VCA Agrees To Purchase CBS/Fox’s Duping Plant

BY JIM McCULLAUGH

LOS ANGELES VCA Technicolor plans to acquire the CBS/Fox Video manufacturing facility in Livonia, Mich., establishing VCA as the largest video duplicator in North America.

Terms of the deal, which is expected to be finalized in July, were not disclosed. According to an informed source, VCA paid roughly $35 million for the operation, which consists of some 10,000 slave duplication machines.

CBS/Fox, which recently added Walt Disney Home Video as a major client, is among the three largest video duplicators, according to analysts. Bell & Howell and VCA round out the trio of companies responsible for almost 70% of the more than 100 million cassette produced last year.

CBS/Fox is the only major home video company to own a manufacturing facility, although both Paramount and Columbia have a financial stake in Bell & Howell/ Columbia Paramount Video Services, which has finalized plans to ship its first consumer audio/video compact disk in November.

(Continued on page 85)

New Russian Revolution: Pop Charts

BY VADIM YURCHENKOV

MOSCOW The Soviet Union’s policy of glasnost, or openness, is spilling on new, uncharted seas—music charts.

The country’s first singles and album sales charts have recently been introduced by the state-owned record company, Melodiya.

Based on data gathered by the Tass news agency in more than 100 cities, the charts cover the top 10 placings in both categories and give the first true picture of the relative popularity of major national artists here.

Veteran singer Alla Pugatchova dominates the listings with three (Continued on page 75)

RIAA/NARM Survey For ‘86

CDs Sail Past LPs In $ Volume

BY CHRIS MORRIS

LOS ANGELES Cassette market is declining, according to the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers.

The survey, which polled only NARM members, indicates the continuing market growth of the CD and a concurrent precipitous decline for the vinyl configuration.

The trade groups’ survey of 107 regular NARM members (who represent 90% of the group’s membership in terms of product volume) found cassettes accounting for 56% of 1986 music-product dollars. The figure indicates a slight drop from 1985, when cassettes totaled 59% of the industry’s dollar volume.

More significant changes in market share are reflected in the figures for CDs and LPs, with the configuration virtually exchanging percentage gains and losses.

The CD posted 19% of the industry’s dollar volume in 1986, rising from only 8% in 1985. The LP logged 18% of the volume last year, dropping to 16% for the year.

(Continued on page 84)

Stevie Wonder To Congress: I Like My DAT

WASHINGTON Stevie Wonder can count himself as the first industry superstar artist/writer to publicly oppose legislation to place the CBS Copycode system in digital audiotape machines.

In a two-page letter sent last week to the Senate Communication Subcommittee, Wonder spells out for legislators the benefits of digital audiotape technology to artists and states that, in his viewing, the encoding chip will distort music played back on the machines and will limit the new technology.

After Wonder’s statement, two other artist/writers, Joe Jackson and Frank Zappa, went on record in a manner that challenged major la-

(Continued on page 79)
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MCA RECORDS
Joe Smith’s Capitol Tower Rises
EMI America/Manhattan Is ‘Strong’

BY STEVE GETT

NEW YORK — “Now we have enough to make a very strong label.” That’s how Joe Smith, vice chairman of Capitol Industries-EMI Inc., views the recent merger of the EMI America and Manhattan labels to form the new New York-based label EMI America/Manhattan (Billboard, June 17).

And after major restructuring at Capitol during his four-month tenure at the company, Smith says, “Our overall philosophy now is to decentralize and build up the labels so that they have their own responsibility.”

When Smith assumed his position in February, speculation was already rife that the Los Angeles-based EMI America and New York-based Manhattan labels would be combined into one entity. He says the situation “looked to be toward,” particularly from a geographical standpoint, and that it was likely that something had to be done. A new president is definitely one of the steps to be taken to study the overall picture.

“I was prepared to see how it did work,” says Smith.

During his first few weeks at the Capitol tower, Smith decided to focus on restructuring the Capitol label, “Capitol was the first priority. That’s the name on the building. I had to work out how to best pump up the label. So we made a number of changes, which seem to have been received very well.

“I feel we needed to create a strong black music presence. It was already there in terms of the artists, but not on the business end. So we’re working now in the distribution area to try and find the best form to be in. I feel we needed to create the best new man for the job, and John Fogot was just that.”

With former Capitol a&c chief Don Grissom moving to Epic immediately prior to Smith’s arrival, Tom Namer was promoted to fill that position. “Then we hired Simon Potts, who is a real superstar and has a great profile,” adds Smith.

“She’s a ‘flea’ to add to the mix,” continues Smith. “She’s been there all along in the logistics, and it ended up taking about six weeks to sort it out. I had to spend time working with the logistics, because that’s what we have to do.”

Smith notes that the most important aspect of the merger was the creation of the right CEO for the new label. “They were after a guy with strong marketing and administrative skills,” says Smith.

“Ideally, we want to see the best guy on the North American continent, but I think we’ve got one of the best in the business. He was a key RCA player, though, and (Continued on page 78)

Decision Applies Even If Original Is Public Domain

Ruling: Colorized Films Can Get Copyright

BY AL STEWART

NEW YORK — A ruling by the U.S. Copyright Office is likely to paint a rosy picture for companies that invest in the costly practice of colorizing black-and-white movies.

The long-awaited ruling identifies computer-colored movies as “derivative works” that are entitled to copyright protection. As a result, companies that have engaged in the controversial practice of adding color to a movie can obtain a copyright for the colorized work, even if the black-and-white version is a public domain title with no valid copyright.

While the Copyright Office does not address the ongoing debate over the artistic merits of colorization, it has “cleared up the haze of the messy issues,” according to Peter Hyman, vice president and secretary of Vid- eo Cassette Sales Inc., a company that makes colorized videos through its Video Treasures division (Billboard, May 9).

“Maybe now people will come to grips with the fact that the Ameri- can public prefers colorized video,” says Hyman. “Having a government agency recognize the rights of companies involved in colorization can only help lift some of the haze that has surrounded the issue.”

So, the coloring of classic films has been criticized sharply by a number of directors, including Woody Allen and Sidney Pollack. While the art-colorization camps do not dispute the copyright ruling, it points out that colorizations will be granted on a case-by-case ba- sis.

In a statement released in re- sponse to the Copyright Office deci- sion, the Directors Guild of America says the issue has not been resolved by the “narrow ruling.” The state- ment points out that “the colorized work will be examined by copyright officials to determine if ‘significant human involvement in the coloring process has occurred.’”

Ralph Oman, the register of U.S. copyrights, explained his position on colorization June 24 in an Op-Ed piece for the New York Times. “For a film to be copyrighted, it must embody original human creativity that makes it more than a trivial varia- tion of the underlying black-and- white film,” wrote Oman.

Oman also asserted that if Congress changes the law to give directors a moral right, I have to apply the ex- isting copyright law, which merely gives me the power to determine whether a colorized version meets the standards of ownership.

Indeed, Rep. Richard Gephardt, (Continued on page 84)

The Subject Is Movies

On New Cable Channel

BY JIM McCULLAUGH

LOS ANGELES — The home video industry may soon have a major booster in a new, MTV-styled, second-day, 24-hour cable channel devoted exclusively to the film business.

The Los Angeles-based Movie- tins channel will feature more than 50 companies, including Larry Namer, president and chief oper- ating officer, projects that be- tween $1 million and $10 million in 50 cable-equipped homes will receive the channel. Available on Satcom IV, the service will be free to cable subscrib- ers, and cable operators will have to pay a per-view fee.

Namer, who points out that MTV began with 750,000 homes, predicts that the channel will reach 8 million homes by June 1988.

The channel, says Namer, will be turned around in a day, like MTV, even including five "movie hosts" instead of VJs as well as celebrity guest hosts.

The channel will be sponsored by advertisers, with commitments from five major Hollywood studios already locked in, Namer says.

Music-related promotions and contests with record labels and film studios are already being planned.

Namer says the channel will ini- tially focus on first-run motion pic- tures and original cable produc- tions. Later, other areas like home video will be incorporated. (Continued on page 84)
Def Leppard, Hooters, Easton Lead The Parade
Sparklers Light Up July Sked

BY JEAN ROSENBLUTH
NEW YORK Retailers can look forward to fireworks throughout July from the explosive sales potential of new albums by Twisted Sister, Def Leppard, Sheena Easton, the Hooters, Dio, Hank Williams Jr., and Wendy & Lisa, among many others.

Generating the most heat, however, may be Sire’s “Who’s That Girl” soundtrack, which includes four songs by Madonna and a score by Breakfast Club member and longtime Madonna collaborator Stephen Bray. It’s due July 21. Other albums from which will be a duet by Jennifer Warnes and former Righteous Brother Bill Medley, “The Time Of My Life” (July 14). Several albums originally scheduled to be released in June won’t see the light of day until July. Sheena Easton’s “No Sound But A Heart,” coming July 17 from EMI America, will be led off by “Eternity,” written for Easton by Prince. The Grateful Dead’s “In The Dark” (Arista) has been rescheduled for July 6. And Columbia has set July 7 as the new release date for the Hooters’ “One Way Home,” written by drummer Rick Allen. Though Allen lost an arm in the crash, he continues to play with the group. On July 21, Dio, featuring drummer Rick Brownie to give a lethal dose of his formula for success to new act Paster Pussycat, which takes its name from Don’s song “Dream Evil,” the follow-up to the gold “Sacred Heart.” And Elektra of WEA will release its “Thunder On The Firm” Dirigible. The album is due July 10.

Several country acts are making news this month. “Moonlighting,” by Bocephus, is due July 14. Reba McEntire’s “Whiskey Lullaby” is another. “Reckless” by Heart goes July 17. Though he’s due to go out July 8 on Wonderland Bros. tour, this is Dio’s first album, and the group hopes to improve on the gold successes of its last album, “Come Out And Play”. 1984’s “Stay Hungry” went double platinum. Def Leppard’s “Hysteria,” due July 27 on Sony, is the band’s first album since the multi-platinum “Pyromania” in 1983 and features the hit single “Runnin’ to Stand Still.”

Nesuhi Ertegun Retires From WEA Int’l

Announcement Comes At Co.’s Worldwide Meet

BY MIKE HENNESSEY
LONDON Nesuhi Ertegun, one of the international record industry’s most distinguished senior statesmen and founder of WEA International, has resigned as chairman and co-CEO after heading up the division for 17 years.

The announcement of Ertegun’s departure was made by Robert Morgado, executive vice president of parent Warner Communications Inc., during the opening session of WEA International’s annual worldwide meeting of managing directors, held in London, July 17-20.

Ertegun is succeeded by Ramon Lopez, who now becomes chairman and chief executive after 26 months as vice chairman and co-CEO. Ertegun will continue to work for WCI; he has signed a five-year contract to work on special projects, including the opening up of affiliates in developing record markets and maximizing exploitation of WEA back catalog.

He will also devote more time to his first love—record production—and may well implement a long-standing ambition to create a new label.

Although it had been expected that Ertegun would eventually step down as chairman, many in WEA International were surprised at the timing of the announcement, noting that it was being scheduled for the end of the year. It is thought that the timing was advanced at Ertegun’s request in order to give Lopez the chance to take over sole direction of international operations in time for the new product season.

Ertegun, who joined WEA International in April 1985 after spells as managing director of EMI U.K. and chairman and CEO of PolyGram Leisure, has maintained minimal visibility during his time with WCI, partly out of deference to his senior partner and chairman, PolyGram’s CEO, but also to familiarize himself fully with the entire international operation before introducing what are widely expected to be substantial changes within the division.

Lopez first came to the attention of WEA when, while chairman of the board of Telecron, he was involved in the abortive Warner-PolyGram merger project in 1984.

He told the Venice meeting: “I am looking alongside a personality like Nesuhi for the past two years has been a delight for me and I look... (Continued on page 8)

AFM Ouets Fuentealba, Installs Emerson As Chief

BY IS HORIZON
NEW YORK Resentment of the leadership of the American Federation of Musicians by key locals, which peaked late in 1986 during negotiations for a new recording agreement, led to the ouster of Victor Fuentealba as president of the 210,000-member organization June 15 at the union’s convention in Las Vegas.

Fuentealba was replaced by secretary-treasurer Bernard Emerson in a bitterly fought campaign laced with charges of dictatorial control leveled at the outgoing AFM chief.

Emerson ousted Fuentealba by a delegate vote of 708 to 650. The record industry contract, which became effective Dec. 1, calls for deep cuts in the Music Performance Trust Funds and the Special Payments Fund. The funds are financed by royalties on sales of recordings produced in cooperation with union musicians. Record labels have long attempted to eliminate or reduce the royalty obligation. During the last round of contract negotiations, representatives of major locals, among them New York, Los Angeles, Nashville, and Chicago, lobbied hard to get the labels to pay them what they felt was a capitation on the fund issue.

Emerson and his supporters hailed what they described as an... (Continued on page 8)

Executive Turntable

RECORD COMPANIES. Ramon Lopez is named chairman of WEA International, succeeding Nesuhi Ertegun, who has resigned from that position. Lopez was vice chairman and co-chief executive officer for the company. Ertegun will continue as head of special projects within the WCI Record Group (see story, this page).

Sal Lacis is appointed chief executive officer for the newly merged EMI America/Manhattan Records, based in New York. He was president of RCA/A&M/Arista Distribution. Bruce Lundvall is named president of the new label. He heads of Manhattan Records (see story, page 2).

MCA Records in New York promotes Andy Mckai to director of ad, special markets and products. He is director of national publicity.

Darryl Minger joins Capitol Records in Los Angeles as director of media and artist relations, black music. He was associate director of press and public information, West Coast, for Columbia. Rachel Mathews is named West Coast ad representative for the label. She was a buyer for Wheresound/Atlantic/Madonna Records.

PolyGram Records in New York promotes Patricia Drossins to senior director of advertising and creative services. She was director of advertising. Also appointed in the creative services department are Michael Bays, director, Elena Petrone, manager, and Libby Fried, administrator. Bays was

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BILLYB HDL JUY 4, 1987

with Leber Katz advertising. Petrone was a buyer in the label’s purchasing department. Fried was upped from administrative assistant.

The Welk Music Group in Santa Monica, Calif., appoints Bernie Grossman as the national marketing manager position. He was director of sales and marketing for Zebra Records.

MANUFACTURERS. Digital Audio Disc Corp. in Terre Haute, Ind., names Scott Bartlett director of sales and marketing. He was national sales manager for Data Packaging Corp.

Praxi Technologies in Mississauga, Ontario, names Anthony Tuxford executive vice president and chief operating officer. He was with Mitel Corp.

RETAILING/DISTRIBUTION. Associated Video Hut in Albany, N.Y., appoints Brian Woods executive vice president of marketing. He was vice president of marketing and advertising for Ingram Video.

Blockbuster Entertainment in Dallas names Robert Casebier senior vice president. He was president of the company.

Metro Video Distributors in Haubrook Heights, N.J., appoints Henry Schwartzstein senior vice president. He joins from an extensive background in marketing and sales.

Rainbow Records in San Francisco names Larry Tessler executive vice president and general merchandising manager. He was with Mervyn’s.

HOME VIDEO. Joseph Adelman is named president of CTE Entertainment, a division of Color Systems Technology in Marina Del Rey, Calif. He will continue as senior vice president of Color Systems.

Worldvision Home Video in New York appoints Robert Day manager of its Video Division and ingalls director of public relations and Day was with Backer & Spielvogel advertising. Ingalls was with Showcase magazine.

PRO AUDIO/VIDEO. Teleport Communications in New York names H. Howard Smith vice president of sales and marketing. He was with AT&T.

Richard Meixner resigns as senior vice president of the ElectroSound Group in Hauppauge, N.Y., to pursue other interests.

Rich Ellis is appointed director of sales and marketing for Video Transitions, a Los Angeles-based postproduction house. He was with Complete Post.

John Cooper is named director of manufacturing for Personics in Menlo Park, Calif. He served in a similar capacity at Doby Laboratories.

Dan Ryman becomes chief engineer for Synco International Studio in San Anselmo, Calif. He joins from an extensive background in music and sound engineering.

Windsor Total Video in New York promotes Matthew Fine to manager of sales. He was an account executive.

Bruce Borgerson resigns as public relations manager from Studer Revox America in Nashville to pursue other interests.

PUBLISHING. Susan Henderson is appointed manager of creative services, East Coast, for MCA Music Publishing in New York. She has been with the company for the last year.

RELATED FIELDS. Tom Hunter becomes vice president of music programming for MTV in New York. He was program director for KBPI-FM Denver.

ICM Artists names Rob Robbins Midwest sales representative and John Dobashian Northeast sales representative. Robbins was an assistant sales representative for the company. Dobashian was a booking manager with Thea Dispeker Artists.

Carol Radel joins Public I Publicity in New York. She was a freelance writer.
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Return to: VSDA, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-8500
NEW YORK—Recording sessions by Fred Astaire, the premier dancer/singer who died of pneumonia June 25 in Los Angeles at the age of 88, spanned more than 60 years. In addition, the home video catalog has a goodly sampling of his long career in musical films, which began in 1933 and ended in 1968.

Slight of voice yet a master of immaculate phrasing, a lyric writer’s dream, Astaire introduced many songs that would go on to become evergreens.

In the mid-’20s, Astaire and his sister Adele, who died in 1981, were favorites of the New York and London musical stage, where they danced and sang to scores by George & Ira Gershwin, among others.

In the mid-’20s, the pair made “original cast” recordings for EMI, long before it was the practice in the U.S. RCA Victor Records, experimenting with 33/2 rpm in the early ’30s, made a long-playing record featuring Astaire and his sister singing songs from 1931’s “The Band Wagon,” with an introduction by Arthur Schwartz & Howard Dietz, who wrote the score. After their appearance in “The Band Wagon,” Adele Astaire married Lord Cavendish and her brother went out on his own.

Astaire’s material, with few exceptions, flowed from the pens of America’s greatest songwriters, including Jerome Kern, Irving Berlin, Cole Porter, George & Ira Gershwin, Vincent Youmans, Harry Warren, Harold Arlen, Arthur Schwartz & Howard Dietz, Johnny Mercer, and Burton Lane & Alan Jay Lerner.

Astaire was a songwriter himself. His most successful effort as a writer was “I’m Building Up To An Awful Letdown,” which he wrote with Johnny Mercer. Two of his other better-known efforts—“Just Like Me” to “Taking Candy From A Baby” and “Sweet Sorrow”—were among a number of songs he wrote with Glenn Shiel.

The songs he introduced included “Fascinating Rhythm,” “Night And Dancing In The Dark,” “Top Hat,” “Cheek To Cheek,” “Let Yourself Go,” “They All Laughed,” “Isn’t This A Lovely Day,” “A Foggy Day,” “New Work If You Can Get It,” “Let’s Call The Thing Off,” “Lovely To Look At,” “S Wonderful,” “Oh, Lady Be Good,” “I Can’tGive You Anything But Love,” “This Heart Of Mine,” “Dearly Beloved,” “One For The Road,” “The Way You Look Tonight,” “A Fine Romance,” “This Can’t Be That Away From Me,” “My Shining Hour,” “That’s Entertainment,” and something called “Put ’Em Up.” Astaire’s most ambitious record was 1960’s “Fancy Footwork,” which included “Can’t Slow Down” and “Slippery” at 38 weeks.

NEW YORK—Two labels are about to release low compact disk sampler pricing, that is. Both Rykodisc and the Moss Music Group are readying 21-title samplers with 8.98 lists. To date, MCA has offered the lowest-priced CD sampler, an eight-tile, 60-minute set culled from its Master Series. It lists for 8.98.

“We’re taking full advantage of the format,” says Rykodisc president Don Rose, adding that the sampler, titled “Steal This Disc,” features 72 minutes of music.

Among the artists featured on “Steal This Disc” are Frank Zappa, Jimi Hendrix, Richie Havens, Devo, Schoology, and Jody McGlaughlin. The sampler’s July 12 release date coincides with the start of the new Music Seminar in New York.

The MGG sampler, a classical collection titled “The Best Of Vox Prima,” is set for August release. In addition to the 21 cuts, the sampler contains a redemption coupon entitling the purchaser to $1 off on their next three purchases of Vox Primo CDs. Coupons and sales slaps are returned to Moss in New York.

Manufacturing costs have dramatically changed,” says Ira Moss, “so we’re able to put out a low-cost CD sampler, which also serves to reinforce our CD wallet packaging.” The company uses a cardboard package for its midline series.

Moss says accounts can make a full markup on their sampler or sell it for as little as $4.98 and still be out ahead. The Moss release will be backed by consumer magazine and radio advertising.

Rose says the Rykodisc sampler was made possible because the artists were willing to waive their royalties “with the intent of getting an exceptional value out there to stimulate the catalog.”

BY IRV LICHTMAN & FRED GOODMAN

BASF Tape Findings Applaud Chrome Study Makes ‘Sound’ Case

BY GEOFF MAYFIELD

NEW YORK—The sound quality of prerecorded audio cassettes is a major concern for 95% of consumers, and eight out of 10 perceive that the use of chrome tape enhances a cassette’s sound, according to a study conducted by the BASF Corp. Information Systems.

The findings, compiled by independent research firm Sibbit Asociates Inc., are based on comparison listening tests conducted with a total of 259 consumers in Boston, Atlanta, and Columbus. Of all tape manufacturers, BASF has made the most aggressive efforts in recent years to have its tape used by major record labels.

A&M has used BASF chrome for all of its front-line cassettes since 1982—beginning with Supertramp’s “Famous Last Words”—and has touted that fact on its cassette pack and in its consumer ads.

Since A&M signed its long-term pact with BASF, the tape supplier has reported that it has shipped more than 30 million tapes.

Along the labels that have duplicated on BASF chrome are Columbia, RCA Red Seal, Arista, Time-Life Music, and American Gramaphone. In some cases, record companies have elected to mark that fact on their chrome packaging. India. Only the ’80s have had longer runs in the top five: Michael Jackson’s “Thriller” (77 weeks) and Bruce Springsteen’s “Born In The U.S.A.” (66 weeks). Lionel Rich-
EVERYONE'S GONNA WANT TO SINK THEIR TEETH INTO THIS.

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Cyndi Lauper is the consummate artist. She continues the success of her multi-platinum album, "True Colors," with the premiere of "Cyndi Lauper In Paris," her HBO Special and upcoming home video. She is currently being honored with the first celebrity cover of New York Woman magazine. And her cinematic debut will be seen by millions in the major motion picture, "Vibes."

CBS Records proudly congratulates Cyndi as she takes her career to extraordinary new heights.

True Brilliance

Cyndi Lauper is the artist. Cyndi Lauper is the art. On Portrait Records, Cassettes and Compact Discs. See "Cyndi Lauper In Paris," now playing on HBO.
The consumer is facing a dilemma, and we are not responding properly
Ira Moss is president of Moss Music Group Inc., which has its headquarters in New York City.

The cassette market in Europe has actually declined in recent years. And classical cassettes were never accepted in Japan at all. The reason is that early cassettes did not offer good quality and most discounting Japanese music listeners preferred to continue with the LP record. Now that the LP is dying, this consumer has switched to trying to find out more about the possibility of DAT.

To further aggravate the perception of poor cassette quality, many consumers have learned that tape has a tendency to stretch and that the moving parts of cassette houses will break time after time. A few years ago, when they first purchase, consumers may find themselves with cassettes that no longer deliver the quality of music they expected.

When DAT was introduced in Japan, it was anticipated that monthly sales of 5,000 units would be enjoyed by the outset. This didn't happen. Now we know that there are technical difficulties with the players that lead to malfunctions. Wouldn't it be far better to respond to all of the glowing DAT reports with a factual account of poor performance to date?

We believe that the CD is here to stay. It has to be made available to the consumer at an acceptable price level, and those prices are now coming into line. It is a permanent mode of delivery and is compact and portable for use and storage. DAT, when it is perfected and affordable, might ultimately replace analog cassettes. At that time it can provide us with a higher-priced cassette as a quality companion product line to the CD.

Today our company finds itself virtually impossible to develop acceptable rates of sale on classical mid-priced or full-priced analog cassettes.

We are in the music delivery business, and we are not unconcerned about home taping. But we believe that it is unattractive and of little value to itself. However, it can be successfully diminished by the creation and sale of good prerolled product. This product must be priced to go with good content and informative notes and must meet the customer's price expectations.

We need to quadruple the CD machine population quickly in order to maintain our software position. It can be done by confusing the consumer.

ENCODING MISERIES

Macrophy president Victor Farrow's response to problems brought on by his company's videotape encoding (Billboard, June 13) is so much bull.

The bottom line is this: Nontechnological tape plays perfectly on modern video equipment; Macrophy encoded tapes do not. Am I supposed to buy all new gear in order to watch tapes I've paid expensive prices for?

Incidentally, I'm not talking about tape problems with the controversial "Back To The Future" (I bought this on LaserDisk, and it's beautiful). I'm referring to MGM-UA's "Great Musicals," which is a budget line. None of the ones I purchased before this company added Macrophy encoding gave me problems. All the ones I bought were "great" at the top of my television screen.

If Macrophy is serious about taking care of complaints, it should print a service address where consumers could write that company. I think it would then find it has much a higher percentage of dissatisfied tape buyers than the 2% cited by Farrow.

Max O. Preo Show Music Las Vegas

WINNING RESPONSE

Just a belated "thank you" to Gerry Wood for writing that the Academy of Country Music Awards Show "won .. the respect of the country music industry from California to Nashville" (Nashville Scene, April 25).

This is a big part of what we're doing out here, working on winning that respect. I think there's some serious winning that's taking place. It's more than lye and blowing whistles about each other in the country music community. The real business is putting our collective feet on the same soil as everyone else in the entertainment field.

Country music comes from a tradition centered by Scotch-Irish roots and as broad as the melting pot of American society. We demand that respect.

Naomi Judd 

SHOCK & JIVE

Here are some examples of how the recording industry utilizes state-of-the-art compact discs, a medium that mandates quality and attention to detail.

There are too many droppouts on the Crosby, Stills, Nash & Young "Deja Vu." It's a fact that a lot of old master tapes show wear. But severe droppouts indicate poor storage and handling.

The song "Cathedral," written by Graham Nash, is slow. Was the wrong sample rate used?

The last 15 or so seconds were lopped off "In My Time Of Dying" from the Led Zeppelin "Physical Graffiti." CD was final 90 seconds of "My God" is missing from Jethro Tull's "Aqualung."

It could be that individuals responsible for mastering these CDs are too old to care, or too young to know any better. What appeared to be the touchstone of the recorded medium is turned out to be another shock and jive dance.

Paul Bassette
Surfside, Calif.

AN AWFUL MISTAKE

I couldn't help but notice the ad for Thrashing Doves (Billboard, June 27). It's saddening that A&M would associate itself with such blasphemy.

The artwork of this ad is vile, but the titles tell a story, too: "Jesus On The Payroll" and the B side, "Sympathy For The Devil." The ad is sad because it is not true meaning behind the marketer's scheme.

Our industry has really gone too far this time. My sympathy goes out to A&M and everyone else associated with this project for making the awful mistake of mocking God.

Bob Randi
Bobbie Records
New York

GETTING THE MUSIC ARROUND

The issue of digital audiotape is beginning to make me wonder.

I can appreciate the problems of home taping where they concern artist royalties. But I feel it important to keep in mind that as which artist is starting out he would be overfied if someone made a copy of his album. Anything to get the music around.

D: Rock

New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to I Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
D.C. Makes Room For New Top 40 & Fresh Format

BY BILL HOLLAND

WASHINGTON Newcomers and visitors here are always surprised by the richness and variety of Washington radio. There are more than 30 stations serving up quite distinct and well-defined slices of the mainstream pie. But, at heart, it is a market rich in the heritage of mixing urban and top 40 in an exciting musical mosaic.

The recent switch of WCLY-FM back to the hallowed call letters WPGC-FM is a good example. For years, WPGC was the top of the top 40s here, and in its new guise, the station plans to position itself between WAVA-FM, the leading top 40, and WKYS, the top-rated urban outlet that steadfastly stays among the overall top three in town.

The market is also unique for the high percentage of upscale demos in its population. That element makes WGMS-AM/FM one of the most-listened-to classic outlets in the country and provides a nice backdrop for the forthcoming adoption of John Sebastian's eclectic rock format on current albumer WBWM-FM (see Vox Jox, page 15).

The Washington market is healthy and is going through an energetic cycle of changes. Managers and programmers agree that the work in the trenches is hard, but it's also a lot of fun.

Most of the action takes place around the staid, giant oaks of easy-listener WGAY-FM and MOR traditional WMAL-AM. But even there, revamped AC WASH-FM has begun to nip at the lower end of those stations' audience. Urban WDYX, too, has begun to woo listeners away from WYFS-FM and WHUR, its cross-town, older-skewed competitor.

The top 40 battle, at least this year's battle, is being soundly won by WAVA-FM, largely as a result of the success of its morning zoo team of Don Gerinomo and Mike O'Meara. The recent hiring of John Elliott to follow in the midday slot—used to work mornings at WRQX-FM, WAVA's competitor and a slipping go-go—should further consolidate WAVA's gains.

WBWM-FM, which put up the white flag and left the top 40 field two months ago, is gearing itself up for the high-brow, atmospheric route, with an all-CD approach that mixes classic and current rock cuts with those of AC artists.

That forthcoming move on WBWM's part lays to rest speculation that WASH-FM, the former Philadelphia morning man and so-called shock jock Howard Stern would simulcast his early shift in Washington, too. But the market is not without a controversial morning man. While album rocker WWDC-FM continues to buoy itself with 4.4 shares, John Douglas, "the Greaseman" Tracht, is tied for No. 3 in town, and the station also finds itself near the very top in total billings.

With WPFG-FM shifting away from AC, WLTT-FM and WASH-FM duke it out in the light rock sweepstakes with only a few tenths of a point separating them. The revamped WASH, however, has bounced back from the almost-dead in the recent Arbitrons after a near-fatal attempt at top 40 and a stumbling start. The station is finally readying for its current "Easy 97" format.

A lot of the excitement—and sometimes frenziness—in the market comes from the number of stations that have changed formats and ownership in the last 18 months. New formats include: WAVA, from Doubleday to Emmis; WASH, from Metromedia to Metropolitan in an in-house buyout; WMAL/WBQX, from ABC to Cap Cities in a merger; and WBWM, from EZ Communications to Infinity. It has also been announced that Metropolis's WCAR-FM, the only classic rock outlet in the market, is on the block for a suggested price of $24 million in a leveraged buyout move.

