Domain? Who else shrewdly integrates all this new material with album cuts from artists KROQ helped boost onto the mainstream?—the Police, INXS, the Pretenders, etc. Where else is PD so fully embrace the daffy? But hip mindset that KROQ projects?

Yet, KROQ's healthily 4.0 winter Arbitron, Carroll has injected method into the madness since he became PD in 1978.

"I REMEMBER WHEN we used to charge just 725 a minute for ads," he says. "Now we're charging 800 a minute and lots of our daypart sales are sold out. Our consistency is one of our greatest strengths. We've been in the upper three and low four for a year and a half now."

Though KROQ is categorized as an album rock outlet, the 36-year-old Carroll says the station is an "appeal" progressive new music station. Mention KROQ to someone in Cincinnati, Iowa, and he'll say, "Oh, yeah, where all the jocks have purple hair," says Carroll. "People say we're too adventurous or too far out, and it's not true. We consider ourselves a unique station, but we're a lot more conservative than most people think.

For the past months Arbs, we experienced our highest adult share in the station's history—a 6.7 in 18-34 adults. That was unheard of just a few years ago. We're No. 2 in the market with teens, but we don't target them exclusively. Our primary audience is 17-32, which splits over two ways. A KROQ listener may be carrying a skateboard or a briefcase. Our adult shares will keep growing because all of those teens have gotten older and stuck with us.

"One of the great things about this format," Carroll adds, "is that we've remained consistent over the years. When a new station comes on the air, it doesn't affect us. A lot of people thought we'd be in trouble when [crossover outlet] KFWR 'Power' 106' showed up. I was happy. I figured it would bring a lot more bodies down to our end of the dial [at 106.7]. We share 39% of our audience with Power 106 and 41% with KIIS. But when they start playing [promotions] give other each other, we're not affected. Actually, I think we benefit because we appear unique."

Despite its irreverent, mod image, KROQ now stands as one of Los Angeles' "heritage" rock stations. Carroll, who has spent 16 years in Los Angeles radio, was hired by KROQ former owner Burke Broadcasting in 1978 when ownership decided it wanted to play hardball with the other guys," Carroll says.

Most of the current on-air staff came on board at the turn of the decade and gradually adjusted to Carroll's regimen of new wave rotation. To this day, Carroll packs and sequences every song for every time slot, although the last song of each hour is reserved for "pick of the choices." Jock suggestions, Carroll says, are his prime source of outside musical input.

By MID-1982, KROQ caught, and later passed, album rock kings KIIS and the KMET in the ratings. Carroll's influence sent ripples through the music industry that can still be noticed today, such as the mainstream ascendency of acts like Billy Idol and Simple Minds.

Right after a profile on his program aping appeared in Rolling Stone magazine, Carroll tried to take his "roq of the '80s" formula nationwide as a consultant. It was a bust.

"I learned my lesson," Carroll says. "I'm not going on the road this time. I learned that radio stations don't pay their bills, or leave you hanged, or just rip you off, which happened to me in Cleveland."

Ratings flopped in Los Angeles as well, as Carroll was removed from daily PD duties. "I was having music Federal Expressed to me," recalls Carroll, "and I was listing it in taxis and on airplanes. I had no frame of reference to make sure everything was in sync. I just didn't have the same feeling. With Carroll back in a hands-on role, KROQ has flourished.

At age 14, Carroll finished working out with his high school swimming team, then hitchhiked to help anywhere he could at the new AM top 40 station, KLIV, in his hometown of San Jose. Several years and twists of fate later, Carroll was hired as PD of KDKJ Los Angeles (now KIIS), where he spent 2 ½ years. He was in his sixth month of vacation in Hawaii (Carroll loves to surf), following a 2 ½-year stint at KEZY Anaheim, when KROQ found him.

"Sometimes I'm surprised by myself when I think I've been a PD at one station for nine years," he says. "I'd still like to have a few more stations use this format across the country someday. Some are trying it, but I don't think they're doing it correctly."
Jim & Lewis Are Among The 'Honorees' 
Summer 'Yeas' & 'Nays' Hold Surprises

It's Time For The Summer edition of the Rhythm & Blues "Yeas" and "Nays," a column of boos and cheers. No hedging allowed. Let's get to it.

Yea once again to the team of Jimmy "Jam" Harris and Terry Lewis, but not for what you think. Sure, they pumped it up the newly released record of Herb Alpert. Sure, they made Alexander O'Neal very timely. But they should really be recommended for their role as executive producers of Nona Hendryx's Manhattan album "Greatest Hits," one of the most idiosyncratic singer/songwriters in black music, one whose music and persona have never found a comfortable niche in the marketplace or on black radio. "Why Should I Cry?" Hendryx is one of the most idiosyncratic singer/songwriters in black music, one whose music and persona have never found a comfortable niche in the marketplace or on black radio. "Why Should I Cry?" is a major step in that direction.

Yea to two ex-Howard Univ. students, Angela Wimbush and Sowatha Ague, who sang together while attending that ground-breaking Washington, D.C., institution. Wimbush is to be hailed for her production of the Isley Brothers' "Smooth Sailing Tonight," the summer's sexiest record, and Ague for (finally) making her long-awaited solo debut.

Nay to all those adn men and women who are stuffing record stores and playlists with the clones of New Edition and the Jets. Success spawns imitators, but it's getting crazy out there. Looks like folks are scouting junior high school talent shows. That is not to say that some of these kids don't have talent or that all the records are frightfully silly, but too many of them don't and most of them are.

There has been an encouraging response to the announcement of the Bishop Desmond Tutu peace concert, scheduled to take place in Los Angeles in September. Many have called this office for information on how to be included. The person to call is Kendell Minter, a New York entertainment attorney, who is acting as talent coordinator. He can be reached at 212-800-2900.

Short Stuff: Spike Lee will be directing the video for Anita Baker's next single, "No One In The World." Here's hoping the sure-fire success of Alexander O'Neal's "Cool" will not only keep his upturn going but also turn attention back to his superb and underappreciated debut. The Cover Girls' new single on Fever/Sutra Records is "Spring Love," a rap-written and produced by Rainy Davis... DeBarge, now recording for Striped Horse Records, will be appearing on an upcoming episode of "Punky Brewster." Randy, Bobby, James, and Marty are featured in the program as well as Chico, who records solo.

Murphy & Frank Buck The System 
Group Crosses Over With 'Groove' 

BY NELSON GEORGE

NEW YORK This is a very important summer for the duos of Mic Murphy and Frank Buck, aka the System. The Atlantic group is coming off its first No. 1 single, "Don't Disturb This Groove," and is watching the record perform even stronger on the pop chart. The question remains, however, whether the System's album has remained together since 1983, can become as much of a force in the marketplace as it has been in the recording studio. As producer/writers, the System has worked with Chaka Khan ("This Is My Night"), Jeff Lorber ("Step By Step"), Angela Bofil, Nona Hendryx, Angelica Chaplin, Gavin Christopher, and acts on almost every major label. The System's landmark single, "You Are In My System," was covered by Robert Palmer. Yet, until now, this interfacial team has never sold records at a level equal to its potential.

Vocalist Murphy and keyboardist Frank cite three elements as being crucial to the System's success: "Don't Disturb This Groove," which they hope will continue to make 1987 their breakthrough year as recording artists. The System signed with New York based AMI Management (Ready For The World, Colin Abrams), who, according to Frank, "encouraged us to take our time and do the record right. From January to November we did no outside production work." Frank disagrees with those who say the System gave away some of its best material to others. "We never felt that," he says. "We always wrote the songs we would for whatever project we worked on. Pleasure Seekers," from the last album, thought it wasn't the hit they thought it would be, generated a lot of fanfare.

The impact of Atlantic executives was also crucial, says Frank. "Black music vice president Sylvia Rhone picked 'Groove' and the first single," he recalls. "We thought it was possibly the best song on the album but weren't sure it should be the first single. But she and [black & a director] Merlin Bob pushed for it, and they were right." Before the current "Don't Disturb This Groove" album, the System was signed to the Atlantic-distributed Mirage label. Murphy notes the irony that several ex-Mirage acts, including White and the Gang, have left this year. "Maybe it just wasn't time for all this to happen at Mirage," says Murphy. "But [ex-Mirage president] Jerry Greenberg has remained in touch with us and been very supportive in advising us."

Murphy says "Don't Disturb This Groove" is as good as anything the System has done before, calling it "You Are In My System" to college. "He adds, "It is a romantic song, a relationship. Today people want to find a girl or guy and stay with them awhile." The summer's success, booked by the Norby Walters Agency, is opening dates for Whitesnake, who are recording with Chris Kellow on keyboards, guitarist Paul Pesco on guitar, and no drummer in keeping with the band's hi-tech sound. The System's desire to consolidate its black base is very much on the duo's mind. "Our goal has always been to be black," says Frank. "We reached our goal with 'Groove,' and now if it does well on the pop chart that's extra gravy."

Dexter Gordon gets back in the swing of things . . . see page 49

For W e e k E ndi ng J u ne 2 7, 1987
## BLACK SINGLES A-Z

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<tr>
<td>85</td>
<td>711 (Century City, ASCAP/MCA, ASCAP)</td>
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<td>86</td>
<td>8TH WONDER OF THE WORLD (L.A. Music, ASCAP)</td>
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<td>ANYTHING YOU WANT TO DO (ASCAP/MCA, ASCAP/Tagg, ASCAP) CPP</td>
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<td>96</td>
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<td>D.O.B. (Bikero Ltd., BMI/Herod Meta, BMI)</td>
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<td>EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI In Green, BMI/Wang, BMI)</td>
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<td>FALLING IN LOVE (Fat Brothers, BMI/Probeam, ASCAP)</td>
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<td>GO ON WITHOUT ME (His Name Is, BMI/Herod Meta, ASCAP)</td>
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<td>GOTTA SERVE SOMEBODY (Coca Cola, ASCAP)</td>
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## SALES & AIRPLAY

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<td>THIGH RIDE</td>
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<td>TOUCH ME</td>
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**FOR WEEK ENDING JUNE 27, 1987**

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

**BLACK SINGLES BY LABEL**

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

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**SALES**

1. DIAMONDS
2. YOU TREAT ME SO BAD
3. ROCK STEADY
4. STILL A THRILL
5. I WANNA DANCE WITH SOMEBODY
6. WHY SHOULDN'T I CRY
7. NEVER SAY NEVER
8. I FEEL GOOD ALL OVER
9. YES
10. SMOOTH SALIN TONIGHT
11. I'M BAD
12. HEAD TO TOE
13. I COMMIT TO LOVE
14. SHOW ME THE WAY
15. HAPPY
16. WANT YOU FOR MY GIRLFRIEND
17. RHYTHM METHOD
18. DIRTY LOOKS
19. SONGBIRD
20. FAKE
21. FALLING IN LOVE
22. ALWAYS
23. SATISFACTION
24. MIXED UP WORLD
25. (IF YOU LOVE ME) JUST A LITTLE
26. THE PLEASURE PRINCIPLE
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30. DON'T BLOW A GOOD THING
31. GO ON WITHOUT YOU
32. I DON'T WANT TO LOSE YOUR LOVE
33. SHE THERE LONELY GIRL
34. I'M IN LOVE
35. STILL WAITING
36. YOU CAN'T STOP THE RAIN
37. WHAMMY
38. DON'T DISTURB THIS GROOVE
39. THIGH RIDE
40. TOUCH ME

**AIRPLAY**

1. DIAMONDS
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37. WHAMMY
38. DON'T DISTURB THIS GROOVE
39. THIGH RIDE
40. TOUCH ME
Girls Just Want To Have Fun On The Charts

DANCE MUSIC is the one musical genre in which women's voices predominate. The disc diversion is one of our most characteristic icons. It's one of those weeks—not exactly uncom- mon in the music world, but every notable record has a female as its vocalist. The Chartbeat will permit this statistical indulgence, it's an overall pop trend, too. The chart entries this week, No. 1 in a row of "(Always), "You Keep Me Hangin' On," and "Head To Toe" are female-sung, and the likely suc- cesses next week are "Tuna" (Dionne Warwick) and "Diamonds" (Cindy Lauper) are also sung by women.

It's easy to pick Cover Girls' upcoming album as a major summer smash; "Spring Love" (The Fever), the second single, is a near-bballad feel, produced by Rainy Davis and Pete Warner and given a stronger pulse by Bruce Forest's re- mix. The Co-Eds have a major hit on their hands. Sweet Sensation albums will chase each other up the charts, just watch. Fun Factory's "Boo-Boo" has been getting a fair share of hi-NRG spin for months that was picked up by radio while still in the import stage (need we say?), is now dominating the parade led by Italian imports. Kid Twist is probably destined for the same wide play that "Boo-Boo" enjoyed. It includes a mammoth, 11-minute mix, with typical smooth Continental feel of a series of accessories.

The Italian industry in the field covered by SIB-MAGIS takes in $2 billion annually, spread over 600 companies with a total work force of around 10,000. The industry is concentrated mainly in the areas of the north, notably Lombardy and Veneto, and central Italy, Emilia, and Tuscany.

There are 7,000 dance venues in Italy and 50,000 in the Pan-European scene of operations, according to official figures from APIAD. In 1986, the Italian dance venues had an income of some $800 million, with about half coming from ticket prices and the other half from first-drink revenues.

SIB Germany, the SIB-Federace of Entertainment Technol- ogers (to which SIB-MAGIS is linked and are similar other European associations), announced it would be fully participating in the U.S. Disco & Bar Expo, to be held in Atlantic City, N.J., Nov. 3-5. And Ticlozzi confirmed that APIAD will also be at the PLASA show in London, Sept. 30-Oct. 1.

At SIB this year, Clay-Paky, a leading Italian company, introduced its new product line, No. 1, which includes a series of light effects based on a compact light projector with halogen lamps, which can be transformed into a follow spot with electronic color and spot dimension control and adapted into light effects projectors or into a scanner by the addition of a light-reflecting mirror. This new range of equipment was unveiled by Clay-Paky co-owners Pasquale Quadri and Giulio Savoldi.

Bruno Dedero, president of the other Italian market leader, Tur- man, says, "Our aim at SIB was to consolidate our firm international market status and also launch a new company, founded with an En- glishman, Mike Lowe. The new di- vision is called Teatro and is strong on the production line for theaters and television studios."

He adds, "There's no doubt that SIB really is now the interna- tional market center. The future dates next year will make it even better in terms of catering from market new."

Coeman's new product for this year's SIB was the Forte light proj- ector, operating with metallic i- dices, which can be transformed into a scanner or a light-effects projector of a follow-up by means of a classic Shannon-style teen drama, produced by Nelson Cruz and Michael Levine. Flip is a Spanish-sung version... Roxanne Shante's "Have A Nice Day" (Cold Chillin'/Prism) is a clypser under- stated, named ripping rap, which makes its parting dis all the more dazzling... M.C. Serch's "Hey Boy" (Idles, 717-5730) is develop- ing in the underground; it's a swing-beat rap romance. "Beware Of The Death" is the white-boy rap flip of "Kid 'N Play's "Last Night" (Select) is a Herb Az production immortalizing the now-closed Union Square club with some very funny lines.

NOTES: The New Music Seminar's catalog here will have any number of features of particular interest to club people: the hi-NRG panel, moderated by Casey Jones, will take up the question, "Frontier Or Boundary?" which we couldn't state any more succinctly. The pan- el, with an impressive set of speakers, and label and promotion people will also discuss the prolifer German/Italian re- cord mills and Asian and Arab sub- cults. Twenty acts will perform that night (Tuesday, July 14) at the Saint.

Another sign of the times: VH-1 has produced a special series for its "Watching Entertainment" hourly spots, set for Friday (28) airing, on the resurgence of dance music. Ex- pert witnesses will include Jack & Lewis, Jhery Bushy, Full Force, Jody Watley, Exposé, Janet Jackson, Fatman Scoop, Will Debb, Giftie Alger, and Bill- board's own Michael Ellis.
Marte Clay Paky:

a new light frontier on the dancing floor.

Marte it's nearly a curtain, a wall, a light wing sinking below the dancing floor to delimit it. Marte with its dynamic and endless beams is the new light frontier by Clay Paky.
national and local video outlets. "MTV was a great supporter of the band's first album," he says. "Join The Army" is also seeing strong support from retailers. "What's interesting about this record is the indication that an independent release—if properly distributed through independent channels—can be as readily available as this one is," says Graham Stewart. "Our chart position proves that."

In addition to Caroline's own distribution arm, other outlets handling the release include Important, Twin Cities, Narabar, Dutch East, and Universal.

EXPLOSIVE TALENT

"Tell No Tales," the new album from Mercury/PolyGram recording act TNT, is the latest in a series of rock titles garnering commitments from the label. "It's the band's second release, and it's already double the sales of their first album," says Harry Anger, PolyGram senior vice president of marketing. At press time, the record was reportedly approaching the 125,000 unit mark; this week, it moves to No. 107 on the Top Pop Albums chart.

"I think this is a band with tremendous potential, and the street reaction to this record has been wonderful," says Anger. "Right now they're completing a successful European tour, and we're looking for the right opportunity to bring them over here. Though there are reports that the band may be featured on the Styper/Loudness bill, "nothing has been confirmed yet," says Anger. A video for the first single, "10,000 Lovers (In One)," is getting exposure on MTV. "We had a modest response with '10,000 Lovers' at album rock radio, and we're about to come out with another truck," says Anger. "We'll do everything we can to stay with this band until they break."

YES OR NO?

Yes is finally mixing its next Act/Atlantic album, "Big Generator." The veteran British rock group has spent a good deal of time working on the follow-up to its successful '90125'' album. Producer Trevor Horn was involved in the early stages of the project; the band is completing the album with Paul Dettillers.

Yes is looking at a late-July release for the album, according to a spokesman from Lookout Management, who adds that the songs "Love Will Find A Way" and "Rhythm Of Love" are contenders for the leadoff single. However, other sources are predicting that the Yes album may not surface until September.

ICM is reportedly planning U.S. dates for Yes starting in late September or early October.

JAPANESE ATTACK

"It's going to be a building process," says Amuse America manager Bernie Mueller of breaking Japanese metal band E-ZO's eponymous debut Geffen album in the U.S. The album, at No. 105 with a bullet on the Top Pop Albums chart, was produced by Gene Simmons and Val Garay.

"Our main focus was to get the band known and to build a base with the hard rock audience," says Mueller. "That went successfully—every college metal show has been on the record." A videoclip for the first single, "Flashback Heart Attack," is getting exposure on MTV as well as a number of regional video outlets.

"We're working on [pre's] the second single right now," says Mueller. "Realistically, the album's heavy for typical album rock radio, but for a station whose format is a little heavier there's a lot there."

Plans for a U.S. summer tour are in the works at ICM.

JACKSON'S RAP

Downtown Girl. Patty Smyth performs songs from her latest Columbia album, "Never Enough," during a show at New York's Fitz. (Photo: Chuck Pulin)

T he BEAT has been given sneak previews of upcoming albums by two celebrated hard rock acts—Def Leppard and Twisted Sister—both of whom have been away from the scene for a while. For Leppard, it's actually four years since the British band enjoyed multiplatinum success with its "Pyromania" album. On the Twisted front, the group has maintained a low profile since the commercial disappointment of its 1985 album, "Come Out And Play." Based on initial spins of their upcoming releases, however, the two bands could be very much in style by the close of the year—if not well into 1988.

The Beat listened to six tracks from Leppard's "Hysteria," due in August, and was most impressed. Definitely not a carbon copy of "Pyromania," the album rocks hard, but the material has an experimental edge and may take longer to sink in. Still, it's a pretty safe bet that Leppard will hit multiplatinum again. Be sure to check out "Love Bites," a killer cut. The production is superb, but after four years there can be no excuses!

As for Twisted, the Long Island, N.Y., rockers have had their work cut out in attempting to recapture the double-platinum success of their 1984 album, "Stay Hungry." On their latest opus, "Love Is For Suckers," due in July, they worked with producer Beau Hill. The end result is a louder, far better than its predecessor and boasts a formidable selection of songs, highlighted by the title cut, the rebel-rousing "Me And The Boys," and the leadoff single, "Hot Love." Given the necessary radio support and video exposure, Twisted Sister has an excellent chance of reestablishing itself.

Still on the subject of upcoming hard rock product, Elektra's Mike Bone is predicting that the next Dokken album will be a multiplatinum smash.

MONKEY BUSINESS: Michael Jackson's pet chimpanzees, Bubbles, recently made a surprise visit to Billboard's New York office. The amiable creature came with Miles Herzel of Y&M Associates, Bob Michaelson's licensing company, which distributes Michael's Pets, the toy line modeled on the collection of animals in Wacko Jacko's private menagerie. Though Bubbles told The Beat that she had been in the studio with the gloved one during sessions for the upcoming album, the cheeky chimp refused to give any details on the project—even when bribed with a bunch of bananas,

THE BEAT previous: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday...
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www.americanradiohistory.com
Pink Floyd Tour Takes Off; Waters Sets Solo Dates

BY LINDA MOLESKI

CLASS COMEBACK: Pink Floyd will kick off a North Ameri-
can tour Sept. 16 at Cleveland's Municipal Stadium. With some
70,000 tickets sold, the opening date is already a sellout. The vet-
eran U.K. rock band has also sold out a Sept. 30 show at Milwau-
kee's County Stadium and an Oct. 14-15 stint at the Hartford (Conn.)
Coliseum. Additionally, two more dates have been added at Toronto's
Exhibition Stadium (Sept. 21 and 24), where tickets for the first
two shows sold out in record time. More Floyd dates will be an-
nounced shortly.

Meanwhile, ex-Pink Floyd sing-
er-bassist Roger Waters will be
launching the first leg of his Radio K.A.O.S. tour on
Aug. 14 in Prov-
cidence, R.I. A to-
total of 28 shows are
confirmed, with dates wind-
ing up Oct. 3 in
Honolulu. Waters will be backed by the Bleeding Heart Band,
which includes Andy Fairweather Low, Jay豺Mel, Collins, Graham Broad, and Paul Car-
rack. Upon completion of U.S.
dates, the tour in set to continue
in Japan, Australia, and Europe through the end of the year.

METAL BRIGADE: Dio is set to
tackle his first ever-hard rock ben-
efit concert Aug. 1 at Irvine Meadows in Los Angeles. Proceeds will
go to the Children of the Night Shelter Fund, a local program for
runaway kids, and to the Los An-
geles chapter of Women In Music.

Black'n'Blue and Armored Saint are on the bill and there will also be an all-star jam featuring Quiet Riot's Carlos Cavazo, Frank Banali, and Paul Shortino, among others. The show reportedly will be Dio's only North American
cast date this year, and the band is not expected to tour the U.S. until early 1986 in support of its upcom-
ing Warner Bros. album, "Dream Evil."

JAZZY CELEBRATION: The
Modern Jazz Quartet will com-
memorate its 35th anniversary via
an upcoming world tour to pro-
claim its new Atlantic album, "Three Windows," produced by WEA International chief Nesuhi Ertegun. Following a June 21 pre-
miere performance at New York's Carnegie Hall, the quartet has ap-
peared schedules at Manhat-
tan's Lincoln Center, San Francis-
cisco's Opera House, London's Royal
Festival Hall, the Montreux Jazz Festival, and the Istanbulfest-
ival.

BACK FOR MORE: Gary Moore
will hit the U.S. club circuit July 24 in Seattle, supporting his new Virgin album, "Wild Frontier." The form-
er Thin Lizzy guitarist has not performed here since 1984, when he was promoting the Mirage/Atlantic release "Victrons Of The Future." Some 27 shows are scheduled, with dates run-
ning through August. JCM is booking.

SHORT TAKES: David Bowie's
Aug. 2 date at New Jersey's Giant
Stadium sold out in 90 minutes,
beating the venue's previous 2½-
tour record by 20 minutes. In
Genesis. To help accommodate
crowd, an Aug. 3 show has been added ... Kitano will embark on
his first-ever U.S. tour Sept. 18 in
Northampton, Mass., in support
of his upcoming Geffen album,
slated for a Sept. 1 release date. Some 32 dates are booked, in-
cluding an Oct. 5 show at New
York's Radio City Music Hall.

Primitive Man/L.R.S. recording act Tirez Tirez just launched a summer club tour in Cleveland on Aug. 8, with label mates The Bears. The longtime New York-

based group is touring behind its
recently released album, "Social Responsability." ... Striper will be teaming up with fellow rockers Loudness for a series of U.S. summer
dates.

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TOP CONCERT GROSSES

ARTIST(S)
BUDWIESER SUPERFEST: LUTHER VANDROSS, PATTI LABELLE, MACE FEATURING FRANKIE BEATTY, ATLANTIC STARS, CAP BAND, GLADYS KNIGHT & THE DIPS
JUNE JAM:
ALABAMA, OAK RIDGE BOYS, CARL PERKINS, JOHN SCHNEIDER, REVESTON HEART, PETRA, SAMMY BROWN, MICHAEL, JOHNSON, RUBIN JONES, PAT UPTON, GEORGE "GOOFY" LINDEEN, CHARLIE DOUGLAS, BILL DUNN
ALABAMA, SWEETHEARTS OF THE RODEO
BRYAN ADAMS
BON JOVI, CINDERELLA
JIMMY BUFFETT & THE CORAL REFEE BAND
BON JOVI, CINDERELLA
SANTANA
BON JOVI, CINDERELLA
BON JOVI, CINDERELLA
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BON JOVI, CINDERELLA
JIMMY BUFFETT & THE CORAL REFEE BAND
KERRY KINGS, RONNIE MURPHY, T. GRAHAM BROWN
KERRY G. THE HIPPINGS
HANK WILLIAMS JR. & THE BAND
RICK RAYTON
RICK RAYTON
PEGGY BLUES
RICK RAYTON
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GARY MOORE
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Fan Fair Was Full—Of People And Good Times

BY EDWARD MORRIS

NASHVILLE. A record 24,000 ticket buyers showed up for the 16th annual International Country Music Fan Fair, held June 8-14 at the Ten- nessee State Fair Popars. The event, co-sponsored by the Grand Ole Opry and the Country Music Assn., drew 3,500 in 1986. Attendance for this year’s fest was $96,094.

Because of the duration of each Fan Fair, the event has become one of Nashville’s biggest single sources of tourist income. The city’s chamber of commerce had speculated that this year’s fair would bring in $16.44 million, based on a preliminary crowd estimate of 22,800 and a per-person expenditure of $278.70 (including ticket cost). According to figures compiled by the chamber, Fan Fair has drawn a total attendance of 233,976 during its 16-year run.

The Grand Ole Opry provided approximately 280 performers for the event to cover security, ticket-taking, parking, hosting, and other functions. The CMA had an additional 45 paid and volunteer staff on hand. Rent for the fairgrounds came to $1.75 per ticket, with a guarantee minimum fee of $25,000.

Well over 100 acts performed at the fairgrounds’ grandstand stage during the week, as part of the overall event, and dozens of others appeared at local nightclubs to gain the attention of country music’s most hardcore fans.

On June 10, two nights at the Grand Ole Opry House, more than 50 established and new country acts performed for the Music Radio Country Radio Awards.

From an industry point of view, one of the most interesting label showcases was the one that debuted the 16th Avenue Records roster. The label, owned by Opryland USA, which also owns the Grand Ole Opry, is being built around country veteran Charley Pride. So far, Pride is the only one on the label who has released a record. However, the show bowed such other 16th Avenue acts as Johnny Russell and Little David Wilkins as well as newcomers Lane Caudell, Micky Reed, D.R. Cruizer, and Randy Vanwarmer. Except for Vanwarmer, who hit the pop charts in 1984 with his hit composition “Just Where I Needed You Most,” the label’s acts lean toward traditional country.

According to the CMA, there were 324 double booths at the fair, the same number as last year. However, the booths spilled over into an extra building this year to accommodate the growing crowds. Artist

(Continued on page 40)

80's Ladies' Strikes Successful Chord

K.T. OSLIN TOOK LONG ROAD TO THE TOP

HOW DOES A 45-year-old woman make it to the top strata of the Billboard Hot Country Singles chart after years of trying? With a little help from her friends—including a lot of determination, drive, and durability.

K.T. OSLIN reaches a bulleted 19 on the chart with her “80’s Ladies,” the second charting single from her debut RCA album of the same name. A video version of the song is in heavy rotation on Country Music Television and is being added to VH-1. It seems like an almost "overnight" success story.

Here’s a prediction: K.T. Oslin, a true ’80s lady, will become one of the major new talents to emerge from Nashville in this decade. As a writer and performer, she is going to score and score big. This borderline fool is crossing the border into national success that could go far beyond the boundaries of country music. Her unlikely route has taken her from the South to Broadway, to Nashville. She is one of the most atypical stories you’ll find in show biz.

Born in Crossitt, Ark., Kay Toinette Oslin lived in various cities and towns as a child, winding up in Houston. As a kid she got into Chuck Berry, Jimmy Reed, Paty Cline, Patti Page, Teresa Brewer, and Ray Charles. When she began singing folk music, Joan Baez was her idol. With Guy Clark and David Johnson she formed a folk trio in the ’60s and later teamed with Frank Davis, journeying to Los Angeles, where they recorded an album that was never released.

