Blank-Tape Levy Included In U.K. Copyright Reform

BY NICK ROBERTSHAW

LONDON Legislation imposing a 10% home-taping levy on blank audiotapes longer than 35 minutes will be introduced in the U.K. Parliament this fall as part of the first major copyright reform here in more than three decades. The royalty will be added to blank-tape prices and will be distributed to performers, composers, and producers. In exchange, private copying will become legal. Blank videotapes or cassettes are excluded from the new levy on the basis that they are used primarily for home video recording.

Predictably, a tape manufacturer's group as well as a consumer association are less than enthused with the proposed levy. The government's plans to introduce an intellectual property bill in the 1987-88 parliamentary session were announced in the Queen's Speech June 25 and were immedi-

(Continued on page 74)

But Country, Metal Buck 6-Month Trend Gold, Platinum In Downturn

BY PAUL GREIN

LOS ANGELES The number of gold and platinum albums declined in the first half of 1987 compared with the first half of 1986, with multi-

platinum activity holding steady. But while certifications are down 10% compared with last year, most re-

tailers report that revenues are up, due in part to strong sales on compact disks.

The certifications also signal a strong resurgence for country music as well as improved fortunes for heavy metal and for independent labels.

The Recording Industry Assn. of America certified 20 platinum albums in the first half of this year, compared with 26 in the first half of 1986. It also certified 30 gold albums, compared with 51 in the same period last year. For RIAA's June certifications, see page 6.

To better reflect current sales activity, these figures and all others in this report exclude albums that have been in release for more than two years.

Country was the only genre that posted gains in both gold and platinum totals. The RIAA certified three platinum country albums in the first half of 1987, up from two in

(Continued on page 77)

HBO: We've Captured 'Platoon' Rights

BY AL STEWART

NEW YORK In a major coup, HBO Video has secured the home video rights to the Oscar-winning Vietnam War epic "Platoon," according to company officials.

The announcement that the covet-
ed title will be on dealers' shelves on Oct. 7 at a list price of $89.95 comes despite an ongoing court battle over the home video rights.

HBO Video snared the North American video rights to "Platoon" and another disputed title, "Hoo-
siers," for close to $15 million—or more than twice the sum Vestron Video had originally agreed to pay for the movies in a prebuy arrange-

ment, informed sources say. Vestron remains embroiled in a court-

room battle with the movie's producer, Hemdale Films, over the

(Continued on page 72)

Poe Attendees Debate State Of Top 40

BY KIM FREEMAN

WASHINGTON, D.C. Take a generous supply of radio programmers, add an ample dose of label promotion executives, stir the pot with a hot is-

sue—and you're sure to get an intriguing debate.

The state of top 40—and where it should be heading—was the issue that kept things boiling at the June 26-27 Bobby Poe Pop Music Survey convention here.

(For a wrap-up of Poe panel happen-

ings, see page 10)

On one side were worries that the format is heading down an adult-ob-

sessed path to self-destruction—similar to the road it followed in the late

(Continued on page 67)
"We've never been a fashionable band, but in the pubs we'd be welcomed with open arms."

-Fish: lead singer, Marillion

Marillion: The story of a band built from English street buzz to European super-star status.

In 1981, Marillion consistently sold out clubs in England, but no record company would sign them. They felt their music "wouldn't appeal to modern kids."

It wasn't the first time a record company was wrong.

In late 1982, EMI Records realized that the same audiences who were filing the clubs and pubs were also potential record buyers, and signed them to the label.

Smart move for EMI.

In 1983, Marillion's debut lp Script For A Jester's Tear, entered England's album charts at #7 and spawned 3 hit singles.

Sales in Europe: 300,000
Sales in America: 25,000

In 1984, Marillion released their second album Fugazi. It too went top ten in England.

Sales in Europe: 468,000
Sales in America: 27,000

In 1985, Marillion released their third lp, Misplaced Childhood.

Sales in Europe: 1,300,000
Sales in America: 127,000

Nothing's been the same since.

It was the chart topping single "Kayleigh" from Misplaced Childhood which took the band from star status in England to super-star status all over Europe. And it finally opened radio's ears in America, where the single climbed to #13 on the album radio charts.

Following their sell-out European tour, the band toured extensively in the U.S. to rave audience reaction.

As a matter of fact, when they played the Roxy in L.A., their 2 shows sold out within 2 hours!

1987: Marillion Breaks in America.

Which brings us to 1987 and the release of Clutching At Straws.

Featuring the "we know these are hit tracks" Incommunicado, Warm Wet Circles and Sugar Mice, this lp will fully and finally introduce Marillion to the American consumer.

And introduce their huge sales potential to you, the retailer.

Capitol is Committed.

We're backing up the release of Marillion's new lp with:

• 4C Full Page Consumer Advertising: Musician, Only Music, Creem, Spin
• 1/2 Page B&W Consumer Advertising: Hit Parader, Circus, Faces, Metal Muscle
• 16 Radio spots in major markets
• Full array POP and merchandising
• Incommunicado video airing on major outlets
• Extensive U.S. tour dates through August and September and that's just the beginning.

We're positive this band can and will reach gold & platinum status in the U.S. — and we're behind them every step of the way.

"We're not in the mainstream... we're one-of-a-kind. If you have to call us something, you'd have to say we're Marillionesque."

-Fish: lead singer, Marillion

Compact Discs, High Quality XDR® Cassettes and Records.
APRS Sees Debut Of Pro DAT Unit
Studio Attendees Knock Copycode

BY STEVE DUPLER
LONDON The first professional digital audiocassette recorder dedicated to in-house studio use made a quiet debut to be formally unveiled at the 24th AES in Assn. of Professional Recording Studios exhibition.