In an earlier life, WCXR was WPXK, the only country competition to WMZQ-FM, which continues to try to jump by marrying closely 1.5 points in the last six months at a first-ranked 13.8 winter share.

In a recent format-change announcement, Greater Media's WWRC-AM will soon open the exit door to its veteran hard news outlet WGEN to announce—which continues to switch to an all-talk format.

One other commercial station of note—although it beams in from Annapolis, Md., and spits ratings both here and in Baltimore—is WHFS-FM, one of the few remaining "progressive" or "no-format" rock stations in the country.

It jumps early on records by new artists and often serves as a national testing ground for acts more mainstream stations can't or won't yet take chances on. It has an influential audience, some of whom have been listening to WHFS since its days as a 5,000-watter in Bethesda, and continues to make its own way very nicely.

There are also three noncommercial FMs in town—WETA-FM, Washington's NPR affiliate, WAMU-FM, and the Univ. of D.C.'s WDCU—that bring programming to this increasingly international city. Each has a small but intensely loyal listenership that gobbles up the jazz, reggae, folk, blues, and other forms of music those stations can provide.

Programmers reveal why they have jumped on certain new releases. In honor of this week's Bobby Poe Convention in Washington, D.C., this week's column focuses on that market.

TOP 40

"We just added Whitesnake's 'Here I Go Again' (Geffen), and it's doing extremely well," says WZQX Frederick, Va., PD Tom Armstrong, who adds that the group's first single, "Still Of The Night," is still generating requests. "We've also getting good reaction to the Fabulous Thunderbirds' new song, 'Stand Back' (CBS Associated)." Other records that are moving up the station's playlist are Poison's "I Want Action" (Enigma/Capitol) and Richard Marx's "Don't Mean Nothing" (Manhattan). Most popular with the station's listeners is Heart's "Alone" (Capitol).

BLACK/URBAN

Proving to be a strong record for WKYS Washington is the remix of Freddie Jackson's song "Jam Tonight" (Capitol), according to MD Greg Diggs. Two album cuts that are generating "very good response," he says, are a jazz instrumental remake of Cameo's "Word Up" (Standards/Scullers) and a rap ballad, "I Need Love," by L.L. Cool J (Def Jam/Columbia). New records that are on the rise, Diggs adds, are Levert's "Casanova" and the System's "Nighttime Lover," both on Atlantic. The station's most requested song is Herb Alpert & Janet Jackson's collaboration, "Diamonds" (A&M).

ALBUM ROCK

WHFS Annapolis/Washington program director David Einstein says two new live albums that are working well for the outlet are the Fixx's "React" (MCA) and Simple Minds' "In The City Of Light" (A&M). Also fitting in well with the station's progressive format, he says, are two 12-inch singles, the Silencers' "Painted Moon" (RCA) and Figures On A Beach's "No Stars" (Sire). Still doing phenomenally well is U2, says Einstein, who adds that the station is playing several cuts from the group's "Joshua Tree" album (Island) as well as "Spanish Eyes," the B-side of the group's latest single. Other artists topping WHFS's playlist are the Cure (Elektra) and Suzanne Vega (A&M).

LINDA MOLESKI

newsline...

CAP CITIES/ABC announces that it will purchase Malrite's GMVP/KRXY Denver for $10.7 million. Pending Federal Communications Commission approval, the purchase would bring the Cap Cities/ABC ownership count to 11 AM and 10 FM outlets.

STEVE PERIN is promoted to top 40 national program coordinator for Capitol Broadcasting. He retains his PD duties at Capitol's KBKQ. In the new responsibilities, Perin will now oversee WNVZ Norfolk, Va., and WKEE Huntington, W.Va.

CARY PAHIDIAN has left his station manager post at leading full-service AC WBZ Boston and is reportedly heading for the VP/operations post at Sonnix Broadcasting.

PETER SMITH, general manager of Greater Media's WMEX/WMJX Boston, is named vice president for the oldies/AC combo. He has been GM there for just over a year and was previously GM at WOR Boston.

LEGEND "RANDY" MATHIS is named GM of KDB-FM "the Quiet Storm" Ogden, Utah.

DAN HALYBURTON, VP/GM of KLIF/KPLX Dallas/Fort Worth, has been elected chairman of the Arbitron radio advisory council, a one-year term.

NEXT WEEK, HUNDREDS OF RADIO EXECUTIVES WILL LEAVE THEIR STATIONS!

The 12th annual Upper Midwest Communications Conclave July 9 - 12 at the Radisson University Hotel in the Twin Cities.

Join these programming, management, and record/music leaders for the industry's most uniquely educational, multi-format, professional-yet fun, seminar. And the Conclave is a non-profit organization, a portion of its fees may be considered tax deductible.

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6/26-28 ALPINE VALLEY MUSIC THEATER - East Troy, WI
6/30 KINGSWOOD MUSIC THEATER - Toronto, Ont.
7/2 SILVER STADIUM - Rochester, NY
7/4 SULLIVAN STADIUM - Farmingdale, MA w/ Bob Dylan
7/6 PITTSBURGH CIVIC CENTER - Pittsburgh, PA
7/8 BOCA RATON CIVIC CENTER - Boca Raton, FL
7/9 J.F.K. STADIUM - Philadelphia, PA w/ Bob Dylan
7/12 CRENSHAW STADIUM - East Aurora, NY w/ Bob Dylan
7/14 AUTEN STEMPO - Eugene, OR w/ Bob Dylan
7/24 OAKLAND COLISEUM - Oakland, CA w/ Bob Dylan
7/26 AUMAHEAD COUS ins - (Auburn Hills, CA w/ Bob Dylan
7/29 HONOLULU GARDEN - Honolulu, HI
8/11-13 RED ROCKS - Boulder, CO
8/17 TOWN PARK - Telluride, CO
8/18 COMPTON TERRACE - Tempe, AZ
8/20 PARK WEST - Park City, UT
8/20-21 M &T ARENA - Buffalo, NY
8/25-27 M &T ARENA - Buffalo, NY
8/27-29 CIVIC CENTER - Providence, RI
9/1-12 CLEVELAND CIVIC CENTER - Cleveland, OH
9/15-17 MADISON SQUARE GARDEN - New York, NY
9/21-23 SPECTRUM - Philadelphia, PA

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MERRILL/RUBICAM (BOY MEETS GIRL)

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Under Sebastian, WBMW Is An EOR-ful; Michael O’Malley Lands PD Slot At WNYN

JOHN SEBASTIAN will arrive at Infinity’s WBMW Washington, D.C., as soon as his amicable departure from the PD-ship at album rocker KDKB Phoenix is wrapped up. And guess what he’ll be doing: his eclectic new age format. “I’ve been waiting almost five years to do my original concept on something competitive and an aggressive marketing campaign,” says Sebastian of his dream come true.

As you may recall, Sebastian left his mainstream-rock consultancy in late 1982 to spend several years selling his EOR (eclectic-oriented rock) format. He found no major-market/major-money-takers—only nibblers—at the time. With a bit of sarcasm, Sebastian says, “With the current ‘Wave’ of enthusiasm sweeping the country, it’s certainly timely for me to be involved in a phenomenon I helped pioneer.”

That’s a reference, of course, to Metropolitan’s KTWV “the Wave” Los Angeles, which has gotten a lot of credit and attention for launching the new age/jazz/AC format in a major market. The Wave rose out of KMET’s ashes in February.

If there are hard feelings, Sebastian may have the last laugh on Metropolitan. There have been rumors circulating that the company’s AC outlet, WASH Washington, D.C., is investigating the new age genre. If so, Sebastian and Infinity will surely beat it to the punch. Sebastian says WBMW’s transition from adult rock to the new stuff will occur in little more than a month. He says WBMW is pointed in the right demographic and psychographic direction and that the current on-air staff was hired to do something along those moody lines, so few changes are expected. Guess this tables Howard Stern again?

“Washington may be the best market in the country for this atmosphere format,” Sebastian says, basing that bet on the fact that the percentage of Arbitron cluster groups Nos. 1 and 2 in the city is four to five times higher than the national average.

MICHAEL O’MALLEY holds the fate of New York country radio in his hands: He’s been given the nod for the hotly-sought after WNYN PD post. O’Malley is fresh from the national research director slot at Metropolis, the country’s well-versed in the challenges country faces in markets where the genre’s audience is elusive. O’Malley also once programmed the former WPXK-AM-FM, Washington, D.C., on which he switched to classic rocker WCXR in January, 1986. In its last book as a country outlet, the fall 1985 Arbis, WPXK finished with a 1.9 to country leader WMZQ’s 3.5.

There’s no word yet on other personnel at WNYN, which will be using the “Country 97” handle when it debuts Wednesday (1). The status of the WNYN calls was up in the air at press time.

THE CHICAGO PLOT THICKENS. Pyramid keeps us all guessing on the format fate of classic rocker WXRX. Following two weeks of heavy speculation that a new age variation was rolling in on the “Wave” tide, word arrives that legendary urban PD Frankie Crocker—best known for his days at WLS New York—has been hired as programming consultant. Crocker and the WXRX calls Pyramid got from the FCC would lead us to urban conclusions except that WXRX/WXRS would be up against WBMW-FM and WGLI-FM, formidable-format competitors, to put it mildly. Let’s not forget that Crocker’s specialty at WLS was creating a very classy, high-end urban sound that still managed to dwell with teens, or the influence of Pyramid group PD Sunny Joe White, whose programming tastes are mass-appeal to the max. WXRX GM Michael Dunovan says, “You can’t make any assumptions with the format; obviously, the group has been researching a variety of formats, and it’s clear that whatever it arrives at will not fit into a traditional label.

NOTES FROM THE ROAD: We were impressed with the feel and sound of WRQ’s “Q 105” Boston, CBS’ second quality rock’ outlet, on a road trip last week. It was one of those who asked, “Quality rock according to whom?” when the outlet adopted the format. Now, we can report that Q 105’s definition of “quality” fit that of three 90-94 (sorry Mob) females of usually divergent musical tastes traveling in the Vox Joxmobile. One midday hour’s mix included a threesome from the Stones and tracks from Fire Town, Lee Ritenour, and a mid-80s unsigned unit in the Suzanne Vega vein. Presentation by Karen Grace was brisk and lowkey. That should give you a clue as to what to expect from CBS’ younger quality rocker, KNX-FM Los Angeles. Formerly billed as “mellow rock,” the outlet has been easing itself into the quality mold since Andy Beaubien arrived from Houston to take over as PD. “It’s a combination of soft album rock and AC,” says Beaubien. KNX-FM’s primary aim is adults 25-44, with adults 25-44 as the broader demo. On air, KNX-FM promos promise no hard rock and invite listeners to place suggestions on a programming hot-line.

To wrap up road listening: If you ever hear a duet between WXKS “Kiss 108” Boston PD Sunny Joe White and Laura Beanigan, the idea came about June 19 when White interviewed his Atlantic label mate and premiered her latest, “Shattered Glass” …. Pleasant pensmanship to WBCN Boston’s Carter Alan, who is currently pur- ling his long, sold relationship with 1/2 into a book about the supergroup … We loved the “Great 88” slogan used by WGT Portland, Maine.

And it was on a tip from above that we stumbled upon WCLZ Brunswick, Maine—one of John Sebastian’s original EOR outlets? It’s certainly an earful for seekers of jazz, blues, and lesser-known rock tracks. Our cur- ous but pop-oriented ears found WCLZ most appealing during the day—at its most mainstream.

WLOU Louisville, Ky., “Morning Thing” team of 1/4 years Tony Fields & Gary Rogers is leaving the AM urban outlet. Fields takes on the solo morning slot at FM top 40 outlet WDBJ Louisville, while Rogers is purs- uing other things … which means the former WORQ Abilene, Texas, has a good intention go wrong when it decided to throw en-VELOPES with $5 and $100 bills off a shopping mall platform. People grabbed too greedily, and one woman was sent to the hospital after being trampled. We’re told local TV didn’t pause a second to cover that radio event.

Nicole Sandler makes a nice move into the morning show producer slot for Phil Hendrie and Marshall Phillips at classic rockin’ KLSX Los Angeles. She pro- duced Jim Kerr’s show on WPLJ New York before heading west in April.

DON’T BOTHER UNPACKING: With the Bobby B. Poo under way, suitcases are now set for the 12th annual Midwest Radio Convention, scheduled for July 9-11 at the Radisson Univ. Hotel in Minneapolis. (The contact num- ber is 612-927-4447.) Timothy Leary is keynoting with a talk titled “The Triumph Of Radio In The Roaring 20th Century.” Panels cover management, technology, and the realities of station acquisitions, and the rest of the agenda includes format briefcase, plenty of parties, and an “Evening Zoo” at the Minnesota Zoo.

Then, it’s on to New York for a radio-active New Music Seminar. Heavyweights on various panels include WBMX Chicago’s Lee Michaels, WGG1 Chicago’s Barbara Frado, WOR Orlando’s Brian White, Billboard’s Michael Ellis, etc.
DOUBLE DUTY: Host Cousin Brucie Morrow does double duty on WROR Boston as he introduces his own weekly CBS Radio/TV show, "Cruisin' America," and then sits in for WROR's live "Saturday Night Live At The Oldies." Morrow discussed the music, memories, and superstars of the oldies on the live Saturday night show with his host, Joe Martelle. From left are Morrow, WROR M2 Jeff Josephs, and WROR producer John Dodge.

FOR WEEK ENDING JUNE 4, 1987

HOT ADULT CONTEMPORARY

IN ADDITION TO July 4th specials, there will be at least two other simulcasts... With Elton John giving his vocal chords the year off, Westwood One and Showtime cable television will fill the Captain Fantastic void with a 90-minute simulcast on July 11. The concert of greatest hits was recorded in December in Australia and will be preceded by a special 15-minute interview... MJJ Broadcasting will be doing its second simulcast of the season with HBO on July 25 with "Carly Simon In Concert, Coming Around Again." The 90-minute program will be fed at 10:30 p.m. in each time zone. MJJ's "Welcome Home," a live tribute to Vietnam veterans, to be broadcast from Washington, D.C., will air from 9-11 p.m. midnight EDT on Saturday (4).

HITLINE USA" delivered its June 21 show from backstage at the Greek Theater in Los Angeles, as Run-D.M.C. guested on the live listener call-in. The show aired from 8-10 p.m. PDT time, with guesting act Beastie Boys performing. Run-D.M.C. hit the Greek's boards shortly after the Hitline credits rolled.

CONTINUING on the gospel track from last week... Starmagic Radio of Teaneck, N.J., started up in June with an urban music magazine, a Saturday night dance show, and a gospel program—in that order. Nine months later, that order has been turned upside down. One factor, of course, is the intense competition in the urban music magazine format. Another is company president Ed Elberle's perception of gospel's place in the market. His views are similar to those of Jim Black, who once praised the Satellite Music Network's new gospel format. (Billboard, June 27.)

Starmagic's shows have all undergone fine-tuning since they bowed. Elberle says that the gospel show is doing the best of the programs, and the company has changed the show's name from "Gospelodeon" to "Inner City Insight." He echoes Black in saying that it's the combination of gospel's past message and the record's production quality that is fueling the format's growth.

Although "Inner City Insight" is basically programmed with a secular approach, it delivers 10-45-

(Continued on page 19)
Get set for a truly super July 4th edition of the Superstar Concert Series as Chrissie Hynde and The Pretenders take to the stage for 90 minutes of musical pyrotechnics exclusively on the Westwood One Radio Networks.

This outstanding set was captured by Westwood One's Concertmaster I mobile recording studio at the Chicago Pavilion, on March 24, as the band hit high gear during their recent Get Close tour.

Hynde, and band members Robbie McIntosh, Blair Cunningham, Malcolm Foster and Rupert Black deliver explosive renditions of the greatest songs from the four Pretenders LPs, including "Don’t Get Me Wrong" and "My Baby" from the latest album, Get Close.

Declare your station's independence from the competition by getting this exclusive holiday edition of the Superstar Concert Series on the air in your market first. For details, call your Westwood One Representative today at (213) 204-5000 or Telex 4996015 WWONE.
WATTS UP, PRESUNRISE: That’s what the FCC proposed June 19—to review current rules permitting daytime AM stations to begin presunrise hours on the first Sunday in April. The new rule would allow a minimum presunrise power of 10 watts and stems from a congressional directive to give daytimers a break.

PRESIDENT REAGAN vetoed legislation June 20 that would have made the fairness doctrine part of federal law. He called the 37-year-old rule—which the FCC also considers constitutionally suspect—a violation of broadcasters’ First Amendment rights. Congressional supporters are expected to take the bill and amend it to another bill that Reagan can afford to veto. Broadcasters opponents have sworn they will go to the Supreme Court for a final remedy.

The NAB JOINT BOARD met here last week to discuss the issues.

FEATURED PROGRAMMING (Continued from page 16)

second inspirational, nondenominational messages.

The show has been cleared on all of the top 25 black ADI markets, with a total clearance of 66.

ATTENTION SYNDICATORS: The Radio Program Direct Report’s editor, Mike Ratner, wants to compile a comprehensive, cross-indexed reference of syndicators and programs. Plans call for a 60-word description of each show. The working title is “The Active Radio Syndicator Guide,” and he wants to have it ready for the NAB convention in September. Any interested syndicator can contact him in San Francisco at 415-506-4770.

PETER J. LEDWIG

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


Broadcasters want relief from the comparative renewal process, but some are worried that the trade-offs—guidelines for what’s called “meritorious service”—might go too far. Edward Prats was re-elected as NAB president, and Jefferson-Pilot president Wallace Jorgenson was elected joint board chair. Also, the NAB agreed to oppose H.R. 1187 (see the next item).

“SHORT TERM ‘fast-back’ artists do not have the time, the inclination— or the economic incentive to meet the needs of the communities they serve,” said Rep. Edward Markey, chairman of the House Telecommunications Subcommittee, during a recent hearing on H.R. 1187, the pending bill that would reinstate the old FCC rule requiring broadcasters to hold stations three years before selling them. FCC Chairman Dennis Patrick disagreed, saying that “free trade” had not had any “deteriorating effect” on the public interest.

THE NAB JOINT BOARD met here last week to discuss the issues.
**CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS**

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>DJ Name</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>WPLJ</td>
<td>P.D. Larry Berger</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>KIIS-FM</td>
<td>P.D. Steve Hours</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Boston</td>
<td>WPLJ</td>
<td>P.D. Larry Berger</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Chicago</td>
<td>WLS</td>
<td>P.D. John Gerhana</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Atlanta</td>
<td>WSB-FM</td>
<td>P.D. Rick Gill</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Washington</td>
<td>WMAL</td>
<td>P.D. Scott Shannon</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
<tr>
<td>Detroit</td>
<td>WMEX</td>
<td>P.D. Ric Lippes</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
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<tr>
<td>Cleveland</td>
<td>WMMS</td>
<td>P.D. Paul Christy</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
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<tr>
<td>Philadelphia</td>
<td>WKAS</td>
<td>P.D. Scott Walker</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
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<tr>
<td>Boston</td>
<td>WBZ-FM</td>
<td>P.D. Sunny Joe White</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
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<tr>
<td>Tampa</td>
<td>WMMS</td>
<td>P.D. Mike Leo</td>
<td>WHITNEY HOUSTON, MADONNA, JONAS BROTHERS, JIMMY BARNES</td>
</tr>
</tbody>
</table>

*PLATINUM—Stations with a weekly cume audience of more than 1 million<br>GOLD—Stations with a weekly cume audience between 500,000 and 1 million<br>SILVER—Stations with a weekly cume audience between 250,000 and 500,000*
Jeff Wyatt Plays It By Ear At KPWR Los Angeles

BY TERRY WOOD

It was a gorgeous, sun-drenched, Southern California kind of a day, and, as usual, Jeff Wyatt was all ears.

"Listening is a social distraction on my part," says the 29-year-old PD of KPWR, "but I can affiliate with music and programming anything that someone is listening to."

"We were walking and talking along the Santa Monica Pier when I heard 'Lean On Me' coming out of 106 radio, and I said 'Shh' so I could hear the song and watch reactions. When we walked by a phone booth, I stopped to call the station to see if that was our song."

By occasionally sacrificing social grace for business acumen, Wyatt has helped transform Emmis Broadcasting's Los Angeles outlet from a perennial also-ran into a dominant market force in less than one year.

Since stations from AC KMMG in early 1986 to Power 106—playing what Wyatt likes to call top 40 dance music—the station soared to prominence almost overnight, stunning everyone by winning the fall 1986 Arbitron ratings with a 6.5 share. Winter ratings show Power 106 ranked third with a 7.7, trailing top 40 rival KIIS-FM (6.4) and talk radio KABC (6.1).

Revenues reflect the station's dramatic ascent. By the end of April 1987, Wyatt points out, Power 106 had already earned as much revenue as KMMG had produced in all of 1985.

THE KEY "Know your audience, and let them make the hits," Wyatt says, describing his target demos as 18-34 across the board with emphases on females.

"We're hypersensitive toward females," Wyatt adds. "That's why you won't see us promoting a boxing match, but we have been involved in bridal shows and some of our events may even try to show boxing.

"My big hang-up is the local audience. Be damned with the national picture. If your audience tells you to play a song, that's when the trades would be right. It doesn't make a lot of sense to care about anything but your audience.

"That's why I listen so closely when I go to the beach," he says. "I noticed a lot of Hispanic kids playing tapes instead of the radio. That tells me there's something they want to hear that radio isn't giving them right.

"We keep in touch with clubs, parties, the beach, plus do as much expensive research as anyone else. We're doing what musicians do when they write successful songs: We're being observant and keying into the pulse of the people."

That market research has helped spur Wyatt to add a then-unknown, Stacey Q, to KPWR's playlist as a result of persistent phone requests.

Wyatt says, "Then I realized she's a local girl, and I thought, 'Oh, oh, all her friends are listening. We should hear the hits,'" Wyatt says, and added a nearly 100% local act to the station's playlist.

"For a long time, Los Angeles needed a mass-appeal radio station that capitalizes on the music demand, that sounds like radio, that gives more sensitivity toward listeners. That's why I approached Emmis to program it."}


Power 106 brought him an impressive track record as PD for WDLF, Philadelphia's #1 Rock station, and as assistant PD at WXKS "Kiss 108" Boston, which was a beautiful music outlet WREL when Wyatt joined as a co-owner in the last year.

Armed with a degree in political science from Miami Univ. in Middle town, Ohio, Wyatt had moved to Boston to play guitar in local clubs—"a folk/jazz kind of thing," he says. Instead, he wound up playing records in the wee hours.

Less than 10 years earlier, Wyatt could not be heard nationwide as the host of Westwood One's weekly "American Dance Tracks." During its first four weeks, the syndicated program was already airing in 50 markets.

While he admits he "likes to be noticed," Wyatt has no plans to hang a gold star on the door of his office. He says he relies heavily on input from staffers like music director Al Tavara and Emmis' national program team in Indianapolis, with whom he confers almost daily.

"We have a collective work environment here," he says. "There's a great deal of AC awareness on every level. Fortunately, Emmis has an executive level[Doyle Rose, Rick Cummings, and Jeff Smulyan] that really likes radio.

"We have a philosophy of May the best argument win. 'We're human, so that's not always the smoothest way to reach decisions, but they have been very supportive in letting me do the job necessary for this market.'"}

Power 106's abrupt success has actually made Wyatt's role as manager somewhat easier. He says, "At a new radio station like this, the on-air people and support staff are still very busy making contributions at the level where they are hired. We're only a year old. As a manager, you owe it to your people to let them make contributions where they want. If they're willing to be available and always ask, 'What can I do?' my job is to help them reach personal goals as fast as possible.

The first job as a manager is to replace himself, have someone ready to step up in case he is ready to move on. Owe it to your company to make that transition easy.

Wyatt says he plans to stay put, though. He says, "My long-term goal is to solidify this station's place in the market. No station, I feel, can be accurately evaluated until after three years, where you get your revenue to follow your ratings."

Promotion, Wyatt feels, is an essential component of success. "There's nothing scientific about rotating songs," he says. "But how you package it, how you create the sizzle around it, will make the difference."

Hagar Makes A Solo Outing

BY STEVE GETT

NEW YORK "I want everybody to understand that I'm still the lead singer for Van Halen," says Sammy Hagar. The star continues to defend his career and his fans after the release of his new eponymous Geffen solo album represents "a permanent return to his solo career.

Hagar's album is titled "Van Halen" and it would be great to do another album with Van Halen after their current tour. "We're coming out singing with this one," says Marko Babineau, Van Halen's label's national director of album promotion.

The leadoff single, "Give To Live," was serviced to radio on June 1, four weeks ahead of the album. "We serviced it straight to top 40," says Babineau. "We knew the album was loaded with rock and that it would jump out of the box at album rock radio. So we decided to come with the most commercial song.

Babineau acknowledges that Hagar's association with Van Halen is a definite plus factor. But, he adds, "You have to understand that we've had three Sammy Hagar albums—the first two went gold and the last one, 'VOA,' went platinum. So he was already on a springboard to platinum when he went and joined Van Halen. He didn't need Van Halen. But I will say that their success enhanced his career and took him to the stratosphere of a really major artist.

Geffen's initial shipment on the Hagar album was "about 400,000 units," according to Babineau. "We could easily have shipped the record plus we decided not to get it out there and see a solid record pattern develop."

Hagar has filmed a video for "Van Halen" and will be promoting the album with a solo tour. "We'll be starting the new Van Halen album in about a year," he says. "And I don't want people to start thinking I'm just a solo artist again."

"I think this is a strong enough album that it won't even need a tour behind it. We're expecting it to sell 3 or 4 million.

Rough rap

Miami-based rapper MC Shy-D is creating a national buzz with his debut album, "The Bo Do Doug," on the independently distributed Luke Skywalker label, which also released the controversial 2 Live Crew record "Tuff Funk," which was banned by the courts.

Starting in April, debuted on the Top Pop Albums chart last week at 197. According to Darrell Butler, vice president of marketing and promotion for the label, the artist has been building a solid base audience through extensive radio airplay and word-of-mouth. He adds that key markets in breaking the record—which at press time was at $4.000,000—were Miami, Los Angeles, and Atlanta. To promote the release, Luke Skywalker set up a road promotion—merchandising campaign that includes 4-by-6s, bumper strips, posters, T-shirts, buttons, and caps. It is also setting up promotional giveaways with various retailers. Additionally, a track from the album, "I'm Not A Star," is reportedly getting airplay on a number of urban and pop stations. Shy-D will kick off a U.S. tour with 2 Live Crew on Friday (3).

Industry Support

At least two record execs can find alternative careers as actors if "Success," the new video by Bob Pfeifer, is any indication. Cast in the video as "Jaded record company executives," according to a Passport Records press release, are Jerry

(Continued on page 24)
You already know it.

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

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A R T I S T  D E V E L O P M E N T S
(Continued from page 23)

Jaffe and Bruce Dickinson of Warner Bros. and Chrysalis, respectively. Also putting in an appearance as Finn Carter, a regular on television's "As The World Turns" and the daughter of political commentator Hedding Carter:Next up in a tour to promote both the song and its source—Pfeifer's debut album. "After Words"—according to Marty Scott, president of the JEM Records group. In the "Success" clip, Pfeifer, the leader of Ohio's critically lauded Human Switchboard, sings "success will be my revenge" to the small audience of a few men—Jaffe and Dickinson. "Our entire campaign this summer for Bob Pfeifer will be 'Success or our revenge,'" says Scott. "All mail coming out of this office has a big sticker saying that. You can take it many different ways; that's exactly the point of it. It's a double-edged sword."
Pfeifer remains a critical favorite, says Scott. Thus, lined up to coincide with the July 12 opening of this year's New Music seminar in New York are a series of radio and newspaper interviews and a scheduled showcase performance.

D O O B I E S  D E L I G H T
Two performances at the Mountain Aire festival in California, June 20-21, officially drew to a close the series of 10 reunion concerts by the Doobie Brothers.

"It turned out better than any of the band expected it to," says longtime manager Bruce Cohn. "In all the years, I've been talking to them about trying to get them back together, they were leery about whether people really cared about them anymore—if they were a '70s nostalgia band, if it was going to mean anything, or if they could even get along with each other after 12 years of touring together."

Doobie drummer Keith Knudson's approaching his former comrades about a possible Vietnam veterans benefit in Los Angeles, "opened the door," Cohn says.

Three benefits and seven paid regular shows soon followed, he adds, and the band loved it. And Cohn would like the tour to continue.

"We did the West Coast, basically. I'm trying to get them to go see their fans in the Midwest and the East Coast one time," says Cohn. "I don't know what they'll do. I know what I would like to do: I'd like to put them in the studio this winter, do a record, come out next spring with a new album, and then go on a regular tour. I don't know if that'll ever happen, but that's what I would like to see. Who knows?"

S N A K E S  A L I V E
Geffen is "absolutely and unequivocally" determined to garner full-scale pop success with "Here I Go Again"—the second single from Whitesnake's eponymous top 10 album—according to Al Coury, director of promotion operations. "We come in with what we always felt was the ace in the hole on this album," says Coury. "The feedback we were getting from top 30 radio was that it was about time we gave them something they could play. And I can't see 'Here I Go Again' going anything less than top 10—even top five."

Coury says the initial response to "Here I Go Again" from top 40 programmers has been extremely positive and that the song has met with less resistance than its predecessor, "Still Of The Night."

"Still Of The Night" was such a big track at album rock radio and MTV's impact was so strong that we felt we had to give it a shot at top 40, even though we knew it would be an uphill battle to take it all the way," says Coury. "We figured we could get about 30-40 stations, knowing that the extra exposure would help us to sell significantly more albums."

"We definitely accomplished that goal. On the top 40 stations we got, the song became an instant smash through requests. But the remaining top 40 stations wouldn't budge on the record, and even though a lot of them got requests, it was too hard for them to program, which we could understand."

Geffen has gotten top 40 stations with a pop edit of "Here I Go Again" on a promo-only CD-single. Additionally, albums and singles have been sent CD copies of the entire album. According to Coury, sales of "Whitesnake" are "well over 1.2 million and are expected to continue to grow now that the group is touring with Motley Crue."

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

L O S T  B O Y S  ' S  F I N D  M A N Y  B U Y E R S
G O O D  S O U N D T R A C K S  tend to be few and far between. Definitively one of the better picks from this summer's crop of movie-associated releases is the Atlantic album for the Warner Bros. flick "The Lost Boys." The project is highlighted by the INXS & Jimmy Barnes collaboration "Good Times," Lou Gramm's "Lost In The Shadows," and Echo & the Bunnymen's excellent reworking of the Doors nugget "People Are Strange," produced by original member Ray Manzarek.