Oslin returned to Houston and took advantage of her theatrical training, auditioning for the national touring company of “Hello Dolly.” She landed a part in the show and eventually moved to New York to continue with the Broadway version of the musical. She appeared in the Lincoln Center revival of “West Side Story,” “Promises, Promises,” and other musicals, then worked as a studio backup vocalist and ad jingle singer. While touring on the college concert circuit, she started writing songs, made a demo tape, and sent it to SESAC’s Dianne Shedd. Oslin was soon signed to Elektra Records and released two unremarkable singles. “The first one charted for about a minute and a half,” Oslin recalls. “It died a fiery death.” The second single didn’t get much better, so she fled Nashville, returning to New York for television and jingle work.

She awoke one morning and thought, “Oh, my God, I’m gonna die, and the only thing I’ll be remembered for is songwriting.”

Oslin continued writing while making plans for her Nashville return. Gail Davies hit with Oslin’s “Round The Clock Lovin’” in 1982. Dottie West and, later, Davies recorded “Where Is A Woman To Go”; Sissy Spa-

ceck released “Lonely, But Only For You” as a single; and Judy Rodman recorded “Come Next Monday.” Oslin co-stared in a 1984 Pacifica Radio special with George Jones and appeared at the 1984 CMA Awards show. She later put together a band, leased a Music Row club, and put on a showcase for invited country music executives. This proved to be the turning point in Oslin’s career.

In the audience was Chuck Neese, then with Maypop Music. “He was the only one in town that responded to me, looked me in the eye, and wanted to sign me on the spot,” says Oslin. “Quite honestly, if it hadn’t been for Chuck sending me a little weekly note just to reaffirm that he thought I was great, I would have kicked it in—he gave me the lift that I needed, and I decided to hang in there.” Neese told Oslin that her timing was right and that the age factor could work for her instead of against her.

After auditioning Oslin, Neese’s performance was哈尔 Shedd, producer for Alabama and other acts. Attending the showcase at the suggestion of Petey, Shedd took Oslin’s demo to RCA Nashville chief Joe Galante, and the label head called the song promising enough to offer a contract. The album was cut in only three sessions—one three-song per session—and yielded a charting single, “Wall Of Tears,” which peaked at No. 40 in February.

Thanks to Neese, Shedd, Galante, and her own unsinkable spirit, Oslin has finally cracked the top 20 with “80’s Ladies,” a ballad of three-girlfriends—a pretty girl, a smart one, and a borderline fool—who must make the transition from one decade to another from the ’50s through the ’80s. Oslin unabashedly addresses the problems of growing older but not always aging gracefully. She goes into detail about the physical aspects of the baby boomers: “They’re turning 40 this year, and they think 40 and 50 is no so old. There’s a big group of people who are saying, ‘Hey, wait a minute, don’t put me out to pasture.’” She hopes that men enjoy her songs, too. “I don’t mean to exclude men at all. More than likely, if a woman has a high [getting older], she went through it as a man.”

The song seems to have struck a nerve. Oslin was besieged at Fan Fair here by women claiming to be the grandmother, the mother one, or the borderline fool. Oslin’s success is a tale of three cities. She says, “I have to thank Houston for my start, New York for my education, and Nashville for listening and saying, ‘Yeah.’”

Shines Trisies At Awards

But Statlers Pull Top Honor

NASHVILLE. Even though the Statler Brothers were nixed as the entertainer-of-the-year honor at the Music City News Country Awards show June 8, the event clearly belonged to Randy Travis.

The neo-traditional whit kid won in four of the five categories in which he was nominated. The Statlers, who historically swept the CMA magazine’s annual subscribers poll, also won the top prize for vo- cal group and country music television special of the year.

Travis’ triumphs were for top male vocalist, star of tomorrow, and single and album of the year. He was also in the running for the entertainer-of-the-year prize. Reba McEntire, the other of the three multiple winners, won female vocalist and best-country music video awards.

Staged at the Grand Ole Opry House here, the sold-out show was broadcast live and taped for syndication. The dramatic high point of the event came when Reba McEntire presented the living-legend award to George Jones. In addition to making apparent Lynn’s adoration of Jones as a vocal stylist, the presentation showcased taped tributes to Jones from such famed admirers as Roy Acuff, Waylon Jennings, and Willie Nelson. In response, Jones called the tribute the proudest moment of my life.”

Following the presentation, Jones took to the stage to sing his tribute to country music legends. "Who’s Gonna Fill Their Shoes," as a way of introducing four up-and-coming country performers: Holly Dunn, Ricky Van Shelton, Patti Loveless, and Keith Whitley.

Each of the newcomers sang abbreviated versions of their own recent chart singles.

Hank Williams Jr., Marie Osmond, and Johnny Cash, who jointly hosted the show, also performed. Williams opened the show with "Born To Boogie." Osmond did “Cry Just A Little,” and Cash performed “16 Tons.” Barbara Mandrell debuted her new single, a solid country weeper called "Christmas Supper." Also performing were the Oak Ridge Boys, with new member Steve Sanders; Reba McEntire; the Statlers; and Travis.

The other Music City News award winners were the Judds, for duet of the year, Ray Stevens, for comedic of the year; “Nashville Now,” country music TV series of the year; and the Hee Haw Gospel Quartet, gospel artist of the year.

(Continued on page 40)

FOR WEEK ENDING JUNE 27, 1987

Billboard

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

MAKES NO MISTAKE... R. MILLS, R. MCGOVERN/KCA 19 33 45 97 99
THREE TIME LOSER DAN SEALS/LA/AMERICA 10 18 27 55 55
YOU AGAIN FORESTER SISTERS/KENDRICK/ROSCH 6 19 29 54 57
THE WAY WE MAKE... ROYALTY/JOHNSON/JR./NASHVILLE 3 11 25 39 39
DADDIES NEED TO... THE O'KANES/COLUMBIA 2 12 16 30 30
THE CRAZY PEAS... OAK RIDGE BOYS/KCA 3 15 11 29 103
MEMBERS ONLY D. FARGO/T. J. ROYAL/MERCURY 1 9 18 29 29
PONIES MICHAEL J. JOHNSON/KCA 2 5 17 24 81
MAKE ME LATE RONNIE MCDOWELL/MCA/CUBB 3 8 12 20 46
BORN TO BOOGE HANK WILLIS/R. R. WANGNER/KCA 3 8 8 19 129

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically—changes in one market, for example, may not be transmitted in any form or by any means, electronic, mechanical, photocopying or otherwise, without the prior written permission of the publisher.
COUNTRY SINGLES BY LABEL

COUNTRY SINGLES BY LABEL

LABEL NO. OF TITLES ON CHART

MCA (13)
MCA/Curb (5)
CAPITOL (6)
EMI-America (4)
MTM (3)
Capitol/Curb (2)
16th Avenue (1)
WARNER BROS. (12)
REPRISE (1)
Warner/Curb (1)
RCA (12)
RCA/Curb (1)
COLUMBIA
POLYGRAM
Mercury (3)
Advantage (1)
Complete (1)

EPIC

2

NSD (1)

Master (1)

615

ATLANTIC

Atlantic/America (1)

DOOR KNOB

ENIGMA

TNP (1)

EVERGREEN

MAXIMA

MELODY DAWN

PREMIER ONE

T.K. (1)

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BILBOARD JUNE 26, 1987

COUNTRY SINGLES BY LABEL

A ranking of the number of distribution labels by the number of titles they have on the Hot Country Singles chart.
MUSIC CITY NEWS
(Continued from page 37)

The presenters included Sylvia, Edie Babbitt, Charley Pride, Shelly West, Ricky Skaggs, Eddy Raven, Lorianne Crook, Charlie Chase, Kathy Mattea, Dan Seals, Irene Mandrell, Sawyer Brown, Mel Tillis, the Forester Sisters, Mel McDaniel, Jerry Clower, Lane Brody, Ray Stevens, Johnny Rodrigue, T.G. Sheppard, Judy Rodman, Roy Clark, Lorretta Lynn, and John Schneider.

Multimedia Entertainment, which owns Music City News, produced and will syndicate the show.

EDWARD MORRIS

16TH ANNUAL FAN FAIR
(Continued from page 37)

and fan booth spaces were rented for $38 each, and commercial spaces went for $88.

Music City Register Distributors, which set up its regular record- and tape concession at the fair, says that sales were "slightly down from last year." While the company refuses to cite specific figures, a spokesman says that of the entire dollar volume, 62% came from cassette sales, 25% from LPs, 8% from video, and 2% from CDs.

The best-selling artists, according to the spokesman, were Randy Travis, Reba McEntire, Ricky Van Shelton, and Charley Pride, in that order.

Attendance at the Country Music Hall of Fame, which jumped 12% above normal during last year's fair, was up only about 3% this year, with total ticket sales at about 15,000 for the week. Across the street from the Hall of Fame, Barbara Mandrell Country experienced a slight drop in attendance from last year.

Observers say that the ticket-buying for Music Row attractions may have dropped or leveled off because the Fan Fair tickets were good for five days of attendance at the Opryland amusement park instead of the three days allowed with last year's tickets.

Fan Fair registration was cut off this year at 24,000 to prevent overcrowding of the fairgrounds, and there has been speculation among industry insiders that the Grand Ole Opry and the CMA may go searching for another site. But a source at the Opry says there is no place else in the Nashville area that has the seating capacity and housing for both spaces that Fan Fair now requires.

FOR WEEK ENDING JUNE 27, 1987

Billboard. TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (CD, LIST PRICE)</th>
<th>WEEKelijk WOEKEND</th>
<th>WEEKLIE WOEKEND</th>
<th>WEKELIJK WOEKEND</th>
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<tr>
<td>RANDEY TRAVIS</td>
<td>WARNER BROS. 25668 (8.98) (CD)</td>
<td>Always &amp; Forever</td>
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<td>DARWY YOAKAM</td>
<td>WARNER BROS. 25668 (8.98) (CD)</td>
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<td>EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT</td>
<td>WARNER BROS. 25400 (8.98)</td>
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<td>GEORGE STRAIT &amp; MCA 5951 (8.98)</td>
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<td>REBA MCENTIRE</td>
<td>MCA 5979 (8.98)</td>
<td>GREATEST HITS</td>
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<td>MOE BANDY</td>
<td>MCA 5931 (8.98)</td>
<td>YOU'VE NEVER HEARD THE LAST OF ME</td>
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<td>GEORGE JONES</td>
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<td>CHARLEY PRIDE</td>
<td>MCA 70350 (8.98)</td>
<td>AFTER ALL THIS TIME</td>
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<tr>
<td>ASLEEP AT THE WHEEL</td>
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<td>JOHN CONLEE</td>
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Architects Adapt Tower Design As Chain Expands

BY MARY FORSELL

NEW YORK Not long after Tower Records opened its landmark downtown Manhattan location in November 1984, the store’s powerful neon-graphics design scheme began to influence the look and style of other record stores.

New York architectural firm Buttrick White & Burtis is the company that Tower president Russ Solomon called on to fashion that store’s design innovations. BWB ordinarily takes on institutional and historic restoration projects, but it was interested in the challenge of defining Tower’s store image.

Having firmly established the visual motifs of neon graphics, bold signage, and hot colors, BWB must now find ways to accommodate Tower’s growth—sometimes on a very large scale, but also in smaller spaces. For example, the store now under construction in Boston will, at 39,000 square feet, be the chain’s largest.

In contrast, Tower’s recently announced Long Island, N.Y., store—tentatively set for March 1988 opening—will be one-third that size.

BWB and Solomon’s staff have collaborated on a dozen stores, including the anchor store and classical-annex store recently opened in Philadelphia (Billboard, April 18). The firm also designed Tower’s five New York units, including the downtown budget classical outlet and two video stores as well as one store each in Washington, D.C., London, and Torrance, Calif. (Billboard, Dec. 6, 1986).

For smaller stores, BWB has increasingly emphasized bold yet simple design elements. That tactic is particularly useful where space is at a premium, according to firm designer William Braham, as was the case at the chain’s mall site in Washington, which, at 18,000 square feet, is small by Tower standards.

“We set up a very simple and very strong shift and play of color and put all design elements exactly where they needed to be to get as much as they could on the floor,” says Braham. “But we made something so special that each room had its own element. And we’re trying to do that same thing in these mall stores, but only do it once. Or repeat one very simple design element three times.”

Changes in the ambitious Boston store plan include glass-sided escalators trimmed in bright colors and a complexly interwoven “ceilingscape” of lighting and video banks turned on a different angle from the floor racks so that the customer is visually drawn into the store. Says partner Harold Buttrick, “I think it will set a different tone from the other stores.”

‘Boston will set a different tone from the other stores’

The vast difference in the approaches for these latest Tower ventures points to the chain’s flexibility in tailoring a design to a specific site. The architects readily admit that regional tastes affect a store’s layout—for example, classical product is allotted more space at the two main stores in New York than in the Torrance store. But they maintain that designs are dictated more by specific characteristics of a site than by regional differences.

At the Torrance store, the first Tower store that BWB built from the ground up, windows were minimized to create a bolder architectural statement for passing motorists. Also, they learned from the downtown Manhattan store that windows detract from control of lighting, and so they refrained from adding them. The result, they say, is a very strikingly lit interior.

According to Buttrick, local regulations in Torrance prohibit exposed neon tubes, which forced them to use a plastic-covered neon sign rather than the characteristic oversized reverse italic letters. They compensated by stretching the logo into a “moving object” that cuts through and around the building.

While Buttrick says his firm was “pretty much given carte blanche” to create Tower’s look, he is quick to acknowledge Solomon’s intimate involvement. He credits the Tower chief with initiating the use of neon and video monitors in the stores.

Tower’s architects call the look of the “big top” because it draws attention to the central area of the store.

The London store encourages customer traffic with its generously proportioned entryway, which is accentuated by neon ceiling bands and flanked by symmetrically placed video monitors.

The video chandelier in the freestanding Torrance outlet is surrounded by a hemingway-style neon pattern, whose effect is magnified in the metallic ceiling above. Tower’s architects call this motif the “big top” because it draws attention to the central area of the store.
<table>
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<td>CARLY SIMON</td>
<td>COMING AROUND AGAIN</td>
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For Week Ending June 27, 1987

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For the top compact disks, the chart lists the artists and titles of popular songs.

### POP

**No. 1**

1. **THE BEATLES** - Capitol CDP 46442 - Sgt. Pepper's Lonely Hearts Club Band
2. **U2** - Island 2-5058/Atlantic - The Joshua Tree
3. **NEW** - WHITNEY HOUSTON - Arista ARCD 8401 - Whitney
4. **NEW** - PAUL SIMON - Warner Bros. 2-25447 - Graceland
5. **NEW** - KENNY G - Arista ARCD 8427 - Duotones
6. **NEW** - FLEETWOOD MAC - Warner Bros. 2-25471 - Tango in the Night
7. **NEW** - HEART CARPETS - CBS MK 39539 - Bad Animals
8. **NEW** - BARBRA STREISAND - Columbia CK 40766 - One Voice
9. **NEW** - THE BEATLES - Capitol CDP 46461 - Revolver
10. **NEW** - THE BEATLES - Capitol CDP 46460 - Rubber Soul

### CLASSICAL

**No. 1**

1. **VLADIMIR HOROWITZ** - DG 419-499 - 30 weeks at No. One
2. **CARNAVAUX** - CBS MK 41217 - Wynton Marsalis
3. **PLEASURES OF THEIR COMPANY** - Angel CDP-47915 - Kathleen Battle, Christopher Parkening
4. **NEW** - TRADITION - Angel CDP-47904 - Itzhak Perlman
5. **NEW** - BOSTON POPS (WILLIAMS) - Phillips 418-106 - Pops in Love
6. **NEW** - VLADIMIR HOROWITZ - DG 419-217 - The Studio Recordings
8. **NEW** - KATHLEEN BATTLE - Angel CDP-47355 - Sings Mozart
9. **NEW** - BOLLING: SUITE FOR FLUTE & JAZZ - CBS MK-42018 - Claude Bolling
10. **NEW** - JAMES GALWAY & THE CHEFTAINS - RCA 7976 - In Ireland

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For more information on Billboard's Top Compact Disks, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
Rosy Outlook Seen For S-VHS, DAT Tape
But Panelists Note Flat Blank VHS Cassette Sales

BY EDWARD MORRIS

CHICAGO—Blank tape manufacturers have high hopes for sales of the new Super-VHS and digital audiotape configurations, a panel of reps reported at the summer Consumer Electronics Show here, June 1. But they also warned of an immediate flattening of videotape sales because of the apparent peaking of VCR purchases in the U.S.

Stan Bauer, manager of the magnetic products division for Fuji, said there had been a leveling of videotape sales in the past six or seven months, leading to an overall growth in that period of only 15%-16%.

“We can see an overcapacity issue there that could see tremendous price reductions,” added Bob Burnett, marketing director of consumer products. Mike Goliczinski, vice president of consumer tape products for Maxell, said that a concern for concern are slower VCR movement within the past 90 days and manufacturers over-supplying videotape. The panelists noted that manufacturers will need a separate license to produce S-VHS tape and that Fuji, Maxell, 3M, and TDK have such licenses already. Burnett complained that JVC had not policed its VHS licensees very well. He predicted that the entire blank tape technology will shift upward because of S-VHS. “By the end of 1988,” Burnett said, “I don’t think you’ll be able to buy a VCR that’s not S-VHS.”

Buyers of the new S-VHS hardware, the panelists agreed, will probably jump their annual blank videotape purchases from the current three to 13.

With the S-VHS, Bauer explained, “we’re looking at something entirely different from the different grades of VHS. This isn’t just an add-on [grade].” Burnett added that Super High Grade VHS “will go away,” once S-VHS gets down in price to where the current top grade VHS is. He also predicted that six, S-VHS will appeal to videohiles, they will not use it to record in the six-hour mode.

None of the panelists knew if there is an S-VHS in the T-160 length, but some said that length is “being explored.”

Barnett estimated around 5% of the U.S. blank videotape—perhaps 10 million units—is from unlicensed manufacturers. “We’ve counted 77 brands of videotape in the U.S.,” he said. In the past six to nine months, Bauer said, mass merchants who have sold unlicensed videotape “have had unfortunate experiences and created headaches for their own consumers.”

Bill Flynn, director of marketing for BASF, said that one mass merchant reported that 10%-30% of his unlicensed tape was returned as defective.

In the realm of blank audiotape, Bauer predicted that DAT “will be a tangible business right off the bat. It won’t take nearly the time to grow that VHS will.” That prediction, the speakers noted, depends on the outcome of proposals in Congress that only DAT recorders sold in the U.S. be required to have anti-copying chips installed.

Burnett said no license is required to manufacture DAT. Responding to the question of how one brand of DAT can be promoted over another—assuming that all are of equal quality—Barnett said that manufactures might point to such particular features as the drive mechanism.

Goliczinski said the audiotape business has “absolutely exploded,” adding, “We’re looking at increases this year of over 20% for the industry.”

Burnett disagreed: “I don’t see the audiotape business growing 20%, except in dollars. The high end is growing like crazy, but I don’t see it in units—I see it about 5%.”

But Bauer said his company’s sales were up 15%-15%, and Golczinski said his were up “higher than 30%.”

Causes for the rosy retail picture varied from Bauer’s notion that distribution is improving via audiotaape’s entry into new outlets, such as mass merchants. Diana Loredo, marketing product manager for Memorex tapes manufacturer Memtek, countered that the popularity of multipacks of four, five, and ten units “has fueled the unit growth.”

Peter Dyke, national sales manager for TDK, also sat on the panel, which was moderated by Stephen Booth, electronics and photography editor for Popular Mechanics.

Rhino Charges Headfirst Into Conservation

LOS ANGELES—Rhino Records will go to bat for two endangered species—the vinyl LP and the African rhinoceros—with a special promotion scheduled for the month of July.

The L.A. label’s Save The LP campaign will offer retailers discounts on catalog LPs. Special point-of-purchase material, including T-shirts, bumper stickers, and pins, will focus on the LP’s declining market share in the face of booming compact disk sales.

Rhino will donate 10 cents from every album sold between July 6 and 31 to Rhino Rescue USA, a non-profit Washington, D.C., organization dedicated to preserving the wild rhino, now officially designated as an endangered species.

According to Rhino senior vice president of marketing Arnold Orleman, label sales director Bob Cahill originated the idea of a promotion devoted to the shrinking status of the LP at retail outlets. Cahill’s original notion was ultimately refined and developed by label president Richard Foss.

Foss said, “Let’s revive the vinyl LP from the dustbin of history.”

Orleman says, “Ninety million playback systems in the country can play vinyl LPs, and we thought that that was getting short shrift. Not that we’re trying to reverse the tide of history, but there are still a lot of people out there that want to play vinyl LPs.”

Orleman also notes that Rhino, which is primarily geared to older-oriented
Viney Hangs Tough: Considering that the 12-inch single is a vinyl configuration, tape and compact disk have not won the game. That's the word coming from many quarters that are watching vinyl's evolution. "The 12-inch single is the backbone of our business," declares Steve Libman, president of Nova Distributing Corp. in suburban Atlanta. "We're racking 33 Turtle's Records & Tapes with the top 100. You can't scratch with a cassette," Libman continues, pointing to the disco DJs "who do all their mixing from a disk." Libman claims he has won concessions from vendors who have underestimated the demand for vinyl, whether 12-inch, LP, or 45. He says "new wave, new age, country, jazz, and certainly disco" remain strong vinyl LPs as black music starts to swing more to cassette. "The 12-inch market has a strong black influence," says Libman, who claims the vinyl LP is still important in all genres. "We can't count vinyl out—its decline is not all-encompassing."

OLD IS GOLD: Meanwhile, another vinyl configuration is still up at bat—the 45 oldie single. That's the word from several sources, but most dramatically Big State Distributing Corp. The veteran Dallas wholesale firm has put together a marketing package, says its president, Billy Emerson. He really credits brother Mike with working out the details, like a shuck or special outer container. Title, artist, label, and account number are printed on the shuck, which becomes an automatic replenishment slip when mailed back.

Also heralding the oldies single boom is Wayne Vo- lat, president of American Pie, a Los Angeles supplier specializing in oldies for several years. "People are into songs," says Vollat. "They buy oldies and make up tapes for their car or Walkman. Look at all the oldie stations," he says, contending that formats like classic rock have just added on to what was always there in terms of oldie programming.

Rack Rap: There ought to be plenty of rackjobber chatter, following the planning meeting of the National Assn. of Recording Merchandisers' rack advisory committee June 18 in Chicago. New chairman is Richard Greenwald, Interstate Group. Other members (no change from last year: Don Weiss, Arrow Distributing; Charles Blacksmith, Roundup Music Distributors; John Brenner, Southeastern Tape Distributors; George DeMartyn, D&H Distributing; Mario DeFilippo, Handlerman; William Glaseam, Music Merchandisers of America; Sylvan Gross, Serv-Rite Record & Tape; William Hall, Sight & Sound Distributing; Jerry Hopkins, Western Merchandisers; Milton Kyle, Eurpac West; and Harold Okinow, Lieberman Enterprises.

Short Reign for CD One-Stop? Yet another chapter in the CD revolution, the exclusive CD one-stop, may not grow as fast as CD specialty stores. At least that's the opinion of Steve Libman at Nova Distributing Corp. "The labels want a one-stop to service everything, not just one configuration. [CD one-stops] are going to find it rough going."

To reach Retail Track, call Earl Paige: 213-272-7400.

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We, the undersigned, agree to participate in the BILLBOARD HOT 100 CHART PROGRAM. This document confirms that we will post the posterbiad in our high traffic area in our store(s) and that we will change the chart every other week as supplied to us by Billboard. We understand that this agreement is valid for one year from the date it is mailed to us and renewable based on continued participation.

Brad Lee
Gloucester, MA 01930

Signature: ___________________________ Date: __________

Company: __________________________

Title: __________________________

Address: __________________________

Average Weekly Traffic Per Store

Phone Number: __________________________

Billing Address: __________________________

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NEW YORK There are five new faces among the 24 appointees named to the National Assn. of Recording Merchandisers 1981-82 retailers advisory committee by Russ Solomon, president of the trade group and chief of Tower Records.

The rest of the committee, including its chairman, Ira Heilicher, president of Great American Music, are returnees from last year. The advisory group’s first meeting was June 15-16 in Chicago.

The annual summit with the NARM manufacturers advisory committee is scheduled for Sept. 28-Oct. 1 in San Francisco.

New to the retail committee are Bob Higgins, president of the 213-store Trans World Music Corp.; Frank Fischer, president of 75-store National Record Mart; Walter McNeer, vice president of retail for Western Merchandisers (125 stores, including the Hastings Books & Records chain); John Quinn, director of retail operations for 102-store Sound Warehouse; and Barry Bordin, general manager of the record division for The Wiz, the 20-store, metro New York hardware/software chain.

Four incumbent committee members represent chains of more than 100 stores: Steve Bennett, The Record Bar; Arnie Bernstein, The Musicland Group; Lou Kwiker, Wherehouse Entertainment; and Jim Book, Camelot Music. Book is also serving his first year on the trade group’s board of directors.

Other returning committee members: Jerry Adams, Harmonie House; Neal Berndt, Q Records & Tapes; Randall Davidson, Central South Music Sales/ Sound Shop, Lou Fogelman, Show Industries/Music Plus; Rochelle Friedman, J&R Music World, Stan Goman, Tower Records; Bruce Imber, Record World; David Jacowitz, Peachtree Entertainment; Evan Lasky, Budget Tapes & Records; Mary Ann Levitt, The Record Shop; James Rose, Rose Records; Carl Rosenbaum, Flip Side, and Mark Silverman, Waxie Maxie’s.

Spec’s Music president Ann Lief, who was named to last year’s committee but was unable to attend the September meetings in San Diego because of a scheduling conflict with her chain’s convention, has also been appointed.

NARM board members who represent retail firms—Jack Eugar, Musicland; Roy Imber, Record World; Terry Worrell, Sound Warehouse; and Solomon—will also be invited to attend the San Francisco meet.  

**Five New Appointees On NARM Retail Committee**

### ALBUMS

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

#### POP/ROCK

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THE ICEICLE WORKS
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CA 64254: $5.98
SIMPLE MINDS
In The City Of Light
LP Virgin 25295: $3.98
CA 68650: $5.98

#### COMPACT DISK

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CD Virgin 2-22705: $15.98

**DEPECHE MODE**

Catching Up With Depeche Mode
CD Virgin 2-23250: $15.98

**PETER GABRIEL**

Peter Gabriel
CD Virgin 2-22630: $15.98

**GRATEFUL DEAD**

Anthem Of The Sun
CD Warner Bros. 2-21456: $15.98

**EMMYLOU HARRIS**

Elt Hotel
CD Geffen 2-21883: $15.98

**LADYSMITH BLACK MAMBazo**

Shaka
CA Warner Bros. 2-25567: $15.98

**CAT STEVENS**

Classics, Vol. 2
CA A&M CD 25274: $15.98

**RHINO CAMPAIGN**

(Continued from page 43)

The label, still caters mainly to LP collectors. Rhino sees the tie-in to Rhino Records USA as a natural one; in fact, the label was talking to the preservation group as long as a year ago about the possibility of mounting a promotion.

The timing of the label’s campaign is ideal: This summer, Congress will begin a second series of oversight hearings concerning the horned animal.  

**New Releases**

**NEIL YOUNG**

After The Gold Rush
CA Reprise 2-22921: $15.98

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Artist’s Choice
CA Bluebird 2-22902: $15.98

**DUKE ELLINGTON**

And His Mother Called Him Bill
CA Bluebird 2-22932: $15.98

**BENNY GOODMAN & HIS ORCHESTRA**

Sing, Sing, Sing
CA Bluebird 2-22932: $15.98

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 Retailing, Billboard, 1515 Broadway, New York, N.Y. 10036.  

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Turtle's Puts Spotlight On Employees 
Stores And Staffers Honored At Weekend Meet

A Winning Team. Turtle's Records & Tapes' advertising department picks up the 82-store chain's outstanding achievement award. Shown, from left, are Karen Preiss, director of promotions; Linda Harris, print buyer; Deborah Milweski, media buyer; Deanna Simmons, graphic artist; Wendy Weiner, copywriter; and Joe Martin, vice president of advertising.

The Year's Best. Gina Jones, who oversees store No. 12, receives the manager-of-the-year award from Wyn King, vice president of store operations.

HILTON HEAD, S.C. Seventeen central office and store employees were honored at a Turtle's Records & Tapes banquet during the chain's annual Getaway Weekend, held here May 20-22 (Billboard, June 6).

The Peachtree Battle store, No. 24, in Atlanta took the Turtle's "Oscar" prize for having the best movie rental department in the 82-outlet network. Store manager is Dee Murphy.

Store-of-the-year recognition went to Atlantic Village, No. 54, in Jacksonville, Fla., managed by Lisa Pistone. Gina Jones, manager of the Briarcliff Village unit, No. 12, Atlanta, received manager-of-the-year honors.

Named merchantizer of the year was the Springdale Plaza store, No. 53, Mobile, Ala., managed by James Irwin. Peggye Long, who works in the central office's accounts payable department, was serenaded with the unsung hero award. Troy Pope, manager of the Mall Corners unit, No. 38, Duluth, Ga., won the increased sales citation.

The accounting achievement award went to Debbie Barbeaud, central office, Atlanta, and office-mates Linda Harris, Deborah Milewski, Karen Preiss, Deanna Simmons, and Wendy Weiner each took home outstanding achievement prizes.

Awards for five years of service were given to Harris; Josan McDaniel, No. 18, Atlanta; Jesse Miller, No. 36, Atlanta; Jeff Lindler, No. 49, Atlanta; Paul Wilson, No. 22, Atlanta; and Tyrone Thornton, No. 25, Columbus, Ga.