According to the film's director, Joel Schumacher, "The basic philosophy for the soundtrack was that the music had to be right for the movie. There was never a time when we went out, bought a song, and just shoved it in there."

Schumacher says most of the songs were gathered while the film was in production. "Lou Gramm was one of the first artists interested in the project," says the director. "He read the script and, without seeing the film, wrote 'Lost In The Shadows.'"

After Schumacher got Manzarek and Echo & the Bunnymen to cut "People Are Strange," ex- Who front man Roger Daltrey was targeted to record Elton John's "Don't Let The Sun Go Down On Me." Says Schumacher, "Then INXS—one of my favorite groups—visited the set and decided to get involved. All the artists were tremendously supportive, and I think that's why things turned out so well."

In addition to the name artists featured on "The Lost Boys" soundtrack, there are also cuts by three new and developing acts—Eddie & the Tide, Mummy Cats, and Gerard McMann.

T H A T  G I R L : Japanese scalpers were reportedly fetching $700 a ticket at the June 21 opening date in Tokyo of Madonna's Who's That Girl tour. Photos from the concert show the material girl sporting her new slim-line figure—and making damn sure everybody can see she's never looked trimmer.

Incidentally, the Beat recently acquired a Nipponese Madonna CD cassette single featuring extended and instrumental versions of "La Isla Bonita," a remix of "Open Your Heart," and original versions of "Gambler" and "Crazy For You." Isn't it time U.S. labels started exploring the potential of CD cassettes?

G U I T A R  M A N : Various Virgin executives gathered at the Manhattan Ocean Club here on June 22 for a dinner to salute Irish guitar ace Gary Moore, in town to promote his latest album, "Wild Frontier." The new record is unquestionably his best to date, showcasing not only his outstanding six-string skills but also his capabilities as a singer and songwriter.

Moore has been visiting a number of U.S. cities on a brief promo tour, and he tells The Beat that he's looking forward to his upcoming tour, scheduled to start July 24 in Seattle. "I'm definitely prepared to spend a lot of time playing here," says Moore. "Unlike previous U.S. treks, during which he has opened arena dates, Moore will basically be performing in small venues. "I'd rather headline the smaller places than do 40 minutes in front of someone else's audience. We'll be preaching to the converted on this tour!"

S H O R T  T A K E S: Amy Grant appears in a new print ad for American Express, which notes that she has been a card holder since 1982. A&M threw a party for Bryan Adams at New York's Landmark Tavern immediately after his June 18 show at Madison Square Garden . . . Good news for PolyGram rocker Tom Kimmel: He's landed a number of opening dates on the Heart tour . . . PolyGram has released the Pepsi & Shirlie single "Heartache," and—no apologies for stressing the point—it has 5-M-A-S-H potential.
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Tina Turner Breaks Out; M. Jackson Heads East

BY LINDA MOLESKI

TOUR BREAKER: Tina Turner will launch the North American leg of her Break Every Rule world tour Aug. 10 at Portland, Maine’s Civic Center. Geffen act Wang Chung is opening the initial run of dates. Turner will be on the road here through the end of the year, and she will be performing at indoor and outdoor venues. The tour is being sponsored by Pepsi-Cola, which is also backing David Bowie’s Glass Spider tour.

A YEN FOR JACOBS: Our Japanese spies say Nippon Television will be the official sponsor for Michael Jackson’s upcoming trek across the land of the rising sun, slated to take place in September. Financial details of the deal have not been disclosed, but insiders say Jackson’s fee will be more than $1 billion (about $7 million).

NTV has reportedly been negotiating since last year to sponsor the tour, to commemorate Jacobs’ 35th anniversary. More than 20 rival television stations and business operations were said to be bidding for the Jackson deal. The gloved-and-masked one is extremely popular in Japan—even more so these days since “Captain EO” is being screened at Tokyo Disneyland. The Japanese leg of Jackson’s world tour calls for nine dates, in Tokyo, Osaka, Nagoya, and Yokohama. During the Far Eastern leg, he is set to perform in Hong Kong (see story, page 64).

SUMMER ACTION: Donna Summer is set to embark on an extensive U.S. and European tour in support of her upcoming Geffen album, “All Systems Go.” Summer has not performed in this country since she toured behind her hit 1982 release, “She Works Hard For The Money.” Dates are scheduled to kick off Aug. 27 in Concord, Calif., a series of indoor and outdoor stints are booked through the end of the year.

A spokesperson for the artist says the tour was supposed to commence earlier on the East Coast, but seven dates had to be pushed back because the album’s release date—the first week of September—was later than had been anticipated.

SHORT TAKES: Crossover artist Kenny G has been confirmed as the opening act on the second leg of Whitney Houston’s tour, set for July 30-Aug. 22. He will be playing his latest Arista album, “Duo-Tones.” ... Genesis is wrapping its marathon Invisible Tour world tour with four dates at London’s Wembley Stadium, concluding Saturday (4) with a benefit for the Prince’s Trust. Following Saturday night’s gig, the Brit band will have played 111 shows in 59 cities in 16 countries, for a total audience of 3,009,000 and a reported gross in excess of $60 million. ... The big July 4 show on this side of the continent is the Welcome Home concert, a tribute to America’s Vietnam War veterans, which will take place at RFK Stadium in Washington. Among the artists scheduled to perform are Anita Baker, James Brown, Crosby, Stills & Nash, James Ingram, John Fogerty, Dr. E. King, the Four Tops, comedian George Carlin, and others. The event will be broadcast simultaneously on HBO and various national radio outlets ... Foreigner vocalist Lou Gramm is on tour promoting his Atlantic debut solo album, “Ready Or Not.” The tour kicked off June 25 in Poughkeepsie, N.Y., with dates booked through mid-August. The members of Gramm’s touring band are keyboardist Phil Ashley, drummer Ben Grimm, guitarist Bob Mos- gano, and bassist Bruce Dusty ... Maxell Corp. of America is sponsoring the 30-city Golden Boy Tour, featuring rock ‘n’ roll veterans Chuckie Cheese, Fabian, and Bobby Rydell—to commence June 25 at Philadelphia’s Valley Forge Music Fair and winding up at Detroit’s Premiere Theater.

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Mantronik: Up From Underground
Producer/Artist Has Distinctive Stamp

BY BRIAN CHIN
NEW YORK Producer/artist Curtis Khaleel, better known as Mantronik, has made a career of shifting between the underground and mainstream markets.

In the past year, his productions for Joyce Sims have made significant dents in the Hot Black Singles chart and the U.K. pop charts. Now, "Summertime, Summertime," postproduced and remixed by Mantronik, was an early-1987 U.S. pop breakout. And his own work in the duo Mantronix with rapper MC Tee has found mid-chart success on the U.S. black and U.K. pop lists.

His biggest work, with the exception of a yet-unreleased mix on Duran Duran's "Vertigo," has been "Tashan," a production with Warner Bros. and is cutting tracks in Buffalo, N.Y., for his label debut. Though as an artist he's been cold of late, James has a history of ups and downs. It wasn't long after his first Motown album, "Girlie Man," that he turned in his masterpiece, "Street Songs." So James just might be due..."Schoolly-D, the tough rebel rapper from Philadelphia, has just signed with Jive Records. Previously, the rapper had refused offers from major labels and had distributed his uncompromising (and often violent) records on his own label...Good house record on Alligator by Big Twist & the Mellow Fellows called "Live From Chicago." This integrated blues band isn't original, but it is fun, especially on songs like "300 Pounds Of Heavy House." Longtime staffer Mandy Jones has left Alligator to start her own management agency, American Outlines, at 545 W. Roosevelt, Chicago, Ill. 60612; 312/663-6750.

Mantronik's "shout," "Rooming House Rock'n'Roll," to "January," also shows the transitional figure of Love. "Don't want to put artists in the same category and try to convince them that it's not going to work," he says. "I won't be telling an artist, 'I want to create a sound for you, but it's uncommercial.' I can't ask them to wait until the sound hits." Nevertheless, "(You Are My) All And All" and "Lifetme Love," Sims' singles, were conceived with a progressive viewpoint, as a "soft melody sound with a hard driving beat," he says. "On an independent label, I couldn't see going off doing a sweet, straight-ahead pop song. A-la-tune would have lasted two weeks."

Sims' vocals, he notes, bring "more feeling to the music. She doesn't get lost in the sauce." On the "Lifetme Love" 12-inch, an early version of the song was included for that reason, even though the vocals were technically unsteady.

Khaleel's most radical creations, on his own albums and productions for another Sleeping Bag rapper, Just-ice, are in "refining my mistakes," he says. A popular remix of Just-ice's "Cold Gettin' Dumb," for example, featured a drum pattern that was "falling all over itself and horn stabs that weren't in time. My actual mistakes couldn't be put out on record, but I mold and shape them until we're musically right."

Upcoming Khaleel productions under the Mantronik banner include Joyce Sims album, postproduction for Nocera, a cut on the upcoming Hanson & Davis album, and tracks for vocalist Sidney King and DJ Cash Money.

Behind the scenes at dance remix sessions, musicians and producers put punch in 12-inches . . . see page 58

Double Album Covers 1945-55
RCA Compilation Chronicles Early R&B

The decade before 1955, the year the phrase "rock 'n' roll" came into vogue, is one of the most fascinating in black music history. The swinging big bands could still be heard but were clearly in decline. There were many crooners in the Billy Eckstine mold, and plenty of blues shouters, like Jimmy Rushing. Holding saxophonists like Illinois Jacquet and King Curtis were blowing on foot-stomping instrumentalists; future rock 'n' roll stars—Little Richard, for example—were still singing solely for black audiences in styles that mixed blues and gospel. In fact, it was this blend of styles that was the hallmark of the 10-year period, something that becomes quite apparent listening to "The RCA Victor Blues & Rhythm Revue," a collection of popular black styles of the postwar period that suggests how difficult it is to place labels on music.

Two great examples are the songs on this double album by a raucous vocal quartet called the Du Drop- pers. "Bam Balam," from 1953, and "Boot 'Em Up," from 1954, are pre-rock 'n' roll but are as lusty and rocking as anything cut after 1955. The arrangements for these songs differ little from most early rock 'n' roll hits. Listening to this material, one realizes that the crucial difference between rock and rock 'n' roll hits at the time was in who the records were intended for. "Bam Balam" and "Boot 'Em Up" were aimed squarely at black buyers. Once the term "rock 'n' roll" came into use, black artists began writing explicitly for white teens. "RCA Revue" also shows the close links between big band music and the rise of the smaller rock bands. Duke's Louis Jordan was the king of the then-hot "jump blues" style and, with his Typhony Five, a crucial transitional figure in stripping down the big band sound. This record contains many examples of others attempting this synthesis, from the little-remembered Blow-Top Lynn & his House Rockers ("Relief Blues") to the great Count Basie ("Swingtin' House Boogie").

Among this collection's other pleasures are an amusing Basie novelty song called "Did You See Jackie Robinson Hit That Ball?," two up-tempo songs using food as a sexual metaphor (Jesse Stone's "Cole Slaw," Mr. Sad Head's "Butcher Boy"), the Isley Brothers' hyperkinetic "Shout," and Jerry Wexler's very, insightful liner notes.

Short Stuff: Rick James is now in the land of the rabbit. The creator of "Funk" has signed with Warner Bros. and is cutting tracks in Buffalo, N.Y., for his label debut. Though as an artist he's been cold of late, James has a history of ups and downs. It wasn't long after his first Motown album, "Girlie Man," that he turned in his masterpiece, "Street Songs." So James just might be due..."Schoolly-D, the tough rebel rapper from Philadelphia, has just signed with Jive Records. Previously, the rapper had refused offers from major labels and had distributed his uncompromising (and often violent) records on his own label...Good house record on Alligator by Big Twist & the Mellow Fellows called "Live From Chicago." This integrated blues band isn't original, but it is fun, especially on songs like "300 Pounds Of Heavy House." Longtime staffer Mandy Jones has left Alligator to start her own management agency, American Outlines, at 545 W. Roosevelt, Chicago, Ill. 60612; 312/663-6750.

Pickett, the great '60s Southern soul man, is now cutting for Motown. The Wicked One has an album, "American Soul Man," on the way and a single, "Don't Turn Away," in the marketplace. Pickett's voice is in excellent shape and, with a new record, could make a comeback in this retrouvoire era...The Valentine Brothers, who cut the original version of "Money's Too Tight To Mention" for Bridge Records, make their EMI America debut with the single "No Better Love." An album, titled "Picture This," is on the way...Al Bell's Edge Records has moved to Suite 500, 6404 Sunset Blvd., Hollywood, Calif. 90028; 213-465-6611...Backed by veteran soul masters drummer Bernard Purdie, guitarist Cornell Dupree, and pianist Richard Tee, saxophonist Hank Crawford's "Mr. Chips" on Fantasy is a gritty good listen...I Ain't Into That" by the Rappin' Reverend, aka Dr. C. Dexter Wise III, is a Fantasy 12-inch single..." (Continued on next page)
DeBARGE
HOT HOT HOT
100,000 SHIPPED

Dance all night

from their new album "Bad Boys"
## Billboard Hot Black Singles Sales & Airplay Chart

### Sales

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### Airplay

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### Publishers/Performance Rights/Sheet Music

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<td>(Copyright, Epic)</td>
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<tr>
<td>What a Difference Your Love Makes</td>
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<tr>
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### Copyright

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JAZZ HAS TRADITIONALLY GOTTEN short shrift on broadcast television. This summer, at least one enterprising public station is working hard to correct that situation.

WNET, New York’s PBS outlet, is presenting an 18-week series called “Jazz Tonight” every Thursday at 11 p.m. The series, which will premiere Thursday (2) and run through October, is being produced by Marion Lean Swabyill, the station’s director of acquisitions.

Among the highlights of the series are the “Last Of The Blue Devils,” director Bruce Ricker’s acclaimed documentary about Kansas City jazz; Burrell Crohn’s seven-part “Women In Jazz” series; and several “Live At The Village Vanguard” sessions, featuring performances by Freddie Hubbard and Lee Konitz, among other musicians, produced and directed by Bruce Buschel. Two different programs will be shown back to back each week. Most of the programs on “Jazz Tonight” have been seen on cable, but very few of them have been seen on broadcast TV.

New Yorkers, in fact, have two different sources of commercial-free jazz TV programming on a regular basis this summer. WNYC, the municipal station, is in the midst of a weekly series called “Jazz Hot Summer.” WNYC’s lineup isn’t nearly as impressive as WNET’s, but it has already included performances by artists as diverse as Dave Holland and Willie Dixon, with the likes of Stephane Grappelli and Rare Silk on the July schedule.

Meanwhile, in Chicago, some of the finest jazz programs ever produced for TV are being shown every night—not on any local station, but at the Museum of Broadcast Communications, which is presenting an extensive exhibition of jazz TV shows through Aug. 30. The exhibit, assembled by jazz archivist David Corth, is the same one presented two years ago at the Museum of Broadcasting in New York. It includes such classic shows as the 1957 CBS special “The Sound Of Jazz” with Billie Holiday, Thelonious Monk, and other greats, and Duke Ellington’s 1957 “Jazz fairy tale,” “A Drum Is A Woman,” also done for CBS.

The tube comes alive with the sight of music

The museum is also sponsoring a series of jazz seminars, in cooperation with the Jazz Institute of Chicago and Northeastern Illinois Univ. Jazz Society. ALSO NOTED: The latest entry in the jazz compact disc sweepstakes is the interiors Music Group, TV A licensing deal with Japan’s Eastwind label. The first 11 ICM/Eastwind CDs, including titles by Thelonious Monk, Art Blakey, and Mal Waldron, were recently released. The label plans an aggressive marketing campaign for these and subsequent Eastwind releases, some of which have previously been available here on L.P. In fact, Waldron’s “Afternoon At The Halfway House” had an extensive exposure before it made its way to Japan.

Lou was the girl Baker got to know when she was working with the Duke Ellington orchestra. As well as the finest jazz vocalists, Baker has enjoyed the same kind of exposure in the U.S. “I’m still hoping something will work out this summer,” she says. “I’ve certainly enjoyed being on L. A.” What about her next move? “It’s very difficult to say. I’ve got a lot of things going on right now.”

“An Evening With Marilyn Baker” is a good representation of her talent. The concerts range from small church events during which only a piano accompanies Baker’s voice to concerts with a full band in the Royal Albert Hall. In the larger venues, she is often accompanied by Paul Donald on guitar and his wife, Alison, on supporting vocals.

“But even in the smallest halls, I always travel with a full-time sound engineer, an administrator, and my personal helper,” says Baker. “Right now, Tracy Williams has been working while I was away.”

“I believe my ministry is mostly one of encouraging believers, showing them the depths of God’s love. Albert Hall. In the larger venues, she is often accompanied by Paul Donald on guitar and his wife, Alison, on supporting vocals.

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### Hot Dance/Disco

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>RESPECTABLE (REMIX)</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>IN LOVE WITH LOVE (REMIX)</td>
<td>JEFFERSON BROTHERS</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>DIAMONDS (REMIX)</td>
<td>A &amp; M</td>
</tr>
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<td><strong>4</strong></td>
<td>I WANNA DANCE WITH SOMEBODY (REMIX)</td>
<td>LADY GAGA</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>ROCK-A-LOLLITA (REMIX)</td>
<td>ARISTA</td>
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<td><strong>6</strong></td>
<td>WHY SHOULD I CRY (REMIX)</td>
<td>JAPAN</td>
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<td><strong>7</strong></td>
<td>BIG LOVE (REMIX)</td>
<td>WARNER BROS.</td>
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<td>MOVIN' ON (REMIX)</td>
<td>JIVE</td>
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<td>SOMETHING (REMIX)/IT DOESNT HAVE TO BE SHRED 2006</td>
<td>WARNER BROS.</td>
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<td>STILL A THRILL (REMIX)</td>
<td>RCA</td>
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<tr>
<td><strong>12</strong></td>
<td>DONT BLOW A GOOD THING (REMIX)</td>
<td>A&amp;M</td>
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<tr>
<td><strong>13</strong></td>
<td>HEART AND SOUL</td>
<td>VIRGIN</td>
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<td><strong>14</strong></td>
<td>STRANGELOVE (REMIX)</td>
<td>SIRE</td>
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<td><strong>15</strong></td>
<td>THE PLEASURE PRINCIPLE (REMIX)</td>
<td>A&amp;M</td>
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<tr>
<td><strong>16</strong></td>
<td>V. THIRTEEN (REMIX)/HOLLYWOOD</td>
<td>COLUMBIA</td>
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<td><strong>17</strong></td>
<td>IT AIN'T RIGHT (WHATCHA DO)</td>
<td>SIMPHONY FEATURING CARMEN BRUNO</td>
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<td>BOOPS (HERE TO GO)</td>
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<td>DONT BELIEVE IN LOVE</td>
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<td>TINA CHERRY (REMIX)</td>
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<td>WE LL LET'S WORK IT OUT</td>
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<td>MODIGLIANI (LOST IN YOUR EYES) (REMIX)</td>
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<td><strong>35</strong></td>
<td>SHUT UP</td>
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<td>MEAN MACHINE</td>
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<td>SATISFIED (REMIX)</td>
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<td>LET IT BE WITH YOU</td>
<td>CAPITOL</td>
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<td>WHY YOU TREAT ME SO BAD (REMIX)</td>
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<td>STRANGERS IN OUR TOWN</td>
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<td><strong>48</strong></td>
<td>INTO MY SECRET</td>
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<td>I KNOW YOU GOT SOUL</td>
<td>4TH &amp; BAY</td>
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### 12-Inch Singles Sales

Compiled from a national sample of retail store sales reports.

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<td>THE PLEASURE PRINCIPLE (REMIX)</td>
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<td>I'M SEARCHIN' (REMIX)</td>
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<td>YOU'RE THE ONE</td>
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<td>RHYTHM IS GONNA GET YOU</td>
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<td>IN LOVE WITH LOVE (REMIX)</td>
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<td>IF I WAS YOUR GIRLFRIEND/SHOCKADELICA</td>
<td>JAY-Z</td>
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<td>4TH &amp; BAY</td>
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<td>WB</td>
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<td>4TH &amp; BAY</td>
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<td>1 INTO MY SECRET</td>
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<td><strong>43</strong></td>
<td>TOUCH</td>
<td>ERC</td>
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<tr>
<td><strong>45</strong></td>
<td>ONE REMIND</td>
<td>ERC</td>
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### Breakouts

Tittes with future chart potential. Based on club play this week.

1. WHO FOUND WHO JELLYBEAN FEATURING LISA FIORILLO CHRYSLER
2. SILENT MORNING NOEL 4TH & BAY
3. PLAY WITH ME ABBY LYNN
4. (GOODBYE BABY) VICTIM OF LOVE SWEET SENSATION NEXT PLATEAU
5. DREAMIN' WILL TO POWER ERC
6. WALK WITH AN ERECTION THE SWAGING ERUGADES
7. FALLING IN LOVE/PROTECT YOURSELF FAT BOYS TOOTIE TANS

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
Independent Labels

Create CD Invasion

by Brian Chin

Billboard July 4, 1987

A&M’s “One More Time” (JDC), skeletal synth-disco first heard on Belgian imports with a flip that is a good Disconet re-edit by Steven Von Blu; and Jacqueline’s “Every Beat Of My Heart” (RJM), which is well-orchestrated electronic pop-disco.

Professor Funk & the Chicago House n’Authority’s “Visions” (DJ International) fuses house with aiana psychedelic soul feel and has a rare structure for a Chicago record... Mr. Lee’s “I Can’t Forget” (Trax) is spacey jack material...

RPM. Vân’s “Private Conversations” (Amber) is up-tempo r&b, with DJ International releasing domestically the clean, recent cut of “The House Music Anthem,” which had been available on import, credited to Marshall Jefferson & On The House.

BRIEFLY: Will To Power’s “Dreamin’” re-release on Epic is not exactly news anymore, but its quick appearance on the pop chart represents another step for Miami... The System’s “Night Time Lover” (Atlantic) sports a steady midtempo groove, dramatic impact, and Dave Ogrin mix... Val Young’s “Private Conversations” (Amber) is up-tempo r&b, with DJ International releasing domestically the clean, recent cut of “The House Music Anthem,” which had been available on import, credited to Marshall Jefferson & On The House.

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TOM LEWIS

Established 1977

518-587-7738

Disco Beats

Box 500 D - Ballston Spa, NY 12020

One More Time” (JDC), skeletal synth-disco first heard on Belgian imports with a flip that is a good Disconet re-edit by Steven Von Blu; and Jacqueline’s “Every Beat Of My Heart” (RJM), which is well-orchestrated electronic pop-disco.

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One More Time” (JDC), skeletal synth-disco first heard on Belgian imports with a flip that is a good Disconet re-edit by Steven Von Blu; and Jacqueline’s “Every Beat Of My Heart” (RJM), which is well-orchestrated electronic pop-disco.

Professor Funk & the Chicago House n’Authority’s “Visions” (DJ International) fuses house with aiana psychedelic soul feel and has a rare structure for a Chicago record... Mr. Lee’s “I Can’t Forget” (Trax) is spacey jack material...

RPM. Vân’s “Private Conversations” (Amber) is up-tempo r&b, with DJ International releasing domestically the clean, recent cut of “The House Music Anthem,” which had been available on import, credited to Marshall Jefferson & On The House.

BRIEFLY: Will To Power’s “Dreamin’” re-release on Epic is not exactly news anymore, but its quick appearance on the pop chart represents another step for Miami... The System’s “Night Time Lover” (Atlantic) sports a steady midtempo groove, dramatic impact, and Dave Ogrin mix... Val Young’s “Private Conversations” (Amber) is up-tempo r&b, with DJ International releasing domestically the clean, recent cut of “The House Music Anthem,” which had been available on import, credited to Marshall Jefferson & On The House.

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Louisiana Honors Native Music Industry Leaders
Gov.'s Conference Gears Up With Panels, Showcases

On the Road. John Hartford, whose MCA single “Love Won’t Wait” was released recently, takes a break between sets at the June Days Music Festival in West Orange, N.J. (Photo: Jeff Nisbet)

BY GERRY WOOD

SHREVEPORT, La. The seventh annual Governor’s Conference on the Music Industry drew to a successful conclusion here June 21. The event included a series of seminars and was highlighted by an awards luncheon featuring Gov. Edwin W. Edwards.

Co-sponsored by the Louisiana Music Commission and the Shreveport-Bossier Entertainers and Music Assn., the two-day fete drew more than 400 registrants, panelists, and honorees to this music business creative hotbed.

At the awards luncheon, June 20, Gov. Edwards dished out achievement honors to some of the top entertainment industry figures with Louisiana roots. Among those receiving the plaudits was Sam Phillips, founder of Sun Records, producer Jerry Kennedy; former Louisiana Hayride producer Herb Robertson, D.J. Fontana, Dale Hawkins, Claude King; Larry Henley; Kix Brooks, Doug Kershaw, Tillman Franks; John Wesley Ryles, Laurie Muslov, Myra Ann Smith; Merle Kilgore; Homer Bailey; Fred Carter Jr.; Margaret Warwick; T. Tommy Cutrer; Rick Hawkins; Jim McCullough, and James Stroud. Others receiving the Governor’s Award included Hank Williams Jr.; James Burton; Jimmie Davis, a former Louisiana governor; Jerry Lee Lewis; Shelly Singleton; Johnny Seay; and Stan Lewis. Posthumous awards went to Hank Williams Sr., Johnny Horton, Leadbelly, and Red Sovine, whose award was accepted by the late country singer’s son Roger, vice president, BMI, Nashville.

Gov. Edwards, who displayed a quick sense of humor while dispensing the award certificates, praised the entertainment industry stars and executives for their “willingness to help the young and the up-and-coming.”

The panel discussions drew a wide range of attention—most from Louisi- anas, Texas, and Arkansas. Topics included gospel music, television, film, and video, jazz and symphonic music; music publishing, performing rights, and mechanicals; music industry education; and songwriting. Panels included “Dealing With Record Labels”; “How Hits Are Cut,” and “How The Stars Are Made.” Radio/ DJ panels titled “How The Songs Get On The Air & To The Charts” and “Just What Is A Billboard Reporting Station?” drew considerable interest.

Most of the panels went beyond their scheduled time because of a heavy barrage of questions from the audience. Among the panelists were Elliot Mazer, publicist Paul Shefrin, producer/writer Rick Hawkins; attorney Joel Katz; Merle Kil- gore, publicist Laurie Muslov, manager/publicist John Lomax III; Herbie O’Mell, business manager for Chips Moman and his Four Alarm Studios in Memphis, Tenn., Jerry Kennedy; Cosimo Mattaia; Robin- hood Brains of Brains Studio in Tyler, Texas; writer/publisher Tillman Franks; Ralph Murphy, president of the Nashville Songwriters Assn. International; Ellis Paillet, entertainment attorney; James Prograis, dean of the Univ. of Miami School Of Mu- sic; Ted Ferguson of “98 Rocks” Shreveport, Larry Ryan, KELL Shreveport; writer Larry Henley, Roy Haus, president of the Indie Bul- let; Bob Boyle, ASCAP/Nashville; and Roger Sovine and Harry Warner, BMI/Nashville.

 Held at the Bossier City Hilton, the conference also included showcases, which took place at local clubs. A dazz- lying array of talent was displayed in the pop, rock, jazz, and country genres. From the bluesy vo- calizing of Charlie Walker singing on the fabled Louisiana Hayride, the Shreveport area was alive with the sound of music on this weekend of honors and advice. Lynn Gooch, director of the Louisiana Mu- sic Commission, complimented the re- sponse of the Shreveport/Bossier area in hosting the conference. It was the first time in the event’s seven-year history that it was held outside New Orleans.

Talent Showcases Draw Younger Audience
Fan Fair ’87 Marks Record Attendance

FAN FAIR FLOTSAM: Fan Fair ’87 has come and gone, leaving in its wake an exhausted country music community of artists, executives, and fans alike.

Judging from the record turnout of more than 24,000, heavy and frantic booth activity, and performances ranging from standard to sterling, Fan Fair ’87 may well go down in the books as the biggest, and just maybe the best, in history.

Adding relevance and poignancy to the festival were various peripheral events, including the show- cases that displayed a wide spectrum of talent—from newcomer David Lynn Jones appearing at Music Row Showcase for Mercury/Polygram (this guy is a talent to be reckoned with) to the incredible new Byrds-like reincarnation called the Desert Rose Band.

OK, before we really delve into the message and meaning of Fan Fair ’87, let’s conduct a knee- jerk Nashville Scene Post-Fan-Fair Pop Quiz. Ready troops? The winner gets to spend a week on David Allan Coe’s tour bus. The runner-up gets two weeks on the bus.

Question: The average weight of the Fan Fair fan is:
A. 105 pounds
B. 198 pounds
C. 247 pounds
D. 383 pounds
E. all of the above

Question: The average IQ of Fan Fair security guards is:
A. 1
B. 52
C. more
D. all of the above
E. none of the above

Question: The favorite color of Fan Fair attendees is:
1. chrome
2. redneck

3. white socks
4. blue socks
5. sunburnt amber

Question: The favorite fabric of Fan Fair attendees is:
1. polyester
2. Spandex
3. rubber
4. gingham
5. elastic

Send all entries to: Nashville Scene, P.O. Box 26970, Nashville, Tenn. 37202. In case of ties, entrants will be required to answer the following question in 2,500 words or less: What do Minnie Pearl and Perrie Mesta have in common?

FAN FAIR FINALE: Actually, the above ques- tions don’t point to the important new direction noted at this year’s Fan Fair. Those fabled potted- bellied partisans of the country sound were out in abundance, as usual. But the age demographics dropped dramatically this year—all you had to do was to check out those ladies pressing against the fence during the Sawyer Brown performance. Perhaps a teenagers surge is about to penetrate the comfortable confines of country music. For the first time in Fan Fair history, the youthful influence was dramatically felt. And that could be the most important result and discovery of Fan Fair ’87.

FAN FAIR’S FINEST LINE: When Warner Bros. winners Hard Bowden and Sandy Pinkard came on stage, Pinkard looked up into the audience of main-ly-middle-class people and asked the eternal question: “Why is it that you people wait until you get to the point to do it?”