Three For Five. Receiving five-year service awards are, from left, Jesse Miller, store No. 30; Tyrone Thornton, store No. 25; and Jeff Lindler, store No. 19.

The Store Is The Star. Lisa Pistone, manager of store No. 54, accepts the store-of-the-year award on behalf of her staff from Wyn King, vice president of store operations.

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High Art Meets Hi-Tech On CD MODERN PLANS FOR A NEW ERA

By PETER KEEPNEWS

Jazz, in all its myriad forms, styles, and moods, has always been a vital part of American culture. In recent years, there have been increasing indications that America is beginning to notice.

It may have taken a European director to make a feature film about jazz and jazz musicians as sympathetic and close to accurate as Bertrand Tavernier’s "Round Midnight." But American audiences responded to Tavernier’s vision: His movie about expatriate musicians in 1959 Paris, with Dexter Gordon giving a poignant performance as a down-on-his-luck saxophonist, was a surprise hit.

Even more surprising than the success of "Round Midnight" was its high profile at the Academy Awards. Gordon, heretofore best known as a musician, was nominated for an Oscar as best actor; he lost to Paul Newman, who’s made a few more films, but Herbie Hancock won for his "Round Midnight" score, and delivered an eloquent acceptance speech invoking the names of Lester Young, Bud Powell, and other great jazz artists.

The fact that Dexter Gordon and Herbie Han- (Continued on page J-22)
Fighting the Competition From Within

JAZZ AT THE MAJORS: A WELCOME RETURN TO ROLE IN BOTTOM-LINE AND FUTURE STRATEGY

By GEOFF MAYFIELD

From a distance, it looks like a case of David and Goliath—the Modern Jazz Quartet vs. U2, Marlena Shaw vs. Bon Jovi. In simplistic terms, these are the realities that confront jazz marketers who work within the context of a major label situation.

On the plus side, big labels have big bucks and well-oiled distribution mechanisms, and compact disks are bringing the genre to a wider audience. But, in order to successfully get jazz product to the retail store and into the consumer's hands—one must first get the attention of the distributor's sales force, the same people who solicit orders for the megahit pop and rock acts.

"When you're dealing with a minority music from within the confines of a major organization, credibility is what you really live and die by," says Ricky Schultz, executive director of MCA Jazz and Zebra Records. "If you're marketing jazz through a major label, your major competition is more from within the label than from other labels."

According to Bruce Lundvall, president of Manhattan/Blue Note—who also built significant jazz rosters when he headed CBS Records and Elektra—establishing "leader" acts in the sales pack is the quickest way to establish that essential credibility: "The first thing you really need to do in a large company is be lucky enough to land a couple of artists who sell like pop artists."

When Lundvall revived Blue Note three years ago, that "locomotive" seller turned out to be the label's first new signee, guitarist Stanley Jordan, but it wasn't the first time he'd enjoyed such success.

"Back at CBS, we had artists like Bob James, Weather Report, Chick Corea, and Hubert Laws who sold hundreds of thousands of records. And that helped us when we went to sign Dexter Gordon, Woody Shaw, Arthur Blythe, artists who were closer to the mainstream jazz tradition, who would not be expected to sell in those kinds of numbers," says Lundvall.

"Sometimes, it's a matter of realizing your place, whether it's the bottom of the totem pole, or second from the bottom," says MCA's Schultz. "When it works, you have a shot at the whole thing happening. You can't take the risk of being the guy who cried wolf too often."

"You have to convey your belief in the music, and bring that positive feeling to the people in the company," says Steve Backer, series director for RCA's Novus imprint and executive producer of its Bluebird reissues.

A key component, according to Backer and Blue Note's Lundvall, is to work personal relationships within the company, a process that helps ensure that projects get the attention they merit, and helps spread enthusiasm for key releases throughout to the distributor's local and regional field staff.

"You have to find out who the jazz fans in a large company are, allies in the company who really care about the music," says Lundvall.

Richard Seidel, vice president of PolyGram Jazz, has an advantage in this arena, by virtue of his company's structure. Seidel's department is one of six label groups serviced within PolyGram Classics, which is also comprised of three classical labels (Philips, DG, and London) and two other jazz divisions (ECM and PSI). As such, PolyGram Jazz—which or-

this year, GRP signed a distribution agreement with the label group, although it is not funneled through MCA Jazz.

- PolyGram: Rich in historic recordings, PolyGram was one of the first major distributors to mine its jazz riches with CD reissues, and now has ECM's catalog to add to its lineup. More catalog gems are found in its recently launched Walkman Jazz cassette series. New recordings come largely from the revived Verve logo and ECM.

(Continued on page J-14)
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JAZZ INDIES: WHILE SUCCESS TODAY CAN BE BIGGER, CHAIN-STORE BINS SEEM FURTHER AWAY

By FRED GOODMAN

The story of the rise of the great jazz labels is frequently synonymous with the story of the independent record industry.

While most of the major labels can boast a commitment to jazz and ownership of some of the greatest historical catalogs of the music, few can lay claim to the role of pathfinder the way independent labels can.

Several factors have conspired to make jazz one of the areas where an independent can properly deal with the music and even prosper.

First, by nature of its continual artistic evolution, it has always been difficult to remain on the cutting edge of the music. Many of the finest jazz labels have been associated with the growth of a particular trend in the music, and their ability to be in the right place at the right time has frequently led to smaller labels establishing themselves as "homes" for new styles.

Second, many smaller labels are owned by either enthusiasts or musicians who take a somewhat different view of the business of making jazz recordings than publicly held corporations.

Finally, the comparatively smaller market for all but a handful of jazz recordings is simpler for an independent to tackle than a major. The overall cost of an independent makes an artist who sells 30,000 copies of an album very attractive indeed, while the major labels generally shy away from signing an artist in that sales range. In a branch system where salesmen rely on commissions and bonuses, you wouldn't really be surprised to see Fleetwood Mac or Bruce Springsteen getting the attention over the latest jazz signing.

Although several classic independent lines like Blue Note have moved to major label ownership, others have managed to remain independent, even with a change of ownership. Riverside, Contemporary, and most recently Pablo Records have all been acquired by leading indie Fantasy. And, in a reversal a few years ago, the comparatively tiny Muse label acquired Savoy's jazz catalog from Aristat.

Today, Muse/Savoy Jazz owner Joe Fields says the independent scene is radically different than it was even a few years ago.

"In the last two or three years the independent business has changed beyond my wildest dreams," says Fields. "It's harder than it ever was for an indie. Distributors are an ever-changing scene and the retail business has really gone with the chains. And when you get airplay on a record, it's still difficult to get into those chain-store bins."

Fields concludes that today's independent label must be self-contained to survive.

"Twenty years ago you had to have real business people in distribution," he says. "Now you have a lot of little people in even the major markets. There's no such thing as having

REISSUES: CD BOOM CONTINUES TO BRING OLD TREASURES INTO NEW LIGHT

By CHRIS MORRIS

Major U.S. labels are learning that there is gold to be mined in classic jazz, as the compact disk boom lures horde of old and new jazz fans into retail stores.

The new interest has sparked a resurgence of catalog reissue activity on the jazz front, with the majors mounting pushes for their classic repertoire—much of which has been unavailable, except on budget titles, for many years—on LP, CD, and cassette. Some of the best-known titles, like Miles Davis' "Kind Of Blue" and John Coltrane's "Ballads," have even reappeared on Billboard's Top Jazz Albums charts.

Perhaps the most ambitious marketing approach to revitalizing the jazz classics has come from Columbia, which launched its Jazz Masterpieces line in late January. The label has released 19 digitally remastered titles in the series to date, with a total of 50-60 projected by the end of '87.

LPs and cassettes are priced at the equivalent of a $6.98 list, while CDs are moving at full price.

The program, which so far has featured reissues of existing albums and new compilations by such artists as Miles Davis, Duke Ellington, Dave Brubeck, Benny Goodman, Billie Holiday, Louis Armstrong, Charles Mingus, and Errol Garner, was launched with a wide-ranging marketing strategy featuring special point-of-sale material and publicity and promotion campaigns.

"We are being very meticulous about the whole thing," says George Butler, vice president/executive producer of a&f for jazz and progressive music at Columbia. "I wanted to come up with things that were fairly exciting to the consumer."

Some albums in the series, like the Louis Armstrong tributes to W.C. Handy and Fats Waller in the initial January release, make extensive use of alternate takes picked by Columbia's select Jazz Masterpieces committee of writers and producers. In some cases, the original producer is participates (Continued on page J-16)

(Continued on page J-14)
Some like jazz hot
Some like jazz cool
This summer, stock the sounds
In the world's greatest jazz pool.

ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.
RISING TALENT: NEW GENERATION OF MUSICIANS PREFER PLAYING ‘IN THE TRADITION’ TO PUSHING THE VANGUARD

BY FRED GOODMAN

No other American artform can boast the rich history of jazz. And for the recording industry, the historic and artistic legacy left by jazz’s greatest artists has continued to fuel jazz sales decade after decade.

From its inception through the big band, swing, bebop, cool, new thing, and fusion movements, jazz’s greatest artists have created music of enduring quality that manages to find an audience with each successive generation. And while we need to laud the music’s greats, neither jazz’s fans nor its producers can forget that history is the chronicle of change. And change is invariably carried on the wings of new artists.

Today’s crop of new artists is remarkably diverse, and virtually every jazz label, from tiny independents to the majors, can boast a commitment to recording and introducing new talent.

While cynics might argue that the diverse field is indication of a lack of a clearcut direction in the music, the success of a mainstream artist like Wynton Marsalis most likely had the rhythm of the current willingness of labels to take a shot with young artists not associated with the latest trend.

On the heels of Marsalis, labels are evincing a greater willingness to invest in the careers of young, bop-inflected artists.

Looking for lightning to strike twice, Columbia—which signed, broke, and re-wrote the jazz marketing book with Marsalis—has inked the trumpet/saxophone duo of Terence Blanchard and Donald Harrison. Like Marsalis, the pair had to attend as members of jazz’s most famous showcase for new talent, drummer Art Blakey’s Jazz Messengers. The move to Columbia comes after a debut outing on the Concord label.

Nor are Harrison and Blanchard the only post-Marsalis talent to wend their way out of the Jazz Messengers and into a solo contract. Trumpeter Wallace Roney, who replaced Marsalis in the Jazz Messengers, has recently inked with long-standing New York indie Muse Records.

What may be most striking about this generation of new players is an unusual dedication to playing “in the tradition.” Unlike preceding generations of players, who pushed at the vanguard of the music’s development, this generation has gone back to the music of the 50’s as its jump-off point. One has to go back nearly a decade to the waning days of New York’s loft movement when young artists like David Murray and James “Blood” Ulmer came up to find new players who made significant stylistic departures a part of their playing.

But if the new players here are proving retrospective rather than progressive, the situation is quite different in Great Britain, where a new school of deceptively British jazz musicians is beginning to flower.

Chief among them is 23-year-old saxophonist Courtney Pine. Although Pine plays from the hard bop and modern styles, his music is tinged with the rhythm of the West Indian music he grew up with. His outstanding debut album on Antilles, “Journey To The Urge Within,” marks him as one of the most exciting and promising jazz artists to appear in several years.

While Pine’s playing shows the continued influence of American jazz beyond our shores, other up-and-coming British musicians say they are seeking to create a voice that is distinctly non-American.

A booming London club scene has produced a generation of explorative new musicians. At the forefront is the 21-piece orchestra Loose Tubes, which takes a sly tact to subverting the big band tradition and remodeling it to its own ends. Acting as a mothership, the group has also spun off its sidemen into other projects, such as the Charlie Watts Orchestra, and drummer Bill Bruford’s Earthworks.

Bruford, a veteran best known for his years with experimental rock group King Crimson, welcomes the new generation of players, but is at a loss to explain their almost sudden appearance.

“Since the war, when visiting American jazz musicians came over, the British have been considered inferior jazz musicians,” he says. “And rightly so. But over the last five years that’s changed. The kids know the music. Nobody knows how—or there aren’t any schools for it or anything like the U.S. fusion academies. But they have enough confidence in themselves now to do something besides going to Ronnie Scott’s to gape at Wayne Shorter.”

The emerging scene is just beginning to be chronicled here. Aside from Pine, there are albums by the Charlie Watt Orchestra (Columbia) and Bruford’s Earthworks (Passport/Jem), and a sampler featuring 10 new jazz groups (“Get Wise!” on Epic Records).

Trends aside, virtually every label with a commitment to jazz has been offering an unusually broad spectrum of new and developing artists.

Along with Harrison and Blanchard, Columbia boasts vocalist and pianist Sonya Robinson, whose debut album “Dreams Of Flight’’ was released in early ’87.

Robinson, who is from England, is a member of the British rhythm & blues group Tight Fit. She released her debut album “Dreams Of Flight’’ on the Record Plant label. The album features producers Brian Eno and Brian Page, and features guest appearances by artists such as Johnny Clarke and Aloe Blacc.

Robinson’s singing style is a blend of soul and blues, with a hint of jazz, which makes her a perfect fit for the Columbia label. Her first single, “Dreams Of Flight,” was released in early ’87 and became a big hit on the R&B charts.

Robinson’s second album, “Dreams In Red,” was released in late ’87 and featured her own material. The album included the singles “I Want You” and “What’s Wrong With You.” Both singles were big hits on the R&B charts.

Robinson has also worked with a number of other artists, including the British band Tight Fit, with whom she recorded the album “Dreams Of Flight’’.

Robinson’s work has been well-received by critics and fans alike. She has been praised for her powerful vocals and her ability to convey the emotions of her songs. She has also been praised for her ability to blend different styles of music, which has helped her develop her own unique sound.

Robinson’s success has not gone unnoticed by the music industry. She has been nominated for several awards, including the British Music Awards and the American Music Awards.

Robinson continues to tour and record, and has released several albums since her debut. Her music has become popular around the world, with fans in the United States, Europe, and Japan.

(Continued on page J-20)
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Terje Rypdal & The Chasers
BLUE
831 516

Steve Tipton
EXPLODED VIEW
831 109

Gary Burton Quintet
WHIZ KIDS
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831 384

Keith Jarrett
SPIRITS
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Jon Hassell
POWER SPOT
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Lester Bowie’s Brass Fantasy
AVANT POP
829 583

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Bill Frisell
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Gary Peacock

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SEXTET
WATT 831 669

Narvin Winestone
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831 07

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Stanley Jordan Standards BT-85130/CDP-7-46332-2 For his second album, Stanley Jordan has applied his magic touch to a variety of jazz, rock standards with astonishingly fresh results. Like his debut, STANDARDS has dominated the charts since its release. Another masterstroke from the most amazing guitarist to emerge in the jazz tradition in 20 years!

Dexter Gordon The Other Side of Round Midnight BT-85125/CDP-7-46337-2 The architect of the modern tenor sax is now a Best Actor Oscar nominee for his starring role in "ROUND MIDNIGHT". This album features music from the film and has become the best selling album of Gordon's career. It features Freddie Hubbard, Wayne Shorter, Tony Williams, Herbie Hancock, Nocerino, Bobby McFerrin and more.

Bobby McFerrin Spontaneous Inventions BT-85110/CDP-7-46298-2 Two-time Grammy winner Bobby McFerrin continues to romp at the forefront of the jazz vocal with this collection of live solo performances and duets with Wayne Shorter and Herbie Hancock. The world seems to have caught up with his innovations.

Spontaneous Inventions is his biggest album to date and still selling steadily each week.

Stanley Turrentine Wonderland BT-85134/CDP-7-46752-2 The reigning king of the soulful jazz tenor sax is back with a songbook "You and I" to Wonder's "Boogie On Reggae Woman" which features Steve on harmonica. This is Stanley's most satisfying album in years.

Tony Williams Civilization BT-85123/CDP-7-46755-2 Master drummer Tony Williams put together a working quintet and kept it on the road for 5 months before recording CIVILIZATION. The band has been hailed as the finest modern mainstream group to emerge in years. And it is, the power of fusion has turned his attentions to the jazz tradition and the results are extraordinary.

James Blood Ulmer America Do You Remember The Love? BT-85130/CDP-7-46755-2 From funk to new wave, Blood Ulmer has established himself as an American original. Backed on his Blue Note debut by his visionary peers Bill Laswell and Ronald Shannon Jackson, Blood constructs a mix of music from every corner of America and blends them into his own unique brew.

Freddie Hubbard Life Flight BT-85120/CDP-7-46898-2 Two sides of Freddie Hubbard are explored on his first solo album for Blue Note since 1985. One side features the soulful guest artists Stanley Ervincone, George Benson and Larry White. The other side offers Hubbard with Walsh, Ralph Moore, Akira Atash and Carl Allen. Freddie's soulful, lyrical trumpet shimmers like never before.

OTB Live at Mt. Fuji BT-85141/CDP-7-46784-2 OTB moves from the studio to the festival stage for a performance that accurately reflects its power and excitement. As well received as the band's first two albums were, this one should signify a real breakthrough.

Kenny Garrett Generation BT-85137/CDP-7-46756-2 Recorded live at the Village Vanguard, guitar master Kenny Garrett has assembled two of this generation's finest on that instrument. Rodney Jones and Bobby Brown and a hot rhythm section for his richly orchestrated and captivating band!

Michel Petrucciani Power of Three BT-85138/CDP-7-46437-2 Petrucciani, a rising force of the piano, has been teaming up with guitar great Jim Hall on special occasions for almost two years. But the pinnacle of their collaboration came at the 1989 Montreux Jazz Festival where they were joined by special guest Wayne Shorter & a magic concert!

James Newton Romance and Revolution BT-85139/CDP-7-46437-2 Famous Newton's Blue Note debut THE AFRICAN FLAME was voted #1 Record Of The Year in the Down Beat International Critics Poll. His new album is equally extraordinary and features music by the tenor, Charles Mingus and Ornette Coleman arranged for an all-star set.

COMING SOON: The Blue Note debuts of Dianne Reeves, Mose Allison and Charrett Moffett as well as new albums by Bennie Wallace, George Russell, Don Pullen, George Adams, Freddie Hubbard, Woody Shaw, Dexter Gordon & Bobby McFerrin

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DEVELOPING A GAMEPLAN: INDUSTRY AWAKENS TO MARKETING JAZZ IN CD BOOMTIME

By GEOFF MAYFIELD

Many of the same ingredients that fuel pop music are also found in successful jazz marketing plans. But, since the genre’s artists tend to have less name recognition with many accounts—and yes, with some label sales staffs, too—jazz marketers within major labels must give careful consideration to all aspects of their gameplans.

In addition to tried and true industry methods, jazz music’s unique consumer offers additional tools to major label marketing departments. Some jazz labels that are distributed through majors—including ECM, Blue Note, Verve, and GRP—have enough of an identity established with their catalogs to supplement their media attack with image advertising, a trick that would have little significance for the pop customer.

- Advertising: The proper execution of ad campaigns, both trade and consumer, are cited universally as a key priority in the marketing of jazz product—a detail so important to Manhattan/Blue Note president Bruce Lundvall that he retains noted jazz producer Michael Cuscsuna to pen copy for all of Blue Note’s ads.

  “When you’re writing ad copy for jazz, you better have someone who knows what they’re talking about,” says Lundvall. He adds that the sophistication of the jazz consumer demands this attention to detail.

  Because RCA’s Novus logo has a varied roster, series director Steve Backer stresses artist-oriented ads, rather than a multi-artist ad. But RCA’s Bluebird reissues, says Backer, lends itself to label-oriented ads.

  A catalog approach to advertising is also endorsed by Ricky Schultz, executive director of MCA Jazz and Zebra Records; Bud Katzel, senior vice president of sales and distribution for GRP, and Jack Rovner, CBS vice president of marketing, East Coast.

- Newsletters: Another way to emphasize catalog. Blue Note’s record sleeves are filled with news and notes about various label projects—a trick Lundvall used during his stints at Elektra and CBS. Copy is revised every six months.

  Warner Bros., on the other hand, publishes a quarterly trade newsletter, Metro Notes, with information about radio play, reprints of product reviews, and other key selling points.

- Point-Of-Purchase: “If a product like Bluebird and like Novus is not visible in the store in a tangible manner, rather than just part of a miscellaneous category, than all your effort is for naught,” says RCA’s Backer.

  Thus, jazz demands attractive, sensible, and useable p-o-p display materials, particularly for series like Bluebird and the CBS Jazz Masterpiece series. CBS’ Rovner and other executives note that since jazz product tends to be a catalog commodity—with a longer shelf life than many pop titles—the genre calls for “specialized marketing tools, those pieces that can withstand a long period of time.”

  Sensibly designed p-o-p lends itself to long-term display on the salesfloor, and in many cases such pieces can be stored away and then used again for later campaigns.

- Release Schedules: “We keep a regular flow of new releases or reissues coming out,” says MCA’s Schultz. “That keeps our marketing people and our sales people involved 52 weeks a year.”

  Lundvall warns, however, against flooding too many reissues—especially to jazz—at once, as his firm did when Blue Note was revived two years ago. “You have a real glut out there—there’s almost too much. It’s becoming more difficult to present a retailer with more than one or two a month.”

  GRP’s Katzel cites his label’s move to MCA as another example of how a release schedule relates to marketing strategy. Normally, GRP strives to release one to two titles a month, but recently it held back albums so it could make a conspicuous splash during its first major promotion under MCA’s umbrella. Four came out in April, with another four in May, to set up a its “GRP Month” campaign in June.

- Compact Disks: With improved production capability, the configuration has emerged as an ever-important catalyst for jazz.

  “It’s definitely getting easier as time goes on to market jazz, and a big reason for that is CD,” says CBS’ Rovner. Adds Skidd Weiss, national director of communications for WEA, “We don’t know how long it’s going to last, but CD has awakened the buying of classic stuff, including jazz and blues.”

  Many rave about the boon CD has provided for the genre, including MCA’s Schultz, Blue Note’s Lundvall, GRP’s Katzel, and Bob Porter, the veteran producer who serves as consultant to Atlantic Records chairman Ahmet Ertegun. Some labels, including Atlantic and Blue Note, are taking advantage of the CD’s longer playing time by adding previously unreleased tracks to reissued albums.

- Working The Product: “The last thing you want to do is just string titles on everybody, have it just show up on the solicitation order with no explanation,” says MCA’s Schultz.

  To that end, video has become an increasingly popular method of educating major labels’ sales teams and the accounts that they call on. RCA’s Backer says such tapes help explain the “why and how and wherefore” of key releases and campaigns. Similar videos have been utilized in recent months by CBS, RCA, GRP, and MCA.

  There are, of course, other ways to create awareness. For example, when the Verve logo was revived, PolyGram Jazz vice president Richard Seidel says the company programmed its schedule of new releases to reiterate the strength of its older titles, ganging together related types of artists. A release featuring albums by singers Marlena Shaw, Nina Simone and Astrud Gilberto was a reminder of Verve’s deep vault of vocalists; likewise new product from Milton Nascimento and Wagner Tiso recalled its Brazilian roots.

(Continued on page J-12)
BRECKER ON DENON:

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

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

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

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

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

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

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DENON SUTTADPHON Interface

MARKETING (Continued from page J-11)

To make GRP's presence known within the MCA Distribution, Katz says the label staged an all-out campaign, they called on radio- and retail-sponsored consumer contests, retail display contests, advertising, the release of a new CD sampler, and live artist appearances.

Dates: Buy-in programs are cited as a key ingredient by most major-label jazz marketers. Discounts and extra dating lessens the fear of accounts who are unaware of the genre's potential.

"You've got to make it attractive for the buyer, make it attractive for the accounts to bring it in," says Atlantic's Porter.

"Any buyer is looking for what makes him more money—it doesn't matter if it's jazz or country or classical."

Recently WEA, Atlantic's distributor, implemented such a campaign for titles released prior to October, offering 150-day dating and discounts for all three product configurations.

Deals, of course, are an oft-used strategy for other labels, but RCA's Backer stresses that such programs must be flexible.

"Discounting alone is never effective," says Backer. "You need discount and dating, in tandem with co-op advertising, with [display] contests and all the other things."

Carla White

Denon America, Inc., 222 New Road, Berkeley, NJ 07107, (201) 575-1910

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INDIES
(Continued from page J-6)

Gene Norman, president of the venerable California jazz label GNP Crescendo. Speaking at the NAIRD convention in San Francisco, Norman jokingly termed himself "president of America's oldest unsuccessful record company." But he stressed that independents need to be careful about what they release.

"I think I've done everything wrong that you can possibly do in 33 years of running a record company," said Norman. "But I have noticed that in the motion picture industry they have the guts not to release pictures they don't believe in. About 400 films are made each year but only around 200 are released. If you, as the head of a record company, know in your heart that a record won't sell, then don't release it."

With the advent of the compact disk, Fields notes that labels run the risk of "taking a vinyl bath" with the wrong titles. "People just won't extend themselves on marginal items," he says. But he adds that chains may be moving away from the LP configuration too fast for the jazz fan.

"The chains are rushing to destroy vinyl," says Fields. "These people should take heed: some smaller retailers are trying to grab that market." He adds that vinyl is still the most essential configuration for his label.

Carl Jefferson, founder of the successful Concord Jazz label, also says some stores are "premature" in their cutting of space for vinyl releases. "As long as the market hasn't gone over 10% penetration on CD player ownership, we're going to be seeing a lot of vinyl buyers for a long time," says Jefferson. Jefferson, as a leading catalog label with over 70 titles in print, says the marketplace has been "quite steady. We are selling a lot of CDs, but also moving vinyl and cassettes."

If the game is tougher for independents, then how does a new label compete? One of the best places to search for answers is at Optimism Records. The year-old label has landed five albums on the Billboard jazz charts, with two of the albums crossing to the black chart.

Co-owner David Drozen admits he is not exactly a newcomer to independent label operations. "The trick was I owned half of Laff Records for 15 years," he says. Among the customers he had already established a relationship with was the U.S. Navy.

Drozen also credits his artists, especially Lesley Drayton, for helping to establish the label at retail. "Lesley gave us a great record, and from (Continued on page J-22)

MAJORS
(Continued from page J-4)

• RCA/A&M/Arista: At RCA, Backer's Bluebird series revives the past; his eclectic Novus imprint aims for the future. With a helping hand from VH-1, Arista has scored big with fusion sax man Kenny G. A&M has placed some of the better-known CTI dates that it retained from the days when Creed Taylor was associated with the label.

• WEA: Recently unleashed a generous buy-in program for jazz titles on all three labels. Atlantic is bringing classics from its catalog to CD and releasing current dates, too. Through its Nonesuch division, Elektra has the World Jazz Quartet and John Zorn. Meanwhile, Warners has embarked on its own four-month jazz campaign, to pump the likes of Miles Davis, David Sanborn, and Bob James.

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LES McCANN/EDDIE HARRIS
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MEL TORME
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JOE TURNER
Boo Of The Blues

Scheduled for June/July release

* Available on LP and Compact Disc only
REISSUES
(Continued from page J-6)

pating in the digital remastering process.

CBS Associated is making a similar splash with material from Creed Taylor's CTI label. So far, 14 titles by Freddie Hubbard, George Benson, Joe Farrell, Hank Crawford, Ron Carter, Hubert Laws, and others have been issued on CD and digitally remastered form.

MCA has already issued 26 albums from the mammoth Impulse catalog on LP, CD, and cassette. At the end of the summer, the company will release between six and 10 "twofer" packages on CD; John Coltrane, Keith Jarrett, Gato Barbieri, Ahmad Jamal, McCoy Tyner, Milt Jackson, Charles Mingus, and Freddie Hubbard are among the artists under consideration for the first release.

"As a general rule, we will be able to include two complete albums," says MCA Jazz president Randy Schultz. "One of the exciting things about the CD is the length of the program."

Schultz adds that selected tracks may be deleted if the combined running time of the two LPs runs over CD capacity.

More single albums will be forthcoming from the Impulse catalog. These will generally be restricted to extended works or to artists who cut a single date for the label, according to Schultz, who offers the Lambert, Hendricks & Ross album "Sing A Song Of Basie" as an example of the type of record that will be a cornerstone of future impulse releases.

As before, Impulse LP and CD releases will be simultaneous. "We've brought Impulse back as a CD label," Schultz says.

MCA has also been actively moving its own impressive catalog to CD; the Crusaders, John Klemmer, Joe Sample, B.B. King, and Spyro Gyra are all well-represented on the configuration.

Schultz adds that the fall will bring the first of a series of CDs from the vaults of another label, with the details to be announced shortly.

Fantasy, a leader in the reissuing of classic jazz since the inauguration of its twofers series in the early '70s, currently has 290 single-LP titles in its budget-priced line of single-LP facsimiles, Original Jazz Classics (OJC), drawn from the Prestige, Riverside, Milestone, Fantasy, and Contemporary labels.

This month, Fantasy is releasing the first 30 OJC compact disks at a suggested list price of $14.98. Miles Davis, Sonny Rollins, Thelonious Monk, Bill Evans, John Coltrane, and Coleman Hawkins are only the most noteworthy of the artists represented.

"In instances where additional tracks are available that correlate to the sessions, we will be adding them," says Fantasy president Ralph Kaffel, who adds that producer Orrin Keepnews is actively researching the Riverside vaults for alternate material from the sessions he produced for the label.

"Orrin is finding takes and tunes that didn't see the light of day," Kaffel says. Five Riverside CDs in the first OJC release will include additional tracks.