FAN FAIR’S WORST MOMENT: After giving all hundreds of autographs, RCA new artist K.T. Oslin automatically signed a piece of paper and handed it to (Continued on page 38)

A Roll Is A Rollis. After signing with the Jim Halsey Co. for exclusive worldwide representation, the Girls Next Door receive a Rolls Royce for all of 30 seconds—enough time for a photo. Pictured with Halsey, from left, are band members Cindy Nixon, Tammy Stephens, Doris King, and Diane Williams, who are hammering it up outside of Halsey’s Beverly Hills offices.

Nashville Scene
by Gerry Wood

Billboard

Hot Country Singles Action

Radio Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Gold Adders</th>
<th>Silver Adders</th>
<th>Bronze Adders</th>
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<td>Foster &amp; Lloyd</td>
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<td>We Are Me</td>
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<td>Rosanne Cash</td>
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<td>The Way We Love</td>
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<td>Foster &amp; Lloyd</td>
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<tr>
<td>Mike &amp; Jim</td>
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<td>7</td>
<td>13</td>
<td>22</td>
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</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 is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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GREATEST HITS

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Anger and Tears

plus

Louisiana Saturday Night
Big 'Ole Brew and
Baby's Got Her Blue Jeans On

Produced by Jerry Kennedy for J.K. Productions, Inc.
Produced by Larry Rogers

ON HIGH QUALITY XDR® CASSETTES, ALBUMS AND COMPACT DISCS.  Capitol.
<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
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<th>HITS</th>
<th>POISE</th>
<th>WEEK</th>
<th>WAYS</th>
<th>COUNTRY</th>
<th>SINGLES</th>
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<td>THAT'S A CLOSE ONE</td>
<td>ELLA FITZGERALD</td>
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<td>2</td>
<td>COUNTRY ROAD</td>
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<td>5</td>
<td>I'LL BE TRUE TO YOU</td>
<td>LOUIS ARMSTRONG</td>
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<td>I HAD TO MAKE THAT TRAIN</td>
<td>AL Jolson</td>
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<td>LIFE IS A BEACH</td>
<td>JIM REEVES</td>
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<td>WHY ME LIES</td>
<td>DOLLY PARTON</td>
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**FOR WEEK ENDING JULY 4, 1987**

**HOT COUNTRY SINGLES**

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<tr>
<th>NO.</th>
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<th>WAYS</th>
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<tr>
<td>51</td>
<td>THE WAY WE MAKE A BROKEN HEART</td>
<td>KELLY GELLER</td>
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<td>52</td>
<td>I TALKED A LOT ABOUT LEAVING</td>
<td>LARRY BUTLER</td>
<td>MTM 8708-09</td>
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<td>53</td>
<td>AMERICAN ME</td>
<td>COUNTRY ROYALE</td>
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<td>BABY'S GOT A HOLD ON ME</td>
<td>JOHN COCHRAN</td>
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<td>DADDIES NEED TO GROW UP TOO</td>
<td>JOHN WESLEY RAY</td>
<td>CRC-57040</td>
<td>9</td>
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<td>56</td>
<td>AFTER ALL</td>
<td>JOHN TRAVOLTA</td>
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<td>MAKE ME LATE FOR WORK TODAY</td>
<td>BILL CONNOLLY</td>
<td>CRC-57042</td>
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<td>58</td>
<td>THE FIRST CUT IS THE DEEPEST</td>
<td>JOHN DENVER</td>
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<td>59</td>
<td>LOOKING FOR YOU</td>
<td>CAROLE KING</td>
<td>CRC-57044</td>
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**HOT SHOT DEBUTS**

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<tr>
<td>61</td>
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<td>62</td>
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<td>DONNA FAY TROY</td>
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<td>63</td>
<td>NEW</td>
<td>I WILL BE THERE</td>
<td>DONNA FAY TROY</td>
<td>MTM 8709-09</td>
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<td>1</td>
<td>1</td>
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Caption: Billboard.® Compiled from a national sample of radio playlists.
COUNTRY SINGLES A-Z

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td>AIN’T IT SOMETHING TO KNOW</td>
<td>Buck Owens</td>
<td>Int'l. MD/EMI/Capitol</td>
</tr>
<tr>
<td>ALMOST IN LOVE WITH YOU</td>
<td>Lefty Frizzell</td>
<td>Capitol/Capitol</td>
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<tr>
<td>ALONE AGAIN</td>
<td>Del Reeves</td>
<td>BMI/ABC Music/ABC Music</td>
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<tr>
<td>ALWAYS ON MY MIND</td>
<td>John Denver</td>
<td>MCA/Capitol</td>
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<tr>
<td>AM I GONNA NEED MORE WINE</td>
<td>Bobby Bare</td>
<td>Bell/Capitol</td>
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<td>AMERICAN PIE</td>
<td>Don McLean</td>
<td>MCA/MCA/Polygram</td>
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<td>AMERICAN WOMAN</td>
<td>The Smithereens</td>
<td>Geffen</td>
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<td>AMBER</td>
<td>Crystal Gayle</td>
<td>ASCAP/Atlantic</td>
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<td>AMERICAN YOUTH</td>
<td>George Jones</td>
<td>BMI/MCA</td>
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<td>ANOTHER A.E.</td>
<td>Jim Lauderdale</td>
<td>BMI/DMG Music</td>
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<td>ANOTHER DAY IN PARADISE</td>
<td>Elvis Presley</td>
<td>RCA/Capitol</td>
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<tr>
<td>ANOTHER MAN</td>
<td>Sonny &amp; Cher</td>
<td>BMG/Capitol</td>
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<tr>
<td>ANOTHER PLACE I’LL CALL HOME</td>
<td>Jimmy Dean</td>
<td>BMI/Capitol</td>
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<td>ANOTHER SONG</td>
<td>Carl Perkins</td>
<td>BMI/ABC Music/ABC Music</td>
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<td>ANOTHER SIDE OF</td>
<td>Jim Stafford</td>
<td>BMI/Capitol</td>
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<td>ANOTHER SIDE OF THE TRACK</td>
<td>Faron Young</td>
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<td>ANYTHING WE WANT</td>
<td>The Oak Ridge Boys</td>
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<td>ANYTHING YOU WANT</td>
<td>Donny &amp; Marie Osmond</td>
<td>BMI/Capitol</td>
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<td>ANYTHING YOU WANT (I’M NOT SORRY)</td>
<td>Sam Cooke</td>
<td>BMI/Capitol</td>
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<td>ANYTHING YOU WANT TO BE</td>
<td>John Prine</td>
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<td>Billie Jo Spears</td>
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<td>ANYTIME YOU NEED A FRIEND</td>
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<td>ANYONE ELSE</td>
<td>John Denver</td>
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COUNTRY SINGLES BY LABEL

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<tr>
<td>BMI/EMI (1)</td>
<td>Warner/Reprise</td>
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SHEET MUSIC ARTISTS

- are listed for personal, vocal sheet music copies and may not represent mixed rights.
- AFB: April Blackwood
- CBB: Columbia Pictures
- AL: Almo
- NM: Hansen
- EM: Hal Leonard
- IH: Johnnie McDowell
- JP: John Prine
- MB: John Prine
- PB: John Prine
- RS: John Prine
- BMG: John Prine
- CPR: John Prine
- CBS: John Prine
- WW: Warner Bros.
the next fan in line. The fan threw it back in her face and huffed, “I don’t want this.” I’m waiting here for Restless Heart.” I hope this female “fan” has a restless heart forever and someday realizes that she threw back the good graces and autograph of someone who will one day become one of the biggest names in country music. Any type of music can do without fans like this.

FAN FAIR’S BEST MOMENT: The skies had been kind all week—hot, but kind, with no rain. But, though the rains never fell in Southern California (according to musical lore), they do fall in middle Tennessee. Of all the labels that needed an effective showcase, MMT Records was at the top of the list. MMT has a roster that is new, mainly unknown, and in need of fans’ attention. Unfortunately, the rains came as they paraded along the fans’ talents on stage. But Judy Rodman walked to the tip of the stage, close to her drenched fans in the front rows, and—with the heavy rain pouring down onto her hair, creating rivulets over her forehead, eyes, and cheeks—began to sing. In the best show business fashion, she finished a rousing set and, soaked to the core, said to her fans, “I love you so much for staying there in the rain and listening to me.”

Judy, the favor was paid in return. Your fans loved sitting there in the rain and listening to you. And your heroic performance on stage is something they will never forget. You, more than anyone, demonstrated what Fan Fair is all about. Artists singing for their fans. No more. And no more needs to be said.

NEWSNOTES: Tom T. Hall, the Storyteller, has combined two major talents—songwriting and story telling—in his latest book, “The Songwriter’s Handbook.” Published by Rutledge Hill Press (hardcover, $14.95), the book is written in conversational style and comprehensively covers the craft of songwriting. Previously published as “How I Write Songs, Why You Can,” “The Songwriter’s Handbook” is a revised version, with some added features.
Panel Explores Role Of Accessories
Merchandisers Stress Profit Potential

BY EDWARD MORRIS
CHICAGO  Overlooked and under-valued as they may be, audio and video accessories can literally pay the rent if they’re displayed and sold imaginatively. That was the message from a panel of manufacturers of the Consumer Electronics Show panel titled “Successfully Merchandising Accessories,” held here June 1.

Asked what are some of the more common mistakes retailers make with accessories, Jack Battaglia, general manager of Montek, which makes and markets Memorex tape and accessories, replied that deep discounting is bad business. The sentiment among the panelists on this point seemed to be that consumers don’t comparison-shop accessories and do not require the appeal of excessively low prices in order to make purchases.

Bob Borchardt, president and chairman of the board of Recoton, said that instead of scattering accessories throughout their stores, retailers should highlight them through display in “a dedicated area.”

Ken Thomson, general manager and vice president of Discwasher, said that sloppy displays are a sales minus, particularly when they result in the accessories being left out of their proper category in the overall display. “Consumers don’t always know what they need,” asserted Larry Lide, executive vice president of Jasco.

They let them know you’re in the accessories business.” He suggested that retailers use cross-merchandising techniques by displaying accessories near an appropriate hardware area as well as in their own space.

Projected growth areas, the panelists said, are in compact disk cleaners and jewel boxes, camcorder accessories, and (for Recoton) telephone accessories.

Dealers have a big job over the next few years, Borchardt said, in that they have to educate consumers to the cleaning needs of their CDs. Consumers are very confused and intimidated about accessories, Battaglia said. He pointed out that manufacturers all have programs to educate the dealers’ sales staffs and that this training should be used, in turn, to educate consumers.

Borchardt told the small audience assembled to hear the panel that the

Electronic Industries Assn. is working on a new literature campaign that will focus on care, installation, and enhancement projects. Books on these topics, he said, should be out by the year’s end.

In spite of the buzz about digital audiotape and Super VHS, Battaglia ventured, “I wouldn’t be spending a lot of time on them this year.”

Lide said that the second half of 1987 will be “absolutely tremendous.
(Continued on page 42)

Our Price Eyes U.S. Move

LONDON  U.K. record retail chain Our Price is mulling a move into the U.S. and European markets.

Managing director Gary Nesbitt has considered the day-to-day running of the company to former WEA U.K. executive David Clipsham in order to work full time on expansion plans.

Acquired last year by retailing giant W.H. Smith for £89 million, Our Price has since opened 22 new shops, giving it more than 170 U.K. outlets in all. Within the next three years, 95 additional stores are expected to open.

“I’m sure there is still a tremendous potential for this company,” says Nesbitt. “I’m certain the successful formula we have in this country can be exploited overseas.”

NICK ROBERTSHAW

Panel Explores Role Of Accessories
Merchandisers Stress Profit Potential

CEC REPORT

THE BLACK MUSIC DAY

Los Angeles Artists and Retailers
-

Black Music Day Draws Major Talent
City-1-Stop Honors Artists

LOS ANGELES  Artists and retailers joined City-1-Stop in celebrating Black Music Month on June 12 as the Los Angeles-based wholesaler hosted its sixth annual Black Music Day.

Between 400 and 500 independent retailers, some from as far away as Bakersfield and Ventura, Calif., descended on the headquarters of parent company Show Industries near downtown Los Angeles to press the flesh with an array of major-label talent at a noontime buffet lunch.

The big traffic-stoppers at the event were the Fat Boys, who were flown in from Houston for the day by PolyGram.

Other artists seen chatting with retailers and signing autographs included Patrice Rushen, Ruth and Anita Pointer of the Pointer Sisters, George, Barry White, Ready For The World, Howard Hewitt, Ray Parker Jr., Cheryl Lynn, Vesta Williams, Krystal, Sugar Babes, Hiroshima, Peggii Blu, World Class Wrecking Crew, Frank Potenza, and Alvin Hayes.

“It gets bigger and better every year,” says City general manager Sam Ginsburg, organizer of the event. “It’s something that I personally enjoy doing for my customers, and the retailers and employees enjoy meeting the artists.

“I like giving something back to my customers and being part of the community,” Ginsburg continues. “I also enjoy making the manufacturers look good, because they help me so much.

This year’s black music celebration, which followed a May solo appearance by Smokey Robinson at the one-stop, drew a large assemblage of top R&B and jazz acts.

PARKER JR., CHERYL LYNCH, VESTA WIL- liams, KRISTEL, SUGAR BABES, HIRO- shima, PEGGII BLU, WORLD CLASS WRECKING CRU, FRANK POTENZA, AND ALVIN HAYES.
### POP

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### CLASSICAL

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**Billboard®**

FOR WEEK ENDING JULY 4, 1987

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**FOR WEEK ENDING JULY 4, 1987**

**TOP COMPACT DISKS**

**CLASSICAL**

**POP**

**COMPACT DISC DIVIDERS**
MCA
(Compact Disc)
(Compact Price)
Your Cost
$7.50

BRYAN ADAMS Cuts
GENESIS AND
STYX
ELTON JOHN Your Songs
PARADISE THEATER CO 3240
Compact Disc

AM
THE
Compact Disc

BROTHERS BAND
SISTERS

BRYAN ADAMS

MCA

(Midline Price)
Your Cost
$7.50

ANIMAL HOUSE Soundtrack

A&M

NAZARETH

Compact Disc

Compact Disc

Compact Disc

THE BAND

Paradise Theatre

THE HOLLIES' GREATEST HITS

CBS

COLLECTOR'S CHOICE

Your Cost
$7.50

THE BEST OF DAVE MASON

A&M

STYX

LOOK SHARP!

MOTOWN

CLASSIC SERIES

Your Cost
$7.50

Diana

Compact Disc

A&M

Diana

Compact Disc

THE EDGAR WINTER GROUP

THEY ONLY COME OUT AT NIGHT

CBS

COLLECTOR SERIES

Your Cost
$7.50

GARY PUCKETT & THE UNION GAP'S GREATEST HITS

Compact Disc

Compact Disc

THE HOLLIES

Compact Disc

Look Sharp!

THE RAINBOW CONCERT

Compact Disc

Compact Disc

FREE RIDE

DIANA

CLASSIC SERIES

Your Cost
$7.50

Compact Disc

Compact Disc

PARADISE THEATER

GREATEST HITS

Compact Disc

Compact Disc

GREATEST HITS

Compact Disc

Compact Disc

Compact Disc

Look Sharp!

MIDLINE

MIDLINE

MIDLINE

GREATEST HITS

GREATEST HITS

THE EDGAR WINTER GROUP

THEY ONLY COME OUT AT NIGHT

GARY PUCKETT & THE UNION GAP'S GREATEST HITS

LOOK AT THESE LOW LOW PRICES AND COMPARE.

Catalogs Available Upon Request.

CALL OR FAX
1-800-648-8821  Ohio
1-800-321-3660  Out of State
FAX: 1-216-881-4396  (Order)
Audio Plus

Eppco has bowed a line of teakwood compact disk cabinets. They can be used as either freestanding or wall-mounted units. The 36-disk model lists for $39.95, the 60-CD unit lists for $49.95.

ACCOMPANIES

(Continued from page 39)

dious" for accessories. "We’re very hopeful for a banner year," he said. Discwasher’s Thomson agreed with this assessment. Battaglia reported, “Our sales are up 70% on a year-to-year basis.”

Retroson’s Borchardt contended, “When the economy gets rough, people buy more accessories.” A member of the audience was almost evangelistic in his support of accessories as a profit center. He said he pays his $10,000-a-month rent bill with these items, owing to their high markup and easy sale. Thomson said that consumers should be reminded that rental videos are carriers of dirt and increase the need for frequent cleaning of their VCRs.

CALL FREE FOR CD BLISTERS
1-800-323-4997

• Much more secure and lower priced than paper packaging. • Easy assembly clampshell or separate cover & tray. • Gener. • 48 hour shipment. • 500 unit minimum order. • Also ask Cal Krupa about cassette packaging.

ALL CARRIERS ARE CARRIERS OF DIRT AND INCREASE THE NEED FOR FREQUENT CLEANING OF THEIR VCRS.

New Releases

ALBUMS

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

ALISHA Nightwalkin’
LP GAD 3424; NA 36.98
CA 62-460 4.99

WHAT IF
LP GAD 3424; 4-9/98
64 1-3 1-95

DYNAMITE

Compact Discs at Home

There are two new wooden CD cabinets available from Eppco (216-892-8390). They are made of teak and are equipped with a wooden roll top. Adjustable slats are included to keep the disks upright, regardless of the number being stored. Both models can be wall-mounted or used freestanding. Model 810D holds a maximum of 36 CDs and retails for $39.95. The 60-unit model sells for a suggested $49.95.

TOWER’S INDIE BLOWOUT. Tower Records’ 41 domestic stores will feature independent labels June 25-27. In what staffers claim is the biggest such sale they’ve ever heard of—500 titles from 87 vendors. “It’s common to see WEA Month or CBS Month, but the indies rarely get that kind of shot,” says Brian Griffith, managing editor of Pulse, the chain’s tabloid.

Tower Advertising, Pulse, and Tower Records are coordinating what will basically be an advertising print campaign. “We’ll use radio here and there, but mostly the 25 daily in our various markets,” says John Corley, Northern California regional advertising coordinator. A key element is Pulse’s 92-page special section devoted to independent acts and labels. The Village Voice, because of its early run date, will carry the first insertion Wednesday (1), announcing “freedom of choice,” with daily ads hitting the Friday (3) editions. Theme posters, bin signs, and end-cap displays will all carry the theme with red, white, and blue graphics, “and every album will be stickered,” says Griffith. Prices are set for $6.99 and $8.99 LP and cassette product, and compact discs are priced at $11.99.

Check Out the Library. Michigan combo stores—and certainly video specialty outlets—are pushing a bill to curb tax-funded libraries from charging local residents for video rental. Bill proponents claim such libraries maintain as many as 2,000 titles. One library says it makes $125/week in yearly fee revenues.

Philadelphia Story Second Take. Sentiment is hardening principally among black retailers over labels cutting back on black merchandising reps servicing stores in Philadelphia’s black neighborhoods. (Retail Track, May 2): “We will have all 22 black-owned stores on the second petition,” says Bruce Webb, organizing leader of the effort. Webb, owner of Bruce Webb’s Department Store, hopes to air the controversy via local television talk shows and through other media.

Onestop Summit: The new OneStop Advisory group of the National Assn. of Recording Merchandisers is chaired by new committee appointee Barney Cohen, Valley Record Distributing. Another new member is Bruce Hoberman, RTI Homer’s. Serving again are the following: Jason Blaine, The Music People; Jeff Boyd, Vinyl Vendors; David Colson, Transcontinental Record Sales; Randall Davidson, Central South Music Sales; Stan Myers, Baker & Taylor; Patricia Moreland, City-1 Stop; Bruce Oplivie, Abbey Road Distributing; Jay Perloff, Universal Record Distributors; Jerry Richman, Richman Bros. Records; and Terry Woodward, Wax Works. Rotating off the committee are James Calnon, JDC Records, and Michael Mowers, Total Music.

NARM’s 1987 Wholesalers Conference, a newly formatted event that bowed last year in Scottsdale, Ariz., is set for the Palm Springs Plaza Oct. 28-30. Palm Springs, Calif. Huddling first will be rackjobbers (26-28), then one-stops (27-29), followed by independent distributors (28-30). An extra full day is built in so rackers can meet with video vendors.

New chairman of the Independent Distributors Advisory Committee is Tony Delasandro, M.S. Distributing. A new member is Pat Monaco, Landmark Distributing. The following members are returning: Dennis Baker, Action Music Sales; Nick Campanella, Encore Distributing; Billy Emerson, Big State Distributing Corp.; Don Gillespie, JEM Distributing; George Hocutt, California Record Distributing; Joyce Heider-Lynn, Great Bay Distributing; Eric Paulson, Narvar Corp.; James Schwartz, Schwartz Bros.; and Jerry Winston, Malverne Distributing.

Blank T-120 At 320? “I’ve had some of the minor labels marking at 320, but not the majors so far,” says Mitch Perliss, director of purchasing at Los Angeles’ Music Plus chain, on the topic of blank videocassette prices bottoming out. “With all the re-lates we’re seeing, the consumer’s perceived value is $1.99. Now the manufacturers are thinking of some way we can hit that price point without rebates and still stay alive.”

To reach Retail Track, call Earl Paige, 213-273-7010.
New York In an effort to gauge the effect pay per view has on home video revenues, Orion Home Video says it will not make its first release available to PPV cable systems until early August.

Orion president Len White has long asserted that PPV’s impact on video retailing is “more perception than reality” and is willing to test his theory when the company ships the Burt Reynolds film “Malone” on October 28.

White, who made the announcement to distributors on hand in Atlantic City, N.J., for a meeting with the company and there is still greater concern that PPV erodes video users. “Retailers say that PPV affects them—I don’t believe that,” says White, who believes that suppliers are the ones who lose if they don’t exploit PPV.

“We will compare the revenue we would have made if we had licensed the title to PPV to the revenue we make when its available for rental—going to total ancillary income. Even if the absence of ‘Malone’ from PPV sparks greater rental activity—and in turn greater sales for Orion—White is convinced that his company will not recoup the lost PPV revenue.

White’s comments were welcomed by PPV devotees. "We’ll compare the absence of ‘Malone’ from PPV to the absence of ‘Malone’ from television,” one PPV source said. "That’s a win-win situation for everyone."

"I don’t think PPV affects retailers" are inclined to purchase conservatively. The solution, says White, may be for suppliers to make it as easy to order as possible to encourage additional units when a movie first hits the stores.

"With an eye toward lessening the risk of an order, Orion will use the release of ‘Malone’ to encourage a buy-back program. Ninety days after the store date, one large chain will be permitted to sell a portion of its ‘Malone’ inventory back to Orion for half the original wholesale price.

"Under the agreement, the store will buy 20%-50% more copies of the movie than it would ordinarily handle. White declined to identify the chain involved in the test but says the program will allow stores to return copies of the movie should they find there is not enough demand to merit the added inventory. "If we get a lot of [product] back, we will say this program is no good for them."

White says that if the company’s involvement with buy-backs proves successful, Orion will eventually administer the program on a national level. He adds, though, that such a move would not be made until mid-1989.

Other announcements made by Orion during its meeting with distributors are the following:

• The company will adhere to one uniform wholesale price for both distributors and rackjobbers. "With a half dozen distributors announcing full-priced video on the horizon, what’s the going rate?" asks White of the pricebreak traditionally offered to rackjobbers.

• Return privileges after 90 days of up to 10% on noneffective merchandise will be offered. Beta cassette titles will be issued for a 50% exchange with interchangeable with formats.

• The company is releasing "Malone" on PPV to the video release date. No quotas will be placed on distributors, but incentives will be offered by the Orion sales force.

• The company owns the rights to 228 titles; 102 of them are likely to be released on video at some point in the future. "It’s too late to inform the public that some of these titles will be released only if a pop-up video for sale," says White.

• No movie released by Orion on home video will be available on PPV prior to the video release date.

• The price of "Malone" will be the same price everywhere.

"We’ll compare the absence of ‘Malone’ from PPV to the absence of ‘Malone’ from television,” one PPV source said. "That’s a win-win situation for everyone."

Video’s Heavy Hitters. Officials from Magic Video and Forum Home Video discuss “New York Yankees (The Movie),” a 100-minute video that traces the history of the Bronx Bombers. The cassette will be released in early August for a list price of $29.95 and will be distributed by both Magic and Forum. On hand for a preview screening of the video cassette are, left, Cathy Mantenga, VP of advertising/publicity for Forum; Ray Markman, president of Magic; Kathy Callahan, VP sales/marketing for Forum; Leslie Fleegel, chairman of Magic; and Michael Olivri, president of Forum. (Photo: Charlie Massara)

Panelists Debate Mass Merchants’ Sell-Through And Display Tactics At Consumer Electronics Show

Chicago Mass merchants represent an essential but still-developing market for prerecorded video, according to a panel of industry experts speaking at the recent Consumer Electronics Show here.

Pricing, floor-space allocations, and advertising were among the main topics considered by Larry Kieves, president and CEO of Congress Video; Wendy Moss, vice president, Hi-Top Video; Saul Melnick, president, TriStar Home Video; and Robin Montgomery, the former senior VP of Primm Entertainment who was recently named president and chief operating officer of the Cinema Group. The session was moderated by Entertainment Merchandising’s Kurt Indvick.

“People who buy and own movies,” Melnick said. “But, he added, mass merchants need to give sell-through-priced video more floor space.

The companies will "continue to turn out better and more creative video for the mass market," he said. "But it’s a challenge that we have to meet.

"Mass merchants will always carry a limited number of SKUs in home video," said Montgomery, in response to Melnick’s call for more space. "I believe it will remain that way," she added, estimating that video departments will top out at 300-500 units.

The challenge to suppliers, Montgomery said, will be to convince mass merchants to choose their own titles over those of the competitors—not to persuade merchants to allot more space. She said that mass merchants are still in a “testing mode” regarding how merchants determine the size of departments, where the displays are located, and how much of their customers can be expected to pay for videos. Videos, she added, need to retail for about $14.95 for budget titles.

Hi-Tops’ Moss said that children’s video, her company’s specialty, can be promoted as toys, entertainment, and “indulgence,” depending on which the retailer wants. Parents generally prefer the educational mode, she said.

Moss said that mass merchant still seem undecided as to where to display kidvid. “It’s handled in the video section now, but who knows where it will be next year,” she said of her product. Moss said that studies to determine whether parents or children most often decide which kidvid titles are bought reveal that in a controlled environment, parents are likely to decide, but where children are allowed to run free, they choose. Children’s titles are generally videos based on familiar licensed characters, such as Teddy Ruxpin, Moss said.

Kieves disagreed with Montgomery’s prediction that mass merchants will continue to confuse video to a small and finite space. He said that the low prices of how-to videos are conditioning viewers to buy instead of rent. Congress Video, Kieves said, has 13 genres of videos, ranging from classic movies to how-tos: “We’re the grab bag for mass merchandisers. I have to please the tastes of several different buyers. My challenge is to bring out a broad selection of titles.” He said about 50% of Congress’ revenue is derived from its old movies and about 25% comes from its how-tos.

One shortcoming with mass merchants, Kieves said, is that they “will only see our product as a seasonal one.” He conceded that having to sell videos to entertainment buyers only can be restricting.

Some panel members said that supermerkats and bookstores are natural areas of growth for video sell.
Video Reviews

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

"Aretha Franklin: Riding On The Freeway." RCA/Columbia Home Video, 24 minutes, $19.95.

The Queen of Soul is back to claim her territory with chart-rocking solos and a successful duet with popster George Michael. Those who remember what R-E-S-P-E-C-T really is will be happy to see this collection of five recent music videos, which serves as something of a barometer of the confidence Franklin increasingly exudes in her performances.

In the past, the voice belied the shyness the camera often showed. This was a woman who didn't seem to feel she deserved all that attention. But in the progression from "Freeway Of Love" to the "I Knew You Were Waiting (For Me)", she seems ever more comfortable, and hence, easier to watch. Production is generally good, with nostalgic twists. There are nods to Motown and some cameos from stars of song and screen. Hook up the stereo speakers because, as Carmen McCrae said, "Aretha could sing the yellow pages."

COLLEEN TROI


Adapted from the best seller of the same name, this video is a natural for people who would rather "wait for the movie" than read the book. The tape is geared to those who are looking to change their life and make it happier and more fulfilling. While the tape does not touch on all of the chapters from Peale's best seller, it hits on what he believes are the seven most important ones. Taped at the author's country home, Peale tells us how to adopt a more positive attitude, stay energized and young, and ultimately accomplish our goals through the "magic of believing." Perhaps the biggest plus of this video is that by having Peale himself discussing his views, the viewer gets the feeling of personally knowing the man who many believe to be the most motivational speaker of our time.

CHARLIE MASSARA

"Elvis: Volume 1 (Heart & Soul)"/
"Elvis: Volume 2 (The Untold Stories)," New Image Video, 30 minutes and $14.95 each.

Even die-hard Elvis fans should find this two-volume set an unexceptional, perfunctory look at the man behind the cultural icon. Insufficient running time, paucity of actual Elvis footage, and rambling interviews conspire to widen rather than bridge the gaps in public knowledge about Presley's personal life. "Volume 1" is a sketchy tracing of Presley's Southern gospel and blue roots. Brief interviews with

(Continued on next page)
So Is Our Supporting Cast.

Fox Hills Video's latest release stars "Thrillkill." A chart-topping, heart-stopping, high-tech adventure in the style of "War Games." Except this time, the game is murder.

Co-starring with "Thrillkill" are three screen gems with something for everyone.

Horror fans will find plenty to scream about in "Psychopath." Lighthearted customers will delight in the romantic fantasy, "Dreams Come True."

And nothing beats "The Education of Sonny Carson" for raw, powerful urban drama.

So, round out your inventory with Fox Hills' winning package. Order by July 22nd.

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**VIDEO REVIEWS**

(Continued from preceding page)

Musical contemporaries range from incisive (B.B. King) to insipid (Sammy Davis Jr.). Presley songs on the soundtrack are great, but having them accompany travelog shots of Memphis, his hometown, and staged recording sessions is a yawn. "Volume 2" is more illuminating, though the brief home movies of Presley outshine documentary footage. Interviews with close friends, including his jeweler and hairdresser, reveal charming details about Presley's personality, from his love of bananas popsicles to his generous bestowal of gifts to strangers and loved ones. Still, these two segments may hang limp without several more substantive volumes to complete the study.

**ED BURKE**


This well-organized instructional video is right up the alley of enthusiasts who need step-by-step guidance in the fundamentals of bowling. Experts Wayne Webb and Lisa Wagner have knowledge and ability to spare as they share tips on how to throw strikes, avoid gutter, and not go bananas attempting difficult splits. Slow-motion sequences successfully clarify proper technique and form. The sole drawback is the labored delivery of the hosts, who clearly are more comfortable demonstrating the game than addressing the camera.