At this point, much of Fantasy's Contemporary material has been represented on CD by Japanese imports, but Kaffel says that he has stopped importing the foreign packages and will rerelease the albums at a lower price in the OJC CD series.

Fantasy has also issued 10 jazz titles in its 60 Series of CDs, featuring over 60 minutes of music in an anthology format.

The label is moving aggressively to reinstate the catalog of newly-acquired Pablo Records. Kaffel says that 60 Pablo titles will be available on CD by the end of June; he hopes to have 75-80 Pablos in the marketplace by the end of '87. Titles will be released as midline CDs by August.

Kaffel says that Fantasy will also be issuing CD versions of the comprehensive boxed sets of Miles Davis' Prestige recordings and Bill Evans' Riverside work, with the Evans set hopefully coming in September. Fantasy issued a 22-LP box set of Thelonious Monk's Riverside sessions last year.

Jazz giant Blue Note has taken a second look at its LP (Continued on page J-18)
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REISSUES
(Continued from page J-16)

reissue schedule, but is continuing to pursue the CD market aggressively: Between June and October, the company will reissue another 40 titles on CD, according to label manager Michael Cuscuna.

"We have cut back on the amount of LPs we’re releasing because we saw the sales dwindling," says Cuscuna, who adds that the company is now issuing one or two vault titles as part of Blue Note’s regular release, rather than pushing out 10 to 12 catalog titles at once. About 100 catalog items are currently available in LP and cassette configurations.

LP releases will veer away from such catalog linchpins as Miles Davis, Thelonious Monk, Dexter Gordon, and Sonny Rollins and toward the more esoteric, according to Cuscuna, who says that pianists Sonny Clark and Andrew Hill will be represented in this summer’s album release. "I’m taking a lot of chances," he adds.

There are currently close to 60 Blue Note CD reissues available. Cuscuna says that future CDs will try to take advantage of the format’s extended playing time. "We’ll include extra tracks as long as they’re different enough and good enough to put out," he says.

Blue Note’s next major project will be the midline launch of the Pacific Jazz catalog. In July and August, the company will release 15 titles, by such artists as Art Pepper, Gerry Mulligan, Annie Ross, Zoot Sims, Art Blakey, and Chet Baker. Most of the packages will contain extra tracks. Albums will be listed at $6.98, while CDs will be tagged at $12.98, for a shelf price of close to $10.

Cuscuna is also involved, along with Charlie Lourie, in a more specialized reissue operation, the mail-order Mosaic label. Mosaic has won critical plaudits, and respectable sales figures, for its exhaustively researched and annotated limited-edition boxed sets documenting the work of Monk, Mingus, Mulligan, and others with loving care.

Most but not all of the titles in the Mosaic catalog (which reaches 22 titles this summer) are culled from the Blue Note vaults, and most of them contain at least some previously unreleased material. Mosaic remains primarily a mailorder label, but its albums are now also available in some U.S. retail outlets.

PolyGram, which is mining the Verve, Emarcy, and Mercury catalogs, is currently active in moving jazz classics on both the CD and cassette fronts.

The company’s cassette-only Walkman Jazz series (the label has licensed the Walkman name from Sony) was launched with 20 titles this March. The greatest-hits compilations of such vintage artists as Ella Fitzgerald, Stan Getz, Sarah Vaughan, and Count Basie are mid-price-priced at $6.98. A similar CD line, dubbed Compact Jazz, has just been launched. The 20 titles in the extended-play line are being marketed at a "lower price," according to PolyGram jazz promotion manager Donald Elford. The company hopes to have 50 midline titles out by the end of the year.

The enormous Verve catalog is the subject of ongoing reissue activity at PolyGram. In July, the label will make its initial release in the Verve Alpha Plus CD series, with 20 to 30 titles projected for this year.

Alpha Plus packages will include additional tracks, Elford says: "Someone has been hired to go through our tape library, and he’s finding a lot of new material." For instance, a true rarity will be packaged in the July reissue of a Lester Young-Oscar Peterson date—the only known vocal by tenor saxophonist Young, a risqué version of "It Takes Two To Tango."

PolyGram’s highly acclaimed import "The Keynote Collection" will be moved to CD in July and August. The 21-record compilation of material from the Keynote label will be issued on 10 CD sets, with a special four-CD set devoted to Coleman Hawkins and a two-disc package devoted to Roy Eldridge.

Elford says there are also plans to convert the boxed set of Stan Getz’s Verve bossa nova sessions to CD in the future.

PolyGram’s ongoing reissue of Sarah Vaughan’s Mercury sides will continue later this year with two sets of the sing (Continued on page J-20)
AL DI MEOLA
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TALENT
(Continued from page J-8)

At Blue Note, where the prestigious imprint has been throwing its weight behind relative newcomers Out of the Blue, new signees also include trumpeter Jack Walrath and singer Dianne Reeves. At the Jem-distributed Passport label, much attention has been focused on fusion foursome the Ripingtons featuring Russ Freeman, Kenny G., David Benoit and Brandon Fields. The label also boasts Brazilian-inflected fusion from Carlinho, French horn player Ken Wiley, and saxophonist Bill Bergman.

The Fantasy group of labels has just released the first widely distributed album by New York vocalist Carla White on their Milestone logo. Bebop guitarist Joshua Breakstone has just debuted on the Contemporary imprint.

Newcomer Optimist Records boasts a strong roster of developing talent including Lesley Drayton & Fun, Fattburger, pianist Billy Mitchell, and Future Prospect featuring Dan Siegel.

Among the smallest independents, the Los Angeles-based New Note has been attracting attention with strong albums by Curtis Lundy, french horn player Tom Varner and the 29th Street Saxophone Quartet.

REISSUES
(Continued from page J-18)
er's work from the '50s, totaling nine LPs. The same material will be packaged as a six-CD set. Two four-LP sets in what is projected as a 38- or 39-volume Dinah Washington retrospective will also be released in 1987.

RCA Bluebird, reactivated last fall, moves aggressively into the CD market this month with 16 CD-only compilations featuring Duke Ellington, Stan Getz, Bud Powell, Gary Burton, Benny Goodman, Fats Waller, and others. Seven of the 12 Bluebird titles currently available on LP are also out in CD form.

"We're picking and choosing for CD from our catalog, depending on the quality of the sound and the material," says Steve Backer, executive producer of the Bluebird line. "When we get into the pre-tape era, you're dealing with fairly primitive recording techniques and surface noise."

Some of the previously released Bluebird titles are being issued with previously unavailable takes in the CD format. "Wherever we can, we are going to add to the thrust with additional tracks," Backer says.

Atlantic may have issued the splashiest single reissue of the year with its 12-volume, 10-record "Atlantic Jazz" boxed set. Atlantic jazz and r&b consultant Bob Porter says that the collection will be issued as a 12-CD Set in July, with some track deletions and substitutions necessitated by the transfer of three double-album sets to the laser format.

Porter says that 23 jazz titles will be shipped on CD this month. "It's the first of what will be a continuing jazz presence on CD," he says. "We have stuff scheduled through the end of the year.

Some of the forthcoming CDs, such as Joe Turner's "Boss Of The Blues" and Charles Mingus' "Pithecanthropus Erectus," will be drawn from Atlantic's ongoing, six-year-old Jazz Lore reissue series. Currently at 30 titles, the series will issue seven more historic titles this fall.

"I think those will be CDs, too," Porter says.

CREDITS: Special Issues Editors, Ed Ochs (N.Y.) & Robyn Wells (N.Y.); Billboard Jazz Editor, Peter Kee news; All editorial by Bill board writers; Cover & Design, Stephen Stewart.

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NEW ERA
(Continued from page J-1)

cock—and, by extension, the whole pantheon of modern jazz greats—were so visible at the Oscar ceremony shouldn't be taken to mean that jazz has finally "crossed over" to a mass audience. Neither should an other "Round Midnight"-related phenomenon: the exhilarating sight and sound of Bobby McFerrin stealing the show at the Grammys with his awe-inspiring wordless vocal renditions of the Thelonious Monk composition that gave the film its ti- tle. But such occurrences are among the signs that America's most important home-grown art form is beginning to receive the last, a modicum of the recognition it de- serves in its native land.

There seems to be a growing will- ingness to take jazz seriously—an attitude that's even evident on Capi- tol. He's adding to that label's stock being taken, to make the music's status a matter of record. John Conyers, the Demo- cratic Congressman from Detroit who has long been a dedicated sup- porter of jazz, has been fighting to give it a solid foundation so that its "national treasure." Passage of Conyers' proposed legis- lation might be more of a symbolic achievement than a real one, but it would be an important acknowledgment that the music is more than just something to put your feet to or nod your head to in a smoke-filled nightclub.

That rather basic fact is being ac- knowledged more and more these days—in academia, in the media, and in the record industry. After a period of widespread neglect and indifference, every major label is in- volved to a greater or lesser degree in releasing jazz albums—newly re- corded work by both new and estab- lished performers as well as reissues. To pick one of the most noteworthy ex- amples, RCA has re-entered the jazz marketplace with a double-barreled attack including new releases on the Novus label (by veterans like James Morrison), the "jazz indie"—the Pablo catalog joins those of Prestige, Riverside, and Contemporary, three of the most important jazz labels of the '50s and '60s, under the Fantasy agn. Manfred Eicher's influential label- based ECM label ended a long re- lationship with Warner Bros. by switching its U.S. distribution to Poly- Gram—which also made news by reactivating the Verve label, and re- mains busy as an importer of jazz product through its PolyGram Spec- ial Imports arm. And GRP, one of the most active and successful of the independent jazz labels, turned its distribution over to MCA, already a potent force in the jazz world with its Impulse, Zebra, and Cranberry labels.

As awareness and appreciation of jazz grows, steadily if not spectacu- larly, the jazz record business grows along with it. In the process, it has grown into a business that its practi- tioners take very, very seriously. For proof of that, one need look no fur- ther than the annual JazzTimes Convention, an industry gathering of considerable substance and signifi- cance. It began life rather thera- tively, but when businesses and musicians gather in New York this October for the sixth JazzTimes Convention, to discuss the complex relationship between jazz and the media, organizer Ira Sabin expects a large turnout and more industry support than he's ever had. Warner Bros., CBS, RCA, PolyGram, Man- hattan/Blue Note, and Denon are all sponsoring luncheons or recep- tions—a very tangible sign that when it comes to business, the jazz business is clearly taking care of business.

Of course, we all know that music, not business, is what jazz is all about. But we also know that, if business isn't good, it makes it that much harder for the music to flour- ish. Happily, business and music seem to be doing very well at the moment.

INDIES
(Continued from page J-14)

that point on it was easy to come back to accounts with more rec- cords," he notes. This year the label plans on releasing 18 albums, all contemporary titles with crossover potential.

Among the current crop of smaller inde- pendents are several that show signs of developing into to- morrow's leading tastemakers. Among them is the Canadian-based Uptown label, begun in the '70s as a collectors' label and today making some of the finest mainstream and bebop recordings on the market. Among the more adventurous la- bels, the Texas-based Caravan Of Dreams has to be considered a comer. The two-year-old label's cat- alog boasts new recordings by Or- nette Coleman, Roland Shannon Jackson, and James Blood Ulmer. Highlighting the rise of Black- Hawk Records, a division of the San Francisco-based Aspen Group, is the music of Stan Getz and Car- men Lundy. The Leaders are be- coming festival favorites on the U.S. and European circuits, while pianist Jessica Williams has garnered the kind of reviews that might help pro- pel her out of the Bay Area and onto the road to lift her to the next level of recognition.

Also active in the Bay Area is Landmark, the current label ven- ture of veteran producer Orrin Keepnews. Like his early indie la- bels, Riverside and Milestone, Landmark has a small but select roster with an emphasis on straight-ahead, post-bop jazz. Bobby Hutcherson, Jimmie Heath, and the up-and-com- ing pianist Mulgrew Miller are among Landmark's artists, and the label has also been reissuing much of Cannonball Adderley's Riverside catalog.

Palo Alto/TBA, based in Los An- geles, is experiencing a sales in- crease on guitarist Frank Potenza's rendition of "California Dreamin,'" triggering the four-year-old Califor- nia label's best surge yet. Also high- ly active are George Shaw & Jet- stream and flutist Alvin Hayes. By year's end, the label will have 21 CDs on the market.

Soundwaves, the Santa Monica jazz label owned by film/TV com- poser Patrick Williams, has had a noteworthy first year. Two of its first three LPs, by Tom Scott and Bill Watrous, received Grammy nomi- nations. Williams, who just released a new LP, won his second Grammy for his instrumental arrangement of "Suite Memories" on Watrous' al- bum.

J-22

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STONE FROM WHICH THE ARCH WAS MADE

Madhouse
I

Miles Davis
1970
The Technos blend the best of both worlds

Jazz

by Peter Keenews

NEVER LET IT BE SAID that Dexter Gordon does things in a predictable fashion. After being off the scene for several years because of health problems, the great tenor saxophonist made his long-awaited comeback last year, not on the nightclub or concert circuit but in the movies, winning critical acclaim and an Oscar nomination for his poignant performance as a troubled expatriate musician in the French film "Round Midnight." But despite his high profile in the wake of the movie's surprising success, Gordon's saxophone had remained silent until earlier this month. And when he finally performed in public, it was not in a typical jazz context, but at Avery Fisher Hall as a featured soloist with the New York Philharmonic.

Gordon performed "Ellingtones," a David Baker composition based on a number of Duke Ellington themes, at three benefit concerts given by the Philharmonic June 4-6. Pianist Tommy Flanagan and bassist Ron Carter accompanied Gordon, helping to bridge the jazz and symphonic elements of Baker's unusual, pastichelike piece. Gordon was featured only sporadically, but he made the most of his moments in the spotlight, displaying his characteristic lyricism and drive.

Gordon's concert appearance, on a bill that also featured exponents from the band's "past," the "River" and two George Gershwin works, might be described as a highly unorthodox warm-up for his return to the jazz scene. He's about to hit the road for the first time in four years at the helm of a small group, with a Saturday (27) performance set for the Montreal Jazz Festival, followed by a brief European tour. There are no current plans, however, for any U.S. gigs.

MORE CONCERT NEWS: Pat Metheny is currently winding up his first tour of the Soviet Union. The guitarist and his group, boldly going where few, if any, contemporary electrified jazz acts have gone before, began the three-city (Moscow, Leningrad, and Kiev) jaunt June 8 and conclude it Tuesday (23). A monthlong European tour follows, after which Metheny comes back to the U.S. for more dates, through early September. Needless to say, he has a new album coming out soon... Dizzy Gillespie, who, believe it or not, turns 70 later this month, was feted in grand style at a June 6 concert at Washington, D.C.'s Music Center. The evening's musicians who participated in the tribute were Sonny Rollins, Benny Carter, Carmen McRae, and Gillespie's fellow trumpeters Freddie Hubbard, Wynton Marsalis, and Joe Faddis. The event was filmed for subsequent airing on PBS, broadcast by Billboard's man in Washington, Bill Holland, "The event was supposed to be solemn and serious, but Dizzy kept mugging for the camera." So what else is new... British saxophonist/composer John Dankworth joins the San Francisco Symphony later this summer as principal guest conductor for the orchestra's last three concerts. Among the guest artists who will perform under Dankworth's baton are two noteworthy vocalists, Ella Fitzgerald and Dankworth's wife and longtime collaborator, Cleo Laine.

The Technos blend the best of both worlds
In general, said Rosenblatt, a successful video store needs to have a good location, more copies of the hits, fast transactions ("Ninety-six percent of our customer base say they never wait more than two to three minutes, even with 70 people in the store"), a sufficient number of employees, and a high enough price to keep titles stocked and service above average.

Allan Caplan, chairman of Omaha-based Applause Video, with 21 company-owned stores and 17 franchise units, concurred with Rosenblatt's pricing philosophy. He said that after he urged a colleague to raise his rental rates from $2 to $2.99, the man "lost 3% of his business, and his gross income rose 30%." He detailed Applause's numerous marketing methods, including placing bench ads near competitors' stores, putting up billboards in strategic locations, constructing children's play castles in each store, and selling popcorn and candy to create a movie-theater atmosphere. "You have to be different," said Caplan. "I began to whine about how little the video dealers will disappear. If you think you're little, you are."

Steve Savage, president of the five-store, New York City chain New Video, said he charges a $65 annual rental club fee in order to compete with such major players as Tower. "We tried to create a club that people would want to belong to," he said.

"We believe in charging more and giving more. We have a staff that cares about movies," Savage said. "We have made a profit with many of our customers say they were referred by a friend."

Savage suggested utilizing as many promotional ideas as possible, in order to differentiate one's stores from the competition. "It's a challenge, because we're competing for our customers' free time," he said. "The business used to be demand-driven. Now, we've got to figure out new ways to bring customers in."

One of New Video's most recent innovations, he said, was to stock travel videos and advertise them with signs such as, "Barbados—$1.99."
Brit Dealers
Join For
Charity Fete

LONDON More than 1,500 U.K. video dealers took part in Video Charity Day here May 23, raising about $500,000 for the National Children’s Home.

The brainchild of West London retailer Peter Myson, the charity push was backed by the trade organization British Videogram Assn., with major distributors and service companies participating in the fund-raising effort.

Among the hundreds of events staged were walks, parachute drops, shaves, wash-ins, discos, sports contests, limbo dancing, and photo sessions with a boa constrictor.

Rank Video’s Race Night raised $16,000 and a Warner/CIC/VCS gold tournament a further $100,000, but the bulk of the income came from U.K. dealers, who provided in-store collection boxes and also donated the sterling equivalent of 80 cents for every rental transaction carried out on May 23.

BVA chairman Stewart Till says, “The day was an outstanding success, and the dealers responded fantastically. It looks as if we will have raised well over $425,000, and that is a figure the industry can be proud of. We've also generated enormous amounts of positive public relations for the industry in all sorts of consumer media, and finally we have a great sense of the industry working together.”

Myson adds: “It was hard work, but those dealers who took part probably learned something which, if they apply it to the everyday running of their businesses, could help them over low spots such as the summer.”
Role Of Convenience Stores As Rental Outlets Discussed

Confab Panelists Debate Rental Pricing

BY EDWARD MORRIS

CHICAGO An upbeat mood prevailed at the Consumer Electronics Show's Video Software Issues And Answers Conference held here May 31. But the participating panelists disagreed on such matters as self-through and rental pricing and the role of convenience stores as rental outlets.

Steve Strome, vice president of the video division of Handleman Co., the nation's largest eat-rack jobber, explained that his company handles only self-through videos and asserted that convenience stores do not offer adequate space for a self-through program.

Jim Jimirro, president of J2 Communications, reported that his new company is getting its videos into the market via the avenues of video stores, mass merchants, and, through reps, specialty-interest stores. "We're going the route of paperbacks and magazines," Jimirro said. "That's where the highest traffic is."

Jim Fieldif, president and CEO of CBS/Fox Video, said all of these different outlets are "complementary" for his product.

Richard Abt, executive vice president of Philadelphia-based West Coast Video, which has 186 company-owned and franchised video locations, expressed skepticism about convenience-store video departments: "I call them 'inconvenience stores.'" If they're not going to really hurt a well-stocked video store, they've been able to make a dent because the parent companies can devote a lot of money to them.

Peer Ghent, vice president of movie management for Stors To Go—which racks convenience stores—responded to Abt's evaluation with, "We have 1,000 stores, we're computerized, and we are making money."

Mass merchants are a promising outlet for videos, said Ralph King, senior vice president of marketing and general manager of International Video Entertainment. "A lot of the mass merchants have doubled up their space, and they offer us a chance to reach an audience that video specialists don't."

There was some obvious nervousness among the panel members on the rising retail prices of videos, particularly the $8.95 level that has been adopted for some titles. "We're still in the process of feeling our way with $8.95," Fieldif said, noting that "Peggy Sue Got Married" and "Jumping Jack Flash" are being released at that price.

Asked if the $8.95 price point encourages piracy, Abt said, "I'm worried about higher prices, not just from the piracy angle, but also from the angle where it will end. I'm not at all sure that [suppliers] are convinced that the video renters are their allies. There's no question in my mind that there will be fewer videos sold to the stores like West Coast Video."

"Added Star To Go's Ghent, "We'll buy fewer titles, or we're going to be used to the market."

Jerry Ruttenbur, senior vice president of sales at HBO Video, said, "We're taking some of the increased revenue and putting it back into advertising." King reported that IVE has spent $125 million on title acquisitions within the past five months, some of which, he said, will be at $8.95. At the other end of the pricing scale, Jimirro said that it's possible for a supplier to make a profit on $14.95 titles. "But I tell you it's marginal. It gives you precious little margin to work in terms of what mass merchants demand."

Strome told those who had gathered to hear the panel that self-through is becoming a "year-round business," explaining that "over the last three months, we've seen just about a 10% decline in unit sales [compared with the holiday peak]. I'd estimate another 10% drop during the coming months, and then it will come back up."

Ruttenbur said HBO Video is putting together theme-oriented sales programs on a quarterly basis, and Fieldif noted, "When we see an event coming up, we try to see how we can capitalize on it." He cited the anniversary of Elvis Presley's death as a case in point.

Other vendors on the panel were Peter Pirner, president of Media Home Entertainment, and Paul Culp, president of New World Video. According to Strome, Handleman's self-through activity is mushrooming from $1.5 million in sales in fiscal 1985 to $4.35 million in fiscal 1986.

Chicago Dealer Merchandises Tapes Like Records

BY DAVID WYKOFF

NEW YORK Videocassettes should be merchandised like records, says Howard Rosen, president of Chicago One-Stop.

Rosen's firm manufactures and markets a record-bin-style video merchandising system, which he says is a more efficient and profitable method of displaying movies. "The whole concept of putting tape boxes on the walls has always rubbed me wrong," says Rosen, a former owner of the Windy City's Downtown Records and Video chain. "That form of merchandising wastes space by displaying only 80-100 tapes in a 6-foot space. It discourages browsing, a very important element in music or movie shopping, because it spreads out the inventory too much and places product in places that are hard to see," he says.

Rosen's answer to these merchandising difficulties comes out of his experience as a record retailer. Put the tape box jackets in clear, flat plastic covers and display them in traditional record browser bins.

His Video Browser Pak (patent pending) is 12 inches high and 8 inches across, and, according to Rosen, holds the smallest to the largest covers, flattened out. "This size allows dealers to fit three rows of videos in the same space that would house two rows of LPs. "As has been done for compact disk merchandising, the traditional record store fixtures can easily be adapted to hold the Video Browser Paks," Rosen adds.

The design also accommodates a 2-inch flap at the top of the pack for a title strip, which identifies the video's title, length, rating, stock number, category, and price information. By flattening out the cover boxes in packs of uniform size, Rosen says, stores can merchandise a video inventory in one-fifth the space that they would use if they displayed the different size boxes on conventional video store racks or shelves. "With the browser boxes that we provide, a retailer can display 200 movies in a 17-by-18 inch portion of counter space," he says.

To test his new merchandising idea, Rosen opened a video store, Belmont Harbor Movie Store, in the Chicago suburb, using die-class Chicago suburb. And he's very pleased with the results.

"In a retail space of less than 1,000 square feet, we had the capacity to display and store 10,000 tapes. We used adjusted record browser bins and divided the tapes into their usual categories and alphabetized the titles with each category. And we had one browser pack for each movie we had in stock, including multiple copies, so all the customer had to do was bring the pack to the counter. People didn't need to keep asking whether we had any more copies of a certain movie in stock, because if it was in the browser, then we had it. If it wasn't, then we didn't," he says.

"We found that customers were more comfortable with the more traditional method of browsing. Because the different categories weren't so far apart, we found customers renting a wider range of videocassettes. They also did a lot more rentals and seemed to go deeper into the catalog in certain categories."

Rosen created a 17-by-18 inch, 200-unit cardboard browser, which he now offers free with the purchase of 200 Paks. He recommends that the box be used near the cash register, an area in which customers make impulse purchases and rentals. "We had a lot of success with taking unused titles and renting them on a much more frequent basis," says Rosen. "We could also emphasize certain movies by merchandising them at the register counter and rented them much more frequently, at least 10% more, by placing them there."

Such merchandising techniques can be applied to most video specialty retailers, he says, and also to other retailers looking to enter the video business. "The 200-unit box is the perfect way for a retailer, music or otherwise, to give video a shot," says Rosen.

Though he did not initially plan to do so, Rosen now produces and sells wooden fixtures to carry his Video Browser Paks. "Demand has been great for them, and it seemed to us that the fixtures could be a profitable way to offer our customers another service," he says. He currently offers three separate fixtures: a double-sided island display, a one-sided wall display, and a counter display with rear storage. All three have a capacity of 600 tapes.

Rosen looks for the browser concept to make a real dent in urban markets, "Where space is at a premium, this is the perfect merchandising technique. You don't need 7,000 or 8,000 square feet to display 10,000 tapes," he says.
**HOME VIDEO**

Symbols for formats are: Beta, VHS, CED and LV.

Where applicable, the suggested list price of each title is given, otherwise, "no list" or "rental" is indicated.

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**THE BREAKFAST CLUB**
Emilio Estevez, Anthony Michael Hall, Judd Nelson
- MCA/80167/$24.95

**FEAR IN THE CITY**
Michael Constantine, Fred Williamson
- HBO/1022/86/$59.95

**GROUCHO**
Gabe Kaplan
- J2 Communications/0011/81/$29.95

**THE HAUNTED STR ANGLER**
Boris Karloff
- MPI/3074/$39.95

**THE KINDRED**
Rod Steiger, Kim Hunter
- Vestron/5210/$79.98

**MASTER BLASTER**
Jeff Moldovan, Donna Rossa
- HBO/2458/174.95

**THE MEN'S CLUB**
Roy Scheider, Craig Wasson, Treat Williams
- Alliance/96/$79.95

**OVER THE TOP**
Sylvester Stallone
- Warner/17713/599.95

**PRIVATE LESSONS**
Eric Brown, Howard Hesseman
- MCA/71008/$24.95

**ALL QUIET ON THE WESTERN FRONT**
Lew Ayres, Louis Wolheim
- MCA/55018/$29.98

**RETURN TO HORROR HIGH**
Vince Edwards, Alex Rocco
- New World/69/520/88/$19.95

**RUNNING WILD**
W.C. Fields
- Paramount/081/$29.95

**SWEET CHARITY**
Shirley MacLaine, Chita Rivera, Sammy Davis Jr.
- MCA/55044/$45.95

**WANTED DEAD OR ALIVE**
Rutger Hauer
- New World/8120/356/$19.95

**WISDOM**
Emilio Estevez, Demi Moore
- Warner/27031/$79.95

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

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**By Edward Morris**

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24790, Nashville, Tenn. 37202.

**Whistle Stop:** Hudson-West (617-342-4190) has come up with a handy noise-maker called "Whistle Switch." The device is used to turn television sets, stereo, and other household appliances on and off with a whistling sound. The unbreakable, hand-held whistle actuates the power without wires, cords, or batteries from up to 50 feet away.

Packaged in colorful, clamshell blister packs in a display carton with a four-color header card, each unit carries the suggested retail price of $19.95. The product is UL and CSA listed, according to the company literature.

**Machine Shop:** Actual and potential video retailers may wish to look into two computerized vending systems, both of which were heavily promoted at the recent Consumer Electronics Show in Chicago. The machines are free-standing units, accessible with credit cards and designed for such markets as convenience stores, service stations, supermarkets, drugstores, video libraries, factories, and apartment complexes. Prices range from "under $7,000" for the Treedecars Home Entertainment THE Machine (619-219-0809) to as much as $18,000 for the Keyson systems made by Keysond (813-646-1809). Low-end Keyson machines start at $10,000.

**Rainbow Rewards:** For those normally happy spirits who are becoming dangerously depressed by the endless string of videotapes housed in black casings, here's a remedy from Keystone Video (201-546-2800): Le Clic Vidéo. Called (Continued on next page)
miniums, vacation spots, universities, and supermarkets. He predicted that 50,000-100,000 vending machines would be in operation in five years and named their major manufacturers, Group One of Los Angeles and Nelson Holdings of Toronto.

Lahm said the advantages of video-vending units include convenience, security, and low labor cost. "Dispensing machines won't hurt well-run video stores," he said. "The smart independent specialty retailer will utilize vending machines. They can be a good adjunct to your operation, as satellites for your stores. You can set up anterooms with machines for 24-hour operation. Some retailers have filled entire stores with vending machines. [Machines have been] bringing in an excess of $6,000 per month in some stores."

Applause's Caplan insisted, "We wouldn't even consider using vending machines. People come to our stores because we sell candy and coupon books and have 50 copies of 'Ferris Bueller.' And machines don't say, 'Thank you.'"

But Video Library's Rosenblatt said his chain will be "testing video dispensing machines as well as home delivery of movies."

Stars To Go's Edwards said that video rentals rank high on the list of heaviest contributors to convenience stores' business, noting that "44% of the average convenience-store renters are female and 50% are college graduates." Stars To Go, he said, currently serves 5,000 outlets, with 6,000 more under contract. "Our focus is on fast transactions, hours of operation (24 hours), and the fact [that] convenience stores make an ideal location for Stars To Go's video displays. The convenience store is like a movie theater with a 2,000-square-foot concession area."

Edwards described convenience-store video as "a complement to the video specialty store and an alternative to supermarkets." Average rental rate, he said, is "over $2, but not much over."

Agreeing with Caplan's view that convenience stores should charge a premium rental rate for the convenience, Edwards said, "We may be taking away your business. But if we are, you're not doing what these guys say you should."