**JIM BRESSMAN**

"Kate Bush—The Whole Story." Sony Video, 55 minutes, $29.95.

This program adds Bush's recent video for "The Big Sky" to a dozen earlier clips that accompany the songs on her current EMI America greatest-hits album collection. The earlier clips, dating back to her breakthrough hit, "Wuthering Heights," show off her considerable dance skills, yet they aren't particularly good videos. Nevertheless, the material is engaging in its disturbing portrayal of the ethereally beautiful songstress as a tormented, darker Stevie Nicks type. Later clips progress from Bowie-esque surrealism ("Breathing") to bleak sci-fi ("Clouds"), which costars Donald Sutherland. Altogether, Bush fans should be ecstatic, though others may be mystified.

"Roller Derby's Greatest Highlights." Power Video, 28 minutes, $19.95.

This compilation of hits—plus slaps, kicks, and spills—is no doubt part of an attempt to help roller derby reach the mass appeal it now enjoys. It's been a surprise to learn that the roller derby has rules, but most of the video finds members of the International Roller Skating League's four teams picking fights with one another—punching and shoving are two of the legal tactics involved in scoring points.

Appeal for this title seems limited: The video won't convert anyone convinced that this is a trash sport. Meanwhile, roller derby fans will find that a broadcast on ESPN lasts longer.

**GEOFF MAYFIELD**

---

**BILLBOARD JULY 4, 1987**
**FREDDY IS BACK.**

Freddy Krueger’s already grossed millions. Almost $100 million at the box office, to be exact, for Nightmares 1, 2, and 3.

His latest, “A Nightmare on Elm Street 3: Dream Warriors,” is the top grossing independent film in history. It’s so hot that many of its stars have already signed to other projects, including the sequel to 1986’s “A Nightmare on Elm Street.”

To make sure the response is mass hysteria, we’re following through with dealer support beyond your wildest dreams. Our multi-million dollar consumer advertising and promotional campaign will reach over 14 million people. And Freddy’s “Be in My Nightmare” Sweepstakes will generate fearsome traffic. Don’t get caught short. Order by July 16.

---

**A Nightmare ON ELM STREET DREAM WARRIORS 3**

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The table below is a list of top video cassettes sales as of July 4, 1987. The data is compiled from a national sample of retail store sales reports.
### RECREATIONAL SPORTS™

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>GOLF MY WAY WITH JACK NICKLAUS</td>
<td>Worldvision Enterprises Inc. 001</td>
<td>Easy-to-follow guide for the beginner.</td>
</tr>
<tr>
<td>2</td>
<td>AUTOMATIC GOLF</td>
<td>Videoreel VA 39</td>
<td>Bob Mann’s methods increase players’ drives by 30 to 80 yards.</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MCNENOE AND VAN LEDNEN: THE WINNING EDGE</td>
<td>Vestron Video 1022</td>
<td>Learn tennis secrets and tips from the world’s two best players.</td>
</tr>
<tr>
<td>4</td>
<td>BEN CRENSHAW: THE ART OF PUTTING</td>
<td>Home Video HPG</td>
<td>Practice putting tips with Master PGA Champion Ben Crenshaw.</td>
</tr>
<tr>
<td>5</td>
<td>THE SUPERFLIGHT-HAGLER VS. LEONARD</td>
<td>Video Forum Home Video QMI-1</td>
<td>Features the tight in its entirety plus rare interview footage.</td>
</tr>
<tr>
<td>6</td>
<td>JAN STEPHENSON’S HOW TO GOLF</td>
<td>Lorimar Video 4.7</td>
<td>Program addressing aspects of golf such as putting and tee shots.</td>
</tr>
<tr>
<td>7</td>
<td>GOLF LESSONS FROM SAM SNEAD</td>
<td>Seультoid/A&amp;J Brodman Star Video Productions</td>
<td>Golf’s Grand Master demonstrates and explains every aspect of the game.</td>
</tr>
<tr>
<td>8</td>
<td>MARTY HOGAN: POWER RAQUETBALL</td>
<td>Pacific Arts Video 598</td>
<td>Lessons include serving, returning, forehand, backhand &amp; court strategy.</td>
</tr>
<tr>
<td>9</td>
<td>PETE ROSE: WINNING BASEBALL</td>
<td>Embassy Home Entertainment 1106</td>
<td>Inside info on becoming a better hitter and how to develop the winning edge.</td>
</tr>
<tr>
<td>10</td>
<td>HOW TO PLAY POOL STARRING MINNESOTA FATS</td>
<td>Lorimar Home Video 018</td>
<td>The pool master reveals his secrets for shooting to win—every time.</td>
</tr>
<tr>
<td>11</td>
<td>THE RULES OF GOLF EXPLAINED</td>
<td>Caravell Video</td>
<td>Tom Watson and Peter Ailles explain all the official rules of golf.</td>
</tr>
<tr>
<td>12</td>
<td>SUCCESSFUL Whitetail DEER HUNTING</td>
<td>3M/Sportman’s Video Leisure Time Video</td>
<td>Proven strategies for finding and taking the big buck.</td>
</tr>
<tr>
<td>13</td>
<td>LITTLE LEAGUE’S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</td>
<td>Mastervision</td>
<td>Basic instructions for anyone aspiring young baseball player.</td>
</tr>
<tr>
<td>14</td>
<td>BASS FISHING: TOP TO BOTTOM</td>
<td>3M/Sportman’s Video Leisure Time Video</td>
<td>Ricky Clunn shows how to fish at all depths plus casting techniques.</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>DR. JS BASKETBALL STUFF</td>
<td>CBS-Fox Video</td>
<td>Highlights of Julius Erving’s career as well as playing techniques are featured.</td>
</tr>
<tr>
<td>16</td>
<td>MICKEY MANTLE’S BASEBALL TIPS</td>
<td>CBS-Fox Video 6963</td>
<td>Mantle, Whitey Ford &amp; Phil Rizzuto give tips to improve your game.</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>GOLF WITH AL GIEBERGER</td>
<td>Sybervision</td>
<td>Every element of golf is presented dozens of times to improve perfection.</td>
</tr>
<tr>
<td>17</td>
<td>WARREN MILLER’S LEARN TO SKI BETTER</td>
<td>Lorimar Video 098</td>
<td>A definitive guide to the art of skiing.</td>
</tr>
<tr>
<td>19</td>
<td>‘T ALI CH’AUN</td>
<td>Touching The Clouds King Of Video</td>
<td>Nancy Kwan demonstrates and explains the oriental exercise for mind and body.</td>
</tr>
<tr>
<td>20</td>
<td>CHARLIE LAU: THE ART OF HITTING 300</td>
<td>Best Film &amp; Video Corp.</td>
<td>Improve your stance, shift your weight, adjust your swing.</td>
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### HOBBIES AND CRAFTS™

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<td>CHEF PAUL PRUDHOMME’S LOUISIANA KITCHEN, VOL. 1</td>
<td>JZ Communications</td>
<td>Unique techniques are revealed in this video on Cajun cooking.</td>
</tr>
<tr>
<td>2</td>
<td>CHEF PAUL PRUDHOMME’S LOUISIANA KITCHEN, VOL. 2</td>
<td>JZ Communications</td>
<td>How to prepare Cajun and Creole classics from scratch.</td>
</tr>
<tr>
<td>3</td>
<td>PLAY BRIDGE WITH OMAR SHARIF</td>
<td>Best Film &amp; Video Corp.</td>
<td>Step-by-step bridge techniques and strategies.</td>
</tr>
<tr>
<td>4</td>
<td>HUGH JOHNSON’S HOW TO ENJOY WINE</td>
<td>Simon &amp; Schuster Video Paramount Home Video</td>
<td>A definitive look at wine from cooking to decanting and buying.</td>
</tr>
<tr>
<td>5</td>
<td>CAKE DECORATING</td>
<td>Learn By Video</td>
<td>The tips, tricks, and techniques of decorating are at your fingertips.</td>
</tr>
<tr>
<td>6</td>
<td>MR. BOSTON’S OFFICIAL VIDEO BARTENDER’S GUIDE</td>
<td>Lorimar Home Video 064</td>
<td>Learn to mix your favorite drinks with ease instructions.</td>
</tr>
<tr>
<td>7</td>
<td>JULIA CHILD: Poultry</td>
<td>Random House Video</td>
<td>How to prepare the perfect chicken, holiday turkey, and special roast duck.</td>
</tr>
<tr>
<td>9</td>
<td>CHEERS ENTERTAINING WITH ESQUIRE</td>
<td>Esquire Video ESQCH01</td>
<td>Esquire magazine presents this footloose guide to giving great parties.</td>
</tr>
<tr>
<td>10</td>
<td>THIS OLD HOUSE</td>
<td>Crown Video</td>
<td>Numerous home repair and restoration ideas presented in an easy-to-do style.</td>
</tr>
<tr>
<td>11</td>
<td>CHET ATKINS: GET STARTED ON GUITAR</td>
<td>Atkins Video Society</td>
<td>Chef’s easy style of teaching makes learning guitar fun.</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>READER’S DIGEST: SEWING BASICS</td>
<td>Random House Home Video</td>
<td>Master the basics of sewing with this easy-to-follow program.</td>
</tr>
<tr>
<td>13</td>
<td>CASINO GAMBLING WITH DAVID BRENNER</td>
<td>Lorimar Video 052</td>
<td>Learn the basic strategies for winning.</td>
</tr>
<tr>
<td>14</td>
<td>WIN AT BRIDGE</td>
<td>Active Video</td>
<td>Export Eddie Kantar reveals all the tricks players use to improve their skills.</td>
</tr>
<tr>
<td>15</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video</td>
<td>Planning, planting, maintaining, and harvesting of the vegetable garden.</td>
</tr>
</tbody>
</table>
From the people who brought you "Raising Arizona."

Salvation!

All in the name of God.
NEW BOX OFFICE SMASH CURRENT AS TODAY’S HEADLINES.

“Quirky, kinky take-off on electronic evangelism.” — Judith Crist

“Savagely funny turns.”

“Satire of television evangelists so topical it could have been made yesterday.” — Vincent Canby, NY Times

“SALVATION!” — the newest movie from the people who brought you “Raising Arizona”.

“SALVATION!” is the up-to-the-minute satire movie on television evangelism. A holy roller’s plans go to hell when a fervent viewer family blackmails T.V.’s Reverend Randall. Praise the Lord and get out those Visas and Mastercards. The devil’s work has just begun.

Cash in now on the new movie smash that has everything. Sex. Power. Money.
All in the name of God. SALVATION!

A MUST-RENT MOVIE
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HEADS OR TAILS!
YOU HAVE 3 CHANCES TO WIN
NEW LEADS AND SALES IN . . .

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Now you have three opportunities to reach important video buyers before, during and after the VSDA Convention. For the first time, Billboard gives you three tie-in issues that will saturate the market for a 21-day period.

We'll be there. So should you . . . with your ad message in Billboard. Reserve your space today!

BONUS DISTRIBUTION (August 22 issue) to attendees at VSDA

Billboard readers receive their issues every Monday morning. Weekly video coverage has been expanded to include: 9 weekly video charts, video reviews, up-to-the-minute news from page-one straight through to video retailing, home video, video music and the pro section. Hit makers get it. Smart buyers use it!

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FOR AD DETAILS CONTACT: NEW YORK: Gene Smith, Associate Publisher (212) 764-7356 • Ron Willman, Director Of Sales: Video/Sound (212) 764-7350; LOS ANGELES: Mickey Grennan (213) 859-5313 Or Contact Any Billboard Sales Office
L.A. Lakers Tape Due From CBS/Fox Video

LOS ANGELES The Los Angeles Lakers, recently crowned kings of the 1986-87 pro basketball season, will be the subject of a new sports tape from CBS/Fox Video, set to be released at the end of July.

The one-hour, $19.98 tape contains on- and off-court footage of the team during the season and in the championship series with the Boston Celtics. According to Ken Ross, head of sports and music programming for CBS/Fox, before the season started, four teams that had the potential of making it to the NBA finals were selected to be filmed throughout the year—the Lakers, Celtics, Atlanta Hawks, and Houston Rockets. The Hawks and Rockets tapes will also be marketed, as one-hour titles listing for $19.98.

The tape on the Lakers, however, will be a two-hour program, combining footage of the past year with the 1985-86 season, when the team won the NBA title from the Houston Rockets. That tape will be $29.98.

The tapes, says Ross, represent an extension of the company's association with the NBA. The first project in that line was "Full House—The NBA Basketball Stuff." The CBS/Fox sports label also has two Mickey Mantle baseball tapes.

Sales and promotion for the basketball tapes will kick in shortly, says Ross. Regional campaigns, tie-ins with the NBA, direct mail, arena sales, and other marketing means will be tapped.

Jim McCullough

CES PANEL ON RETAILERS
(Continued from page 43)

through. Melnick said, "Sooner or later bookstores are going to have to get their act together." He also said that B. Dalton should "take a hard look" at why the chain got out of video. Kieves said that video retail stores ought to widen their scope to embrace sales: "If they don't begin to sell product, they're going to lose customers." Among the other points made by panel members:

To condition people to buying videos, push the product as gifts. Kiddi prices should stabilize at $9.95-$14.95; romance titles are "doing a hell of a job."

For Congress Video, $9.95 has proven itself to be "good impulse" level.

A reasonable retail markup for a tape is from 35% to 40%, according to Kieves.

By adopting a new returns policy, Congress cut its returns from 40% a year ago to 11% or 12% this year. Returns for Hi-Tops and Prism have been small, their reps reported.
Star's To Go Presents New Floor Plan
Emphasis Is On Time-Saving Techniques

BY EARL PAIGE

LOS ANGELES Star's To Go, the growing discount video service firm that aims to have 6,000 convenience store locations by year-end, is busily refurbing existing outlets in 44 states and ensuring that new ones are more efficient.

Details of the locally based firm’s game plan were explained to stockholders, analysts and bankers here June 11 at the company’s first annual meeting.

One dramatic example of the firm’s revamped floor plan is the changeover from empty-box display in 5,000 stores to a boxless card system, “a rent-me card. If you will,” explained Fred Atchty Jr., board chairman.

The merchandising concept is similar to the tag system used by many independent dealers. Customers browsing through the typical 200-220 movie titles in stock will find peel-off cards, which they will then present at the cash counter. When the cards are gone, the empty box remains with the message, “Sorry, I’m rented.”

Much attention has been focused on reducing transaction time. The best commodity a convenience store sells is time itself, said Atchty, claiming customers are waited on in less than a minute with a wand-reading computer system that also quickly calculates late charges.

Ten percent of revenues comes from extra-day charges,” added Atchty.

Star’s To Go adjuts its inventory constantly via overnight computer analysis keyed to several genre categories.

Another refinement to the plan is a use of a video monitor playing trailers and previews. Playing commercials on these monitors is also being considered. As with video stores, more point-of-sale materials, stands, banners, window signs, and other merchandising aids will be used.

Weekly servicing is provided by a field rep force that trains convenience store staff—often a vital point, in that store staffs typically turn over every 90 days, according to Jerry Welch, president/CEO, who explained some basics of the convenience store industry and store income statistics.

According to Welch, there are 66,000 convenience stores in the U.S., and the average on-store sales total merchandise sales of $1.5 million annually. He added that pretax margin is 2.7%, or $30.00. “In time we believe video rental revenues will be $2,000 a month, from which customers receive 25%,” he said. This results in an annual figure of $6,000, or a 20% pretax profit increase.

Rental income is just a plus to what Welch claims are several other benefits. First, he said, video rental traffic kicks up product sales 10%, Moreover, he said, video attracts a new, older (45 are $5 and older) and more affluent family consumer, “as opposed to the principally single, 16- to 34-year-old male in stores without video.”

Atchty called the convenience store a “2,000-square-foot concession stand,” where the customer can “come in, get cash from the cash machine, read, eat, drink, smoke, gamble, and take home a movie. The next morning or he can return the movie, buy a cup of coffee and a sweet roll, and pick up a newspaper.”

The company also presented data indicating that the typical convenience store has a 2,000-person customer base living in a half-mile radius; average traffic count is 80 persons daily. “We found we only needed 20 of those customers a day to be break-even for a profitable payoff,” said Atchty.

In price trends, the firm has used a 99-cent introductory fee, but is steadily bumping up to where many stores are at $1.99. “We see the point where we will feature new releases at $2.99,” said Atchty.

New Video Snags CLIO For Institutional Ad

NEW YORK The five-store Manhattan chain New Video earned a CLIO award for one of the commercials in the institutional campaign it launched in the winter of 1986.

The CLIO is advertising equivalent to the film industry’s Oscar Award. This year’s awards show, presented here June 15 at the New York State Theatre in Lincoln Center, drew more than 24,000 entries in several categories.

The New Video spot, titled “Multiple Manias,” won best local commercial in U.S. cable. It was one of 60 entries in that category. The 30-second piece was a montage of movie lovers of varying ages recounting how many times they had seen their favorite films.

“Multiple Manias’’ was one of five New Video commercials that began airing on Manhattan cable systems on Valentine’s Day in 1986 (Billboard, March 4, 1986). The campaign, comprising four 30-second spots and a single one-minute commercial, presented numerous vignettes of film buffs—including some independent.

(Continued on next page)
National Video Offers Film Role In Hollywood Contest

LOS ANGELES National Video will attempt to heat up traffic this summer with its exclusive Win Hollywood sweepstakes contest, scheduled to run from July 1 through Aug. 31.

NEW VIDEO
(Continued from preceding page)
ent filmmakers—discussing their cherished movie-related memories.
The spots, including the Clio winner, were developed by filmmaker Jeffrey Townsend, New Video president Steve Savage, and chain vice president Michael Pollack.

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The grand prize is a role in a Hollywood film and $10,000 cash. A replica 1954 Corvette, stereo color or television sets, mink jackets, home stereo systems, and free movie rentals are also included in the booty. Over $1 million in prizes will be distributed in the campaign, which is being co-sponsored by RCA/Columbia, 3M, Warner Lambert, Toshiba, and Coca-Cola.

The promotion will involve the distribution of 4 million break-open game tickets at National Video outlets. Players can win instantly; the grand-prize winner will have to collect tickets containing the titles of the six RCA/Columbia Pictures Home Video titles featured in the contest—"Ghostbusters," "Stand By Me," "Against All Odds," "Close Encounters Of The Third Kind," "Starman," and "The Karate Kid, Part II."

National will support the campaign in its 700 U.S. and Canadian stores with a range of customized point-of-purchase material, including window posters, display signs, mobiles, balloons, and storefront banners. The contest will also be promoted in the franchiser's in-store movie magazine, Spotlight On Video, and via local market advertising.

CHRIS MORRIS

FOR WEEK ENDING JULY 4, 1987
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Video Plus Thinks Bad Service Is A Big Minus

BY JIM BESSMAN

NEW YORK Superior customer service through tight inventory control was Richard Thorward’s aim when he started the non-traditional New Jersey chain Video Plus three years ago. For Thorward, president of the six-store franchise, computerization has been the answer to that goal since day one.

The former record company executive, whose headquarters are at the Glen Rock flagship store, has also brought a wealth of marketing experience from the home video rental philosophy. But he specifically credits his “computer” system with being the “backbone” of the operation.

“We’ve been computerized from day one, before anyone I know,” says Thorward, who feels that his self-written “medium-tech” software outperforms more sophisticated programs available to video retailers.

The Video Plus system, he points out, is geared toward practical store applications and is both employer and customer-friendly. “It handles our pricing and reservations system and fully manages inventory, and since we installed it at the start, our customers immediately became used to it and gained respect for its accuracy.”

AVF Ltd. Leads The Way

In Greek Rental Upswing

BY JOHN CARR

ATHENS Greece’s video rental trade is booming despite an overall recession here. AVF Ltd. is in the forefront and planning new marketing moves.

“Success is based on having good material available on a continuous basis, plus good service,” says George Makouzis, AVF’s president, a Lebanese-born businessman with records experience from his days at EMI. “This is helping us in the competition and makes that a big difference here.”

His strategy breaks new sales ground in Greece, where innovative marketing techniques in the home entertainment field have always been slow to take root. The result: AVF has just opened a new outlet, its third, in the Athens sea resort of Glyfada. It’s already moving some 500 titles a day, far ahead of its nearest competitor.

In the four years since he opened his first Athens retail store, which sold Arabic records, Makouzis has built his video business on a solid base of quality movie titles after a quick switch to video. His sights are set on a national presence in Greece, perhaps in the Balkans.

While the Greek record industry and video home entertainment fields are bemoaning the current economic recession and the reduced consumer purchasing power it is causing, Makouzis has observed some rethinking in business circles. One unexpected boom for Greece’s video rental trade was the imposition of a 30% value-added tax on consumer electronics on the first day of this year. The move had sparked a pretax buying spree on videos, creating a yawning market for tapes.

Despite the proliferation of neighborhood video clubs in Athens during the past four years, Makouzis says business is as strong as ever. “I still rent out my first videotape in September 1982.”

Young customers are determining what goes into video programming, he says. “Anything new is sure-fire. Even music video, never given much consideration here, is doing well. I’m really surprised.”

As for his coming CD infiltration, Makouzis foresees that he will have an initial stock of 3,000 in store now that import restrictions on them have been lifted. A CD in Greece sells for the drachma equivalent of about $26, a price expected to fall as the market opens up. But, as in the record industry, Greek video traffic has been hindered by the untapped potential.

One fact about 25% of the videocassettes rented out in Greece are pirated. Most are made in Cyprus and distributed to smaller outlets.

But they have second-rate quality in all respects, the pirated cassettes have an edge, says Makouzis, in that they often offer movies not legitimately available in Greece.

Such accuracy is a key element in the week’s innovations policy. The computer allows stores to control rentals strictly, enabling particip-

So he left the corporate world to establish a video store service that would be both entertaining and attentive to customers. The resulting Video Plus stores offer free pop-
corn with rentals. Inside, the stores have brightly colored sections to set a specific video genre apart. A note to customers, constit-

While his competitive strategy has always been to offer the best service possible, Thorward notes that while the stores average 2,000 titles each, in-
ventory is rotated on a quarterly basis to keep each outlet up to date; a “shuttle service” allows customers to request tapes from other outlets for delivery to their primary store on the following Tuesday.

Describing his franchisees (two stores, including Glen Rock, are company-owned) as “close-knit asso-
ciations, Thorward says that he buys for the chain following weekly meetings attended by all store own-
ners. The chain slogan is “More copies of the hits,” and up to 50 units of hit titles are ordered for each store, according to a formula based on box-office take and genre.

Thorward, who franchises his entire store operation at a $15,000 fee plus 5% monthly royalties, expects to continue chain expansion in its Bergen County base. “We’re al-
ready the biggest chain here, and there’s enough population to cluster 25 stores in the area and then do more concentrated advertising,” he says.

FOR WEEK ENDING JULY 4, 1987

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Walt Disney Home Video 49
Walt Disney Home Video 64
Walt Disney Home Video 228
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Walt Disney Home Video 42
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Walt Disney Home Video 477
Children’s Television Workshop
Random House Home Video 9831-97
C. F. O. D. O.
NEW YORK

NOTED VIDEO DIRECTOR Jim Yukich was responsible for Little Steven's clip for "Trial Of Broken Treaties." The striking performance piece supports the first single off Steven's new Manhattan album, "Free-Don—No Compromise."

LOS ANGELES

PAULA ABDUL, best known for her work on four Janet Jackson videos, choreographed the Dan Aykroyd & Tom Hanks clip for "Drag-net," the rap title track from their upcoming motion picture. It incorporates performance footage with action sequences from the film. Earlier this year, Abdul won the choreographer-of-the-year award from the National Academy of Video Arts & Sciences for her work on ZZ Top's clip for "Vulero Fly."

OTHER CITIES

CARLY SIMON'S CLIP for "Give Me All Night" is a spirited performance piece that was shot on location in Martha's Vineyard, Mass. It was directed by Kathy Dougherty, who was also behind Simon's videos for "Coming Around Again" and "My New Boyfriend." Joel Hinman produced "Give Me All Night" supports the latest single from Simon's Arista album "Coming Around Again."

Gary Gutierrez directed the Grateful Dead's video for "Touch Of Gray." It's an innovative performance clip in which group members are portrayed as skeletons. The piece is the band's first clip and supports the first single off its new Arista album.

Major metal outfit Judas Priest lensed a longform concert video in support of its latest Columbia release, "Priest ... Live!" The project was lensed on location in Houston and Dallas with director Wayne Isham and Curt Marvis. A video club tour, which will use an edited version of the tape, has been booked by Second Vision.

Isham also directed Motley Crue's new video for "Girls, Girls, Girls," (Continued on next page)

BY STEVEN DUPERL

NEW YORK Bon Jovi, Cyndi Lauper, Bryan Adams, Crowded House, and Run-D.M.C. are the first acts confirmed to appear on the 1987 "MTV Video Music Awards Show."

The program will be cablecast live on MTV from the Universal Amphitheater in Los Angeles on Sept. 11 and simultaneously picked up via satellite for distribution to various networks overseas. MTV has not yet determined whether there will be any simultaneous live event here, as in previous years.

A spokesman for the channel says no deal has yet been struck for broadcast syndication in the U.S. for the show. However, it is "likely" that MTV parent company Viacom International will handle syndication, as it did last year.

Firm's Clips To Promote Home Vid
First Release Is For 'Crimes Of Passion'

BY JIM BESSMAN

NEW YORK Videoclipe have already been used to promote records, theatrical film releases, and their accompanying soundtrack albums. Now it is becoming commonplace to see them used to promote home video movie product not yet on video record.

Movie Music Videos, a promotion/production firm launched recently that produces clips culled from feature films available on the home video market (Billboard, Jan. 17), has completed its first clip, "It's A Lovely Life," from New World Home Video's "Crimes Of Passion."

Created by company principals Christopher Paul Cohen and Andrew Frances, the video to the steamy 1988 feature, directed by Ken Russell and starring Kathleen Turner, uses footage originally edited by Russell, set to the song performed by keyboardist Rick Wakeman and singer Christine McVie.

In conjunction with the clip's submission to MTV and other exposure outlets, New World is also promoting the videocassette with a major price reduction—from $79.95 to $24.95.

"Home video companies haven't utilized the promotional value of music video the way that record companies and film studios have," says Denis. "They run ads in the press for a title, which typically has a 30-day shelf life. Then you only hear about it again a year later, when it's recomforted. But the sell-through market offers a golden opportunity to resurrect such titles, and music video offers a hybrid approach for exploiting it there."

The videos to which Denis refers include material that was cut to a soundtrack song or other recognizable theme lifted from the movie. Dialogue "sound bites" are also included.

The opening and closing credits of the clip sport both the Movie Music Videos logo and the home video company's name as well as the song and film title.

"It's very cost-effective," says Denis. "You can make a movie music video for about $10,000."

Frances says he hopes eventually to produce 50 clips per year; the company is now in the process of clearing seven new clips for such home video companies as Lorimar, HBO, and Media Home Entertainment.

According to Frances, recent discussions with HBO have yielded an agreement under which future...
This report does not include videos in recurrent or quadratic rotation.

**VIDEOS ADDED THIS WEEK**

- A-HA Living Daylights Warner Bros. BREAKOUT
- ROGER DALTREY Take Me Home Atlantic BREAKOUT
- FLEETWOOD MAC Seven Wonders Warner Bros. SNEAK PREVIEW
- KEEL Somebody's Waiting MCA BREAKOUT
- LOS LOBOS La Bamba Warner Bros. MEDIUM
- MADONNA Who's That Girl Warner Bros. SNEAK PREVIEW
- THE OUTFIELD Since You've Been Gone Columbia ACTIVE
- STARSHIP It's Not Over (It's Over) RCA SNEAK PREVIEW
- 38 SPECIAL Back To Paradise A&M 38 SPECIAL
- BRUCE userProfile The Boardwalk Motown BREAKOUT

**SNEAK PREVIEW VIDEOS**

- BRYAN ADAMS HEARTS ON FIRE A&M
- DAVID BOWIE TIME WILL CRAWL EMI America EUROPE CARRE Epic
- GRATEFUL DEAD TOUCH OF GRAY Arista
- INXS & JIMMY BARNES GOOD TIMES Atlantic
- CYNDI LAUPER BOY BLUE Epic
- GEORGE MICHAEL I WANT YOUR SEX Columbia
- MOTLEY CRUE GIRLS, GIRLS, GIRLS Elektra
- ROBBIE NEVIL WANTS IT TO YAY Manhattan
- UB I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR Island
- JOHN WAITE THESE TIMES ARE HARD FOR LOVERS EMI America
- WANG CHUNG HYPNOTIZE Me Geffen
- ROGER WATERS RADIO WAVES Columbia

**HEAVY ROTATION**

- *DAN AKROYD & TROY TAYLOR CITY OF CRIME MCA
- CROWDED HOUSE SOMETHING SOMETHING Capital
- GENESIS IN TOO DEEP Atlantic
- HEART ALONE Capitol
- *BRUCE HORNSBY & THE RANGE EVERY LITTLE KISS RCA
- WHITNEY HOUSTON I WANT TO DANCE WITH SOMEBODY (WHO LOVES ME) Arista
- *BILLY IDOL SWEET SIXTEEN Chrysalis
- JANET JACKSON THE PLEASURE PRINCIPLE A&M
- LEVEL 42 LESSONS IN LOVE PolyGram
- KENNY LOGGINS MEET MY HALFWAY Columbia
- RICHARD MARX DON'T MEAN NOTHING Atlantic
- *EDDIE MONEY ENDLESS NIGHTS Columbia
- *FORT PETTY & THE HEARTBREAKERS JAMMIN' MCA
- *TPAU HEART AND SOUL Virgin
- *BOB SEGER SHAKEDOWN MCA
- *STEVE WINWOOD BACK IN THE HIGH LIFE Warner Bros.

**ACTIVE ROTATION**

- DAN FOGELBERG SHE DON'T LOOK BACK Full Moon/Epic
- ACE FREHLEY INTO THE NIGHT Megafro/Atlantic
- *LOU GARMAN READY OR NOT Atlantic
- OZZY OSBOURNE CRAZY TRAIN CBS
- PSEUDO ECHO FUNNY TOWN RCA
- MASON RUFFNER GYPSY BLOOD CBS

**MEDIUM ROTATION**

- ART OF NOISE DRAGNET Chrysalis
- DIANA ROSS ONE FOR THE MÖCKINGBIRD Virgin
- DANNY WILSON MARY'S PRAYER Virgin
- NIGHT RANGER HEARTS AWAY Capitol
- OMAR & THE HOWLERS HARD TIMES IN THE LAND Columbia/CBS
- *PROMISE I WANT ACTION Capitol
- RONNETTE SPECTER WHO CAN SLEEP Columbia
- THOMAS TWINS LONG GOODBYE Arista
- SUSANNE VEGA LUKA A&M
- WARE HEFNER SENTIMENTAL VIRGIN

**BREAKOUT ROTATION**

- JON ASHTON JANE'S GETTING SERIOUS Atlantic
- JON BUTCHER HOLY WARS Capitol
- THE CALL I DON'T WANTA Elektra
- STAMP CAMPELL YEARS GO BY Elektra
- THE CURE WHY CAN'T I BE YOU Elektra
- STEVE EARLE I AIN'T EVER Satisfied MCA
- FROZEN GHOST END OF THE LINE Atlantic
- GEORGIA SATELLITES MYTH OF LOVE Elektra
- TOM KIMMEL THAT'S FREEDOM Mercury/PolyGram
- LITTLE STEVEN TRAIL OF BROKEN TRACTORS Manhattan
- LIVING IN A BOX LIVING IN A BOX Chrysalis
- MARLION INCONICCOCAPULCO Capitol
- ALISON MOYET IS THIS LOVE Columbia
- PARTNERS SOUL CITY Manhattan
- PSDCEPHIC FIRENCH Shock Columbia
- JENNIFER RUSH & ELTON JOHN FLAMES OF PARADISE Epic
- SIMPLY RED INDIANA Elektra
- BERNIE TAUPIN CITIZEN JANE RCA
- ANDY TAYLOR DON'T LET ME DIE YOUNG MCA
- GINO VANNELLI WILD HORSES Elektra
- WALL OF VOODO DO IT AGAIN IRS
- WORLD PARTY ALL COME TRUE Chrysalis
- *T: CONTAGIOUS Geffen

* Denotes former Sneak Preview Video. For further information, contact Jeanne Vost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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**New Videoclips**

This weekly listing of new videos generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/productive house, director. Please send information to Billboard, New Video News, 1515 Broadway, New York, N.Y. 10035.

**BELOUS SOME**

- Let It Be With You
  - Belouis Some/Capitol
  - Directed by Jake Sherman

**STEVE JONES**

- Mercy
  - Mercury/WEA/West
  - Directed by Michael Odell

---

**NEW VIDEO MUSIC**

- Run To The Movies, Run-D.M.C. recently hosted its "Favorite Film Festival" on Showtime's The Movie Channel. Shown, from left, are band members D.M.C., Jam Master Jay, and Run, who were on New York's Lower East Side taping rap intros for each of the film choices, including "Psycho III," "Beverly Hills Cop II," "Gremlins," "Once Bitten," and "Invasion USA."

**VIDEO TRACK PAGE**

(Continued from preceding page)

The title track from the group's new Elektra album. Playing off the theme of the song, it finds the bad boys of rock'n'roll taking part in their favorite pastime—touring local strip joints.

**Vivid Productions**

Just wrapped Echo & the Bunnyman's clip for "The Game," the first single off the group's upcoming self-titled Warner Bros. album. It was filmed on location in Sao Paulo, Brazil, with director Anton Corbijn, the creative force behind U2's videos for "With Or Without You" and "I Still Haven't Found What I'm Looking For." Richard Bell produced.

Congratulations to Houston-based Hit Video USA, which was recently honored with an Award by the American Advertising Federation, 10th district, for its series of black and white ads designed for trade publications. The pieces were created by network owner and chief executive officer Constable Wodlinger and West & Associates' Stan Chrzazowski. Michael Rush was the photographer.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Molles, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10035.
**Pro Audio/Video**

**Remix Players Are Unsung Heroes**

**Programmers, Musicians Spark 12-Inch**

BY BRIAN CHIN

NEW YORK The elaborate multi-track overdub sessions associated with dance remixes have spawned a new, specialized breed of keyboard specialists. "We've got synthesizers, drum machines, and sequencers," says the program director for Studio 2 in New York. "At our studio, we work with Dance Mix Records, which has ten producers, and we're the only studio in the country that has a dedicated 12-inch recording room." The studio has produced remixes for such artists as Michael Jackson, Madonna, and Prince.

**We get lost in the sauce with label credits**

"Reconstructed bass, keyboard, percussion, and samples have to be edited together like they were already there and someone forgot to bring them up in the mix," says a producer at the studio. "Sometimes it's a good idea to work with the keyboard player and the director of the project." The producers at Studio 2 have worked with artists such as Paul Simon, Bruce Springsteen, and Madonna.

**Sound Investment**

This is a biweekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

**MOVING TO THE COUNTRY**

Sennheiser Electronic Corp. will relocate from Manhattan to New York City. The new building will house their U.S. distribution center and will consist of 18,000 square feet of office and warehouse space.

**ROCK IN THE HEART OF Texas**

The newest Hard Rock Cafe in Dallas, boasts the finest sound system of all the chain's restaurants, according to Howard Smith, an audio engineer who worked on the installation. Smith says the system was designed to provide a "live" sound, and consists of 18,000 watts of power and 100 subs.

**Audio Track**

**New York**

MC HEAVY D & THE BOYZ put finishing touches on their debut album for MCA/Upfront Entertainment at Chung King House of Metal. The project, "I'm Living Large," was engineered by Jan Wilner, with special mixes by Steve Ett. Profile is also recording in the studio. Also, Jimmy Regrind is working with T.Rex on their new album, "The Man Who Sold the World."-

**Los Angeles**

BRUCE SPRINGSTEEN recently visited KFOX Studios in Los Angeles to work on a track for his upcoming album. The track, "The Boss," was engineered by Ken Suesen and produced by Squeak Stone. The studio is located in the heart of Hollywood, and is known for its "live" sound.

**Nashville**

BENNETT HOUSE recently hosted Bobbie Phillips and the Nashville Sounds Band. The band, which consists of 20 musicians, performed a "live" show on WSM, the "Grand Ole Opry." The sound system was designed to provide a "live" sound, and consists of 18,000 watts of power and 100 subs.

**Other Cities**

**Club Nouveau, Ray Parker**

(Continued on next page)
Sixteenth Avenue Royalty. Country artist Billy Joe Royal, left, is shown with producer Nelson Larkin at Nashville’s Sixteenth Avenue Sound. The pair was in cutting tracks for the Atlantic-America label.

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**REMIX PLAYERS**
(Continued from preceding page)

Chael Barbiero on singles by Whitney Houston, Paul Simon, and Aretha Franklin, among others.

The involvement of producers as remixers has resulted in some convoluted paths through which music has changed hands.

For instance, Terry played much of the original track of Tia’s “Boy Toy.” Unknown to him, it was Zarr who added keyboard tracks to the re-released version mixed and post-produced by John Morales and Sergio Munizai.

Even stranger, Zarr was the producer of Debbie Gibson’s “Only In My Dreams,” signed to Atlantic.

The label assigned “Little” Louie Vega to remix. Vega hired Zarr as his keyboardist.

Work in the postproduction stage agrees creatively with each of the key producer/remixers. For McFarlane, it’s the serendipity of wondering, “Wow, what would it sound like if it were me playing?” and then getting to do so.

Terry considers it “sometimes more of a creative challenge to enhance something that’s already done.” However, the perspective of someone entering the project in the postproduction stage is a critical one, Terry says that an overall respect for the original production is maintained. “The idea of the remix is in general is getting other people in with different ideas,” he says.

**SOUND INVESTMENT**
(Continued from preceding page)

good, and companies may be obtained by calling 415-367-3011.

**CD-1 UPDATE:** American Interactive Media, the Los Angeles-based PolyGram subsidiary that is involved with CD-I and CD-ROM research and development, is currently building a CD-I studio. Already in place is an “image capture” board, and the firm plans to add video and audio encoders and decoders in the near future. Staffers already in place include an engineer, a program designer, and three consultants.

Edited by STEVEN DUELER

**AUDIO TRACK**
(Continued from preceding page)

Jr., and Ollie Brown visited Mission Control in Boston recently to check out Michael Jonzun’s latest production projects. Currently included on Jonzun’s list of projects is Appolonia’s new Warner Bros. album.

At Seagrape, Chicago, Fingers Inc. completed tracks for an upcoming release by Robert Owens called “I’m Strong.” Larry Heard produced, and Mike Konopka engineered. Tony “The Slammer” completed tracking for his new song “I Like It” for Hot Mix 5 Records.

Mickey Mixin’ Oliver produced the sessions, which were engineered by Konopka. Also, Ralph Rozario put the cap on mixes for “You Used To Hold Me,” featuring Xaviara Gold on vocals and Konopka on the board.

Writer/producer Otis Stokes visited Refraze Recording Studios in Dayton, Ohio, to co-produce tracks on his brother Hakim Stokes for Carb Records. Stokes’ first single is “One Down, Two Down.”

Surina & the Daves worked on 12 songs at Lone Star Recording in Austin, Texas. The sessions were produced by Stan Coppinger, Mark Tester engineered.

At Sounds Unreal in Memphis, Jimmy Davis & Junction recorded and mixed their debut record for QMI Music/MCA. Jack Holder and Don Smith produced and recorded the project, with engineering assistance from Evan Rush.

**STUDIO SPOTLIGHTS**

Studio 4 in Philadelphia saw steady BCP in to record its “Gangster Rockin’” album. Lawrence Goodman produced, and Joe Nocito engineered.

Hard rock group Mammuth was in at Battery Studios, London, to work on tracks with producer/engineer Simon Hanshart.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E, Nashville, Tenn. 37206.
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Little Joe Y La Familia prove that Latin music is growing

The future is looking bright for the Miami rock band Little Joe Y La Familia, who have climbed to the No. 1 position on Billboard's Latin 50 chart this week. Their song "La Mezcla," is a blend of rock, salsa, and merengue, and has been well-received by fans and critics alike.

The band, led by vocalist and guitarist Little Joe, has been making waves in the Latin music scene with their energetic performances and catchy tunes. Their debut album, "La Mezcla," was released earlier this year and has already earned them a loyal following.

"It's been an amazing journey for us," says Little Joe. "We've been working hard to get our message across and it's really paying off. We're excited to see our fans out there enjoying our music and we can't wait to see what the future holds for us."
**CLASSICAL ALBUMS**

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<td>HOROWITZ IN MOSCOW</td>
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Complied from a national sample of retail store sales reports.

**TOP CROSSOVER ALBUMS**

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10 weeks at No. 1

**CLASSICAL AID**

by Is Horowitz

Vladimir Horowitz, whose performing activity continues at a brisk pace, has completed a series of concerts in Hamburg, Vienna, Berlin, and Amsterdam. The Vienna date, May 31, was filmed for TV and possibly for home video. Tom Frost was in charge of the sound. Frost, who produces Horowitz's recordings for Deutsche Grammophon, travels to Hanover, West Germany, this week to mix the Mozart Piano Concerto No. 23, recorded for DG recently in Milan with Carlo Maria Giulini and the La Scala Orchestra. A film simulating the recording sessions was also made during the time for CAMI Video. Frost will work on that soundtrack as well during his stay in Hanover.

Frost, who teaches a course on recording at the Juilliard School of Music, has also, along with producers of other recent Frost productions, including Lisette Oropesa and Alvin Singleton's "Shadow"s, with the Atlanta Symphony Orchestra under Robert Shaw, latter project is under the sponsorship of the Meat The Composer program and is slated for release by Nonesuch. Album will be fleshed out with another Singleton piece.

**Eclectic 'Classic Aid' LP has strong performances**

PASSING NOTES: René Goffin, head of Harmonia Mundi USA, leaves for Europe this week for discussions with labels seeking distribution there ... Elan Records, whose most recent product has featured prize-winning pianist Santiago Rodriguez, has recorded Schuman and Ginastera concertos with pianist Antonio Barbosa and Alvin Singleton's "Shadows" with the Atlanta Symphony Orchestra under Robert Shaw. Last project is under the supervision of the Meet The Composer program and is slated for release by Nonesuch. Album will be fleshed out with another Singleton piece.

Also in the works are CDs of previously released titles: Johnny Winter's "Serious Business," Albert Collins' "Live In Japan," Buddy Guy's "Stone Crazy," and Professor Longhair's "Crawfish Fiesta." Artists currently on the road are Collins, Mack, and Koko Taylor.

**TOP Crossover Albums**

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**CLASSICAL AID**

by Linda Moleski

**ALLIGATOR RECORDS, the Chicago-based blues and roots-rock label, has been busy reorganizing its sales and promotion staff. The move was prompted in part by the recent departure of longtime staffer/director of promotion and marketing Mindy Giles, who has formed her own artist management firm, American Outlines Management. The company will represent Al D'Agostino recording artist Lonnie Mack and new Chicago band Big Shoulders.**

Heading up the label's album promotion and advertising divisions is Blake Cumprech, who joins from Twin/Tone Records. Jay Whitehouse, who was in charge of retail promotion, is promoted to national sales manager. Whitehouse's former duties will now be handled by Chris Young.

Kerry Peace takes over as college/listener-support-ed radio promotion director, replacing Pam Hall, who left to pursue other interests outside the music business. Peace was with KFMH-FM Muscatine, Iowa. Nora Kin-ally, who was assistant to the president, is upped to video promotion director. Alligator's staff now totals 13 people.

Of the changes, label chief Bruce Iglauer says, "It's an interesting transition. Ultimately, the company will be stronger because there will be a clearer sense of responsibilities."

New releases for the label include Big Twist & the Mellow Fellows' album "Live From Chicago! Bigger Than Loco!" Expected late this week is a new album from Roy Buchanan (September) and a second "Genuine Houserockin' Music" sampler (July), which will be offered at a budget price of $4.48 for LP and cassette and $8.98 for CD.

**Alligator restructures its sales and promotion staff**

and MC Shy-D records as well as material from the group's upcoming-coming acts. CDs for the Label are also in the works- "RAS Records" latest Yellowman notes "Yellow Like Cheese," is proving to be a big seller. The album has been out only a month and has reportedly already moved 2,000 copies. "Love Is A House" by the Force M.D.'s. It's the first single from the group's new album, "Touch & Go," on Warner Bros. It is available in 12-inch, 7-inch, and cassette-single (the 12-inch version) formats.

**CLASSICAL AID**

by Is Horowitz

**REFUGEE AID: "Pomp And Circumstance" segueing into a movement from a Mozart horn concerto may not be immediately programing ideal. But the eclectic collection of pieces and star talent featured on the "Classic Aid" album, released by CBS Masterworks, has much to commend it. The fact that such strong performers are the label's reward, even if their apparently random sequencing is momentarily jarring.**

The album, of course, is the classical community's most ambitious response to the needs of refugees. Royalties from sales worldwide will go to the United Nations Office of the High Commissioner for Refugees.

Recorded mostly during a live concert in Geneva last September, the album features such artists as Isaac Stern, Gidon Kremer, Yo-Yo Ma, Harry Tuckwell, Jean-Pierre Rampal, Anne-Sophie Mutter, John Williams, Frank Peter Zimmermann, John Williams, and Kristian Zermann. Among the conductors are Lorin Maazel, who played a major role in organizing the event, Zubin Mehta, Seiji Ozawa, and Esa-Pekka Salonen.

The original concert was televised live via satellite to some 30 countries. It's scheduled to be shown again nationally weekly as a two-hour "Classic Aid" special on cable Oct. 8.

Another unusual project at CBS will see the release of "The Great Gatsby Suite," a work based on the backdrop music for "Heritage: Civilization And The Jews," a television series narrated by Abba Eban, former Israeli ambassador to the United Nations, that aired last year. The suite, conducted by William Reber, is the composer. Mehta conducts the Israel Philharmonic, and Eban narrates a special text. PBS will rebroadcast the 12-week series this summer.

**Indie Grass Route**

by Linda Moleski

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Malaysian Musicians Union Seeks To End Income Tax

BY CHRISTIE LEO
KUALA LUMPUR, Malaysia A determined bid to end the imposition of a development tax on musicians’ royalty incomes, along with charges on electrical music equipment, has been launched here by the Musicians’ Union of Peninsula Malaysia.

‘The tax burden is too heavy for most artists’

The development tax is levied on any person operating his own business or working in a capacity as a proprietor of a business concern, and musicians in Malaysia have been paying a 5% slice of their income.

Freddie Hernandez, MUPM president, has directed his union’s campaign straight to the Ministry of Finance. “We need fast action on this one,” he says, “The authorities have got to understand that musicians earn only average or less than average income. Yet they’re rated as businessmen and taxed as such. In fact, they are creative people, not business people. If a musician is working to develop anything, it is his talent.”

The tax burden is too heavy to bear for most, certainly at this time of general recession in Malaysia.

The appeal is linked with a bid to do away with the premium tax of up to 60% on electric guitars and amplifiers. “These items are the tools of our trade and represent an investment by musicians.”

Recently, the Ministry of Finance reduced the tax on acoustic instruments to 5%, but the country’s musicians are much more involved with electronic music-making.

PRS Revenue Up 14.5%
Brit Group Earns $141 Mil In ’86

LONDON The Performing Right Society’s total gross revenue for 1986 was up 14.5%, the highest percentage rise since 1982. This year’s figure was $140.7 million, an increase of some $17.8 million from the previous year.

Using an exchange rate of $1.65 to the pound sterling, gross licensing income in Great Britain and Ireland was up by 18.1% overall, to $89.4 million. Of this, royalties from radio and television rose by 18.8%, to $54.6 million, with revenue from public performance licenses up 17.1%, to $34.8 million.

Revenue from overseas reflected the continued success of British music around the world, totaling $44.7 million, an increase of $4.1 million, or 9.9%. Investment income was unchanged from 1985, at $6.6 million. The PRS reports that following a mid-1986 campaign to increase music users’ awareness of the need for a PRS license, the total number of premises licensed in the U.K. topped the 200,000 mark, a record.

PRS, a nonprofit organization, distributes all its income, less costs (and contributions to musical and other charitable causes), to its composer and publisher members and its foreign-affiliated societies. As a proportion of gross administration costs in 1986 fell by nearly a full percentage point, to 18%, leaving an overall net distribution table revenue for the year of $113.8 million, up 16.1% from 1985.

German Pub Decry Radio Situation

BY CHRISTIE LEO
HONG KONG Michael Jackson fans here are gearing up for the colossus’ grandest musical extravaganza to date, set to take place in the Coliseum here Oct. 17-18. But they may have to pay up to $85 for the privilege of hearing the U.S. superstar’s music live.

David Chan of the Yiu Wing Entertainment Group confirms that arrangements are being finalized through a Tokyo-based agent.

“We’ve yet to work out details of the ticket prices, but we are sure they won’t exceed $85,” Chan says. “We are not going to consider staging costs before we make a final decision.”

The concerts will be staged as a public relations exercise, not for profit, Chan goes on. “No matter how we price the tickets, there is no way we can make a profit. The important thing is that the Jackson visit is seen as the most elaborate concert ever held in Hong Kong, and we want to give local fans the chance to experience a show encompassing the technology and high standards that superstar likes Jackson demands.”

The Coliseum, Hong Kong’s sports and entertainment arena, seats 12,000, but because the Jackson show will be staged in the round, capacity is likely to be limited to 10,000 at each performance. Of the arena’s fee, Chan says will only that it is “astronomical.”

Hong Kong is second only to Bangkok in its reputation for staging major-name concerts in this region. Even the Beatles played here, in 1964 while on tour to Australia. The future concert is expected to reaffirm the colony’s reputation as a premier center for foreign artists.

Jackson has been a consistent seller in this marketplace. His last album, “Thriller,” sold more than 50,000 units. The Far East concert trek concluded with the release of his first album in four years, and the promoters expect fans from neighboring Asian countries to buy heavily for both Hong Kong dates.

Gold Rocker. Epic recording artist David Hasselhoff, right, was recently presented with his first gold record for the album “Night Rocker.” The gold album was presented by CBS Records Austria while the artist was visiting Vienna. Presenting the award was Jaroslav Sevcik, managing director of CBS Records Austria.

W. German Rights Group’s Revenues Climb 10%
Tape Royalties Up GEMA Income

BY WOLFGANG SPAHR
BERLIN Home-taping royalties helped boost the gross income of the West German authors society GEMA by 10.2% to $317.1 million in 1986, compared with the previous year, according to Erich Schulze, GEMA president.

And Schulze is emphatic in saying that a substantial home-taping royalty is the most effective way for record producers, artists, composers, and publishers to protect their copyrights from the threat of private digital audiotape duplication.

Describing spoiler devices like the CBS Copycode ‘nonsense’, Schulze says that a higher home-taping royalty is the best practical solution because it would be more beneficial to copyright owners. In West Germany, he says, the current royalty levels could be doubled, and GEMA intends to mount a massive campaign to achieve this, even if it takes years.

Schulze is outspoken in his condemnation of the purchase of the Chappell-Interson publishing empire by Warners, saying that the effect in West Germany would be to sideline repertoire in further decline. Schulze touched on this point when he addressed the recent IFPI council meeting in Hamburg (Billboard, June 27), asking the international record industry to help Europe in its fight to preserve its musical identity.

The further decline of national repertoire, Schulze claims, would further reduce the opportunities for local creators and promote piracy. In the U.S. will dump huge stacks of flops from all over the world on Germany and obliterate national repertoire, he adds.

On the question of U.S. megapublishing operations deciding to create their own societies to collect mechanical royalties from Europe—an idea that has followed the Warner-Chappell move—Schulze says GEMA has no fears on this score. Such a move would constitute no threat to existing national societies in Europe, he says, because a new U.S.-based body could not match the efficiency and cost-effectiveness of an organization like GEMA.

The Americans know how to calculate,” Schulze says, “and they know that costs would always be more reasonable with GEMA. European copyright societies have fixed rates, whereas U.S. publishers typically arrange authors’ and publishers’ shares themselves.”

Schulze says that GEMA’s operating expenses in 1986 were down 0.3% to 14.4%, leaving around $271 million available for the creators and publishers. In addition, some $9.7 million was paid out to record and cultural societies. A total of $74.9 million was distributed to overseas societies, while GEMA’s overseas income was a relatively modest $22.9 million.
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**Finn Accused Of Piracy And Bootlegging Activity**

HELSINKI! Legal proceedings are continuing here against a Finnish businessman said to have illegally copied and sold video material, including 1,500 three-hour programs compiled from Helsinki TV, Yleisradio, satellite service Sky Channel, and channel music videos.

Net proceeds from the operation, which included worldwide marketing of the offending tapes, are believed to exceed $50,000. TEOSTO and other copyright organizations are seeking some $50,000. The composition for the illegal sale of video programs and bootleg recordings.

Evidence includes a number of video recorders, more than 300 master tapes and 900 bootleg records, and detailed accounts for additional stock. Tapes have also included two condensations and several bank accounts from the accused to meet at least part of the claims against him.

**GRC Cuts Tape Prices**

S. African Local Music To Benefit

JOHANNESBURG South African record company Gallo GRC has cut almost $1 from the retail price of many of its titles in the popular local music categories, bringing them closer into line with vinyl album costs.

The move has several aims. Says Sales spokesman “We feel that by favoring local music buyers, we are also protecting our artists” by favoring local music buyers we are also protecting our artists. In the long term, we believe there is added benefit in keeping tape prices down because it is an indirect way of stamping out piracy.

“Since overall sales are heavily weighted towards tapes, particularly in the black music market, our view was that tape buyers should not have to subsidize buyers of LPs. Also, as local recordings are not tied to payment of royalty and show a much higher profit on a per copy basis, we felt it only fair that buyers of local music should not pay the penalty with across-the-board increases.”

The three categories affected are local maxis, which constitute a major portion of black sales, mid-price albums featuring Afrikaans and ethnic acts, and the deluxe midprice range, which includes acts like recording artists Anni Fekri and the Virgin signings Sipho Mabuse and Stelma.

With the new suggested retail price stamped on every cassette, Gallo feels consumers, who are mainly black in this market, will be given added protection against exploitation. The company also hopes to further the cause of local talent throughout South Africa.

As evidence of its commitment to up-and-coming local artists, Gallo cites the $50,000-plus spent by Gallo GRC, just one of the Gallo companies, on an artist that is a solidly produced promo video for a range of artists, in addition to its co-sponsorship of videos made for the country’s television stations.

**Carling Pledges Africa South Africa Jazz Promotion**

BY JOHN MILLER

JOHANNESBURG Carling Black Label will spend $400,000 during its next financial year to preserve and promote local jazz music in South Africa. The company has promised to increase its spending to $800,000 to promote jazz during the following two years.

The move represents a significant switch in Carling’s support away from the almost exclusively white-oriented local country music scene and toward jazz, which enjoys its greatest popularity among the country’s black youth.

During the first year, the money will go toward staging six free jazz festivals in Johannesburg, Durban, and Cape Town. It will also sponsor a series of radio programs featuring 12 past and present jazz acts, including many local artists currently living in exile. The programs will be broadcast on five black stations, with Carling paying for 15 minutes of jazz per week over a period of nine months.

A compilation album and booklet featuring the 12 artists and their documented history will be released, with proceeds going toward a trust managed by the Market Theater. Based in Johannesburg, the 10-year-old Market Theater has been prominent in promoting black musicians and artists, often at the risk of government censure. So the money will help promote the album and also support currently active South African jazz musicians in the third year. Carling hopes to establish jazz circles throughout the country. The company also plans to set up a jazz journalist award.

**Alternatives To Copycode Eyed**

IFPI, EEC Meet On DAT

LONDON The record industry trade group IFPI has secured assurances from the EEC Commission that it is taking the digital audio tape question seriously and is committed to adequate copyright protection. However, no concrete moves emerged from a 17 meeting between the two sides.

Members of the IFPI delegation included PolyGram International president Jan Timmer, and International president Robert Summer, Ariola.

‘It was a very positive meeting’

Eurodisc president Monti Laufer, and IFPI director-general Ian Thomas.

Afterwards, Thomas said: “It was a very positive meeting and we welcome the fact that the commission regards the issue in such a serious light. However, IFPI maintains its request for legislation on Copycode but also accepts the need to study alternative methods of preventing its composers’ rights.”

This may be a reference to a system under investigation by Philips designed to prevent digital, though not analog, copying. But, privately, IFPI officials appear convinced that there is no real alternative to Copycode. Although the trade body still wants to see home taping royalties introduced worldwide to compensate for private analog copying, it sees them as no solution to the qualitatively different problems posed by digital piracy.

The commission’s officials, led by Fernand Braun, head of its International Market & Industrial Affairs Directorate, said U.S. efforts to introduce Copycode legislation were being closely followed, noting that it would be unfortunate if DAT equipment were introduced in Europe before studies on possible copyright protection systems were complete.

The commission also said that the forthcoming study on copyright, currently in draft, would contain an evaluation of the various possibilities, including Copycode, a system based on the R-DAT specification, and any other system which are under active consideration.

Finns Ban X-Rated Vids

HELSINKI, Finland Finland’s Parliament has approved legislation prohibiting the sale or rental of X-rated video material. The law is expected to be ratified shortly by President Mauno Koivisto and will be enforced following a 12-month transitional period.

All film and video material will require certification by a board of censors, which has power to ban any violent, obscene, or horrific material from theatrical and video distribution.

Under a last-minute amendment, the law also contains clauses covering so-called quality films, a move that has raised doubt over the future of releases like ‘The Godfather’, ‘Bel De Jour’, and ‘Papillon’.

From a lobby led by such prominent figures as film director Jorn Donner had opposed the legislation but failed by 10 votes to overturn it. The bill was passed 133 votes to 47.

**Tops The Million-Unit Sales Mark**

CBS’ I Love Jazz Series Is Hot In France

BY MIKE WERER

PARIS CBS France’s I Love Jazz series, comprising 56 titles, has topped the million-unit sales mark in Europe and is providing grounds for new optimism about the genre’s status and commercial appeal on the continent, according to former jazz pianist Henri Renaud, who produced the series.

Renaud, a CBS France executive, underlines that optimism by pointing out that the “‘Round Midnight’ soundtrack has销 more than 60,000 units in France alone and appears likely to go gold here.

He submits to being surprised by the success of I Love Jazz series. “Our customers are not jazz collectors as such,” he says. “We’ve taken jazz out of the jazz ghetto. That’s the important thing. Most of our sales have been in supermarkets and shopping malls. We’re getting through to the general public. People just pick up a Mahalia Jackson record and check it out along with the cheese.”

The first album in the series featured Memphis Slim playing solo piano. That was followed by a Toots Thielemans package with Oscar Pet- tiford, and a Louis Armstrong-Louis Jordan. The repackaged titles include “Benny Goodman Plays Gershwin,” “Louis Armstrong’s Greatest Hits,” Count Basie’s "11 Classics," and an organ collection. All tracks recorded in mono remained mono.

Four years ago Renaud went to New York to look for unissued Duke Ellington material. One reel in the vaults had a cut marked “untied,” which turned out to be an unissued Ellington recording titled Ruby Strayhorn’s “Lotus Blossom.” As part of his “Jaztoteque” series, Renaud has been able to obtain a second reel (two doubles and one single) entitled “Duke 1056-62,” which is still available only on CBS France.

To his surprise, Renaud found that jazz musicians are too quick to criticize the majors for their attitudes toward jazz, citing CBS Recor vice president George Butler’s signings of the Mar- salis brothers and other young jazz artists.

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Renaud, a CBS France executive, underlines that optimism by pointing out that the “‘Round Midnight’ soundtrack has sold more than 60,000 units in France alone and appears likely to go gold here.

He submits to being surprised by the success of the I Love Jazz series. “Our customers are not jazz collectors as such,” he says. “We’ve taken jazz out of the jazz ghetto. That’s the important thing. Most of our sales have been in supermarkets and shopping malls. We’re getting through to the general public. People just pick up a Mahalia Jackson record and check it out along with the cheese.”

The first album in the series featured Memphis Slim playing solo piano. That was followed by a Toots Thielemans package with Oscar Pettiford, and a Louis Armstrong-Louis Jordan. The repackaged titles include “Benny Goodman Plays Gershwin,” “Louis Armstrong’s Greatest Hits,” Count Basie’s "11 Classics," and an organ collection. All tracks recorded in mono remained mono.

Four years ago Renaud went to New York to look for unissued Duke Ellington material. One reel in the vaults had a cut marked “untied,” which turned out to be an unissued Ellington recording titled Ruby Strayhorn’s “Lotus Blossom.” As part of his “Jaztoteque” series, Renaud has been able to obtain a second reel (two doubles and one single) entitled “Duke 1056-62,” which is still available only on CBS France.