**VIDEO PLUS**

(Continued from preceding page)

"the first color cassettes in the dull videocassette market," the brightly hued, U.S.-manufactured T-120 VHS tapes are displayed and sold in a lucite "library rack" of four at a suggested retail price of $29.95. Customers may opt for a mixed-color batch (pink, blue, green, and red casings) or for one of a single color. Retailers who buy 24 of the packs get a free display unit.
Frank Zappa Forms Alternative Outlet, Honker

BY JIM BESSMAN

NEW YORK Frank Zappa, who has fashioned one of the most bizarre and controversial careers in the record business, now has no intentions to do the same in home video.

The prolific musician, who heads his own record company, Barking Pumpkin, has formed Honker Home Video, naming it after his own pro- found proboscis, which is also the company logo. Honker will be distributed in the U.S. and Canada by MPI Home Video, which released Zappa's "Does Humor Belong In Music?" concert videocassette in 1985.

While Honker's initial release schedule calls for four Zappa titles by the end of the year, Zappa says that the label will eventually acquire outside material that he feels might otherwise be unavailable through traditional home video and television programming channels.

"We're basically going to provide state-of-the-art weirdness for the home video market," says Zappa, characterizing his label as an "alternative outlet for artists that find their material too risky or obscure for other companies to pick up."

He says that Honker will look for features, documentaries, animated pieces, "unusual" short films for compilations, and anything else fitting under the rubric "optional entertainment." While music video programming also qualifies, Honker isn't particularly keen on it.

"Interest in music video and in stocking it has waned over the last few years," Zappa says. "Before video stores think that what I do is anywhere near rock video, they better look because it's a completely different animal."

But the first Honker releases are Zappa-related, not surprisingly, music does play a role. "Baby Snakes"—The Complete Trilogy, to be released in September at $79.95, is a re-edited, three-hour packaging of Zappa's 1980 concert film. This two-cassette program includes a video of Zappa's Barfko-Swoll warehouse as well as the videoclip to "Peaches 'N Regalo.

"Video From Hell," Honker's October release, is, according to Zappa, "what I would program if I ran a TV network." The one-hour tape, which will be priced at either $29.95 or $29.95, satirizes recent rock videos and also includes excerpts of the most closely associated Honker releases as well as forthcoming CD in a "magazine-type format.

Scheduled for release in November is the one-hour "The True Story Of '200 Motels'," which contains documentary footage shot during the filming of the 1970 United Artists feature. This will be followed in December with "The Video Meets Zappa"--a one-hour feature film project originally begun by Zappa 20 years ago. It contains material shot in 1967, 1968, 1970, and 1982, mostly by filmmaker Haskell Wexler.

Zappa says that at least four titles will be released by Honker in 1988, including "Bunny, Bunny, Bunny," a "really bizarre, punk lo- nesome-type play" made by daughter Moon Unit Zappa with two of her friends.

Additionally, Zappa intends to release an "American Discharge," which he describes as "a collection of my most oonious interviews and documentary stuff," primarily concerning his much publicized fight against censorship. "It deals with points of view on politics and social issues which don't get wide- spread coverage in the U.S.," he adds. He hopes to be able to air the program in this country as well as in the U.S.R.

Zappa says that he decided to start his own video company following the "disastrous" experience with "Does Humor Belong In Mu-

ize?" A Picture Music International release that was originally intended for distribution by Sony Video, the tape included a brief interview seg- ment containing partial female nudity. It was taken to MPI when Sony requested a warning label.

"They still sold 5,000 units in spite of the fact that a lot of stores weren't carrying it," says Zappa, adding that Honker plans to re-release the title. Notes MPI president, Waleed Ali, "We discovered an incredibly loyal fan base (for Zappa) in tracking its [original] sales.

According to Ali, Honker will become the first outside label distributed by MPI. "While Honker will start out with a lot of Zappa pro- gramming, it will evolve into a whole new universe because he's one of the few people in the business with a point of view," he says. "My job is just to do what he says, which is easy because we're not a bureaucratic company."

Ali adds that Honker product "fits perfectly" with the MPI re- lease schedule, which is "designed not to saddle retailers with a lot of product but a few titles per month that we can get behind."

To help retailers, Ali says that standup displays and No-D Glasses will be provided. The latter item, as the movie card- board and a built-in nose shield for do-it-yourself censorship.

Promo Budget For 'AAA' Titles Boosted New IVE Marketing Strategy

BY JIM MccULLAUGH

LOS ANGELES When International Video Entertainment releases the unrated version of "Angel Heart," the controversial film starring Mickey Rourke and Lisa Bonet at $95.95 in the fall—backed by a $1 million campaign—it will signal the most visible shift in the company's new marketing philosophy.

IVE, which rocked the industry with its acquisition of rackjobber Lieberman (Billboard, June 13 and 20, plans to acquire 12-15 "AAA-titles" every year, a goal considered realistic now that the company is a Columbia TriStar subsidiary.

Other important films snared by IVE, according to Ralph King, senior vice president and general man- ager, include "Extreme Prejudice," the current Nick Nolte film, and such upcoming projects as "Dimi- ter," an Arnold Schwarzenegger/ adventure/adventure yarn, Sylvester Stallone's "Rambo III," and "Air America," a $25 million comedy starring Bill Murray.

Affiliated long-term video output deals have also been inked with Daniel Melnick ("Footloose," producer) and Edward Pressman (pro- ducer of "Conan The Barbarian," "Das Boot," and "True Stories").

Several other major film and pro- ducer links are also very near com- pletion, says King, who puts IVE's acquisition budget at $150 million over the next three years. Each ma- jor release will be backed by no less than $175,000 in promotional sup- port, and—as evidenced by the "An- gel Heart" promo—as much as $1 million.

"The nucleus will be the triple-A product," says King. And those box- office hits will be supplemented by at least two dozen low-budget ti- tles, which each play a minimum of 700 screens theatrically, as well as additional midrange product.

The company, King hopes to abandon the television and low-budget horror/adventure titles that have been most closely associated with IVE. King says that while there was a significant demand for that type of product, that was when "the market was receptive to any- thing and video stores were opening every few hours, IVE is out of the lowball business."

IVE also will no longer release product on its sublabel Thriller Video, USA, and Adventure, all the existing catalog products will be maintained. Instead, product will be released either under the IVE banner or on what King believes is the company's other strong line—Family Home Entertainment chil- dren's video.

"The new strategy will become more aggressive, vows King. Currently, (Continued on page 61)
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A Walk On The Wild Side. Workout guru Richard Simmons, center, strolls through St. Petersburg, Fla., to promote his fitness video “Richard Simmons And The Silver Foxes.” The Lorimar Home Video workout tape, which lists at $24.95, addresses the fitness needs of older adults. With Simmons are some of the silver foxes who appear in the video. From left are Sal Pacino, Harry Hoffman, Shirley Simmons, Simmons, Jacqueline Stallone, and Pauline Fawcett.

newsligne...

JERRY SHARELL EXITS MCA for the live talent field, becoming the new executive vice president of Westwood One Mutual Broadcasting, the Los Angeles-based radio syndicator. He’ll act as the chief link to the music industries. At MCA Home Video for the past four years, most recently as senior executive vice president of marketing, Sharell also is a veteran record label executive. MCA Home Video expects to announce a replacement shortly.

ROBIN MONTGOMERY has quit her job at Prism Entertainment to rejoin her former boss, Andre Blay. Montgomery will serve as president and chief operating officer for The Cinema Group, the parent company of Continental Home Video. She had worked for Blay when he headed Embassy Home Entertainment, and most recently she was senior VP and general manager of Prism. The move is among the first made by Blay, who recently teamed with producer Elliot Kastor to purchase a controlling interest in Cinema Group’s home video and theatrical distribution divisions.

A MASSIVE CONSUMER PUSH is in the offing from Media Home Entertainment for its “A Nightmare On Elm Street 3: Dream Warriors,” which is set for release Aug. 5. One element is a consumer sweeps package in which the top prize is a part in “Nightmare 4.” Media also plans for a limited-time promotion to package the first two movies in twin-packs at $29.95. Distributors buying 10 “Nightmare 3” cassettes will be eligible to purchase a twin-pack. In another Media move, the company has announced that it will not reprise any title it has been in the market for at least 12 months.

MOVIES AT $29: RCA/Columbia Pictures Home Video is running a $29.95 price promotion on 10 titles, beginning Aug. 8 and running through December. Included are: “The Karate Kid,” “The Karate Kid Part II,” “Jagged Edge,” “Silverado,” “Ghostbusters,” “It Happened One Night,” “Murphy’s Romance,” “The Wild One,” “Care Bear Movies II,” and “White Nights.” A multimillion-dollar campaign, including television spots and ads in major consumer magazines, will back the effort.


A COMMENORATIVE VIDEO of Garrison Keillor’s final June 13 “Prairie Home Companion” live radio broadcast will be released by Walt Disney Home Video at $29.95, the first in a series based on the show. The studio plans to become more active in nontheatrical programming.

VIDAMERICA WILL START DISTRIBUTING its own product after ending a 3-year-old distribution deal with Vestron Video. “We are restructuring the VidAmerica organization to accommodate all areas of distribution,” says VP and general manager Gary Neele. VidAmerica also plans to resurface “Do It Debbie’s Way.” The workout video, starring Debbie Reynolds, was originally released by the now-defunct supplier Video Artists over three years ago. The 87-minute tape has reportedly sold over 130,000 copies, will be released on Aug. 11 for a list price of $39.98.

GLOBAL MEDIA is set to release its first home video title, “Prayer For World Peace,” in late July for $29.95. This is the same company that engineered Live Aid and Sport Aid. The event, Pope John Paul’s June 6 recitation of the rosary, was seen by an estimated 1.3 billion people in 40 countries. The company, which will shortly announce a distribution pact, plans additional home video product.

JIM McCULLAUGH & AL STEWART
“Priest... Live!,” CBS/Fox Video Music, 95 minutes, $24.98.

In a genre where image and attitude are as important—if not more important—than the music itself, there’s no better vehicle for exploiting than live performance—particularly when it’s captured on video, and captured well.

“Priest... Live,” the much-anticipated follow-up to last year’s gold-selling compilation “Fuel For Life,” was taped in Dallas during Judas Priest’s 1986 world tour. It was directed by Wayne Isham, the creative force behind Bon Jovi’s most recent music videos.

Metal aficionados will definitely find this fast-moving, comprehensive package attractive. It includes Priest staples like “Hell Bent For Leather” and “You’ve Got Another Thing Coming” as well as cuts from the Brit band’s last release, “Turbo.” The project was digitally recorded, resulting in exceptional sound quality—something an arena often fails to offer. Rock on!

LINDA MOLESKI

“New York Yankees (The Movie),”
Magic Video, 100 minutes, $29.95.

The draw here is a team that has enjoyed countless shining moments. Trouble is, this “movie” comes off like a fragmented potpourri of highlights, with far too much emphasis on the early years and no cohesive structure. There is no one narrator to guide this tour of baseball history, and too much time is spent with talking heads droning on about their glory days. Also, one gets the impression the tape was made under the watchful eye of the Yankee brass. The program fast-forwards through the late ’60s and early ’70s, making no mention of the Horace Clarke era—Yankee hard times. This glaring omission is insulting to true fans who want the whole story.

However, there are some fine moments that will be a treat for Yankee fans, but credit them to the team’s unparalleled success, not to the tape’s producer.

AL STEWART

“Bob Mann’s Instant Karate,”
Video Reel, 42 minutes, $14.95.

In his second how-to video, Mann claims that the karate techniques demonstrated will “reduce the quantity of martial arts disciplines to nine easy self-defense moves.”

Then, along with 1985’s Miss America, Debbie Maffet, Mann demonstrates kicking and punching techniques as well as the knee thrust and the “back fist of champions.”

With practice, these moves can be learned, yet their effectiveness is questionable. No real-life situations are depicted, and the demonstration resembles an aerobics workout. The techniques are often done sloppily because the performers are looking at the camera rather than at the target. The novice attempting to use these “moves” in a real-life situation could potentially cause more injury to himself than to an opponent.

DOUG REILER


Billy Idol’s first home video is a

(Continued on page 61)

SUMMER 87’S HOTTEST VIDEO STAR.

DORF on GOLF

Starring TIM CONWAY

“we’ve reordered twice in the last ten days. DORF is a winner.”

—MusicPlus

“Conway’s hilarious. Products like DORF ON GOLF are the future for home video retailers.”

—Stan Meyers

Baker & Taylor Video

Over 25,000,000 TV households have already seen Tim Conway promote DORF ON GOLF. And once they see it, they want it!

America’s fallen in a big way for this little guy. That means orders and reorders for dealers stocking DORF.

So don’t miss out on this summer’s biggest made-for-video hit. Call your distributor today and ask for the short, short sports expert with the long, long legs.

DORF ON GOLF Starring Tim Conway
JJ-0009 $29” Suggested list

J2 Communications 10850 Wilshire Boulevard Suite 1000 Los Angeles, CA 90024
BY MOIRA MCCORMICK

CHICAGO. The camcorder format war appeared to be at a stand-off at the recent summer Consumer Electronics Show here, with proponents of both 8mm and VHS holding their own.

Sony and Fisher were among the major players who unveiled new 8mm camcorder models, while JVC, Matsushita/Panasonic, and a number of other manufacturers exhibited their latest inventions, most notably Super VHS camcorders.

Sony’s Pak 7 system—touted by Sony video specialist Martin Brown as the “smallest and lightest” camcorder available—came out at the end of May priced at less than $1,000. According to Brown, it utilizes the new CCD-M7U camcorder and EV-P10U portable video cassette recorder and weighs in at 2 pounds, 2 ounces “with tape and battery.”

Sony was also exhibiting a top-of-the-line 8mm camcorder, the HandyCam Pro, due in the fall at a suggested list of $1,650. The company also exhibited the Betamax Pro. Brown says that although 8mm is “doing better than Beta” in camcorder sales, “Sony will not phase out Beta.”

Canon exhibited the 8mm Canonvision 8 camcorder, which was introduced in January at a suggested list of $1,695. Spokesman Myron Matzkin says Canon’s choice of the 8mm format resulted from 8mm having a “better image than VHS. We’re a camera company, and we feel the image quality is much higher with 8mm. Plus, it lends itself much more to the videographer. The cassette is smaller, and it can record for two hours.”

VHS proponent Steve Isaacsom, JVC’s national sales manager for video products, maintains that the two-hour recording time is an overated feature. “Most home users only film in 30-minute bites, even if it’s a wedding or a ball game,” he says.

JVC was pushing its new VHS-C and S-VHS camcorders as well as a prototype of an S-VHS full-size hi-fi camcorder, the GF5100, which Isaacsom says will be available in the fall. “By the fourth quarter, we will have five different new cameras, which will have come out between April and October,” he says.

Isaacsom predicts that VHS-C will ultimately be the dominant format, pointing at “the multitude of VHS-C being offered from just about everybody” at CES. Isaacsom also points to the increasing numbers of camcorder makers in the VHS-C field.

After years of developing new versions of VHS, JVC’s new camcorder, the JVC-JS5, was introduced for nontheatrical titles. JVC’s Menetre suggests that the JVC-JS5 is a “strong signals” camcorder, designed for the “first time” videographer.

Sony suggests that the JVC-JS5 is the “first camcorder in which Sony has utilized the Sony VHS system” and “will come out in the fall.”

Canon’s new camcorder, the Canon-ICA Video Prod., is being marketed under the brand name of VHS and as VHS-C. The company also introduced a 3-3/4” VHS-C camcorder, the Canon-ICA Video Prod., which was introduced in January at a suggested list of $300.

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long-term exclusive agreements with several major toy and children's companies are in the works. "The days of tremendous advances in children's product are behind us," says King. "Product can't hit the market at $29-$39 anymore. With some exceptions, children's product is primarily at $14.95 because the mass merchants are finally making the commitment to kid videos."

To bolster FHE as a line, IVE is spending at least $1 million in June on publicity, including TV commercials and print ads. In addition, special monthly promotions are also planned year-round.

King, a former executive with the Record Bar retail chain, also says the company plans to create additional merchandising, including an evidenced by a major summer IVE promotional campaign that features rebates (Billboard, June 13).

VIDEO REVIEWS
(Continued from page 59)

chronological compilation of the musician's nine music videos. It includes such well-known clips as "Dancing With Myself," "Rebel Yell," and "Eyes Without A Face" as well as Idol's most recent video, "Sweet Sixteen." The clips from Idol's first two albums are very similar in style. Except for a live version of "Rebel Yell," most are filmed in dimly lit interiors occupied by women clad in black leather. The videos aren't bad, but Idol's repetitious snarls and punches at the cameras become too predictable, as do the sets. The change in the style of the videos from Idol's latest album provides a welcome new look. Nonetheless, this video will appeal only to the already converted.

PAUL OESCHGER

CES: CAMCORDER
(Continued from page 60)

sales. He says that by year's end, they will account for 30% of the video business. "There's too much focus on unit sales, but no manufacturer pays its bill in units," says Isaacson. "People need to focus on the fact that this is a big business, dollarwise."

Isaacson points to a "split in camcorder customers"—those who buy multifeature models priced at more than $1,000 and those who prefer simpler units priced at less than $1,000. He says, "We recognize that there are customers who want a single-point-and-shoot unit, and we accommodate them. Recording and playback units, on the other hand, are for the person on the go who wants to make sure they can review in the field. Why force a customer to buy a record/playback camcorder when its usage will be primarily around the house?"

Isaacson expressed similar sentiments at a CES workshop titled "Camcorders: Marketing The Formats," held June 1 and moderated by Dan Shannon of Leisure Time Electronics.

NEW RELEASES
FOLLOW THAT DREAM
FRANKIE AND JOHNNY
10 MORE BIG HITS
CLAMBAKE
DOUBLE TROUBLE
ELVIS ON TOUR
ELVIS...THAT'S THE WAY IT IS
HARUM SCARUM
IT HAPPENED AT THE WORLD'S FAIR
JAILHOUSE ROCK
KID GALAHAD
SPEEDWAY
VIVA LAS VEGAS

Elvis Mania is coming this August! We salute the 10th Anniversary of his death with this specially-priced collection, a new in-store poster and an electrifying standee (available with qualifying orders). Your MGM/UA Home Video distributor is hip to how you can get one. Quantities are limited and sale ends September 30, 1987. So shake it.

WAREHOUSE SHIP DATE: AUGUST 3, 1987

New York Live-on-air talent, a broad-minded programming approach, and thin local cable penetration are the keys to success for V32, a Lakeland, Fla.-based, full-power VHCF music channel that operates around the clock.

Program director Debbie Brakke says she’s so secure of V32’s position in its crowded local television marketplace— which includes Tampa, Orlando, St. Petersburg, and part of Sarasota—Brakke assumes that the vast majority of her viewers are without MTV and therefore unaware of many of the CBS clips V32 is unable to program.

One of V32’s strongest assets, from a program supplier’s point of view, is that it offers a far greater variety of videos than most outlets, either slapping them on by genre or segmenting them into special shows.

The watch every video that comes in, both majors and indies,” says Brakke. “Production values—how a video jumps out of the screen—are important, as are the tunes, how it’s playing on the charts, and especially my gut feeling. But I’m also a firm believer in giving new music a chance.”

Brakke prefers to describe V32’s on-air approach in terms of “attitude and lifestyle.” While videos make up the bulk of the programming, other offerings are also provided for the station’s 12- to 34-year-old demographic.

These include a program featuring George Lowe, whom Brakke describes as a “bizarre” standup comic, who screens top 40 videos in between his strange skits; a talk show whose diverse guest list has ranged from syndicated columnist Jack Anderson to music artist Kinky Friedman; and programs aimed at particular demographic segments and music genres.

One of these programs, “The No Soap Attitude,” is presented from noon-4 p.m., as an alternative to soap operas. The fare consists of “crossover” country, jazz, and adult contemporary clips skewed to an older demo.

Special weekend programming includes Michael Bagley’s two-hour “Relativity” show, featuring “alternative” new rock music; a three-hour kiddie rock show; a party/ dance program; a “music for lovers” show; and even a Christian video show hosted by two local gospel radio DJs.

Any open slots in the schedule are filled by syndicated music videos like “America’s Top 10,” “Hot Tracks,” and “The MTV Video Countdown” as well as Saturday evening sports—“Oriental Legendary Ladies Of Wrestling,” and a home shopping service.

V32 attempts to maintain strong relationships with labels, according to Brakke. She says the station has tied in with record companies on artist promotions, and artists perform in the local area often call in for live interviews.

But Brakke says that “the labels would do better in supporting the station with advertising.” Nonsymmetric-related ad accounts have been difficult to come by, she says, as the channel has yet to achieve a 3.6 Nielsen rating.

As far as the ratings go, however, signs look good, says Brakke. A Nielsen special station index study made on behalf of V32 for the February book showed that in the counties of Polk (which includes Florida) and Hillsborough, V32 enjoys a 6.1 rating during the “broad” day part of 7 a.m.-1 a.m.

We decided to go with music video when we realized that while this market is saturated with TV stations in Orlando and Tampa, none of them are directed to a young audience,” says Brakke. “So we’re really targeting an unattended renaissance, if it can correctly, can be very successful.”

BY JIM BESSMAN

MuchMusic Seeks To Move To Basic Cable In Canada

BY KIRK LAPointe

MuchMusic’s subscription base has increased from 30% to 39% of all carried, up from the current 15% condition of license.

MuchMusic with cassettes contains from the CRTC to get $ Spencer’s moved, it is actually a “defensive application,” says Jay Switzer, director of programming for MuchMusic. Other specialty services now offered only on pay TV decided to apply to basic cable, and MuchMusic’s bid stipulates that it would not like to move to basic cable unless the others go.

Conversely, if the others go basic, it doesn’t want to be left behind on pay TV. MuchMusic has earned profits in its two operating years, but continually faces competition on the disc jockey charts. The Sports Network or other pay services become part of a consumer’s basic package.

Two proposals are also before the commission from the MusicPlus organization, now owned and operated by six independent cable operators in Montreal, including CITY-TV in Toronto. One would formally gain a license for MusicPlus, and the other stipulates an amendment to MuchMusic’s license. That would prevent other firms from seeking a French-language broadcast license.

In return, MuchMusic has agreed to separate MusicPlus’ production facilities and move from a four-hour programming day repeated once (an eight-hour daily package) to a 24-hour programming day consisting of a six-hour program package repeated three more times. MusicPlus would remain a discretionary service, with a 15-cent cost to cable companies per subscriber that would decrease according to the extent of subscriber penetration on a given cable system.

MuchMusic has also proposed, in a separate application, a 50-50 partnership between MusicPlus and the Radio Mutual broadcast group based in Quebec. As with the other MusicPlus bid, the service would have a separate originating center in Montreal but would be aimed at basic carriage by giving cable companies the option to carry it to all consumers. The charge to companies would be 10 cents per subscriber and an additional amount for each year of the license.

“Jerusalem,” a minimixing concert footage and song videos along with a narrative by Richard Coles of the Communards.

Four clips from Bananaarama’s gold-selling “True Confessions” album have been digitally re-mastered. Among them are videos for the No. 1 hit “Venus” and “Do Not Disturb,” which has never been released in the U.S.

Steppenwolf recently completed filming for “Hold On (Never Give Up, Never Give In),” the first single from its upcoming Qwi album, “Rock’n’Roll Rebels.” Performance segments were produced and directed by John B. House and were integrated with footage from the film “Grunt—the Wrestling Movie.”

After successfully completing the first leg of its North American tour, Oingo Boingo will begin shooting a video for “We Close Our Eyes,” the second single from its latest MCA album, “BOL-NGO.”

Vivid Productions wrapped Island recording act La Compagnie’s debut, clip for “A.I.E.” It was directed by Peter Scammel and produced by Richard Bell.

Other activity for Vivid includes the Thrashing Doves’ new video, “For Grinning Stone,” directed by Andy Morahan. Lue Roeg produced. The piece supports the first single off the group’s A&M album, “Dumb Poet.”
**New Videoclips**

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer, and/or production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**ABC**

When Smokey sings

**EAGLE**

Denotes A&M

**EPIC**

MMJ

**GEOX**

Denotes Capitol

**MCA**

MMJ

**POLYGRAM**

MMJ

**REEL TO REAL**

MMJ

**REXALL**

Denotes RCA

**SIRE/REPRISE**

Denotes Atlantic

**STANDARD**

MMJ

**WANDA**

MMJ

**SUMMIT**

Denotes Arista

**THE CALL**

I Don't Wanna

**FROZEN GHOST**

END OF THE LINE

**GRATEFUL DEAD**

TOUCH OF GRAY

**MARILLION**

IN COMMUNICADO

**GENESIS**

IN TOO DEEP

**HERB ALPERT**

I CAN'T STAND MYSELF

**RITCHIE GLEN**

I CAN'T STAND MYSELF

**JON BUTCHER**

HOLY WARS

**JOAN JETT**

I CAN'T STAND MYSELF

**JOHN WAITE**

These Times Are Hard For Lovers

**THE SILencers**

Painted Room

**KAREL**

Bowie

**ALEXANDER O'NEAL**

Fake

**R&B**

Denotes Motown

**RAY, GOODWIN & BROWN**

Let's Make Love Tonight

**ABDUL**

I'm Your Angel

**THE SILENCERS**

Painted Room

**KARL**

Bowie

**MARTIN BRAZILL, THE MELOdia BROTHERS**

The Night We Met

**STARS**

It's Not Over (Till It's Over)

**McCARTNEY**

Denotes Arista

**JEFF STEIN**

Denotes Motown

**JOHN WAITE**

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**JOHN BUTCHER**

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I Just Want To Say

**ATTORNEY GENERAL**

Clinical Music Video

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HOLY WARS
**Toscanini For A New Generation**

Archival Portrait Of Maestro At Work

**BY STEVEN DUPLER**

NEW YORK An arduous reconstruction of archival audio and video programs by Arturo Toscanini is enabling a generation unfamiliar with the legendary maestro to view him at work with the NBC Symphony Orchestra, during the period 1948-52.

The postproduction magic on the project was performed by a team of engineers, producers, and classically trained musicians at Howard Schwartz Recording Inc., based here. Co-producers on the programs are Sergio Getzel, administrator of international sales for NBC International Ltd., the program’s distributor, and Wayne Stuart, producer/program manager for NBC Enterprises.

Toscanini died 30 years ago. The 10 programs recently completed at its Studio West were culled from a series of televised concerts aired only once before, in 1952.

The audio/video material—now fully cleaned and cleaned-up—is being offered to the international home video, educational, and broadcast television markets by NBC International Ltd.

“We showed the programs at MIP in Europe this year, and the response was phenomenal,” says Getzel. While no home video or broadcast deals have yet been inked, he says there is “strong interest and ongoing talks” with parties in Japan, Germany, Italy, and the U.K.

Getzel says he is also hopeful he will soon be able to announce a domestic syndication deal with a “PBS-type station” as well as a similar arrangement in Canada.

According to Getzel, postproduction was perhaps even more time consuming and painstaking a process than the actual postproduction at HSR.

“The planning, negotiating, and implementation of this project has taken over a year,” he says. “Just finding all the material, deciding what was the best, gaining rights to all of it—it was a long road.”

The archival material delivered to HSR last December was a chaotic mixture of 35- to 40-year-old kinescopes and audiotapecs obtained from the Library of Congress, Lincoln Center Research Library, NBC International Inc., RCA Records, Voice of America, the Toscanini estate, and a number of private collectors.

Roy Latham, an engineer who worked on the project at HSR, says the source materials were “noisy, distorted, and badly packed,” with “many seriously damaged by water and mildew after years of being stored in a damp basement.”

To make matters even more difficult, some of the source materials contained any synchronization references; many of the old kinescopes were damaged and, in some cases, previously edited. Further, two of the programs were operas, presenting serious lip-syncing challenges.

“The problem was that none of the picture and audio that we ended up with for these programs was ever intended to be synced, as the audio was for radio broadcast, and the picture was for separate television broadcast,” says Latham.

“When we began the search for the materials we could use, we had to go through thousands of them, at different speeds, and they deteriorated in different ways.”

Getzel says the team decided to

(Continued on page 68)

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**Fairlight Stresses Customer Service**

**NEW YORK** When you buy a digital synthesizer that costs close to $100,000, you have the right to expect more than just good service. To keep its well-heeled customers satisfied and to attract new ones, Fairlight Instruments of Sydney, Australia, maker of the first synthesizer, is creating a new ambience for local and manufacturer alike.

Equals Nothing.” Earl produced and mixed.

**LOS ANGELES**

**WARNER BROS.** John Sieger worked over duets with producer Mitchell Froom at Sunset Sound Factory, Tchad Blake engineered. Lisa Hartman finished up her album for Atlantic Records with Bill Dray producing and Richard Bow- erworth engineering. Dave Knight assisted on the project, Jim Cox was in producing tracks for Albert Lee for a masters series album on MCA Records. Mark Howlett engineered.

Air Supply recently cut tracks at TMF Studios. Group leader Graham Russell co-produced four tracks with TMF’s Ron Bloom. Bloom played all instruments, handled arrangements, and programmed the studio’s Fairlight Series III computer musical instrument.

Fiesta Studios recently hosted Jesters Of Destiny. In to record their EP of cover songs, “In A Nostalgic Mood” (slated for release in May), they also laid the foundation for their second LP, “No Laughing Matter.” Both projects will be on Dimension/Restless Records. The EP is the follow-up release to the Jesters’ first LP, “Fun At The Funeral.”