To his surprise, Renaud found that jazz musicians are too quick to criticize the majors for their attitudes toward jazz, citing CBS Recor vice president George Butler’s signings of the Marsalis brothers and other young jazz artists.

www.americanradiohistory.com

BILLBOARD JULY 4, 1987
HITS of the WORLD

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BRITAIN

[Table of Weekly Billboard Chart Rankings with various artists and songs listed]

WES GERMANY

[Table of Weekly Billboard Chart Rankings with various artists and songs listed]

AUSTRALIA

[Table of Weekly Billboard Chart Rankings with various artists and songs listed]
OTTAWA In a move major labels believe could be highly inflationary and independents say could drive many of them out of business, the federal government is shifting a 12% sales tax on the manufacturing to the wholesaling level on tapes, records, and compact discs.

In a wide-ranging announcement on tax reform June 18, Finance Minister Michael Wilson shifted taxes on many products starting Jan. 1 to the wholesale level. Other items on the list are blank audiotape and videotape. The dozens of products taxed in this way would help yield about $1 billion in revenue for the government next year to offset some personal income tax declines.

But Earl Rosen, the executive director of the Canadian Independent Record Production Assn., says, “What Wilson is essentially going to do is destroy the independent record labels in this country.” Rosen says that independent business would be harmed if the tax gets passed down from distributing labels to indies and erodes net revenues. He also says that indies would suffer if the tax gets passed up to consumers, which would hurt sales and stimulate home taping.

Rosen estimates that the new measures could eat away 15% of independent label revenues. On a record that is sold to a distributor for $5 now, the indie pays 60 cents in tax and realizes $4.40 in gross revenue. Once expenses are paid in the form of royalties and other built-in costs, the label has about $1.75 to run its business, Rosen says.

No, however, it seems that the tax will be assessed at a higher level—the wholesale level, which in all likelihood will apply to either the distributing label’s price or the rackjobber’s price. In either case, Rosen believes, the indie will be forced “to eat the extra amount.” If an indie were to sell product to a major for $7, the new tax would amount to $4 cents, a difference of 24 cents from what is now being paid by the indie. That 24 cents represents about 15% of indie net revenue of $1.75.

“I don’t know of an independent label in this country that can withstand that kind of attack,” says Rosen. Until now, indies had been shielded from the full brunt of the tax. Majors had paid the tax at their selling price to a distributor.

“It had been one of the few breaks we had,” Rosen says.

Brian Robertson, president of the Toronto-based Canadian Recording Industry Assn., is still studying the potential impact of such changes. But he says his initial reaction is that the measure “will be very inflationary” for recording prices.

“The industry is looking for incentives, not disincentives,” he says. “This was not good news.”

At present, however, the industry remains unclear about whether the tax will be applied at the subdistributor’s or the rackjobber’s level. It is also unclear exactly what wholesale prices are in the business.

Alan Dyer, vice president of Finance for CBS Records of Canada Ltd., says he still must study the measure closely to assess its impact. His initial understanding about it, however, is that record labels and consumers would not see major increases in costs.

Retailers also continue to examine the measure, and at press time they would not offer comment. Despite promises only weeks ago that Wilson’s package would yield sweeping changes in the tax treatment of artists, there is precious little there for them, although it will now be possible for employed musicians to deduct the expense of their instruments, which Rosen calls “the string-quartet provision.”

Rosen says that the federal assistance package for the industry announced last year—$25 million over five years—will be outweighed by the tax reform.

---

**New Wholesale Tax Met With Alarm By Industry**

BY KIRK LAPONTE

Industry Contents With Postal Strike

**Promotion, Press Areas Could Suffer**

OTTAWA There hasn’t been a postal strike in Canada for six years, but the record industry was well prepared when letter carriers entered rotating strikes June 16.

“We made sure a lot of key releases got out just before the strike,” says Leslie Soldat, national promotion director at MCA Records of Canada Ltd., in Toronto. “We were aware the strike could be coming, and we were ready.”

“Unless a station is very, very remote, everyone’s still getting service to radio,” reports Larry Green, national promotion manager for WEA Music of Canada Ltd., in Toronto. “We’ve been using couriers to get to many stations, and our branches are delivering more than ever, so it’s not overly affecting us at the moment.”

The strike first hit Montreal, where some labels base themselves, including PolyGram Inc. But efforts were made by the company to ship through branches, and extra couriers were hired to deliver product to broadcasters. Within four days, after some secondary markets had been hit by the postal walkout, Toronto, the key mail-sorting center, was hit. That skewed attempts by companies to keep their mail flowing out of town.

“We’re playing a wait-and-see game right now,” says Valerie Lapp, head of publicity and press for CBS Records of Canada Ltd. “I think if we really got into a tight situation, we would develop a new plan. Right now, I’m just using couriers for really urgent material. A lot is piling up in my office.”

But with no end in sight at press time, the strike could create all sorts of troubles for the industry in the promotion and press areas.

“Some of our staff is going on strike,” says Rhonda Ross, chief of press and artists relations at Capitol Records-EMI of Canada Ltd. “We’re getting overflow nighttime phones into every major center and many smaller ones.”

---

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<thead>
<tr>
<th>City</th>
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Number of Brazilian cities served: 62
Back In Action. Veteran artist Richie Havens signs an exclusive worldwide recording deal with RBI Records, one of four labels under RB International, a newly formed division of the Moss Music Group. His label debut album, "Simple Things," has a mid-July release date. With Havens are Moss Music Group president Ira Moss, center, and RB International general manager Rick Bleiweiss.

Playing Deep. BMI executive Barbara Cane, third right, greets members of Genesis following their recent sold-out show at Los Angeles’ Dodger Stadium. Pictured are, from left, group members Mike Rutherford, Tony Banks and Phil Collins; Cane; and representatives of the group’s publishing companies, Julie Lipsius of Hidden Pun Music (U.S.) and Stuart Newton of Hit & Run Music Ltd. (U.K.).

Joint Effort. John G. Healey, right, executive director of Amnesty International USA, shows a display that is part of a campaign being conducted in Tower Records & Video stores nationwide. Pictured with Healey in Tower’s downtown Manhattan outlet are store manager Kersey Altman and tape department manager Lisa Goren.

Local Support. Gathered at the recent second annual San Francisco Music Fair are Mix Publications executive producer David Schwartz, left, artist Herbie Hancock, and National Academy of Recording Arts & Sciences San Francisco chapter president Ann Jones.

Manhattan Opening. PolyGram Records executives celebrate the release of ECM/WATT artist Carla Bley’s new album, “Sextet,” during her recent performance at popular Manhattan nightspot Fat Tuesday’s. Seated are, from left, ECM director of publicity and promotion Kathryn King; PolyGram Classics vice president of sales and marketing David Weyner; Bley; PolyGram Classics president Guenter Heinsler; ECM director of U.S. Operations Lee Townsend; and ECM staffer Noel Grey.

In The Making. Island Records founder/executive producer Chris Blackwell, second left, joins New Orleans artist Buckwheat Zydeco, second right, in the studio to see how production on his upcoming album, “On A Night Like This,” is faring. Also pictured are executive producer Rob Fraboni, left, and producer/manager Ted Fox.

High Life. Recording artist Steve Winwood and his wife, Eugenia, show off the latest addition to their family, baby daughter Mary Claire, who was born May 20 in Nashville.
**June 17 Jamaica Heritage Celebration**

**Stars Come Out In Kingston**

**World Record.** Discussing Third World's new album, "Hold On To Love," are, from left, band members Bunny Rugs, Willy Stewart, Cat Coore, and Richie Daley and Black Uhuru's Ducky. The band's CBS debut is due out in July.

**What's News.** Checking out the headlines, from left, are Manv Fisher, Billboard's Latin sales manager; Chris Stanney, recording artist and president of the Music Mountain recording studio; and Geoffrey Chung, producer of the British single "Girlie, Girlie."

**Happy 25th.** Billboard's Gene Smith and Olivia "Babsie" Grange, Minister of Communications and chairwoman of the Jamaica 25th-anniversary heritage celebration. She is introducing a new music copyright law into the Jamaican legislature.

**All Smiles.** Members of the band I-Three talk about their new album on Virgin, which is due out in August. Pictured, from left, are Rita Marley, widow of Bob Marley and lead singer, Billboard associate publisher Gene Smith, and I-Three members Marcia Griffiths and Judy Mowatt.

**Sly & Robbie.** Sly Dunbar, left, and Robbie Shakespeare, world-renowned reggae artists and producers, get close with Maureen Chambers, center, Billboard's Jamaican correspondent.

**Culture Club.** Jamaican Minister of Culture Mike Henry chats with Billboard's Gene Smith. Henry is producing a heritage album, a compilation of the top reggae recording artists, in observance of Jamaica's 25th anniversary of independence.

**Fun In The Sun.** Soaking up the fun are, from left, Victor Chambers, Jimmy Cliff's brother and manager, and Newton Memp, both of Sun Power Productions; Angrel Rodriguez, Billboard's representative in Miami; and Maureen Chambers of Sun Splash Productions.
Shorewood Favored On Wall Street
Makes Record Jackets, CD Packages

BY FRED GOODMAN
NEW YORK Shorewood Packag-
ing Corp. (NASDAQ:SHOR), be-
lieved to be the biggest fabricator of record jackets and compact disk and cassette packages, is proving to be a popular stock on Wall Street.

The firm, which began trading in May at $13, is up to $8.75 before rebounding. It is now trading at around $17, and Shore-
wood recently completed a second offering of 1.5 million shares—$1 million by two selling nonmanagement shareholders, the remainder by the company—boosting Shorewood's cash on hand by approxi-
mately $7.5 million.

Among the analysts lauding Shorewood is Lee S. Igur, vice president at PaineWebber. Igur recently renewed his initial "attractive" rating following the completion of Shorewood's second offering.

Igur says he finds the company even more attractive now than when he first rated the company a favorable investment, in Febru-
ary. Estimated earnings per share and sales are higher for the re-
t necked 1987 and current fis-
sical years.

A question mark for Shore-
wood at the time of its IPO was whether the company could diver-
sify its product and customer list
equipped to continue its growth. CBS Records had long been Shorewood's largest client, and at one point prior to the IPO.

PaineWebber just renewed its ‘attractive’ rating after Shorewood’s second public offering

The company’s efforts to diversify have paid off. Over the past five years, sales to nonmusic customers, including film, home, tobacco, food, and other electronics companies, have increased from approximately

17% of Shorewood’s business to over 40% of the firm’s net sales.

For the fiscal year ended May 2, Shorewood expects to post net sales of $75 million—$25 million of the fourth quarter—while earnings per share for the year will not be less than $1.10 and at least 29 cents for the final quar-
ter. Those figures are better than the original projected net sales of $75 million for the year, and earnings per share of $1.06 on the year and 25 cents for the quarter.

Additionally, PaineWebber’s Igur says he expects the current quarter, which is typically the company’s peak, to average volumes of approximately $20 million, up $2 million higher than he ini-
tially projected. Igur now projects per-share earnings of $1.05 for fiscal 1988, up from his original estimate of $1.30 per share. Igur says that revenues for Shorewood will top $90 million and could approach the $100 million mark.

The company has also substan-
tially reduced its debt exposure. About a year ago, the company’s debt total was $36 million, with stockholders’ equity at $11 million, or a ratio of about 3 to 1.

Now, the second stock offering has boosted Shore-
wood’s cash balance to $36 million, which raised stockholder equi-

ty to nearly $2 million for a 1-
to-equity ratio. Igur says the turnaround was achieved by combining the offering proceeds to pay down debt—approximately $8 million of the fourth quarter was used to prepay a 15.5% zero coupon note—and the company’s rapidly improved earnings from operations.

A close look at the company’s di-
versification program shows that Shorewood’s revenues from out-
side the music industry have grown from $5.5 million in the 52 weeks ended July 31, 1982, to $23.2 million for the 52 weeks ended Jan. 31.

Revenues derived from work done for CBS Records have re-
mained stable but declined as an overall percentage of Shorewood’s business. Shorewood has supplied

the majority of CBS packaging for television shows in the Cana-
dian and U.K. operations. The per-
centage of the company’s reve-
ues generated by work done for

CBS has declined from approxi-
mately 54% in fiscal 1982 to ap-
proximately 36% for the 52 weeks ended January 31. Over the same period, the percentage of total reve-

ues from the music industry has decreased from 83% to 59%.

NEW YORK Melbourne, Austra-
ilia-based investment and manage-
ment company Quatro Group, be-
lieved to be the major sponsor of the

Australian music industry, has recently announced a major expansion of its business in the world CD market.

"We wish to further secure its position as a major player in the music business by taking advantage of our well-established marketing network and the valuable relations we have forged with the key equip-
ment suppliers in the industry."

"Quatro currently has a controlling interest in Disctronics Ltd.—Australia’s first CD plant, with an annual capacity of 25 million CDs—along with the Pro-image Group, believed to be Australia’s largest network of video produc-
tion houses.

The move to broaden the base of the group’s investment framework comes at a time when Quatro Group also controls three strong cash-flow businesses in the manufacturing and television production industries all of which are market leaders in the domestic economy. The publicly owned Quatro is one of the top 10 capitalized companies in Aus-

tralia.

Executive director John Kavan-
agh says Quatro recently estab-
lished an office in Hong Kong with the intention of planning to diversify the geographic base of its investments and gain access to other capital markets.

"One hundred million dollars have been earmarked for U.K. in-

Higgins’ Price: Robert Higgins, president and CEO of upscale New York retailer Trans World Music Corp., recently told analysts that his rule of thumb was the record company’s total dollar book value. Among the companies Trans World has absorbed are Rec-
ordland, Vibrations, Coconuts, and numerous Peachos outlets. "I hate to use cash," said Higgins, adding that he prefers a pooling. "Our preference is to buy troubled companies, complete their distribution." Higgins made his remarks at a conference focusing on companies that recently completed an IPO. The event was spon-
sored by Kidder, Peabody.

One of the most successful sponsorship programs in the music indus-
tury, the Miller Genuine Draft Band Network, has just been expanded to include two West German bands. Although the bands, Breakpoint and Trusk, do not have a following here in the U.S., they were signed for their upcoming tours of U.S. military bases throughout that coun-
try. The focus on the foreign bases is a new one for Miller, which has sponsored approximately 60 bands in the U.S. since its inception five years ago. According to the brewer, there are currently 1.4 million Americans stationed overseas, including support personnel and dependents.

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LATE NOTES: Two directors of Los Angeles-based video rental company

Stars To Go (NASDAQ:STAR) sold large blocks of shares in the com-
pay earlier in 1987 but only recently informed the Securities and Ex-
change Commission. James Daily sold 98,000 shares at just over $16 apiece in March, but he didn’t file with the SEC until May 29. Ber-

nard Horton sold nearly 75,000 shares for over $15 a share between Jan-
uary and March, but his SEC filing didn’t arrive until May 28. Stars To Go is currently trading at $11-82.

TRI-STAR Pictures (NASDAQ/TRSP) saw revenues rise dramatically for the three months ended May 31, although income remained static between the first and second quarters.

The filmaker, which has revenues jump from $37 million in the same period in 1986 to $147 million. However, interest and expenses made a similar jump, from $3.6 million in the comparable quarter last year to $12.4 million this year. The company, which has stabilized its debt outstanding at 24 million to $23 million, said net income was $1.2 million, compared with $900,000 in the same period last year, but stayed even at 4 cents per share.

One of the most successful sponsorship programs in the music indus-
tory, the Miller Genuine Draft Band Network, has just been expanded to include two West German bands. Although the bands, Breakpoint and Trusk, do not have a following here in the U.S., they were signed for their upcoming tours of U.S. military bases throughout that coun-
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Greece’s vid rental trade is booming ... see page 55

www.americanradiohistory.com
BOY GEORGE
Said
PRODUCERS: Stewart Levine, Virgin 90017

Though he's gained a bit of a raspy and lost some of his sense of humor, George has emerged almost unaesthetical from recent tribulations. Reggae-infected cover of Bread's "Everything I Own" soared to No. 1 in Europe, but it may have a harder time in the more conservative U.S. market; collaborations with Motown legend Lamont Dozier could fare better.

JOHN WAITE
Rum's Return
PRODUCERS: Frank Filipetti, John Waite, others.

First single, "These Times Are Hard For Lovers," has the goods for album rock and top 40; "Act Of Love," though it indulges in a little self-plagiarism from past hits, is mighty fine, too. A solid effort in the straightforward Waite vein.

THE FIXX
Fire
PRODUCER: Hugh Padgham

Group's latest combines three new songs with sophomore live-run-through of its hits, recorded on Canadian tour last year. First teaming with producer Padgham of Police/Genesis fame, has resulted in a rougher, more boisterous sound; new number "Big Wall" could spew radio interest.

CRUZADE
After Dark
PRODUCERS: Greg Ladanyi, Waddy Wachtel, Rodney Mills, Bill Steinhauer & Tom Kelly

Big, hooking production tampers group's trademark soaring undercurrents with just the right amount of Springsteenish enthusiasm—writes "Small Town Love," with backing vocals by Don Henley. First single, "Bed Of Lies," is also a winner. Other guests: Pat Benatar and the late Paul Butterfield.

MARIMUNE FAITHFULL
Strange Weather
PRODUCER: Phil Balsamo

If the term "strange weather" has meaning, this is it. Faithfull's gravelly five-REMS-and-two-packs-of-cigarettes-too-many vocal quality is perfect for this gloomy collection of "30s chestnuts ("Yesterday"") and "Boulevard Of Broken Dreams") and songs by Tom Waits, the Rolling Stones, and Dr. John. Musicians and production are excellent, but album's dark side—its only side—may scare off radio.

HELLIONEER
Keeper Of The Seven Keys Part I
PRODUCER: Tommy Newton
HCA 43999

Second release from European metal outfit can catch on fast given the proper backing. Radio is likely to shy away from long, gothic cuts, but an upcoming U.S. tour and video for "Halloween" will get attention.

TYPHOON BRUNSON
Love Triangle
PRODUCER: Dennis Muren; Phil Foss
MCA 5960

Perennial sideman Brunson steps out and delivers an album full of humor and groove. "Knucklehead Syndrome" and "Spare Boy" showcase the artist's wry sense of wit, as well as verbally. First single, "Love Triangle," should soon find its way well up the dance charts.

NATALIE COLE
Extravagant
PRODUCER: Frank Farian
Manhattan 35051


DON FRANCISCO
The Power
PRODUCER: Al Perkins

tasteful, tony number, the leadoff single, is the weakest song—a rare lapse from Nelson soulfulness—but Willie rallies with a powerful performance on "Little Things" and a strong please-don't-go-ballad, "Last Thing In My Mind." Towson's inspiration contributes distinctive keyboard work to a song he co-wrote, "Nobody There But Me.

EMMYLOD HARRIS
Angel Band
PRODUCER: Emmylou Harris
Warner Bros. 95995

First release from Harris after her gold "Two" triumph with Dolly Parton and Linda Ronstadt finds singer in a subdued mood, working on a repertoire of classic gospel-influenced material. All-acoustic package will sell to the faithful, but song selection might impede airplay at some outlets.

NEW AND NOTEWORTHY:

DUANE EDDY
Wheel Of Fortune
PRODUCER: Jesse Smith, Phil Saatchi, Pat Ratliff (Ed Hill)
A&M SP 1512

Easy to hear why label has made this songwriting artist a priority. Album is deep in strong material with multiformal appeal, including the title track (and first single), which West Coast radio jumped on when it was available only on a promo sampler.

HARRY WILLS
Long Gone Lonesome Blues
Poppy PSI 632/634 E
R ESSE PRODUCER: Colin Escott, Harry Wills

Two new double-LP compilations covering the country titan's career from 1949-1955 bring series total to six gatefold collections. Ongoing reissue program, incorporating unreleased tracks and some radio shots, is handsomely illustrated and well annotated by producer Escott. Exemplary in every way.

LARRY CARLTON
In All Languages
PRODUCER: Denny Coburn
Capitol SKI-70180

A refreshingly off-the-cuff collection, with immediate appeal due to guitarist's nominal talent and multiplication piece.

ORION COLEMAN
In All Languages
PRODUCER: Denny Coburn
Capitol SKI-70180

A new programing of the synthesis, with great attention given to individual voices. "Psyche," expressively phrased, is as a companion piece. Both works are specialties of the conductor and have appeared together on a previous Giurini recording.

STRAUS: STIMMUNGSBILDER, BURLESEK
PÄRBERG
Ian Hobson, Philadelphia Orchestra, Del Mar Recordings 2625

A new programing of the synthesis, with great attention given to individual voices. "Psyche," expressively phrased, is as a companion piece. Both works are specialties of the conductor and have appeared together on a previous Giurini recording.

BLACK
**Boston Headlines, Opening Tour**

**Metal-Flavored Texxas Jam Packs ’Em In**

**BY CHARLENE ORR**

DALLAS The Texxas World Music Festival celebrated its 10th anniversary here June 20 with a sell-out crowd of 81,000 fans for its metal-flavored fare.

The all-star line-up of the Jam was headlined by Boston, the only stadium appearance on the band's current tour. Boston also headlined the event in 1978.

This year's jam was described as the most successful yet—breaking the record of the 1977 event. It has sold out in thanks in part to the $22.50 ticket price.

Promoter Louis Messina, president of Houston-based Pace Concerts Inc., was pleased with the extensive media coverage garnered by the event. Nationwide radio personnel and contest winners, television crews from local stations and national cable channels, and reporters from the trade and consumer press were among those in attendance.

The event was broadcast live by two album rock stations, KLON Houston and KTXQ Dallas, the exclusive Texxas Jam information station. Those in attendance were sheltered from the steady mid-wind that helped make the headliner one of the more tolerable Jams. Last year's show, held a month later, was beset by insurance problems, recorded temperatures of about 120 degrees on the floor of the arena. This year, temperature readings were stabilized between 100 and 104 degrees.

Messina, credited by Boston's management with getting the band back on the road, began negotiating for the Jam appearance in October. "I originally approached the band with plans for stadium dates in the major cities. They told me no way they would tour again," Messina says. "But I kept calling once a week, finally getting at least a Jam commitment out of them.

"Now they are scheduled to play several cities with a minimum of three nights per city. The Jam is the only stadium show. The rest are outdoors."

Other acts starring at the Jam included Aerosmith, Whitesnake, Poison, Tesla, and Farrhenheit.

There were a few extracurricular activities as well: Freddy Krueger, the lovable demon from "Nightmare On Elm Street", was among the crowd by playing the bad guy and cackling his famous laugh. And Paul Stanley of Kiss joined Poisson on stage for a round of jamming. Poison had a camera crew on stage shooting footage for its next video, "I Won't Forget You".

Messina, a friend and fan of Sammy Hagar, hosted the "world's largest listing party"—a list of Hagar's new solo album (see story, page 22). Area retailer Sound Warehouse is offering a single off the new disc with a Texxas Jam ticket stub.

Messina, when asked if he plans to produce Jam No. 11, smiled and remarked, "We're looking at Jam No. 20 now. I've got bands calling me wanting a slot on the Jam instead of me having to beg them. I don't want to stop now."

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**Lifelines**

**Births**

Girl, Lauren Ashcroft, to Christopher and Pam Hopson, June 5 in Sacramento, Calif. Both work for Telecom Records. He is vice president of advertising, and she is director of personnel.

Boy, Tyler Andrew, to Andy and Patty Kropelak, June 10 in Pittsburgh, Pa. He is a field representative for Broadcast Music Inc.

Boy, Scott Eric, to Robert and Sue Emmer, June 11 in Los Angeles. He is an entertainment attorney. She is in national promotion at Warner Bros.

Girl, Claire Beckenstein, to Jay Beckenstein and Jennifer Johnson, June 14 in N.Y., N.Y. He is a former lead singer and saxophonist for the jazz group Spyro Gyra. She

formerly worked with ABC-TV, New York.

Girl, Ali Shreve, to Max and Becky Box, June 15 in New York. N.Y. He is the drummer for Bruno Springsteen's E Street Band.

**Marriages**

Jimmy Stroud to Christine Richard, May 22 in Nashville. He is a recording engineer for Suite 900 Studios there.

Steve Diamond to Teri Muench, June 15 in Marinus Del Rey, Calif. He is a songwriter with Jokebe Music. She is director of A&R for contemporary music, West Coast, for RCA Records.

Barry Lee to Felicia Fuller, June 20 in Oregon. They are owners of American Music Co., North Bend, Ore.

Michael Toorock to Pam Wright, June 20 in New Jersey. He is an entertainment attorney in private practice in New York City. She is vice president of the Hertz Corp.

**Deaths**

Fred Astaire, 88, of pneumonia, June 22 in Los Angeles. The singer/dancer introduced many standard songs in his long theatrical/film career. (See story, page 6).

Joseph Meyer, 93, in New York June 22. Meyer, a songwriter, was the co-author of "California Here I Come" and "If You Knew Susie," among other hits. The songs were introduced by Al Jolson and Eddie Cantor, respectively, and became closely identified with them. In lieu of flowers, the family has asked that donations be made to the ASCAP Foundation, 1 Lincoln Plaza, New York 10023.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**New Companies**

Fractal Records, a jazz/fusion label, formed by Jim Honeymand and Chad Edwards. First release is the debut by Slow Burn, P.O. Box 70303, Pasadena, Calif. 91107: 818-794-0420.

Lyle Enterprises Inc., formed by Roberta L. Lylee. Company will produce, coordinate, and write lyrics for artists in the gospel industry. First signings are the Lylthe Singers and Dewanye Michaels. 187-10 Keeseville Ave., St. Albans, N.Y. 11412.


National Consignment Record, a record company, formed by Max Dono. Company specializes in new product, cutouts, oldies, and collector discs in all configurations. P.O. Box 51684, Knoxville, Tenn. 37950: 615-584-1438.


**E S B Records and Bonfire Publishing (ASCAP), formed by Eva and Stan Bonn. First releases are "Highway 44" and "She's A Dance Hall Lady" by Bobby Lee Caldwell. P.O. Box 6429, Huntington Beach, Calif. 92615-6429: 714-962-5618.

Sanctuary Records, a division of Multi-Media Communications Inc. of Hollywood, Calif. Jeff Gosssett is president of the label, which will work with rock-oriented artists. Suite 101, 1414 N. Fairfax Ave., Los Angeles, Calif. 90046: 213-876-1779.

Benyard Music Co., formed by Benyard, a record company. Company provide vide music for new artists, movie companies, television companies, etc. P.O. Box 10180, Westbury, N.Y. 11590.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**Soviets debut pop charts (Continued from page 1)**

The charts portray a highly varied market in which established superstars like Pugatchova and Sofia Rotaru, whose No. 1 album, "Pugatchova and Lavanda" tops the singles listings, rub shoulders with newcomers like Kuz'min, who appeals to a younger audience, and artists like Vladimir Vyssotsky, a legendary singer/songwriter and film star who appeals to the 40-50 age group as well as younger fans. Vyssotsky died in 1980, but his hottest album, "Sons Are Leaving For A Battle" holds the No. 10 position.

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**Calendar**

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events.

Send information to Calendar, Billboard, 1315 Broadway, New York, N.Y. 10016.

**July**

July 9 City Of Hope Dinner Honoring Bill Gara, Century Plaza Hotel, Los Angeles.


July 15, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 613-244-2842.


July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

**August**

Aug. 13-16, Jack The Rapper's Family Affair '87 Convention, Atlanta Airport Marriott, Biloxi, Miss. 305-432-3328.


**September**

Sept. 5, Clint Cummings International Reggae Music Awards, Ford Auditorium, Detroit, Gwend Glovis. 313-809-5519 or 868-7143.


Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York City. 602-591-7575.

Sept. 27, Focus On Video '87, Skyline Hotel, Toronto, Regina Knox or Angela Abramovits. 416-733-2217.

Sept. 27-29, Amusement Business/Billboard Seminar on Sponsorship, Fairmont Hotel, Dallas. 615-748-8120.

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**FOR THE RECORD**

In an article in the June 20 issue, the label affiliation of rock band the Cro-Mags was misstated. The Cro-Mags record for Profile/Rock Hotel Records.

The article on Turtle's Records & Tapes in the June 27 issue was written by Edward Morris.

In the June 27 Boxscore, an incorrect ticket gross was given for a Bon Jovi/Cinderella concert in Bloomington, Minn. The correct figure is $545,078.

A report filed from the Consumer Electronics Show on blank videotape in the June 27 issue of Billboard failed to fully identify Bob Burnett. He is marketing director of consumer products for 3M.

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www.americanradiohistory.com
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON’S “I Wanna Dance With Somebody (Who Loves Me)” (Arista) continues to gain points strongly, especially on the airplay side, and is bulleted at the top of the chart for a second week. It has a solid lead over Heart’s “Alone” (Capitol), at No. 2, but Heart’s single is gaining points even faster than Houston’s.

TWO RECORDS WITH PROVOCATIVE lyrics are the Power Picks this week. “I Love the Whirlwind” by Duran Duran (Sire) and “You Make My Dreams” by Hall & Oates (Casablanca) are at No. 3 and No. 4, respectively.

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FOR WEEK ENDING JULY 4, 1987

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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<tr>
<th>Track Name</th>
<th>Label</th>
<th>Platinum/Gold Adds</th>
<th>Silver Adds</th>
<th>Bronze/Secondary Adds</th>
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<td>Casanova</td>
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<td>Love Is a House</td>
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<td>Tell It Like It Is</td>
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<td>Love Power</td>
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<td>Give You Back the Love</td>
<td>Arista</td>
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<td>Girl Pulled the Dog</td>
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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 is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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**Notes:**
- The Hot 100 is a weekly music chart published by Billboard, a media company that specializes in music charts and music-related information. It ranks the most popular songs in the United States based on several key metrics, including airplay, digital sales, and streaming. The chart is compiled based on data from Nielsen SoundScan and other music industry sources.
- The chart is released each week on Billboard magazine and its website, where listeners can find the current Hot 100 chart as well as archives of past charts.
- The Hot 100 is one of the most influential music charts in the world, and its rankings are closely watched by the music industry, radio stations, and music fans alike. It is often used as a measure of a song's popularity and can significantly impact a song's success and visibility.
Overseas Company Check or money indicated.

Billboard's record of the year through air see coupon below. $5.00 which reached Individual yearly lists $30.00 1985.

One Adult Contemporary Billboard is the foremost history of the record industry. Most Consumer Research includes listings from the national trade publication.