Bruce Matt & Ray Violet produced the sessions.

(Continued on page 68)

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**First U.S. Studer DASH Recorder Installed**

Disc Mastering Calls Machine ‘Easy To Use’

**NEW YORK** Disc Mastering Inc. is the first U.S. recipient of Studer Revox America’s long-awaited two-channel DASH high-definition digital audio recorder, the D820X. The machine was installed in May.

Until now, the only two-channel DASH recorders on the market have been manufactured by Sony. Tapes recorded on either the Studer and Sony machines are compatible, says a Studer spokesman.

Randy King, owner and chief engineer of Disc Mastering, says the machine is “exceptionally easy to use. I had my 14-year-old son in over the weekend, and after a few minutes he was making copies on it.”

In addition to the Studer deck, King has just received a Neve DTC-1 digital transfer console, one of only three in the U.S. Thus, Disc Mastering is, for the moment, the only all-digital Studer/Neve combination studio in the country.

Randy King says his first project with the hi-tech gear is CD mastering work for a Dallas-based client. He says he plans to use knowledge and experience to archive rare old recordings from the RCA Records vaults.

---

**Audio Track**

**NEW YORK**

JON FAIR was in at Unique Recording, producing “Illusions,” Dhar Braxton’s new single on Sleeping Bag Records. Roey Shair was in at the controls.

Mallory Earl has been mixing tracks on MCA’s Brenda K. Starr at Duplex Sound. Also, Andrei Dukoff & the Camp recorded and mixed two cuts, “Thought I Could Handle It” and “Don’t Forget Your Way To My Heart,” both for Jellybean/Warner Bros. Records. Earl handled mixing with producer Deodato. And Dikki Deveraux was in for MD’E. Productions to record and mix two cuts, “Take Time Out For Love” and “You Minus Me
Behind Every Synclavier
There's a Success Story

Profile: George Benson

Grammy award-winning singer, guitarist and composer George Benson is one of the rare artists to have enjoyed both long-standing critical success and multiple chart-topping pop hits. Virtuosity, versatility and a commitment to 'keeping it fresh' are the hallmarks of the Benson sound. And Synclavier Digital Audio System is playing an important role in his continuing creative growth, as George explains:

'The Synclavier has truly been designed around the needs of the busy, working composer. With my schedule, my time to write is precious. So when inspiration strikes, I don't want to have to waste time stringing together a bunch of different machines. My Synclavier is a most powerful musical instrument, yet it is remarkably simple to learn and use. For me, the Synclavier - like my voice and guitar - has become a vital creative and expressive tool.'
At Skipaylor Recording, jazz keyboardist/producer Dan Siegel was in with Winnie Colauita and Abe Laboriel putting down tracks for Siegel’s upcoming CBS/Epic album. Tom McCauley engineered with second Joe Shay. Also, actress/director Ruth Buzzi was in to work on “Ladies Of The Night Club,” a project for Rex Entertainment Group. Music director Jim Vukovich produced Estelle Reiner, Roslyn Kind, Club,” to work with second keyboardist/producer Paul Buchanen. realizado.

MARTY Feldman dropped the first feature film to be shot in the digital domain in the fall. Guest engineer John Dickey on the Paramount album, which was engineered by Mitch Mitchell, Dizzy Gillespie, and Don Sutherland.

Also, engineer Ed Thacker was in at Master Control to mix the upcoming Loverboy album for CBS Records. Also, Virgin Records’ Million Likes Us worked on mixes with engineer Bill Bottrell and assistant Sabrina Buchanek. Was Not Was dropped in to mix a 12-inch version of “Don’t Want To Be A Hero” and engineer Steve Pack. Torn Greene assisted.

NASHVILLE

SIXTEENTH Avenue Sound Studio was recently the setting for country artist Billy Joe Royal’s recording of several tunes for the Atlantic/America label. Nelson Larkin produced the tracks with Ron “Snake” Snodgrass engineering. And British producer Paul Samwell-Smith (of Cat Stevens and the Yardbirds fame) was in with singer/songwriter Mark Germino working on his second RCA album. Frank Filippelli engineered the sessions. Finally, Eddie Rabbit and producer Richard Landis were in to set tracks and vocal overdubs. McCauley engineered by Csaba Petocz.

OTHER CITIES

POP BAND CHARMER complet-ed mixes at Seagrave Recording Studios, Chicago, on two songs for its upcoming record. Marty Feldman mixed the sessions and Mike Kosinka engineered. Also, the Wild Caucasians tracked six sides for a forthcoming release. Joe Torrice handled engineering duties. And Steven Boyd cut and mixed a four-song guitar symphony titled “Metal Fantasy.” Tom Haban was at the board.

Columbia Records’ Tony Bennett visited Hillside Sound Studios in Englewood, N.J., to work on his upcoming album, due for release in the fall. Guest artists on the project included Dizzy Gillespie, George Benson, and Dexter Gordon. Arthur dunnett produced, and Paul Mufson and Daegal Bennett shared engineering credits.


At Boston’s Mission Control Studio, Jim Randolph was in to mix the upcoming single “Secret Wish” for Manhattan Records’ artist Phaedra. Maurice Starr produced. Also, Delfon Marsalis was in to produce tracks on his brother Branford Marsalis for his new CBS album.

At Studio A, Deerborn Heights, Mich., r&b vocal group the Prize digitally mixed its first album with producer/engineer Eric Morgenson for EMP Productions Ltd.

The Rainmakers were in at Ardent in Memphis, Tenn., to record tracks for their new PolyGram album. Terry Manning produced and engineered. Also, Carl Perkins was in working on an album project for B&B Music.

At Criteria Recording, Miami, Eddy Higgins cut a live-to-track digital album. Mack Emer- man controlled the board, assisted by Kurk Bergé. Julio Iglesias continued to work on his forthcoming American and Portuguese albums. Production was handled by Ramon Arcusa with Carlos Alvarez.

At Studio 4 Recording, Philadelphia, the Booters recorded their second album, “One Way Home,” with Ric Chertoff producing and Rod O’Brien and Phil Nicolo controlling the knobs.

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

ARCHIVAL PORTRAITS OF TOSCANINI RESTORED

(Continued from page 64)

use other audio-only recordings of the same works on the kinescopes. These were done for radio broadcast by NBC and the NBC Symphony Orchestra.

The first step in the reconstruction was to transfer all the audio material to new magnetic tape from either acetates or original 30 ips masters.

While some noise did result from the lacquer transfers, the “overall quality of the transfers was excep-tional,” Latham says. The actual lo-gistics of the sound-to-picture syn-chronization process varied for each of the 10 programs, he continues.

“The mostly consisted of video-style editing on a 24-track digital re-corder,” he says, noting that it was necessary in some cases to cross-fade in order to program continuity.

The synchronization of the newly created tracks was achieved by monitoring the approved sound-track, while offsetting the original source material. But problems abounded during the project, with machines often needing to be re-used in order to compensate for phase cancellation that occurred. The source material was then edited to a digital recorder.

Frequently, however, the optical and source would “drift,” and the process had to start all over again. And it was sometimes necessary to perform “multiple edits of 30-40 video subframes in rapid succession” in order to achieve synchronization of the material—a time-consuming and difficult process.

Once the performances were syn-chronized as well as possible, logos, opening music, and title tracks were added. The programs were then mixed to a “split mix format,” in or-der to accommodate both North American NTSC and European PAL video formats.

“We also enhanced the video quite a lot, using the telecine,” says Getzel. Getzel, Stuart, Latham, and audio consultants Robert Hupka and Jack Pfeiffer (both of whom had worked with Toscanini and “knew his tempos and movements”) followed the score during the re-building of the video footage.

The 10 programs each ran approximately one hour.

ARCHIVAL PORTRAITS OF TOSCANINI RESTORED

(Continued from page 64)

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The English-language videotape outlet MuchMusic seeks to move to basic cable in Canada ... see page 62

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Sheffield, Mobile Fidelity

CDs reflect Russian style

ways that purifies decry. And, if anything, Sheffield has been dedicated to an approach in the use of mikes that posits the fewer the better.

Because of the characteristics of the recording location, Mayorga and his crew used eight microphones, for them an unusually high number. Still, the initial reaction of the Soviet conductor, Dmitri Kitayenko, was that the sound was too diffuse. But he came to appreciate the greater realism of the sound picture as the sessions proceeded, says Mayorga.

On some of the selections (to these ears) there is in fact some loss in detail, with some lines buried a bit too deeply in the orchestral texture, although the weight of an orchestra in full cry is impressively massive. On more lightly scored selections, the clarity is excellent.

The CDs were produced from digital tapes, but Sheffield, still an ardent supporter of analog technology, also recorded all the material on a Studer half-inch analog tape recorder. Cassettes will come from the analog tapes, says Mayorga, as well as a "collector" set of the CDs. All releases carry the rubric "The Moscow Sessions." Music ranges from Glinka to Ives.

Russian recording philosophy and its focus on highlighting orchestral sections is presented at its most sympathetic in the Mobile Fidelity CDs now appearing on the market. These recordings, produced by Melodya in the Soviet Union, have been digitally restored by Mobile Fidelity engineers. In line with the audiophile reputation, the label has made every effort to retain sonic integrity.

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man Bros., House, and Bayside. For more information, contact 512-322-0660 ... Big State's Noble Womb

SELECT RECORDS is gearing up for the release of U.T.F.O.'s next album, "Let,ah," aiming at a July 17 street date ... Profile's Cory Robbins says we can expect the new Run-D.M.C. album some time in September ... Roadracer has signed a number of metal acts. Among them are Toronto-based Infernal Majesty, New Jersey-based Sacred Death, Chicago-based Snow White, and New York-based Cat. The label will soon be putting out three new albums, from Whiplash, Carnivore, and Mercyful Fate ... Contrary to last week's report, Spindletop, and Novapulse will not be merging to form their own distribution network. Anon. Records & Tapes, a recently announced label, will cover the map, blithely pointing out that A&M in Austin, Texas, is offering product from the Angela Strehli Band, Matt "Guitar" Murphy & Memphis Slim, Ronnie Earl, and a live anthology featuring Buddy Guy, Albert Collins, Otis Rush, and James Cotton, among others. Distributors handling the line include Rounder, Rich

GRASS ROUTE

by Linda Molekski

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Tangos are kept alive by performer Mario Peralta

The songs that followed this tribute to Pope John Paul II were José Luis Rodríguez’s “AGarron De Las Manos,” Madonna’s “La Isla Bonita,” and Emmanuel’s “Toda La Vida.”

In May, Peralta was a performer at Miami’s Cancer League Telethon, sponsored every year by Channel 23. His 40-pound bandleon, valued by the owner at $50,000, delighted the crowd with a funky rendition of “Mi Buenos Aires Querido,” while the TV monitors were simple and happy to play.

Velimur,” and Julio Iglesias’ “Lo Mejor De Tu Vida.” Additionally, such salsa tunes as Franky Ruiz’s “Quiero Llenarte” and “La Gozadera” by Conjunto Quisqueya are often played.

Chinchilla, who also is on the air from 7 a.m.-12 p.m. six days a week, says Sage’s intention is to make WLVH—the only Spanish-speaking broadcasting station among the 18 it owns—the flagship of its Spanish-speaking broadcasting wing, which it intends to expand in the future. Because the FM outlet is near New York, where there is not one FM station that broadcasts in Spanish, WLVH is managed as if it were in fact competing with the four Spanish-speaking AM stations in the city, even though it doesn’t reach the lower parts of the metropolitan area.

Speaking of New York, Nando Alvericci and Mickey Melendez’s Sunday program “Con Sabor Latino” on WBAI-FM has been extended from 1 p.m. every other week during the summer and will be aired from 6 p.m. starting in September. WBAI, a non-commercial station, is one of a handful of listener-supported stations.

(Continued on page 86)

A resident of Atlanta, Peralta commenced playing professionally when he was 9 years old, debuting 10 years later in Carnegie Hall as a bandleon soloist. For the past 20 years, Peralta has sustained an active performing schedule in the U.S. and Latin America. Notwithstanding the tango’s present image as merely cultured in popularity and the incomprehensible truth that most stations refuse to play instrumental music, last April Peralta’s “Juan Pablo II, Mensajero De La Paz,” with lyrics by Jorge Pablo, became the most popular song in Uruguay, according to UPI. Some of including for any use of this system, or any means, electronic, mechanical, photocopying, recording, or otherwise. Without the prior written permission of the publisher.

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Call For Defense Of Intellectual Property Rights Sounded

IFPI Meet In Hamburg Reveals Signs Of Unity

BY MIKE HENNESSEY
HAMBURG, West Germany There is a new spirit of unity in defense of a common interest in intellectual property protection. That is what IFPI president Nesuhi Ertegun said he hoped was the implication of a historic resolution passed unanimously on the same side of the table by BIEM president Jean-Loup Tournier and WCMF president Erich Schulze.

The session was part of IFPI’s three-day assembly, held here in recognition of the centenary of the invention of the disk record by Emil Berliner.

Said Ertegun: “I hope this will prove to be a symbolic meeting as we prepare to embark on a new series of negotiations. We have so much more in common than we have differences, and we need all work together in the constant defense of our intellectual property rights.”

Echoing the sentiment, Schulze, in a statement read by a local interpreter, said record industry and the authors’ societies should concentrate on the thing that links them together—a healthy sense of business.

“Creators, performers, and producers can have only one thought— worldwide protection of their products,” Schulze said. “The concept of protection requires defense against every parasitic exploitation of the performance of others. And parasitic use is not just piracy. Sales prospects are also diminished by rentals and private reproduction.”

On the subject of digital audiotape, Schulze said he thought prohibition is “futile measure.” Thieves damaged, he said, must be adequately compensated for their losses.

“We have more in common than we have differences’

Tournier said that the meeting represented a turning point in the relations between creators and producers of music, who must continue to work together to protect “the fragile economy” of musical creation and production. He said that although the enjoyment of music is well in advance of cinema and sport as the preferred leisure activity of young people, it is discriminated against by governments that accord more mechanical royalties to record industry and the authors’ societies should concentrate on the thing that links them together—a healthy sense of business.

“Creators, performers, and producers can have only one thought— worldwide protection of their products,” Schulze said. “The concept of protection requires defense against every parasitic exploitation of the performance of others. And parasitic use is not just piracy. Sales prospects are also diminished by rentals and private reproduction.”

He argued that the most effective means of preventing unauthorized copying is a spoiler signal but recalled that substantial custom duties on imported hardware could also be efficacious—as was the case when the French government imposed heavy duties on imported VCRs from Japan. “This duty virtually killed the VCR business in France for a year or two,” Tournier said.

Touching on the subject of the “phantasmagorical” concept of centralized mechanical royalty accounting in Europe, Tournier urged the record industry to recognize that if the five major corporations decide to pay their royalties to one central European collection agency, the result would be to demolish the political, economic, and cultural fabric of the national authors’ societies. This destabilization of authors’ societies would have a damaging effect on the record industry as well as on composers and publishers, Tournier said.

Tournier turned to the recent decision of the German appeal court on the mechanical royalty dispute between the record industry and GEMA, Tournier welcomed the outcome and said it brings the GEMA agreement pretty much into line with the standard BIEM agreement. He hopes that this signals the imminent return of GEMA to BIEM.

In response to a question from Tony Turgi, president of the IFPI group, Tournier said he would be happy to associate BIEM with the replications being made to the Japanese embassies in various countries on the questions of DAT controls and the improvement of Japanese copyright laws in the areas of rental and duration of copyright on records.

R.A.A. delegate Stan Gortikov asked whether, in the new spirit of cooperation, the authors’ societies are ready to contribute funds to the antipiracy campaign. Tournier replied that all authors’ societies contributed to the antipiracy fight, and noted that SDRM, the French mechanical rights society associated with SACEM, has an antipiracy team of four people. BIEM is also helping the IFPI fight piracy and has contributed 400,000 francs (some $70,000) to the antipiracy fund.

Tournier added that one impediment to collaboration is the fact that a number of legitimate record companies in Southeast Asia are not honoring their obligations in the matter of payments.

IFPI director general Ian Thomas acknowledged that the IFPI has been trying to resolve this problem for some time. “We are conscious that the situation is unsatisfactory but the problem is extremely difficult where legitimate companies are operating in markets that are up to 90% and 80% pirate-controlled,” he said.

U.K. Dealers Gird For U.S. Web’s Arrival

BY NICK ROBERTSHAW
LONDON Some 150 U.K. video retailers attended a seminar at the U.S. Embassy here June 10 to discuss how their industry will be transformed by the arrival of America’s West Coast Video chain, which plans to open its first British outlet this fall and hopes to have 500 here by the end of the decade (Billboard, June 6). Most will open on franchise agreements.

“We’re going to put 500 stores in operation with you or without you,” WCV franchising vice president John Barry told the dealers. He said seven locations around Britain had already been licensed.

Everyone will have their own geographical defined protected area, and we expect most of the prime sites to be gone in six to eight weeks,” he said.

Establishing the U.K. operation, with 50 corporate-owned stores and two warehouse/training centers, will cost WCV $6 million (about £3 million). The cost for would-be franchisees will also be high, about $330,000 per store, according to Barry. The minimum franchise fee for a 10-year renewable agreement, they will pay $6,600 franchise fee plus 12% of gross sales.

U.K. dealers were told their American counterparts made a 15% profit margin on sales. “By the way,” Barry said, “we will be the only ones in the market with WCV’s computerized inventory system.”

Store alterations and fittings would cost about $50,000 for a further 500,000, and stock of a minimum of 3,000 titles for about $165,000. According to WCV projections, a 2,000-square-foot store could gross about $600,000 in its first year of operation.

“Looking at their plans, it’s a very healthy concept,” Barry said. “You won’t have to be too technologically sophisticated to run a WCV store.”

One of the initial problems that face British video stores is a lack of VCRs on the market. “We’re working on it,” said Barry. “By Christmas, we’ll have a bigger range of machines and we’ll be working closely with the manufacturers to get that out.”

Barry said the key to the WCV operation was its ability to introduce products to the market, something that was not possible in Britain. “We’ve been told that the only thing we can do right now is to copy another country’s operation.”

One of the main advantages of the WCV operation will be in the area of supermarketing of video rental businesses, but 95% of franchisees do, and in the U.S. we have not had one closure. We are prepared to work for people of high quality who know how to follow a successful formula.”

Afterward, Ken Taylor, head of the U.K. West Coast Video operation, said the company had accepted reservations on 14 sites and would be considering the applications. It hopes to start up in late September with the simultaneous opening of six stores, three in the north of England and three in the south.

“The high start-up cost to franchisees is a major deterrent,” Tay- lor conceded. “But that’s because we want people with capital to do the job properly. We expect a considerable amount of absentee management. We’ll appoint staff, install computer terminals in the franchise holder’s home, and although it hasn’t been officially announced yet, we plan to offer a monthly accounting service covering all the stores’ activities.”

Barry and other speakers at West Coast Video’s earlier Philadelphia press conference have fueled resentment within the U.K. video trade of an unwanted U.S. invasion. Taylor maintained his comments were merely the result of an optimistic schedule of U.K. store open- ings as compared with West Coast Video’s nationwide growth rate is misleading, he said.

(Continued on next page)
HAMBURG, West Germany In seeking to safeguard its future prosperity and protect the integrity of the creative community, the record industry should remember that attack is often the best form of defense.

This was the clear message of two speakers at the three-day IFPI meeting here.

Outlining a strategy for what he termed the battle against technology and copyright, Stan Cornyn, president of the Record Group, urged the record industry to attack its creative power. "The hardware and broadcasting industries are the groupies—we are the stars," he said.

Instead of being dictated to by the hardware manufacturers, the record industry should dictate to hardware companies, he said.

Additionally, Jim Garrett, IFPI’s legal representative, Asie and Pacific region, urged an attack policy for the record industry as a means of defeating piracy.

Pointing out that the Asia/Pacific region is the major economic growth area of the world, Garrett said that there is huge potential for the legitimate record industry. "The IFPI has a vital role to play in converting markets from the existing pirate domination to increasing reliance on legitimate sources," he said.

Cornyn, who titled his talk "The Best Defense," presented a survey of existing and future program carriers and repeatedly emphasized that the record industry is in the dominant position as creator of programming, which hardware depends on.

"We are in the driving seat," he said. "So let’s drive." He urged the formation of an IFPI standards committee, which “would tell the hardware industry what we want and what we won’t stand for." Cornyn said record companies must act now to prevent the optical disk from going through the battle of configurations that tape has experienced.

Cornyn spoke of a number of "battlegrounds" on which the record industry would have to engage its troops in the future.

One such area is that of the optical disk. CD Video, CD Interactive, and CD Interactive/Videod. Cornyn warned that new, cheaper methods of optical disk production will drastically reduce the production costs so dramatically as to make CD piracy easy and inexpen-

sive.

He produced a chain of CDs manufactured by a lamination process, not injection-molded, and said that CDs copied this way bypass the copyright by this process, compared with the conventional $2 cost. Already, he said, a U.S. company using this process is planning a joint venture with a South Korean tape company.

Another war zone is the linear vs. interactive realm. He said that linear represents music and interactive des-

cribes consumer participation in games and computer programming.

Additionally, Garrett says that interactive programming because of its random access, he added. "And interactive programs cannot be played on CD-R," said Cornyn. "CD-R is a one-time only medium." Garlic said that another minefield is the digital audiotape. He said that TDK, Sony and Mitsubishi each have their own formats, DAT, DAT-R, and DAT-S, with a stationary head, which is in existence but is "being restrained," and DAT-S, with a stationary head, yet to be launched. Cornyn said that dealing with the DAT problem, the record industry should make it known to the Electronic Industries Assn. of Japan that the best way to market the sys-
tem is to emphasize the glamorous software that could be made avail-
able provided that the hardware in-
dustry accept the need for a speaker device in the recorder.

"A joint agreement by both hard-
ware and software elements on offering a new product on two-hour tapes would help promote DAT," Cornyn said. "But if there is no chip, then there can be no DAT." He added that the company used in Digital Transmission is another prospect that constitutes a threat to DAT.

Storage vs. use on CDs is also an area that will pose controversy, ac-
cording to Cornyn. He said it is possi-
ble to have between four and 16 hours of music on one disk, or 10,000 hours of sound. "This is known as the 'digital CD.' The random selection album never plays the same sequence twice."

Cornyn said that individual custom options will play a role in the fu-
ture. The system is pioneered by Per-
sonics and allows consumers to order tracks from a master catalog and re-

ceive a custom-duplicated cassette. He said that because of its built-in

safeguards as far as royalty pay-

ments are concerned, only stores

one that record companies should welcome as another means of mar-

ketng product.

Cornyn also stressed that the merging of media means that the record industry can no longer consid-
er itself alone in providing programm-
ing. He said that print, video soft-
ware, and computer companies are all invading industries that are be-

coming involved with CDs and video music programs. As evidence, he re-
fereed to a Franck Sinatra CD that in-
cludes 20 songs, a history of his life, an audio interview, and a list of his recordings and awards. It was produced by the book publisher Doubleday.

In conclusion, Cornyn insisted that record companies should be a crucial force in the hardware marketing battle. The EIAJ should be run-
ingg to catch up with us. We should be using our creative ingenuity to go faster than they do," he said.

He said that in his presentation on the state of piracy in the Asia/Pacific region, Garrett said that the prosperity of the region is reflected in the growth of an extensive urban middle class with significant purchasing power, an increasing percentage of which is devoted to entertainment and leisure activities.

"This growth in prosperity is lead-
ing to an opening up of these coun-
tries to foreign culture," he said.

According to Garrett, the com-
bined populations of Malaysia, Indo-
pensia, Taiwan, Korea, and the Philippines is 300 million. The people spend an average of $2 per person annually on records and tapes. "But available figures show that the legiti-

mate producers’ share of that $600 million market is probably less than 20%," Garrett said.

He urged the record industry to in-
vest in developing the potential of the region and said that Thailand alone offers $40 million in marketings worth about $25 million a year, 90% of which is controlled by pirates.

"And Garrett noted, Asia in the Pacific region is currently undergoing a copyright revolution which makes the climate more favorable for the legitimate record industry to develop its involvement." Garrett outlined many such changes: Singapore, Manila, Indo-

nesia, and Taiwan have created new copyright laws and have given full protection to U.S. and U.K. record-
ings pursuant to bilateral agreements; Thailand has amended its current copyright law and has given full protection to U.S. and U.K. recordings; and Korea has drafted its own copyright law and has acceded to the Universal Copyright Convention and the Phonogram Convention.

Garrett said that the record mar-
ket in Singapore is now free from pi-

racy, thanks to the momentum built up by a five-year antipiracy team. He said that the battle had been won even before the new copyright law came into force.

Sales figures for 1986 in Singa-

pore show that turnover for the in-
dustry increased by $5 million over the previous year. The cost of the five-year antipiracy campaign was less than $1 million," he said.

David Attard, IFPI’s legal repre-
sentative for the Middle East, also reported encouraging progress against piracy and cited the market in Greece as an example. At the end of 1987, he said, piracy had been out of control and the situation was desperate. But the IFPI took action, and the legitimate market, a market of 2.5 million cassettes in 1981 to a total of 6.5 mil-

lion in 1985," said Attard.

Peter Crock, WCO's anti-piracy coordinator, said there are still mas-

sive piracy problems in Africa, but the potential for legitimate industry is enormous. He added that in some areas, the situation is beginning to change in favor of the industry.

WEST COAST VIDEO (Continued from preceding page)

In fact, the rates are comparable because WCV did not begin U.S. franchising until 1984.

Figures on the number of U.K. video outlets were taken from British Videogram Assn. statistics and are presumed to be accurate, he added. On West Coast Video’s basic premise that the U.K. video software business could be larger than that of the U.S.-style home video and greater retailer professionalism, Taylor was unrepentant. "There are 4,000 video chain stores and, only a matter of hun-

dreds are doing the job properly.

West Coast Video is not alone in being a leader of the home video pack. The scene is due for a shake-out. U.K. company Cityvision recently bought 40 of the country’s most efficient stores and has plans to franchise others.

BY JOHN CARR

ATHENS Greece’s state monopoly on radio and television broadcasting ended, for the first time in the coun-

try’s history, on June 1, when mu-
nicipal radio stations started operat-

ing.

What is hailed in the national press here as “free radio” is a gov-

ernement concession to the city coun-
nils of Athens and other large Greek cities in run their own radio stations free from state intervention.

But observers believe that the way is now open for fully commer-
cial radio and, later, TV.

Daily radio programming has been started by the municipalities of Athens, Piraeus, and Thessalon-

i, whose mayors have been in the fore-

front of campaigning for nonstate rights since last year. “At last the state monopoly has been bro-

ken,” said Andreas Andrianopoulos, mayor of Piraeus, where Piraeus Ra-
dio went on the air.

Despite initial enthusiasm, how-

ever, execution is already lagging some of the stations’ operations, partic-

ularly in the initial stages, when the stations will have to agree on the dra-

hma equivalent of $750,000 a year to run. Advertising is expected to recover much of the expense, with the sale of private channels is pitchin.

An Athens Radio is ex-

pected to become profitable from advertising alone after the first four

months.

The format of the stations so far is a mixture of music and talk shows, which, in this politically aware country, means a lot of poli-
tics. This is itself a departure from state broadcasting practices, which always tended to avoid controversy on the orders of the party in power.

But executives say it is early to tell if the new “free” radio stations will boost a lackluster market. Most agree the breakthrough was long overdue and cannot help but give more exposure to artists.

The trend toward less state con-

trol is evident even in private channels, where several are pitching in. Athens Radio is ex-

pected to become profitable from advertising alone after the first four

months.

THAT’S IT!
Sunday Shopping Likely to Boost Ontario Reassesses Laws

BY KIRK LAPOINTE

OTTAWA Small record and video outlets in Ontario are likely to be encouraged to open on Sundays under a new provincial tax incentive to boost economy. The provincial government has indicated its willingness to pass into law a private member’s bill of which the opposition Conservative—more so in Canadian politics, but one seemingly most expedient—has dealt partly with concerns of Ontario law to the limited Sunday shopping in most areas.

The bill, introduced by Conservative George Ashe, would permit bookstores, art galleries, photographic studios, and record and video retailers to remain open Sundays. But there are two key provisions that will keep mass retailing from taking place: The stores must not be any larger than 223 square meters (about 250 square yards, or roughly 35 feet by 60 feet) and may not employ more than three people on that day.

Additionally, the Liberal provincial government appears to support amendments to Ashe’s bill that reflect a legislative committee’s recommendations to fine illegal Sunday shopping outlets up to the amount they sell plus $1,000.

Ontario Premier David Peterson has indicated that if Ashe were to return with such amendments, his government would be willing to pass the bill by the Thursday (23) summer recess of the legislature. The province doesn’t like to be well-received by major retailers, some of whom have been campaigning vigorously for Sunday shopping, which they say could boost sales by as much as 25%.

Sam Sneiderman, head of the major Sam The Record Man chain, had been spearheading a petition by downtown Toronto store owners to get the Sunday shopping laws overturned. The Supreme Court of Canada recently ruled that the constitutional right of citizens to open is infringed by current law, but not to the extent that it is unreasonable. As a result, stores are kept closed on Sundays in Ontario and most other provinces in Canada. There are some exceptions, however: Tourist attractions and sightseeing areas remain open Sundays. The main street in Toronto, Yonge Street, isn’t such a designated area and many record and video retailers maintain their flagship stores on the street.

Maple Briefs

The Canadian Radio-television and Telecommunications Com- mission has approved the proposal by Patterson Broadcasters Ltd. to sell CFDR and Q104 Dartmouth, Nova Scotia, near Halifax, to Newfoundland Land Capital Corp. Newfoundland’s new broadcaster, Newband Broadcasting Corp. has recently hired retail industry veteran Pat Kelly as president and general manager.

In as new station manager at CILQ-FM Toronto, better known as Q107, is Don Shaffer, a Toronto radio veteran who had most recently worked in Vancouver radio. At press time, a program director was still unnamed. Gary Slaght recently left the station to become news manager at cross-town CKFM-FM and president of Standard Radio Broadcasting.

The deadline for a settlement looming last week in the dispute between the country’s letter carriers and the postal office. Many record companies were reaching contingency plans to get product to record stores which, if they do not work, would have to sell only records from direct representatives of the field. During the last postal strike, retailers helped deliver product to radio.

At the same time, the record carriers offered a legal strike position June 16.

Industry Rumors continue that the controversial video licensing legislation is to be shelved until at least the fall, but a spokesman for the Canadian Copyright Administration, Fred MacDonald says the bill will be introduced before Parliament recess- es at the end of June. The bill would force many foreign video-makers to keep their product off the video lure.

Marlboro Backs Talent Search In W. Germany

MUNICH, West Germany Marlboro is sponsoring a West German talent search mounted by promoter Fritz Rau, with a record industry store for the winning artist or band. According to Stefan Droeger, head of the advertising agency in- volved, the campaign was mounted by Marlboro Music at Rau’s initia- tion as a response to the desperate situation in the German music industry. A nationwide publicity push supported by Ariola, Sound Check and World Of Music will seek out talented young rock and pop acts that do not yet have recording or publishing deals. A short list of three such acts will perform Nov. 6 at the First Marlboro Music Festival to be held at the Circus Krone in Munich.

Indian Trade Group Comes Under Fire

Record Company Charges Membership Delay

BY JERRY D’SOUCOA

BOMBAY, India The Indian Pho- tographic Industry has come under attack from fast-growing Video Records & Tapes after a year-long delay in processing the company’s application for membership.

“The IPI is a dictatorship that flouts all norms and regulations,” charges Venus & black chief N.A. Hasmi. “We have compiled with the requirement for 25 album releases and are surprised it has taken no ac- tion. They gave Sagarika Acous- tronics membership after it had released only three albums.”

IPI responds by saying it is free to make exceptions to membership rules and that Venus’ admission is in any case imminent.

But behind the wrangle lies a be- lief that the IPI-affiliated trade group, which handles virtually all talent for only 10% of the overall market here, is blocking the entry of dozens of cassette companies that collectively represent 75% of legitimate sales. Super Cassette Industries, which along with Venus has captured the lion’s share of the lucrative film soundtrack market, is also mem- ber ship applicant, but one IPI commit- tee member says: “Once SCI gets in, it will fulfill the IPI with mem- bers who will owe allegiance to it. It will then take over the IPI.”

IPI president Pradip Chanda in- sists: “All genuine legitimate record companies operating in India are welcome to apply.” But without mentioning SCI, whose T-Series cas- sette were at one time on IPI’s honorary warning list, he adds that the organization is anxious to screen applications so as to exclude “pirates.”

IPI’s current difficulties are com- pounded by the financial problems of key members GRAMCO, Music Indus- tries, and CUB, which may find itself in the 70s was ended by the explosion of piracy at the beginning of this decade and the imposition of a 26.25% cassette tax by the Indian government.

Hasmi, hailing by the IPI secured the abolition of the excise duty, and, despite lack of manpower and mon- ey, great efforts have been made to detect such piracy, with more than 300,000 tapes seized over an eight month period in Bombay, Calcutta, and elsewhere. However, the 1984 Copyright Amendment Act has had no effect, and two recent cases saw the con- viction of a pirate group but given sentences of one day in prison and fines of $80 and $120. Fresh moves have recent- ly been made to awaken the govern- ment and courts to the scale of the problem.

Amitabh Bachchan, a film actor, metchers of parliament, and former singer, promised assistance and said a subcommittee would be set up to study the special problems caused by piracy. But to date little headway has been made.

Indian trade group comes under fire

Record company charges membership delay

W. German Series In Second Year

Classical Festival Expands Programming

Philharmonic Orchestra; Giuseppe Sinopoli, the London Philharmonic; and Claudio Abbado, the Chamber Orchestra of Europe and Gustav Mahler Youth Orchestra.

New works by Ruzicka, Rihm, Killmayer, Reimann, and Fauchet will be premiered, and East German artists, including Siegfried Lorenz, Olaf Baer, and Ludwig Guttler, will be featured. Singers Dietrich Fischer-Dieskau, Peter Schreier, and Edith Mathies; pianists Alexei Evgrafov, Andrew Sturdevant, and Grigori Sokolov; and chamber musi- cians Gidon Kremer, Oleg Kagan, and Dimitri Sitkovetsky are also among musicians expected to perform.

Additional features of the event will be a series of concerts by interna- tional competition award winners and church performances of music by Bruckner, Mahler, and Mozart. Sergiu Celibidache will conduct an orchestra of the concertgebouw and expect 50% of costs to be covered by the 4,500 members of the festival association and by the event’s nu- merous sponsors.
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CONCERTS WEST
MARIA BRUNNER
KATE KEYES KNUDSEN
BRUCE COHN MANAGEMENT
AVALON ATTRACTIONS
BRIAN MURPHY
BILL SILVA
RANDIE LANGER
BOB FRANCO

KLSX RADIO
BOB MOORE
KLOS RADIO
FRONTLINE MANAGEMENT
KZLA RADIO
WINTERLAND
SCOTT LEONARD
TERI BROWN
SYLVIA CUNLIFFE
BILL LAWRENCE
LEE ZITO
WRANGLER JEANS
GOD

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S T R E E T
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Music Scholar. Musician/composer Ernest "Tito" Puente, center, receives an honorary doctor of music degree from members of the State Univ. of New York at Old Westbury. Pictured with Puente are professor Basileo Serrano, left, university president L. Eudora Pettigrew, and SUNY trustee John L.S. Holloman Jr.

International Flavor. Island Music Worldwide president Lionel Conway, center, and Island Music Ltd. managing director Hein van der Ree, right, meet with Herb Moolis, Lefrak Entertainment executive vice president/chief operating officer, to sign an exclusive agreement whereby Island Music International will subpublish most of the company's catalog. The deal excludes North America.

Hit Event. Gerry Goffin, left, and Dean Pitchford, right, congratulate fellow songwriters Cynthia Weil and Barry Mann, who were honored during a recent benefit for the National Academy of Songwriters. The party was hosted by the association's founding patrons, Dene and Ron Anton.

Cheek To Cheeks. PolyGram Records president Dick Asher congratulates Polydor Germany artist Judy Cheeks after her performance at the PolyGram International Conference in Palm Springs, Calif.

Lady In Platinum. Chris De Burgh, second right, receives a double-platinum disk for Canadian sales on his latest A&M release, "Into The Light," and a platinum single for "Lady In Red" following a recent show in Vancouver, British Columbia. Pictured are, from left, band member Glen Morrow, artist manager Dave Margereson (partially hidden), band members Danny McBride and Ian Kojima, De Burgh, and A&M Records Canada director of national promotion J.P. Guilbert.

Double Take. Weik Music Group executive vice president Dean Kay, left, presents songwriter Dean Kay with a platinum award for David Lee Roth's album "Eat 'Em And Smile," which includes a remake of Kay's composition "That's Life."

Lady In Red. PolyGram Records president Dick Asher congratulates Polydor Germany artist Judy Cheeks after her performance at the PolyGram International Conference in Palm Springs, Calif.
Stars To Go Holds Upbeat Annual Meet
Posts First Profitable Quarter

BY EARLE PAIGE
LOS ANGELES—Stars To Go Inc.,
claiming that it will have video rental
in 8,000 convenience stores by year’s
end, is at last turning the profit cor-
er—after claiming recognition from
Wall Street and Hollywood.
These and other points adding to
credible but expensive growth
were detailed at the firm’s initial an-
ual meeting, held here June 11,
which saw the company announce its
first profitable quarter.
Stars To Go’s quarter ended March
31 pulled revenues of $14.62 million
and net income of $386,000, or .04
cents per share. The firm had 4,000
video centers installed by the quar-
ter’s end.
By comparison, in the same quar-
ter a year ago revenues were $1.53
million and there was a net loss of
$412,000, or .06 per share, from just
170 stores.
More recognition from the finan-
cial community will come from a re-
duction in selling and general and ad-
ministrative (SG&A) expenses, with
depreciation a key factor, according
to Fred Atchity Jr., the board chair-
man, and Jerry Welch, the president,
CEO.
As for acknowledgement from ven-
dors in Hollywood, Athity said, “
[Studios] know we’re around.” He
said 40% of the 200-220 movies in each
store are now purchased direct rat-
er than through distributors.

In an overview, Athity described the
growth of home video, which in 1988,
achieved its greatest return to the
studios, or $4.2 billion, as
“shocking.” By the end of 1988, com-
binin both rentals and sales, home
video generated $6.1 billion
. $3.9 billion. He estimated that
by the end of 1988, home video will be
“significant to the industry.”

This tripling of home video revenue
is now at the point such rental
sharing plans as pay-per-transaction
may be a point. Athity said, “We
geared up for it 5½ years ago in our
initial planning,” he said, but the
firm has not pursued it since then.

If Athity and Welch are guessing
correctly, convenience-store movie
rentals could be bad news for the
nosing number of mom-and-pop vid-
oo stores. “Up until 1986, 80%-90%
of distribution had been in the form
of mom-and-pop specialty stores,” says
Athity. “By the end of the year, the
convenience stores representing at least 50% of the total distribution
of superstores ‘with 5,000-10,000 titles
being offered’ are opening up the
mom-and-pops shrinking down to a
very small portion.”

In discussing competition within the
60,000-outlet, $61.6 billion conve-
nience-store business, Athity claimed
near dominance already.

His firm’s largest single competi-
tor is, curiously, a customer, too. Stars
To Go has a five-year contract with
1,400 of Southland’s 7-Eleven
stores. Another, 1,500 Southland
stores are serviced by regional sup-
pliers and Southland operates its
own Movie Quick pix in 4,000 of its
stores.

Citing such leveraging possibilities
as marketing to rental-customer
mailing lists, Athity claimed 2 mil-
ion current card holders, a figure in-
creasing at 20% each quarter.

Athity and Welch told stockhold-
erns and analysts here at the Sheraton
Grande that the company is attacking
SG&A costs. “Fast-growing compa-
nies tend to stuff their toe on the ex-
 pense side of the profit equation,” At-
chity said.

Welch described a new central
warehouse in Memphis that will re-
place current “labor-intensive” regi-
nals one in Frankl, Calif., Boston,
Washington, D.C., and Dallas. The
firm’s 240 field reps now service 25
stores weekly and will be able to
adhere efficiently.

Despite trends toward higher-
prixed rental titles, Athity sees Stars
To Go’s buying “clout” helping to
drive more effective delivery.

He defended Stars To Go’s three-
year accelerated depreciation formu-
las as “being more realistic than
some of the other public chains.” He
said, “Essentially we write our bal-
ance sheet off every three years,
and, according to our cash flow, is
going to be very strong. Three years is a rapid
write-off.”

Music Industry Strongly Supports Cuts
France Moves To Lessen Value Added Tax

BY PHILIPPE CROQU
PARIS—France’s culture and com-
munication ministry has come out in
favor of a cut in the rate of the 33% Value Added Tax levied on records
and “sound copyright.” The FNAC’s parent company has been widely
welcomed by the music industry, which has long pressed for a reduc-
ction and now hopes to see sales recover lost ground.

However, the budget ministry does not appear to share the view
expressed by culture ministry offi-
cials. If the tax were reduced to the
7% charged on cultural goods, the
state would lose revenues of about $110 million annually.

The proposed cut is therefore re-
garded as one of many possible fis-
cal options being submitted as part
of next year’s budget, says the bud-
get ministry.

But if the cut were not introduced in the current economic level of VAT would at least be given priority in the context of harmonizing French fiscal policy with those of other member states of the European Economic Community, a step
planned for 1992. With neighboring countries such as Germany and the Benelux countries likely to become impossible for France to maintain the 33% tax.

The ministry, which was at the latest, therefore, it is likely that the fiscal burden that has caused considerable damage to the French music busi-
ness will be lightened if not re-
moved. The lower software prices
that would then become possible are
expected to do much to rekindle op-
timism in a national industry that
has suffered more than its neigh-
bors from declining sales.

The effect of reduced taxes can be
decided from the experience of the
country’s biggest retailer, FNAC.
Last year and between March
and June of this year, the chain
shaved prices by operating at 7%,
the actual rate of VAT. Bet-
sides demonstrating retailability to an exorbitant import, the initia-
tive boosted sales dramatically,
with FNAC’s PARIS-Montparnasse
store reporting an average 40%
increase in earnings.

BY MANFRED SCHREIBER
VIENNA—Austrian copyright soci-
ety AKM grossed €42.6 million last
year, some 5% ahead of the 1985 fig-
ure. Overseas earnings were €4.1
million, up 13%, but AKM paid out
€9.3 million to foreign copyright so-
cieties. Administration costs were
17.2% of income.

The increase is explained by higher concert ticket prices, higher income for national broad-
casting and, below, 35% VAT in the
number of AKM contracts, now about 37,000. Live events net-
ted €8 million for the society, while
GDR radio revenue €16.9 million.

Other significant revenue sources
were recorded music (€9.5 million),
cable and satellite broadcasters ($640,000), cinemas (€386,000),
and classical festivals and concerts ($252,000). Such festivals are big
business here. The Salzburg Festi-
vales net €24 million and the Bregenz

Festival €8 million.

Among major concert halls, the
Vienne Konzerthaus earned €5.6
million last year and the Vienna Mu-
sikverein €4 million. Overall, AKM estimates that live single-concert
events grossed about €104 million.

Under a Supreme Court ruling,
Austria’s 325,000 cable-connected households pay 64 cents monthly, with AKM taking a 30%. According to cable television operators last year totaled €486,000. AKM is also enti-
tled to collect royalties from satel-
tite TV services distributed by ca-
bles. Britain’s Sky Channel and Su-
per Channel, Germany’s SAT 1 and
SAT 2, Luxembourg’s RTL Plus and
France’s TV5 are all seen here.

AKM expects copyright problems
once Austrian households are able
to receive DBS programming. Says
legal adviser Walter Dillen: “We
believe that the copyright owners
should also get money for these
programs.”
NEW AND NOTEWORTHY

K.T. OSUNL
K.T. Osunl's Laurie Hirsch Shields MCA K5424-R

With stops in Houston, Los Angeles, and New York (where she appeared on Broadway), Osunl settled on Nashville and country music as her ticket to success. Her brilliant album, titled after her hot shot single, is also distinguished by "Wall Of Tears" and "Da Ya." With another outstanding release, Osunl's songs provide a view of love in the 80's from the perspective of a woman in her 40s.

PICTURE PERFECT
PRODUCERS: Larry Wos, Gordon Worthy Atlantic 81758

Lead vocalist LaTamera Smith's high-tension vocals put across this distaff travesty for effect. So minimal it doesn't help, commercial picture, although "A Picture Perfect Love Affair" could make dent.

COMPANY B
PRODUCERS: Rick Questa MCA 78735

Trio of Miami women made leap from indie when its high-priced single, "Fascinated," scored on the dance circuit. But album's other songs are far from fascinating, limiting chances at gaining a wider audience.

COUNTRY

LEE GREENWOOD
If There's Any Justice RCA MCA K5499-R

In this first album without original producer Jerry Crutchfield, Greenwood maintains his distinctive rough-edged vocal style, but the material and the arrangement are, in a word, less country, more MEGA. Best cuts include "Somebody Snoo Me Before I Leave Again" and "Touch And Go Crazy.

SYLVIA
Greatest Hits RCA SPOTS 399107

Among Sylvia's biggest-hits package includes two new songs—"Never My Love" and "Straight From The Heart"—in addition to seven of her standards.

THE WHISTLE BROTHERS
Trouble Ain't Nothing But The Blues Warner Bros. 0229

The Whistle brothers call to mind all the other great brother duets in country music—as well as such modern acts as the O'Kanes. Excellent collection showcases classics like "Trouble In Mind" and "I Don't Believe You've Met My Baby." Album's other songs are as relatively new numbers as "Showboat Gamblers" and "Orkast Mountain Lullabye."
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON SCORES a rare double No. 1 this week, as her single "I Wanna Dance With Somebody (Who Loves Me)" (Arista) hits the top of the Hot 100 Singles chart and her "Whitney" album debuts at No. 1 on the Top Pop Albums chart. The single is No. 1 in both sales and airplay categories, as it is tied with Heart's "Alone" (Capitol) for the most weekly added song on the chart, with 221 of the 225 pop stations reporting the single. Houston's strongest challenger for the top slot next week is J. J., but Houston has a wide lead.

O NLY TWICE SINCE Power Picks were introduced on the Hot 100 has the No. 1 Power Pick been awarded the Power Pick/Sales & Airplay, signifying the No. 1 point gain in both sales and airplay of any record not yet in the top 10. This week, U2's "I Still Haven't Found What I'm Looking For" (Virgin), becomes the 11th winner. All 10 combined Power Picks have reached No. 1, the most recent being U2's previous single, "The One I Love." The two runners-up for the airplay pick are "Careless Whisper" by George Michael (Virgin), which moves up four places to No. 23, and "It's Not Unusual" by Mike & The Mechanics (A&M), which jumps 12 positions to No. 29. The single is also the most-added record already on the chart (46 adds) and 24 adds at Q-105 Tampa, Fla., 33 adds at WCOL Columbus, Ohio, and 31 adds at WLW and WLHT Cincinnati. At WFMS Nashville and WNCM Raleigh, N.C., both sales and airplay of any record not yet in the top 10 are tied with Michael Ellis.

SAN FRANCISCO IS ALSO leading the way on the single "Living In A Box" by the new English band L'Îg In A Box (Chrysalis), with moves of 28-25 at KITS and 33-28 at KJ-100. Nationally it has 40 adds, the second most of any record already on the chart. Another big mover is "Good Times" by Australian artists In LS & Jimmy Barnes (Atlantic), with the biggest jump on the chart, 22 places to No. 73, fueled by 36 adds. New artist Richard Marx has a strong week at radio, with 32 adds and early jumps of 37-22 at WOMP Whittier, Calif., and 38-20 at KMRQ Reno, Nev., and 39-18 at KQLD Dallas. Enlish group the CURE scores its first state-side pop success with "Why Can't I Be You?" (Elektra). It's a breakout in the West, moving 15-11 at KYL San Jose, Calif., and reaching No. 82 nationally.

QUICK CUTS: Three artists enter the Hot 100 for the first time. Jon Astley from England debuts with "Jane's Getting S'ious" (Atlantic); Jonathan Butler from South Africa, already top 10 with the Hot Black Singles chart, enters the Hot 100 at No. 75 with "Lies" (Jive); and Will To Power makes its chart bow with "Dreamin'" (Epic), already the No. 1 record on Y-100 and Power 96 in the group's hometown of Miami.

FOR WEEK ENDING JUNE 27, 1987

HOT 100 SINGLES ACTION

Radio Most Added

<table>
<thead>
<tr>
<th>Name</th>
<th>Platinum Gold</th>
<th>Silver Gold</th>
<th>Bronze Gold/Secondary Gold/Third Gold</th>
<th>Total Gold</th>
<th>Total On</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's Not Over (Til It's Over)</td>
<td>12</td>
<td>16</td>
<td>56</td>
<td>84</td>
<td>84</td>
</tr>
<tr>
<td>Luka</td>
<td>6</td>
<td>9</td>
<td>46</td>
<td>138</td>
<td></td>
</tr>
<tr>
<td>Suzanne Vega &amp; M</td>
<td>6</td>
<td>9</td>
<td>19</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td>Living In A Box</td>
<td>6</td>
<td>9</td>
<td>25</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Living In A Box</td>
<td>6</td>
<td>9</td>
<td>25</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Good Times</td>
<td>2</td>
<td>6</td>
<td>28</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>Don't Mean Nothing</td>
<td>3</td>
<td>9</td>
<td>19</td>
<td>142</td>
<td></td>
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<tr>
<td>Richard Marx Manhattan</td>
<td>3</td>
<td>9</td>
<td>19</td>
<td>142</td>
<td></td>
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<tr>
<td>Seven Wonders</td>
<td>2</td>
<td>7</td>
<td>18</td>
<td>54</td>
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<tr>
<td>Happy</td>
<td>0</td>
<td>4</td>
<td>21</td>
<td>136</td>
<td></td>
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<tr>
<td>Surface Columbia</td>
<td>1</td>
<td>4</td>
<td>18</td>
<td>50</td>
<td></td>
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<tr>
<td>Hearts On Fire</td>
<td>1</td>
<td>4</td>
<td>18</td>
<td>50</td>
<td></td>
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<tr>
<td>Bryan Adams &amp; M</td>
<td>1</td>
<td>4</td>
<td>18</td>
<td>50</td>
<td></td>
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<tr>
<td>Lies</td>
<td>2</td>
<td>5</td>
<td>16</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>Jonathan Butler &amp; M</td>
<td>2</td>
<td>5</td>
<td>16</td>
<td>41</td>
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<tr>
<td>La Bamba</td>
<td>0</td>
<td>2</td>
<td>21</td>
<td>36</td>
<td></td>
</tr>
</tbody>
</table>

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


Suntown Records Corp. Inc., a division of Mestwerk Inversion Inc. Company produces established artists and new talent. Current release on the r&b-formatted label is "Gone With Your Bad Self!" by Walter Reed. 2007 Opa Locka Blvd., Miami, Fla. 33054; 305-688-6901.

Marquee Public Relations, a division of E.Z. Money Productions, founded by Susan Marquardt and Louis Jay Meyers. A full-service company handling public relations for nightclubs, bands, agents, managers, and concert promotions. P.O. Box 90065, Austin, Texas 78763; 512-451-9984.

The Orpheus Entertainment Corp., founded by Charles A. Brownley III. A continuation and expansion of the sole proprietorship founded under the same name. Company offers production of jazz, folk, and blues concerts in New Jersey; talent buying services at large; production and marketing of visual and sound recordings; and public relations and marketing services. P.O. Box 647, Orange, N.J. 07051; 201-375-5671.

C-Trap Records, formed by Chip Taylor, songwriter, producer, and former creative head of PolyGram Records. Company is distributed by Macola Records. First releases are "Good Time Hold-Up" by Blanca and "Followin' The Fox" by Greenwood, Calif. 37202; 615-320-5496.

Cold Cuts Records, formed by Quentin R. Lewis. Company concentrates on independent projects and has formed an independent label emphasizing rap and Chicago's house music. First release is "Peer Pressure" by the rap group In Sync. P.O. Box 37-8813, Chicago, Ill. 60637; 312-285-3880.

NRB Productions, a full-service production, promotion, management, and publishing company, formed by Nick Bolds. Roxton Records, an independent label, releases company's product. Current releases include "Acrobatic Rock N Roll" by Big Lou and "You Ru Me The Right Way" by Danny Pellegrini. 2414 Darby Drive N.W., Washington, D.C. 20016; 212-653-2081 or 212-832-3903.

Hip-Rock Records, an independent record company, formed by Brit "Dion" Dixon and E.J. Roberts. Company specializes in rap and rock 'n roll. First releases are "Reality" and "Fresh Off The Block" by the Beat Street Crew. P.O. Box 15038, Cleveland, Ohio 44115; 216-771-1869.


Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Roll On Music Group, formed by J.C. Arney. A full-service music publishing company with an open-door policy toward new material. P.O. Box 24454, Nashville, Tenn. 37202; 615-320-5496.

Platinum Plus Productions, formed by Carl D. Washington and Dennis D. Perkins. An independent company offering writing, producing, arranging, promotions, and publishing. Company plans to expand to feature a 24-track recording facility. Interests include pop, rock r&b, jazz, gospel, and dance music. P.O. Box 378203, Chicago, Ill. 60697.

For the Record

In the June 13 New Companies section, the name of the Drivin' R Cod group Diego Diner was misspelled.

In the June 20 issue, the review of Glenn Medeiros' single "Watching Over You" carried the wrong phone number to call for information. The correct number is 716-883-5202.

UPDATE


Life Lines

BIRTHS

Girl, Tanya Elizabeth, to David and Hillie McAleen, May 13 in London. He is managing director of S-O-U-N-D (Recordings) Ltd.'s record production and promotion company.

Girl, Katherine Carol, to Michael and Michelle Wildenhaus, May 19 in Aycroth, Ga. He is store manager for Camelot Music in Kenesaw, Ga.

Boy, Tony Marshall, to Glenn and Jill Blake, May 21 in Los Angeles. He is an executive with Chole Theatrical Rental. She is the daughter of Jay Morgenstern, executive vice president/general manager of Warner Bros. Music.

Girl, Miranda Jane, to Tom and Sharon Finch, May 25 in New York. He is director of production for Elektra Records.

Boy, Jack Michael, to John and Megan Shahnian, June 8 in Cleveland. He is a partner in The Record Exchange stores there.

Boy, Ian William, to William W. and Jennifer Doyle, June 8 in Santa Monica, Calif. He is Director of Marketing at TEN (The Entertainment Network) International, the overseas sales arm of the Los Angeles-based television program distributor.

Girl, Wendy Elaine, to Lou and Nancy Viola, June 8 in New York. He is director of artist management for Catch A Rising Star Inc.

MARRIAGES

Andy St. John to Debi Welley, May 3 in Fort Wayne, Ind. He is music director and evening air personality at WLKI-FM Angola, Ind.

Dick Sherman to Linda Jordan, May 29 in Honolulu. He is senior vice president of marketing at JCI Records in Agoura, Calif.

Bob Goodman to Jane Lippman, June 14 in Bethel, N.Y. She is vice president of marketing at MJJ Broadcasting.

DEATHS

Cruce Haskell Trice, 76, following a lengthy illness, May 30 in Oklahoma City, Okla. Trice was the founder of Trice Wholesale Electronics, one of the largest independent distributors of electronics in the U.S. Trice is survived by four daughters, a son, a sister, seven grandchildren, and two great-grandchildren.

Jerome Konowitch, 65, following a lengthy illness, June 8 in Philadelphia. He was the father of Abbey Konowitch, vice president of video and artist development at Arista Records.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Calendar

July 19-21, Compact & Video Disk Systems And Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9475.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 414-411-4100.

AUGUST

Aug. 13-16, Jack The Rapper's Family Affair '87 Convention, Atlanta Airport Marriott, Biloxi, Miss. 305-423-3328.


SEPTEMBER


Sept. 27-29, Focus on Video '87, Skyline Hotel, Toronto, Regina Knox or Angela Abromitis, 416-763-2121.

Sept. 27-30, Amusement/Business/Dallas' Sponsorship Seminar, Fairmont Hotel, Dallas, 615-784-8210.

For the Record

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Home Entertainment in Los Angeles. She was upped from manager of customer service.

Publishing. L. Barry Knitcell is promoted to director of licensing for ASCAP in New York. He was director of national sales, general licensing.

Lisa Wells is named professional manager for Geffen Music, the newly formed publishing division of Geffen Records, in Los Angeles. She was with Screen Gems-EMI Music.

PRO AUDIO/VIDEO. Franklin B. Sullivan is appointed vice president of marketing and sales for New England Digital Corp. in White River Junction, Vt. He was director of sales and marketing for Analogic Corp.'s Industrial Technology Group.

RELATED FIELDS. Harry Lojewski is promoted to vice president of motion picture and television music for MGM-UA Communications Co. Music Division in Los Angeles. He was director of music.

MTV Networks in New York names Steve Leeds director of on-air talent and Laurie Goldstein director of production management for MTV: Music Television. Leeds was program director for U-48, Goldstein was with Motown Productions.
## Billboard HOT 100 SALES & AIRPLAY

### Sales

<table>
<thead>
<tr>
<th>WEEK #</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
<td>844,000</td>
</tr>
<tr>
<td>2</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
<td>844,000</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
<td>844,000</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
<td>844,000</td>
</tr>
<tr>
<td>5</td>
<td>Whitney Houston</td>
<td>I Wanna Dance With Somebody</td>
<td>844,000</td>
</tr>
<tr>
<td>6</td>
<td>Whitney Houston</td>
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### Airplay

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<tr>
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### Additional Information

- For the complete Hot 100 singles chart for the week ending June 27, 1987, see the Billboard magazine.

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### Billboard HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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IFPI SAYS DAT MAKERS MISREPRESENT COPYCODE
(Continued from page 1)

pycode encoding of a given recording is a totally controllable process.

A spokesman for the Consumer Electronics Group of Electronic Industries Assn. responded to the charges, saying, "We stand by the tests and simulations we have conducted, which are based upon Copycode system specifications provided by CBS. If they now have new specs, we invite them to share them with us, the public, and allow us to conduct new tests."

While acknowledging that certain musical notes can be damaged by careless encoding, the IFPI statement asserted that a skilled engineer can specifically avoid such sensitive passages and encode only in the nonvulnerable areas of the music. (See related story, page 3.)

IFPI also cited press reports alleging that DAT cassettes made by one manufacturer are not necessarily compatible or interchangeable with those of another (Billboard, June 6).