"Believe me, if results of the listening tests I had more like 50-50 or 60-40, we wouldn't have bailed out with this," O'Kelly told assembled press and label executives. According to O'Kelly, for BASF's upcoming trade campaign, technically oriented "bars and graphs" will be scraped in lieu of ads with a more "emotional" appeal. He showed a tentative ad layout that sports a close-up photo of a consumer's face and a headline that reads "$1 out of 10 are blown away when they hear it on BASF chrome.

For the comparison tests, participants selected a specific title from cassettes that were described by O'Kelly as "soft rock or light jazz." O'Kelly said consumers were given two copies of the selected tape, one "commercial grade tape," and another duplicated—under virtually identical specifications—on chrome tape.

Comparisons were solicited in three different manners: In a "blind test," in which subjects were not told which of the two tapes was chrome, 72% of them said they preferred the chrome version. In a generic comparison, in which the chrome version was identified, 77% of the subjects chose chrome. And in the portion of the test in which the chrome cassette was specifically identified as BASF chrome, 85% said they prefer it over the ferric counterpart.

In determining the panel of prerecorded cassette consumers, O'Kelly says Sibley relied on Recording Industry Assn. of America statistics.

Respondents were in the 16-49 age group and purchase an average of 13 prerecorded cassette tapes a year, with almost a 50-50 breakdown by gender (65% male and 49% female). Among the key results:

- "Consumer satisfaction was ranked as a "very important" or "somewhat important" determining criterion for purchase by 95% of the respondents and second only to artist, which was cited by 97%.
- In a pretest survey, 94% said they detected differences in sound quality on current tapes, and 85% said that quality differences affect buying behavior.
- In preference scores, 76% said that chrome yields less tape hiss; 74% said it improves music clarity.

PMRC on the Warpath Again
(Continued from page 1)

a future meeting. However, Norwood, saying she understands the concern of RIAA board members that they not be addressed "in a board meeting" because of "other special interest groups [that] might [also] want to appear," has offered the RIAA a plan under which the PMRC could meet "at another time and at another place" with "a majority of board members."

In a May meeting with RIAA executives, the PMRC, along with officials from the national PTA, was told that its complaints would be forwarded to individual labels but that it would have to follow up itself on a company-by-company basis.

Newly elected national PTA president Manya Ungar has, according to Norwood, given "very strong" support to a PMRC public announcement of dissatisfaction with label response to the agreement reached in 1985 with RIAA labels, under which warning stickers would be placed or lyrics printed on a product that might be unsuitable for minors. Ungar was unavailable for comment.

Here is the list of 10 albums—

Key positions at the new EMI America include Jack Satter, head of promotion; Gerry Griffith, head of ad; and Sam Becker, head of press.

The EMI America offices on Sunset Boulevard—which house Screen Gems publishing and Capitol magnetic tape facilities—will not be sold. "We'll be utilizing that space, easy to say."

Smith says the new label boasts a formidable roster, which combines established EMI America acts like David Bowie, John Waite, and Pet Shop Boys with Manhattan's new and developing artists like Richard Marx, Bonnie Nevi, and Partland Brothers.

No acts will shift to Capitol. "If there's the odd exception, it'll have nothing to do with the merger," Smith says.

As for the possibility of acts being dropped, Smith says that the "label will "review the roster at the end of July, which is normal procedure. I think we could trim it down."
### Billboard July 4, 1987

#### ALBUM ROCK TRACKS

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(Artists Express Views on DAT Legislation)

(Continued from page 1)

bel advocacy of the Copycode proposal.

Nowhere in Wonder's letter is there any mention made of whether or not he has listened to the original encoding system developed by CBS. The replicas built by engineers employed by those Japanese manufacturers opposed to the pending bills in Congress.

Nor is any mention made of industry concerns over unauthorized home taping, which proponents of the legislation also would produce "clones" of master-quality tapes. Rather, Wonder writes, "I like many consumers, when I tape prerecorded singles, I select songs off albums I already own."

Says Wonder: "The Copycode scenario as reported by 3, 5, 6 the Senate version of the bill will unnecessarily limit the usefulness of the DAT. More importantly, the encoding process has the effect of distorting the music. Consequently, I, like other artists, am opposed to the efforts of those who want to encode our music." Wonder does not name other artists who oppose the bill.

"I take pride in trying to provide quality music to the public, and I am distressed to learn the integrity of my music will be compromised by the encoding process," he writes.

A spokesman for the recording Industry Assn. of America suggests that Wonder's has been misguided by either manufacturers or the Home Recording Rights Coalition, which has lobbied against legislation.

"I think that somebody was misleading Mr. Wonder," says the spokesman. "He may not have heard a bogged version of the CBS system, which is being carried around by the paid engineers of the HRRC."

The spokesman also calls attention to the fact that Wonder has done endorsements for TDK blank tape. TDK is a member company of the HRRC. "If Mr. Wonder is not being shamed that they would use their relationship with him based on his endorsement of TDK, the spokesman comments.

In early May, several artists testifi ed in favor of DAT legislation that would restrict the U.S. sale of DAT machines not equipped with the copy-coding devices. Emmylou Harris, a Warner Bros. artist, spoke at a House hearing, and Mary Travers, a Gold Mountain Records artist, spoke at a Senate hearing the same week (Billboard, May 10). Warner Bros. is an RIAA member; Gold Mountain is not. Motown Records, Wonder's label, does not belong to the RIAA.

Jackson, another notable figure among artist/writers, addressed the DAT issue before attendees at A&M Records' 25th anniversary worldwide conference in Los Angeles on June 24.

Jackson stated, "Now I'm sure, as you all know, the middle of the future is DAT, which is a contro-

versial issue. And this argument—which is that it's like giving away the master tape, and we have to stop at some point—is a logical argument. But personally, I don't really care. I think this is your problem. I mean, the thought of people borrowing my records from their friends and taping them has never bothered me."

My concern is that as many people as possible care about the music, in fact, since they're going to do it anyway, I think that it's okay even if they do it with digital quality. I'm still going to make enough money to live on one way or another, whether it's through publishing royalties, live performance, or whatever.

"On the other hand, a record company might sell records, and I can sympathize with the feeling about the DAT 'threat.' But I think it's in-

evitable—and personally, I think it might be in some way good. Because if the profits get smaller, then maybe the lawyers and the accountants will start to fade away, and the music business can begin to run by people who love music.

The Zappa, the veteran recording artist/writer, thinks the industry's big problem is not DAT, but "organized piracy and counterfeiting."

"I don't think the answer really is the copyright infringement possi-

bilities due to home taping. Zappa recently told Billboard. "Let's make that very clear. The major loss to re-

cording artists worldwide is not from home taping. It is from orga-

nized piracy and counterfeiting—

that's where the big bucks are lost."

"And I think that the record industry stands a good chance of wearing out its welcome in Con-

gress by dealing with this aspect rather than tackling head on the problem of the piracy and the coun-

terfeiting."

And so I think, from a practical standpoint, that the lobbying effort from the RIAA should be directed [at piracy] because it's going to take a big push to fix that, but that's where the big bucks are. I think DAT is a waste of time as far as a lobbying effort goes."

Zappo points to the two-hour rec-

cording capacity as a potential plus for DAT. 'I don't own one of the machines and have never worked with one,' says Zappa. 'But from what I understand of the operation of the machine, the length of the format is in excess of the compact disk. In other words, you're going to have longer program material on that tape, and one thing that it opens up the possibility of is—for recent artists, say people who have hit the scene with big hits within the last two or three years—you could actually put their entire catalog on one DAT."

"The drawbacks for DAT may be in the access time, track to track to disk—some people may prefer to stay with CD because of that, basically it's a playback medium."

"The other argument against fears of people taping at home—they talk about the possibility that people can make these master-quality dupli-

cates—[is that] a guy who tapes at home [is] going to tape at home no matter what the quality is."

I think that it's a spurious argu-

ment to say that this provides some sort of extra dimension of threat. The threat exists with any kind of taping device."

Zappa maintains, "I think there is a real danger of people losing bil-

lions of dollars from a criminal ac-

tivity that is not being addressed or run the risk of being addressed in an ineffectual manner by wasting the Congress' time on this stupid thing that they've got going now. Because even if they pass their chip legislation, it's not going to solve the problem. It's not worth the ef-

fort."

This story was prepared by Bill Holland. Assistance was provided by Dave DiMartino in Los Ange-

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Hear Jane Walk. On Jane Fonda's Fitness Walkout.

Get ready. You're about to witness a real star walk out.

Jane Fonda, the best known name in fitness video, now presents Walkout, her very own series of audio cassettes for fitness walking.

As a celebrity fitness expert, there's no one more popular than Jane Fonda. And not just with consumers. In bringing an exciting new dimension to exercise, she has also brought product sales to new heights. Just look at the retail success of her Work It videos.

Designed for portable headset players, Walkout consists of two 60-minute audio cassettes and a special 16-page handbook. Motivating music supplies the backbeat while the listener follows a scientifically designed regimen of brisk walking for a set period of time.

For millions of Americans walking is not just the exercise of choice—it's the exercise of prescriptions. But Jane Fonda's Walkout isn't just for the out of shape. From the slowest pace of "Walkout I" to the longest strides of "Walkout II", it's a challenging program that appeals to practically everyone.

Jane Fonda. She's living testimony that exercise really works. And sells.

Stock the Walkout. It'll get you across the finish line. A winner.

Jane Fonda's Fitness Walkout
Produced by Jane Fonda and Julie LeFond
Music Produced and/or Supervised by Joey Carbone

HE'S GOT IT ALL.

The new album

Produced by Terry Manning

Featuring the hit single

"The Radio Song" (7-3-87)

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*Note: The list includes various music artists and their respective songs and albums, with labels and number distributing labels provided in parentheses with suggested list prices.
This story was prepared by Al Stewart and Jim Resman.

NEW YORK Phil Simms, the quarterback who piloted the New York Giants to their first Super Bowl championship, has connected on the most spectacular television how-tos scheduled for release from Vestron Video and a workout tape that RCA/Columbia Home Video is planning to ship.

Each of the hourlong videos features a variety of National Football League players. Their appearances were arranged with the help of David Fishoff. Not only does Fishoff serve as agent to Simms and a number of other top NFL players, but he has also ventured into concert production, which has resulted in a forthcoming VH-1 presentation of "Classic Superfest," a compilation of '60s rock artists (Billboard, May 23).

The two-volume "Learning Football The NFL Way," which is hosted by Simms, is set for release by Vestron Video during the first week of October for a list price of $29.95 for each tape. The two tapes focusing on offense, the other on defense—will be cross-merchandised on some 10 million boxes of Wheaties. Although the offer on the cereal box, consumers can receive the videos for $19.95 each when two Wheaties proofs of purchase are received. The advertisements for inclusion in the box, a 30-second commercial for the breakfast food will appear on two the programs.

The deal with the maker of Wheaties, General Mills, is the first of its kind for Vestron. To Jeffrey Peisch, Vestron's manager, original programming, the agreement with General Mills is an even trade. "No money exchanged hands," says Peisch.

While Peisch anticipates that the Wheaties offer will account for a significant portion of the cassette sales, he says the promotion will also be aided by the direct-response offer. "It will help at the store level since the best players in the NFL teaching the receivers, instead of just one star teaching all of them," says Fishoff.

"It's a combination of Micky Dolenz and Dr. J-style tapes have just one player teaching how to play every position, but we felt that it's not fair to the public for Simms to teach anyone how to be a wide receiver or an offensive lineman."

The tape include participation from such widely recognized players as Eric Dickerson, Rulon Jones, Phil McConkey, Todd Christensen, Dave Dureson, Russ Grimm, and Sean Landeta. Fishoff notes that the players were specifically selected from different teams to widen the tapes' appeal.

"It was Fishoff. This way we can market it everywhere because if you aren't a Simms or a Giants fan, chances are you're a fan of one of the other players and teams."

Simms, who also serves as spokesman for Drexel Burnham Lambert, will promote the video tape by personally writing to various corporate heads to say that the tape will increase productivity among executive staffs.

"It's perfect for an IBM guy who won't buy a Jane Fonda tape but still wants to work out," says Fishoff.

MOVETIME CABLE CHANNEL TO DEBUT (Continued from page 3)

Namer maintains that moviegoers still want to go to films, but "have lost the ability to go as frequently. The channel is designed to increase the frequency of movie going and watching by making movies during the 3-3 p.m. prime time hours.

The target demographic for Movetime in the 12-24 age group, which constitutes 80% of the moviegoing audience.

Programming will feature clips; celebrity interviews; behind-the-scenes location footage; director, producer, and writer profiles; and entertaining news segments. No movies will ever be shown in their entirety. "Like radio, segments will be in two-to-three minute bites," Namer says.

Other programming aspects will include local theater listings customized for each market and pay-per-view and pay-TV promotions customized for each cable system carrying the service. Segments will be rented, but Namer says Movetime will never see the same thing twice during a seven-hour period.

The channel will hire remote crews in New York, Los Angeles, and Europe and also utilize the remote capabilities of local cable outlets.

Although home video programming is down the road, children's video will receive immediate attention via "Kid Pox," a weekly parent's guide to all entertainment choices for children under 12.

The company has started three years ago, says Namer, and has raised funds through the Mabon Nugent bond house. Alan Mrvuka is chairman and chief executive officer. Namer claims the Movietime channel is the first and only cable network with headquarters in Hollywood.

COLORIZED FILMS (Continued from page 3)

D-Mo., has introduced a bill that would position directors as the "artistic authors" of the films they work on. As such they could utilize any attempt to colorize their films.

While the debate over colorization is likely to linger for some time, the pre-colorization camp is hailing the copyright decision as a breakthrough.

"This will open up a lot of films for colorization," says Rob Word, senior vice president of Hal Roach Studios, which has applied for copyright protection on its colorized movies. "No one has copied any of our colorized films, but without a copyright it's conceivable."

Calling the copyright ruling "an essential step," Buddy Young, president of Color Systems Technology Inc., says, "It eliminates the uncertainty in coloring much of the first-rate entertainment that is already in the public domain."

Young, whose firm colorizes black-and-white movies, adds that because more classics will now be available in color, "the public will be the beneficiary."

DANCER/SINGER FRED ASTAIRE IS DEAD AT 88 (Continued from page 6)

ing was a five-LP set he made in 1959-60. We Dance, An Observa-

tion of Norman Granz. He sang 39 numbers (mostly songs he intro-
duced) with a jazz sextet composed of Oscar Peterson, Barney


A decade ago, the package was re-released through DRG Records, although PolyGram, the owner of the masters, now has the rights to manage them.

Indeed, during the 1960's, a

ving Berlin portion of the set was recently released—including Asa-
taire's compact disc bow—by Poly-

Gram's Verve Video label.

DRG, however, continues to mar-

ket a multialbum set, "Three Even-

ings With Fred Astaire," featuring tracks from his very successful tele-

vision specials.

Another interesting retrospective released in the mid-'70s was the Brucep- nader sessions under the title "Starring Fred Astaire," which tied in with musical- oldies fever. Says producer and director of the film, "It's a book of the same name. During his RKO film partnership with Ginger Rogers, Astaire's contract was reflect-

wikk from 1955-58. Several of the RKO soundtracks were remastered by EMI and released on LP a decade ago.

The height of his soundtrack work for MGM in the late '40s and '50s was originally released by MGM Rec-

ords before its sale to PolyGram. Most of it was recorded for the MGM/UA film studio, which recently gave MCA Records the rights to market them.

Astaire's last recordings were made in the mid-'70s for United Artis-
tists' U.K. affiliate.

In the '80s, Astaire had his own label, Ava Records, which was named after his daughter.

The advent of home video made Astaire's film output a natural for the new medium. Among the available titles:


MGM/UA plans to release "Three Little Words" in the near fu-

ture.

MCA: "Holiday Inn."

RCA/Columbia: "You Were Never Lovelier."

Paramount: "Fanny Face."

Warner Home Video: "Finian's Rainbow" (last musical film, 1968).

SURVEY: CD SAILS PAST LP (Continued from page 1)

from 28% in 1985.

Singles (7-inch and 12-inch combined) continued to comprise more than 95% of units sold, and actually logged a slight increase, according to 7% of the industry dollar, a statistic provided by the Association of Independent Record Stores.

The NARM members waxed upbeat about current CD sales and the outlook for the configuration: Some 44% said that CD sell-through is better than that of LPs and cassettes; 38% predicted an increase in CD sales during 1987.

The retailers' commitment to the CD format is reflected in their esti-

mate that they carried a healthy aver-

age of 2,460 CD titles at each store loca-

tion.

The long view for the business also looks rosy, according to the retailers: About 80% of those polled said sales will increase over the next two years, while 78% indicated that they plan to expand their business during that period.

In the opinion of 56%, prerecorded music product will spur growth in the home entertainment industry during the next two years.

The retailers saw consumers splitting their dollars between catalog items and hit titles, with "full-price catalog" (at 38% of volume) taking a larger slice over "cheap/rentals/best sellers" (35%).

Results of the current RIAA/ NARM survey, taken by the Sim-

nord Marketing Group, were compiled from questionnaires mailed to the NARM membership in mid-March.

The RIAA spokes-

man says that further figures from the survey will be made available in the recording indus-

try group's annual statistical overview, to be released in October.

AFM TOPPER FUENTEAULBA OUSTED (Continued from page 4)

imminent return to democratic pro-

cedures in union affairs; the new ad-

ministration has sent letters over Sept. 1.

John Glasel, president of Local 802 in New York, spoke for others in the group in charging Fuenteaulba and the "bureaucratic rule" in union affairs. "He had a way of shooting from the hip," said Glasel.

Fuenteaulba, who denied these al-

legations, said he might consider running for the top union spot again in the years.

Resolutions passed at the conven-

tion expected to broaden member participation include a requirement that all contracts be subject to AFM affiliation, as in the case of the record-

ing and television agreements, and that dissenters have the opportuni-

ty to make their position known to voting members.

The power of the president to re-

move local officers was voted out by

the convention. All such moves must now be heard by the AFM's in-

ternational executive board.

Steps were also taken to award conference status to the Recording Musicians Assn., a group within the union that has negotiated primarily with commercial recording activities. Conference status provides a greater voice in union deliberations.

Other AFM groups currently en-

joying conference status are the Inter-

cation of Conference of Sympho-

ny, Opera Musicians and the Re-

gional Orchestra Players Assn.

Incumbents re-elected to the AFM's international executive board were Eugene Fuentealba (Q. Totu-

sek, Local 105, Spokane, Wash.; and Eugene Frey, Local 1, Cincinnati. They were joined by newly elected Vince Di Bari, Local 47, Los Ange-

les, and Robert D'Arcy, Local 161-

710, Washington, D.C.

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several U.S. plants. According to CBS/Fox president and CEO Jim Fife, VCA will continue to duplicate CBS/Fox and Disney products.

"We've entered into a multyear duplication agreement with [VCA] as part of the sale," says Fife. VCA is expected to retain the same management team that had been running the operation for CBS/Fox. "Their offer allows us to relieve ourselves of the [facility], but we do not surrender" the economic advantages of managing and merchandising films around the world," Fife says. The 84-acre Livonia facility, built by CBS/Fox and opened in early 1986, was running at less than capacity, says Fife. "We aggressively went out this year and secured the Disney business," he says, adding that the Disney agreement now makes Livonia "fully loaded." The capacity of the facility is estimated to be between 20 million and 30 million.

An executive at a competing supplier says the decision to sell the duplicator is closely tied to factors that are likely to soften CBS/Fox's position in the market. "They no longer have product from Tri-Star since Tri-Star is starting its own home video division. Also, keep in mind that they are losing a major chunk of their catalog after this year, when 200 titles go back to MGM/UA," VCA, says Fife, approached CBS/Fox about the acquisition between Disney and others are located in Newbury Park, Calif., and Naperville, Ill. The 287,000-square-foot facility, which has such smaller custom accounts as Worldvision, employs some 350 people but is in the process of adding personnel as it revs up for the fourth quarter.

Artists Overcomes Lull That Followed Marley's Death

Reggae Scene Heats Up In Jamaica

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The buzz started back in Kingston about a year ago when computers met drum and bass and created a new, up-tempo reggae rhythm. Suddenly, the reggae scene, dormant since Bob Marley died in 1981, was alive again.

The new reggae—dubbed "dance hall" (the short form of spoken lyrics, a form of reggae) —has taken hold in a reggae-conscious world where music is everywhere—the street, the minibus, and, of course, in the nation's dance halls.

Moving along on the energy dancehall artists, created artists have jammed the studios, promoters have flooded the airwaves, and reggae music waves have been throbbing with the vast amount of new product that is required by the market. At least two dozen artists are working on their "Rhythm Killers" (Island) album and are also producing Marcia Griffiths' new album on their own Taxi label. Rita Marley and Marley siblings Ziggy, Cedella, Sharon, and Steve are negotiating with Virgin and are expected to sign any day. And Judy Mowatt has just released "Love Is Overdue" (Shanachie). Also, coming up behind the big ones are Freddie McGregor (RAS), Chris Stanley (Music Mountain), Changie, and Carlene Davis. 1987 marks the 20th anniversary of reggae's revival on the scene and Jamaica's 25th anniversary of independence. It is also 15 years since "The Harder They Come," Perry Henzell's seminal reggae movie, was released. And it is the 10th anniversary of the legendary Reggae Sunsplash. Video, too, is developing. Henzell's longform video version of "Garvey" is set for release just prior to the 25th-anniversary celebrations here, and his stage play is opening July 2.

A recent reception at Kingston's Wyndham Hotel to announce a new company, Independent Artists and Labels, is aimed on reggae attracted many of the elite of the reggae world—artists, producers, Snoop, Prince, managers, and an equally strong showing from business and government. (See photos, page 70).

Entertainment was provided by Third World, Sly & Robbie, Rita Marley, Judy Mowatt, Marcia Griffiths, Black Uhuru, Half Pint, Faith Givens, and Freddie McGregor, with whom she is currently touring. Richie Havens will help launch a new company July 27 with the release of "Some Things" on BCI Records. The label is one of four under the RB International banner, a new division of Music Group. The other three are former PolyGram VP Rick Belew. "Perry Como Today," the crooner's 25th album for RCA, hits the streets July 23.

CD Retail Packaging Sturdy 6" x 12" Boxes In Stock or Full Color Custom Designed Boxes

Now In Stock or Full Color Custom Designed Boxes

ASK FOR OUR CD RETAIL PROMOTION PACKAGE

FULL COLOR CD INSERTS Envelope Design & Printing

JEWEL BOXES High Grade Made in USA Clear Plastic

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NEW YORK: Ingram Video has signed a contract with the exclusive home video advertiser Gene Siskel and Roger Ebert's nationally syndicated movie-review program. Nashville-based Ingram sees the half-hour television show, "Siskel & Ebert" on PBS, as a new vehicle to plug video releases. The two critics review first-run movies, as they did on their previous weekly program, "The Siskel & Ebert Show: Movie Reviews" and "At The Movies," which was syndicated by the Tribune Broadcast Exchange.

In their current show, produced by Buena Vista Television, Siskel and Ebert also highlight two home video releases at the conclusion of each regular show. Further, they often devote an entire broadcast to home video product during gaps in Hollywood's release schedule.

The Ingram deal calls for the distributor to be the sole sponsor of a one-hour Christmas season show by Siskel and Ebert—devoted entirely to home video product—which will air the week after Thanksgiving.

According to Bryan Woods, outgoing vice-president of marketing and advertising for Ingram, the pact gives the distributor one 30-second spot on the show for 22 weeks—beginning with the first week in August—in the program's 165 markets. Ingram has entered into a long-term agreement with five key video manufacturers, which entitles those suppliers to buy the spots at the same rate that Ingram paid Buena Vista.

Participating vendors are Warner Home Video, MGM, CBS-Fox, Lorimar, and Embassy. "Studios will not be selected exclusively, but the show will be seen by most of the major distributors," says Woods, noting that Walt Disney Pictures, Buena Vista, and Warner Home Video, Bergen, N.C., are new to the distribution fold. Buena Vista Television and Buena Vista Television are both subsidiaries of the Walt Disney Co.

The Disney video logo has not committed to Ingram's deal. "There are a few spots still available, so I don't want to say there's no way Disney will get in," Woods adds.

Consistent with the program's reputation for objectivity, Woods stresses that a vendor's participation in the Ingram program will have no bearing on whether that company's titles get treated on the program. In fact, he says, the pact stipulates that a title may not appear more than once on the same program in which it is reviewed.

Similarly, when the Chicago newspaper critics moved to Buena Vista in August, they ended their long established relationship with the Walt Disney Co., wouldn't sway their review of Mickey Mouse films, including those from Touchstone.

Ingram's tie with the high-profile movie review show comes on the heels of a yearlong agreement that the wholesaler signed with the Gaumont Co. to run monthly, four-color ads in USA Weekend, a tabloid distributed at some 800 corporate magazines (Newsweek board, March 28). But unlike that consumer-oriented campaign—in which local dealers could be tagged—charge of $0—"the Siskel & Ebert deal will probably not result in as much exposure for retailers, although these ads say, some dealer tags can be obtained for an additional expense."

To plug Ingram's tie to the syndicated show, Siskel and Ebert will appear at the distributor's booth during the Aug. Video Software Dealers Assn. convention at the Las Vegas Hilton.

Gary Tobey, a principal with the Los Angeles ad agency Focus Media, conceived the proposal and brought it to Ebert and Siskel, previously was senior vice president of marketing and sales for Federated when the mass merchant chain began reviewing the company's dental care. Tobey says his experience with Federated's ad program inspired the concept of the Siskel & Ebert deal.

Woods and Tobey negotiated the deal with Robert Jacobson, senior vice president of Buena Vista Television.

NEW YORK: The recording industry has been asked to participate in the planning of Music in America, a permanent exhibition to be located in the Smithsonian Institution's National Museum of American History in Washington, D.C.

The exhibition, which will cover all phases of the art and commerce of recorded music from its origins to the present, is slated to open in 1981 in a 15,000-square-foot facility at the museum. A group of about 30 persons active in the industry first met here June 22 under the joint auspices of the Smithsonian and the Recording Industry Association of America for a preliminary briefing on the plan. They were asked to form a steering committee to assist exhibit creators in bringing the museum's concept to life in structuring the exhibit. Later, industry committees will specialize in various musical genres.

In addition to instruments, artifacts, and memorabilia relevant to the exhibit's goals, film and audio resources will be accessible to visitors. Recording studio installations, of both early acoustic and recent multitrack vintage, will be included. Weaver said that much material still being used will also be incorporated into the permanent exhibit. Among these is a large collection of instruments, sheet music, records, and film. The exhibit will include the major jazz albums produced by Ertugrul over the years, beginning with Jess Stacy's "King Porter Stomp" (1934) and ending with "A Day In Dahroum" from the current MQJ album. "Liner notes" for the presentation took the form of tributes to Ertugrul by brother Ahmed, Turkish painter Abidin (a friend of the Ertugrul family), and composer and arranger of WEFA, France Daniele Filipacchi. Another noteworthy departure is that of Frank Hackbarth as chairman of Gateway Assn. Inc., the company that owns and operates with the major print firm since its origins in 1971 as Screen Gems-Columbia Publications. Hackbarth, who was headquartered in Miami, becomes a consultant to the VHS group, and vv, the 165,000-page book, which will be released in December, will handle day-to-day operations.

Like Father, Like Daughter: Marion Kaempert, daughter of the late popular German evac stro/producer Bert Kaempert, has formed MA Records, which has a musical bent somewhat distinct from her dad's melodious instrumentalists-jazz. Her first act is First Brass, which boasts an outdoor brass band that will feature two trumpets and two trombones. In the U.S., K-tel International (USA) will market MA product, starting with "A Lovely July Day," a compilation for CBS in 1989 at the age of 56. On the subject of offspring of famous personalities, Natalie Cole, daughter of the late singing great Nat King Cole and a successful singer on her own right, recently acquired her first compact disk player for a very good reason. She recently received a batch of CDs of some of her dad's best-selling Capitol albums, including "Nat King Cole at Newport" and "The Very Best of Nat King Cole," which was asked of the record label as a gift from Joe Smith. Natalie records for Manhattan, part of the Capitol-EMI family of labels—Fire Town, Atlantic Records—noise-maker, has signed a personal management deal with Arista Records and Bryan Bech, head of Taylor Management, which also reps Joe Jackson and Iggy Pop, among others. The group's Atlantic debut album is "In The Heart Of The Heart Country."

IF YOU'VE GOT ASPIRATIONS to be the full-time president of NARA, the recording academy—a job Joe Smith left earlier this year to become vice chairman of Capitol Industries-EMI Inc.—send a résumé and/or writing inquiry (to be held in strict confidence, of course) to Chairman Presidential Search Committee, NARA, Suite 105, 260 North LaSalle St., Chicago, Illinois 60601.

Special request: Bernard Goetz, acquitted June 16 of attempted murder stemming from an incident in a New York subway train in December 1984, doesn't know how to reach the CEO of Philips & DuPont Office's in New York, at 1251 Ave. of the Americas. Office chair is Jack Kriener, senior VP of consumer product management for the New York office. He's looking for a revolving door of candidates for the company's CD and CD-ROM plant in Kings Mountain, N.C.

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To BEAT THE LAW OF CHANCE: Entertainment attorney Hal Kant is the recent winner of a $174,000 first prize in the World Series of Poker, hosted by Binion's Horseshoe Hotel & Casino in Las Vegas. Among others, the Grateful Dead is one of West Coast-based Kant's clients. He is also a writer, film producer, and, yes, card player.

MOTOWN NEWCOMER Carrie McDowell found a great coattail to ride in the George Michael "I Want Your Sex" video. The 19-year-old San Francisco, California, native is No, Casual Sex," is picking up steam in the clubs, and Motown is reportedly seeing the moment with a heavy radio push... Speaking of radio, did you catch the positively radio segment NBC-TV's "Today" show did June 23 and 24. Billboard's own radio editor, Kim Freeman, got into the picture, as did new age outfit BTOH with "The Wave." Los Angeles, WPWR "Power 106" Los Angeles PD Jeff Wyatt, and his East Coast Emni Broadcasting counterparts, who are reeling all-sports radio WFN New York for a Wednesday (1) debut.

QUANTUM LEAP: Quantum Media, the Bob Pittman/MCA entertainment company, has acquired a 1.7 million share stake in the VH1 group, a holding that the firm in December, will handle day-to-day operations.
Kenny G.
Duotones

A BRILLIANT SHADE OF PLATINUM!

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