"Until this flaw is reconciled, why are the DAT makers so intent on erecting an introduction and marketing system to the total disregard of consumer interest?" the communique asked.

The statement continued: "Our business is to make fine recordings that faithfully reflect the intentions and talents of our musicians and vocalists. We have not jeopardized, and would not jeopardize, that mandate or trifle with the trust of our consumers. Yet, the DAT makers claim otherwise in pursuit of their own commercial objectives. They have even undertaken demonstrations using a system that is not equivalent to the intended Copycode applications of any recording company..."

"Our industry is accused of thwarting new technology and consumer access to improvements. Wrong again! We prosper from beneficial technological change but not when we find it suicidal."" The IFPI said it is the intent of the world music industry to proceed with Copycode and to continue to seek implementing legislation, while remaining open to other alternatives that will protect its intellectual property. But it said it finds "incomprehensible" the fact that an electronics industry that conceives DAT cannot, or will not, use technology that can protect the interests of the intellectual property and talent of the musical creators on whose creativity it depends.

LA RADIO LATINA
(Continued from page 71)
ed outlets in which Afro-Caribbean music has taken refuge. The reason for the extension, according to Alvericci, is because the program is one of the most effective for the station during pledge time. Says Alvericci: "While commercial radio stations are paying their customers through promotions to listen to them, our listeners pay us for having the privilege to listen to music they cannot hear anywhere else." Alvericci takes pride in the fact that many Argentina journalists have heard the first time on his station, even in the form of tapes or test pressings. The program also features extensive interviews with musicians and other personalities and keeps the heat on the AM stations, with the possible exception of WADO. According to Alvericci, many New York stations are out of touch with their audience for a result of "negligence, ignorance, and an inferiority complex." Alvericci also is the host of the popular Monday night Salsa Meets Jazz concerts at the Village Gate.

HERE IS FRANKY BIBILONI'S hit parade of Puerto Rico for this week. Favorite singles are the following: No. 1, "Lobo Domesticado," Tommy Oliveria; No. 2, "Desuade Mujer," Ruiz; No. 3, "Pequeno A Poco," Oro Negro; No. 4, "Ahora Ahora," Yolandita Monge; and No. 5, "Te Quiero, Te Quiero," La Fama. Favorite albums are the following: No. 1, "Pa Encima," Ruiz; No. 2, "30 Aniversario," Oliveria; No. 3, "Alvericci," Alvericci; No. 4, "La Berinto De Amor," Monge; and No. 5, "Evocando El Ayer. Julio Angel Y Jose Luis Monero. These listings are based on a survey of retail stores and distributors throughout the island and are done especially for WAPA-TV.

LATIN NOTAS
(Continued from page 71)

 segueed onto a Peralta-produced videoclip of the song, "I try to do Channel 23's telethon every year," said Peralta, whose wife has been afflicted with the disease for the past three years. "Menajejo De La Paz" will be released by RCA in Argentina, and I'm presently seeking distribution for the U.S. and Puerto Rico," he said. Latin Notes also reported that this Father's Day such efforts are properly rewarded. EMIL Latin's Pequeno Gigante Nel-...
ASCAP Southern Region Members Meet

BY GERRY WOOD

NASHVILLE Some 450 writers and publishers from ASCAP's Southern region gathered in Nashville for the society's annual Nashville membership meeting.

ASCAP president Morton Gould chaired the session held at the Sheraton-Derby Plaza Hotel. Gould brought the members up to date on ASCAP activities, including the continuing focus on the legislative battle against the source-licensing bills. He complimented the "extraordinary growth" of country music and noted ASCAP's success on the country charts. An audio/visual presentation highlighted ASCAP's high lights of the past year, including its awards presentations in New York, Nashville, and Los Angeles.

Gloria Messinger, ASCAP managing director, recanted the financial report, noting ASCAP's 1990 revenues reached $31.2 million in 1989. She reported that the 1989-90 audit and annual report produced an interesting exchange between one member and the ASCAP staff. Buddy Landon, a Nashville writer, said ASCAP needs to improve its logging system for syndicated television performances. Landon claimed he wrote a song performed on "The Benny Hill Show" carried over 102 U.S. stations and rerun two times. "Something's wrong with ASCAP distribution," he charged. "I got $1.08 in Canada's Bee Gees 'In The Air' even though it played 306 times on TV." ASCAP officials admitted that no survey system is perfect and that increasing the accuracy might result in higher survey costs, which would probably be passed on to members picked up on the survey.

"I'm sympathetic to the way you feel," Gould told Landon, revealing that before he became ASCAP president he had asked basically the same question. "I'm still waiting for an answer." Gould, a composer, had his work performed on 26 prime time PBS TV shows, yet drew a blank on his royalty statement for those performances. "The whole thing went into a big crack," said Gould, who promised to ask the ASCAP board to seek methods to improve the syndicated TV survey system.

*JULY FOURTH U.S. HITS RADIO SPECIAL* (Continued from page 6)

- 1964: Americans scored 14 No. 1 hits in this, the year of the Beatles. Beginning with Feb. 1st "I Want To Hold Your Hand," the Fab Four led their three closest competitors by 13 No. 1 hits.
- 1967: The Buckinghams' "Kind Of A Woman" led the way to a 144 U.S. sweep.
- 1968: With new competition from South Africa (Hugh Masekela) and France (Paul Mauriat), only the Beatles' "Hey Jude" managed to sneak in No. 1 for the British. The U.S. stood proud with 12 big chart-toppers.
- 1969: Peter, Paul & Mary left on a jet plane, while the Beatles insisted we come together. End result: Only three Brits flew in, but 13 Americans came--starting the year with "Crimson And Clover" and finishing up with "Someday We'll Be Together." 1970: The U.S. came in strong with 11 No. 1s, while the U.K. floundered with three. Meanwhile, the Dutch group Shocking Blue hit big with "Venus," and Canada's Guess Who edged in, appropriately, "American Woman." 1971: Dawn opened the year with "Knock Three Times" and Melanie closed it with "Brand New Key." Score: U.S.; 14; U.K.; 3.
- 1972: The year of "American Pie" was a near shutdown: one U.K.; 19 American.
- 1973: At this point, the British Invasion of nine years previous had eroded to one hit for Elton John, one for the sturdy Rolling Stones, and one apiece for Paul McCartney & Wings, George Harrison, and, yes, Ringo Starr. Score: U.S.; 21; U.K.; 5.
- 1974: Internationally, competition was fierce, yet the grand total was as follows: U.S., 25; U.K., 15; Canada, 2; Australia, 2; Sweden, 1.
- 1975: The U.K. had 26 No. 1s this year, a record number, up against world domination by LED Zeppelin, which proceeded what would soon become a barrage of one-shot disco hits. The U.S. had a total of six No. 1s.
- 1977: "You Don't Have To Be A Star (To Be In My Show)" opened the year, and the Bee Gees closed it with "How Deep Is Your Love." The U.S. did it big 21 times; England held strong with four big ones.

Stereo Vision Process (Continued from page 4)
The headset can also be used to view regular two-dimensional TV broadcasts, Dobbins says, thus allowing a viewer to "watch TV the way it's meant to be seen" rather than staring straight ahead at a screen.
Home entertainment applications for the system abound. A few cited by Dobbins include using stereo cameras to shoot live sporting events in 3-D; allowing viewers to see prerecorded 3-D TV programs and films; marketing video cassette converted to Stereo Vision, in much the same way Dolby Surround Sound is used as a premium consumer incentive; and producing exceptionally realistic computer games, such as a flight-simulator package with which the viewer actually perceives himself to be in the plane's cockpit.
So far, SRT has only a black-and-white working version of the system. But Dobbins says a color version, with a resolution of 512 pixels, will be finished by the end of the year.
SRT is holding talks with a number of VCR manufacturers, including Sharp, Sony, and JVC, about licensing the technology, says Dobbins.
"We may go with a licensing deal, or we may build a company ourselves that could incorporate the technology into its cable boxes and then air Stereo Vision 3-D films on a pay-per-view basis," says Dobbins.
"At this point, the possibilities are limitless."
In addition to the hardware, SRT has developed and patented a process to convert existing 3-D films and video so that standard VHS software can be made available for the system.
Dobbins says the Stereo Vision consumer product concept is based upon work the firm has been doing for NASA's space-station program.
"The system was originally conceived as a way of allowing astronauts in space to remotely control robots, from either the space shuttle or a space station," says Dobbins.

TOTAL EXPERIENCE RECORDS (Continued from page 6)

Ashford says, "RCA will live up to its contract, and we will live up to our contract. This is a reorganization to make up for some of our mistakes in the past."
"We're not doing anything more than we're doing now."
Total Experience's second largest creditor is songwriter-producer Joe Jackson Ellis, who penned Yarbrough & Peoples' "Don't Stop The Music" (a top 20 pop hit for the duo in 1981) and produced the Gap Band's "Goin' In The Zone." The label says it owes Ellis $1.25 million.
According to Ellis' attorney, Cy Godfrey, the songwriter filed suit against Total Experience federal court in Los Angeles in February, charging copyright infringement and nonpayment for his work for the label. Godfrey says that no settlement has been reached in the litigation.
Other unsecured claims against the label are for far less significant amounts, and adds Ellis $160,000. Four lending institutions are among the creditors.
Founded in the early '80s by entrepreneur and club owner Lionel Simmons, Total Experience logged its greatest successes with the Gap Band, which it may end up with and two gold albums, and Yarbrough & Peoples', whose album "The Two Of Us" went gold in the wake of their hit "Don't Stop The Music."
Compiled from a national sample of retail store, one-stop, and rack saless reports.

FOR WEEK ENDING JUNE 27, 1987

ARTIST

WHITNEY HOUSTON

LABEL & NUMBER/DISTRIBUTING LABEL (UGL, LIST PRICE)*

WHITNEY

TITLES

NO. 1

1

WHITNEY HOUSTON

arista AL 8405 (9.98) (CD)

1 week at No. 1

WHITNEY

ALBUMS

55

48

43

14

THE BREAKFAST CLUB

MCA 5821 (8.98) (CD)

THE BREAKFAST CLUB

56

60

63

5

SURFACE

COLUMNIA EPC 40374

SURFACE

57

57

62

44

EDDIE MONEY

COLUMNIA FC 40095

EDDIE MONEY

58

51

51

22

TELESONIC

GENESIS FC 24120 (CD)

TELESONIC

59

53

56

118

WHITNEY HOUSTON

arista AL 8212 (12.98) (CD)

WHITNEY HOUSTON

60

50

48

33

FREDDIE JACKSON

CAPITOL ST 12495 (8.98)

JUST LIKE THE FIRST TIME

61

47

45

17

PSYCHEDELIC FUNK

COLUMNIA FC 40149 (CD)

MIDNIGHT TO MIDNIGHT

62

67

67

15

PSEUDO ECHO

MCA 5370 1-1 (8.98)

LOVE AN ADVENTURE

63

63

68

11

THE SYSTEM

ATLANTIC 81691 (8.98)

DON'T DISTURB THIS GROOVE

64

130

—

2

DAN WOJCEK

EMI-AMERICA EPC 40271 (CD)

EXILES

65

62

52

7

R.E.M.

SP 30054 (AM (8.98)

DEAD LETTER OFFICE

66

56

53

40

CAMEO & ATLANTA ARTISTS 820 265-1 (8.98)

WORD UP

67

68

71

12

ANTHRAX

MCA 55544 (8.98)

AMONG THE LIVING

68

61

54

44

LIONEL RICHE

MOTOWN 63536 (9.98)

DANCING ON THE CEILING

69

58

59

14

SIMPLY RED

COLUMBIA 60727 (8.98)

MEN AND WOMEN

70

59

58

55

PETER GABRIEL & GENESIS CDS 24085/WARNER BROS. (CD)

SO

71

73

113

6

THE NYLONS

OPEN KREISHEN-H/S (CD)

HAPPY TOGETHER

72

64

61

34

BILLY IDOL

CHRYSLIS 81514 (8.98)

WHIPS WHISPER

73

73

76

5

DIANA ROSS

MCA 6359 (8.98)

RED HOT RHYTHM & BLUES

74

69

66

18

NAJAE

EMI-AMERICA ST 17241 (8.98)

NAJAE'S THEME

75

82

73

12

RESTLESS HEART

MCA 6048 (12.98) (CD)

WHEELS

76

55

55

7

DWIGHT Yoakam

REPRISE FC 25741/WARNER BRO (CD)

HILLBILLY DELUXE

77

65

64

8

LOU GRAMM

ATLANTIC 81728 (8.98)

READY OR NOT

78

85

106

5

JONATHAN BUTLER

8130 1-LUCRO (CD)

JONATHAN BUTLER

79

76

79

120

U2 & SNOB

MCA 31331 (ATLANTIC (CD)

THE UNFORGETTABLE FIRE

80

80

80

167

U2 & SNOB

MCA 31331 (ATLANTIC (CD)

MAM

81

90

89

31

BOB WYNN

BRUNSWICK 30056 (9.98)

ROBBIE NEVIL

82

97

77

13

JON BUTCHER CATHOLIC 21252 (9.98)

WISHES

83

71

59

55

RUN-D.M.C. 

PROFILE 1217 (8.98)

RAISING HILL

84

106

125

3

LITTLE STEVEN

MANHATTAN ST 50049/EMI-AMERICA (CD)

FREEDOM NO COMPROMISE

85

84

85

18

U2 & SNOB

MCA 31331 (ATLANTIC (CD)

UNDER A BLOOD RED SKY

86

74

69

32

STRIPPER

ENDO P-343/CAPITOL FC 3070 (9.98)

TILL HE TELLS THE DEVIL

87

78

72

18

REO SPEEDWAGON

EPIC 40448 (CD)

LIFE AS WE KNOW IT

88

87

87

25

ERIC CLAPTON

DUCK 25476/WARNER BROS. (CD)

AUGUST

89

122

136

3

GLENN MEDEIROS

AMHERST AMH 32133 (9.98)

GLENN MEDEIROS

90

75

75

56

SOUNDTRACK

CAPITOL 804325 (CD)

TOP GUN

91

139

121

72

BON JOVI

MCA 841 (9.98)

BON JOVI

92

88

88

20

SHIRLEY MURDOCK

COLUMBIA 604432 (9.98)

SHIRLEY MURDOCK

93

99

83

11

Kool moe D.D.C

J.WALTER L-1051 (8-98)

KOOL MOE D.D.C.

94

92

91

33

ARETHA FRANKLIN

ARISTA AL 8442 (7.98) (CD)

ARETHA

95

102

110

90

BON JOVI

MCA 4824 (9.98)

7800 DREXFORD HAHN

96

96

101

6

NAJAE HAYNES

EMI-AMERICA ST 17248 (8.98)

FEMALE TROUBLE

97

70

57

74

BANGLES

CAPITOL FC 40091 (CD)

DIFFERENT LIGHT

98

129

—

2

RICHARD MARX

MANHATTAN ST 50469 (9.98)

RICHARD MARX

99

77

70

23

XT CINEMA FC 2417/WARNER BROS. (CD)

SKYLANDING

100

84

81

30

Kool & the Gang

MC 55240-1 POLYGRAM (CD)

FOREVER

101

86

78

11

PETER WOLF

EMI-AMERICA ST 17249 (8.98)

COME AS YOU ARE

102

84

93

10

THE JUDGES

ARISTA ALR 5916 (9.98)

HEARTLAND

103

128

—

2

THE ILLUSION

WILLIAM BROS. 25518 (9.98)

SMOOTH SAILIN'

104

91

81

29

VANGELIS

POLYGRAM 829963 (PC POLYGRAM)

OPERA SAVAGE

105

108

86

20

BRUCE WILLIS

MOVIETOWN 62226 (9.98)

THE RETURN OF BRUNO

106

110

90

37

BOSTON

MCA 6188 (9.98) (CD)

THIRD STAGE

107

109

100

6

TNT MUSIC 8070 971 POLYGRAM (CD)

TELL NO TALES

108

105

84

12

NIGHTRANGER

MCA 5389 (9.98)

BIG LIFE

109

95

98

10

D.J. JAZZY JEFF & THE FRESH PRINCE

JVE 1026 1-LUCRO (CD)

ROCK THE HOUSE

( ) Albums with the greatest sales gains this week. (CD) Compact disk available. © Recording Industry Assoc. Of America (RIAA) certification for sales of 500,000 units. © RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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BILLBOARD JUNE 27, 1987
Andy Summers

XYZ

The New Album

Featuring

Love

Is

The

Strangest

Way

Produced by David Hentschel and Andy Summers
Management by Firststars Inc.
Available on MCA Compact Discs, Hi-Q Cassettes and Records

MCA Records

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giving more bang for their buck. Also significant is the chart action of Prince’s “Sign ‘O’ the Times.” A two-LP/two-CD set, the album ranks higher than both the Cure’s “Kiss Me” and the Smiths’ “Louder Than Love” on the Top Pop Albums chart this week, but is absent from the CD chart.

But on the Prince album the double CD is list-priced at $24.98, compared with the Smiths’ $17.98 and the Cure’s $15.98. Consumers may recognize the greater comparative recordings of the lesser-priced totals. Total time for the Prince set is 80 minutes and three seconds; the Smiths’ set time is 72 minutes and 45 seconds. And the Cure package runs 72 minutes and nine seconds. The maximum programming capacity of a single CD is 74 minutes and 23 seconds.

Also outselling the Prince CD is the Jimi Hendrix Experience’s “Live At Winterland” CD on Ryko-disc, with reported sales already more than $50,000. Though only available on CD, the Hendrix set clears in at 71 minutes and 38 seconds and would clearly translate to a two-LP set on vinyl.

New Wave continues to be significant on yet another level: It was, from inception, designed for the compact disc format. The growing number of New Wave CDs bearing stickers claiming “over 70 minutes of music on one disk”—including Butler’s—manifests a significant recording category now considered as CD projects from their inception.

“We went after the CD market on [the Butler album]” says Ed Titone, product director for Jive Records at RCA. “Our [CD] percentage was high on his last album, so we knew he was a CD-type artist.”

Strait says he sees an obligation to use CD’s full time capacity when considering price points. “A 20-minute CD at full price is not a good value, especially with the way things are going—with less and less reliability. They’re such a small percentage now.” Strait points out that the Butler album is a special case. List price for both cassette and LP configurations is $9.98. The CD list price is $11.98/ $14.98/RCA’s standard. The company, says Strait, purposely took royalty cuts “to get out better in the marketplace.” In most other instances, however, such royalty cuts are not feasible.

Danny Yarbrough, vice president of sales for Columbia, points out that the company’s new live Judas Priest album, a two-on-one CD, is priced a little higher than a regular CD package would be because it contains more material. CBS has no uniform list-pricing policy; the new Judas Priest CD, however, costs $2 more than “regular” CDs in at least one West Coast retail outlet.

“From a marketing standpoint, it would be a mistake if we had two CDs,” says Yarbrough. “Everyone would know it’s a two-record set, and you wouldn’t be able to price it correctly with that in mind. That’s why our manufacturing costs double if we do that. Our packaging cost goes up astronomically. We would be responsible for raising the price, therefore not passing along the value to the consumer. So, since the CD will accommodate it, we’re able to bring it to the marketplace at a much better price for the consumer. It’s a pricing consideration, not a marketing gimmick.”

Yarbrough adds that he doubts that any special 74-minute ceiling was initially placed on the project. “After all, the final album together and timed out, a decision was made that we would compromise with that.”

Jim Swindell, vice president of sales at Virgin Records, says, “The music is first and foremost—and if it requires being a double disc, it will be a double disk.” Virgin’s recent David Sylvian album, a two-LP/RCA item on CD with three tracks excised as a result of timing constraints. The company’s new Orbison album, however, another two-CD set, fits the single CD format perfectly.

“I think that we’re being more price-conscious for CD,” says Swindell. “We can do a single CD and keep the price reasonable, it’s obviously a better approach.”

But on the marketing front, the greatest reason is Smith, director of product management at Epic. Two recent Epic projects are two-on-one CD, singles on LP, and Vaughn’s live set. Though the former fit perfectly within the single CD’s 74-minute constraint, one recent Smith’s PRCD album, which was snipped from the Vaughn album.

“It was a double disk on a one CD, it was a double disk,” says Smith. “I think the Stevie Ray or Ozzy buyer, unlike the person who’s buying multi-classics, isn’t going to go out and buy another LP, and certainly not a CD. I think the Stevie Ray album was really a question of which is better for the consumer—going in and buying a solid 70 minutes of music for $12.99 or whatever or giving them two minutes and a better price on the CD.”

At retail levels, the effect of two-on-one CDs is already being strongly felt. In some instances, it is vastly altering usual LP/CD sales ratios.

CD-conscious consumers at San Francisco’s 23-store Rainbow Records chain, for instance, have put the Osborne/Rhodes record in the web’s CD top 10 and are favoring the Cure and Smiths CDs at a 9-1 ratio over the LP, according to assistant buyer Jim Heikal.

“In a way, it’s a case of apples and oranges,” Heikal noted. “Hollies are a CD, CDs are competing with LPs. Most people prefer the CD because it’s physically less difficult to deal with.”

However, adds Heikal, the cost becomes a factor in the case of a two-CD package. He says, “Resistance on a two-CD package is on the price—$29.99 retail is a lot of freight for most people.”

“As price parity comes more into effect, then we’re going to do nothing to improve CD sales,” he continues. “There are a lot of kids out there with LPs.”

The CD is a audio buyer for Los Angeles-based Music Plus, reports that CD sales on “Louder Than Bombs” are commensurate with LP sales; however, costs $15.98, while CD sales are being good on the Osborne/Rhodes package, outdoing the LPs. “CD prices are still too high,” he adds. “It’s really a deal because with the LP and CD pricing are so close.”

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

The following is an excerpt from an article written by Steve Nash:

"We send tons of LPs to retail for in-store play"
VSDA Sets 5-Year Penalty For Piracy

NEW YORK The Video Software Dealers Association has increased the penalty against pirate product, with five-year suspensions to be invoked against members who are convicted of such crimes.

The resolution, which was voted unanimously by the trade group's national board of directors during its meeting in Los Angeles, supplements the one-year penalty adopted in the fall (Billboard, Dec. 27). It is one of several moves being made by the retail trade group to thwart the spread of piracy.

The five-year suspension will be invoked against any company convicted of video piracy or that has a principal officer, controlling owner, or controlling shareholder who has been convicted of video piracy.

In addition to active VSDA members, the penalty would also apply to members of their parent company, to sub-licensees of such companies, and to distributors of such companies.

The reaction to the move was generally positive. However, some executives expressed concern that the penalty might be too severe.

One executive said: "This is a very significant step. It will send a strong message to those who are involved in piracy."

Another executive added: "We support the decision. It is a fair penalty."

But some executives expressed reservations. One said: "I think the penalty is too severe. It will be difficult to enforce."
Jocelyn Brown
The New Single Produced by Jellybean for Jellybean Productions, Inc.

Jocelyn Brown

From Her Album One From The Heart

Inside Track

EXCLUSIVE ON EXCLUSIVES: Look for a new video-clip exclusivity deal to be signed by MTV and CBS Records in the next few weeks. The companies have been wrangling over terms of the agreement since the original expired almost eight months ago. Now a source close to the situation says the deal is imminent. The lack of an exclusivity contract has not stopped MTV from world premiering CBS music videos on a case-by-case basis, but both parties "want the situation to be resolved," says the source.

SEEING THE LIGHT? Philips and Magnavox execs met with a number of compact disk hardware manufacturers last week to urge the formation of a CD video group to promote the new configuration. They also sought commitments from manufacturers to produce appropriate players. Word is that most held back on grounds that they had yet to see evidence of a strong commitment for CDV's software on the part of record labels.

A NEW LABEL has been formed in New York by Marc Schlachter, called Martru Records. Schlachter, who formerly operated the dance label Prelude, says he'll have similar dance and disco sounds on Martru, starting with Carl Hall's 12-inch "I Love Making Love" last week. An indie distrub network is now being lined up.

MORE THAN A RUMOR: A rumor in this week's Washington Roundup was confirmed at press time: Jim McKinney, formerly mass media bureau chief of the Federal Communications Commission, has been named director of the White House military office. McKinney, a key executive "He..." with book and lyrics by Paul Green, the show had a fervent antiewar theme and failed to win over 1987 Broadway audiences; it ran for only 68 performances. But some hold that it contains much of Well's finest music.

BACK & FORTH: Greg Peck decided not to take the job as head of Epic's black music department, so he's staying at Island... Barry Korkin, longtime A&R exec at A&M, has left the label. He most recently coordinated the label's classics CD series... Allan Tupper has left Peer Southern Music to join Columbia Pictures Music Group as director of music publishing, East Coast... RCA Records' pending distribution deal with U.K.'s Beggars Banquet label is for the U.S. only. Track's item won't include Canada, where the line will continue to be handled by PolyGram... Kenny Ryback's Promotion Department indie firm has a new toll-free number. 213-466-1010.

FROM ERIC CLAPTON, THE WORKS: PolyGram will celebrate Eric Clapton's career with a 25th-anniversary retrospective now in the works for release next spring. Plans call for a six-disc set stretching back to the Yardbirds. The set will include Cream outtakes and tracks from a never-released second Derek & the Dominoes studio album. PolyGram's Bill Levenson, who is researching the project, says he hopes to follow the set with a second box, with Clapton's session work.

DATE IN REVIEW: True, digital audiotape recorders may not yet be available for sale in the U.S. (except on the gray market), but that hasn't stopped July-dated consumer hi-fi magazines and Popular Mechanics from printing hands-on test reports on DAT machines. The unit tested by Popular Mechanics is a Sharp RX-X100, which PM bought in Japan for about $1,200. The magazine's conclusion: It sounds good, but the tape-handling characteristics are still too much like VCRs. In its July issue, Stereo Review claims first U.S. tests of two units, Sony's DTC-1000ES and the Victor (JVC) XD-1130, and notes that Audio tests out four units, the Technics SV-D1000, Sony DTC-1000ES, Luxman KD-117, and a prototype Mitsubishi car player... Moss Music Group chief Ira Moss makes correct Track in its comment last week that Mosco indicated to RIAA president Jay Berman in a B'ni Brith talk that labels' anti-DAT stand would harm cassette sales. Actually, Ira says, he indicated the campaign is hurting CD player sales.

VIEWERS' VOICE: Consumers will determine the best video titles, to be announced at this summer's Video Software Dealers Assn. convention. National newspaper USA Today will run mail-in ballots in early July, and video stores will also compile ballots July 5-27 to select the VSDA Most Popular Video Awards. The ballots are free to VSDA members; the toll-free number to order them is 1-800-257-5259. Nonmembers can get ballots, too, at a cost of $10 per 1,000. Deadline to order is July 10... The vid trade group's newsletter, VSDA Reports, will go full color next fall.

TRACK HAS MORE DETAILS on HBO's July 4 "Welcome Home" tribute to Vietnam vets at D.C.'s RFK Stadium. The all-day event will feature some 20 supersstars, including June Carter Cash, Linda Ronstadt, Anita Baker, and Crosby, Stills & Nash. HBO will show a tape-delayed cablecast from 9 p.m. to midnight. Proceeds from the nonprofit Welcome Home Inc. will go to aid Vietnam vets. Phone donation number is toll-free: 1-800-USA-1987.

made a live recording of her appearance at Carnegie Hall Sept. 14, 1980. The resulting album, "It's Better With A Band," was marketed by Moss Music Group, which is not a party to the action. Cook contends that Cantor agreed to pay her 50 cents for each recording sold, $1.125 for each record of the first 5,000 mail-order sales, and $2.25 for each mail-order sale over 5,000. Cook seeks $100,000 in judgment and damages... The National Music Publishers Assn.'s annual meeting has been set for July 30 at the Park Lane Hotel in New York. In addition to reports on the trade group, including its licensing service, the Harry Fox Agency, 18 directors will be elected from a slate of 28 nominees to serve a term of two years. Composer Sammy Fain, whose evergreen songs include "I'll Be Seeing You," "I Can Dream Can't I," and Oscar winners "Secret Love" and "Love Is A Many Splendored Thing," turned 85 on June 27. Fain is still a familiar face at ASCAP functions...

Polygram has released (CD included) a 30-year-old studio recording of the first American musical production by Kurt Weill, "Johnny Johnson." With book and lyrics by Ira...
BOY GEORGE

THE NEW ALBUM FEATURING "EVERYTHING I OWN."

PRODUCED BY STEWART LEVINE. ENGINEERED BY GLEN SKINNER. MANAGEMENT: TONY GORDON, WEDGE MUSIC.
ANY WAY YOU CUT IT, SAMMY HAGAR ROCKS.

VAN HALEN'S BAD BOY TAKES IT OUT OF 55 AND STRAIGHT INTO OVERDRIVE ON A BRAND NEW SOLO ALBUM, PRODUCED BY SAMMY HAGAR AND EDWARD VAN HALEN. ENGINEERED AND CO-PRODUCED BY DAVID T-IOENER.

"GIVE TO LIVE," THE DEBUT SINGLE (7-283141, 12" MAXI-SINGLE 10-207121) AND CASSETTE SINGLE 14-207121, AVAILABLE IN SPECIALLY DESIGNED PACKAGES ON GEFFEN RECORDS (GHS-24144), CASSETTES (MSG-24144) AND COMPACT DISCS (2-24144). MANAGEMENT: E.L. MANAGEMENT/ED LEFFLER ©1987 THE DAVID GEFFEN COMPANY