The Sony machine—the PCM-2500—is a full-size version of the firm's portable professional DAT deck, the PCM-2000, which had been seen at Audio Engineering Society and National Assn. of Broadcasters meetings earlier this year.

According to officials at the Japanese firm's booth, the PCM-2500 is the only DAT machine at the APRS, the subject of digital cassette recorders—and particularly the CBS Copycode spoiler—was much discussed.

Interviews with some of the more than 6,000 manufacturers, engineers, producers, and studio staff in attendance throughout the three-day meet showed the Copycode system to be an overwhelmingly unpopular idea.

"We're outraged by the Copycode," said Ian Jones, managing director of HHH Hire & Sales, Britain's largest pro audio dealership.

"It's incredibly retrogressive. After all the time and money spent on developing a playback system that approaches the quality of a studio master, it seems ludicrous to consider degenerating that medium by cutting a hole in its sonic spectrum."

Tony Faulkner, an engineer specializing in classical recordings, agreed with Jones, noting that "The Copycode is not a well-thought-out remedy for the problem of home taping. All it will succeed in doing is to turn you from an engineer and musician to produce the best work they can in the studios."

The sentiment was echoed by musician, composer, and record producer Dave Stewart. "I just don't understand why CBS chose to devise a system that interferes with an audible portion of the frequency."

(Continued on page 74)

Copycode Hits The Road

BY BILL HOLLAND
WASHINGTON The recording Industry Assn. of America is getting its Copycode system together and taking it on the road.

Trying to counter assessments by digital-audiocassette/record manufacurers that the industry's CBS Copycode system takes a good-size "chunk" out of the audio spectrum and degrades the value of prerecorded products, the RIAA has decided to take the CBS system—as opposed to replica machines built by the manufacturers—to label officials and staffs in Nashville, Los Angeles, and New York so that they can examine the system for themselves.

Demonstrations of the Copycode system developed by CBS Records Technology Labs will take place for industry executives in Nashville on July 23 and in New York on July 28. The Los Angeles date was unavailable at press time. There will be three demonstrations a day—at 10 a.m., noon, and 3 p.m.—in each location for adr, marketing, public relations, publicity, sales, and business affairs personnel, according to an (Continued on page 74)

BPI Director General Issues Upbeat Report
The U.K. Music Industry Is All Smiles

BY PETER JONES
LONDON The music news from the U.K. is bright: Shipments are up about 20% in recent months, there are strong export returns for British music, the piracy situation is now well under control, and copyright reform is on the way, including a levy on blank audiocassettes (see story, page 1). These developments were the main points in a bullish report from director general John Deacon at the British Phonographic Industry annual meeting here July 1.

He also pointed to BPI successes in the field of development and exploitation of rights, though he recognized the problems with DAT, "or any new technology that threatens to undermine and erode our intellectual property," which have yet to be solved.

BPI, formally incorporated 14 years ago with 32 companies, now has a membership of 135, representing some 95% of the total U.K. industry sales.

On the export side, Deacon said the value of physical exports of finished product, a mere 75 million pounds ($110 million) last year, is "perhaps a reason to be modest, but the real export achievement is in the extent of invisible earnings." He said the industry's foreign royalty and fee earnings for 1985 were just under $640 million.

"About a quarter of all records and tapes sold around the world have a British connection, and this international influence stands us in good stead when dealing with our own government," Deacon said the past year had been one of sustained growth all around for the British record industry. The main cause of the 20% upturn on trade deliveries was compact disks, which accounted for about two-thirds of new business, with the balance taken up by prerecorded cassettes, which maintained their upward pattern of the past few years.

On piracy, he said, "The main area of unlawful activity is the production of counterfeit tapes of popular, current albums. The prevalence of illegal copying in street markets and elsewhere is a cause for concern, but it's felt the situation is under control." As new copyright proposals are set for presentation to Parliament, Deacon urged, BPI companies would make contact with the constituency members of Parliament. "Get them to visit your factories and offices. Remind them that you are an employer making a valuable contribution to the economy—and that the enterprise is threatened by theft of your products. Let them know that six times more music is copied than is bought. Stress that foreign manufacturers of blank tapes and copying machines are benefiting at

(Continued on page 67)

Non-EMI Beatles Imports From Japan Banned In U.K.

LONDON The Mechanical Copyright Protection Society here has, at the request of EMI U.K., imposed an import ban on the non-EMI Beatles compilation compact disks being released in Japan, claiming they have gone out of copyright there.

The ban comes under the joint British Phonographic Industry/MCPS import agreement.

The CDs, made by CTA of Japan (Billboard, June 20), are legitimate releases there, where the 20-year copyright for recordings is much shorter than strictures in the U.K., Canada, or France (50 years) or the U.S. (75 years). The Japan Phonographic Record Assn., worried by the growing trade in unofficial compilations, has set up a special committee to look into the problem.

The CTA series of Beatles material covers more than 110 titles, taking some 24 minutes of Beatles recordings made before "Sgt. Pepper." They are compiled in two volumes of "The Beatles: The Best," spanning 1962-64 and 1964-66, plus seven volumes of "The Beatles Collection."

Gresh Hopkins, EMI U.K. business director, says, "The CTA CDs were not, and could not have been, mastered from original tapes. Early batches were of low quality, in

(Continued on page 74)
RIAA Cassette Single Rollout Set
36 Titles Will Compete With Vinyl 45s

BY GEOFF MAYFIELD

NEW YORK The cassette single’s 1-Day fast is approaching, as more than 1,000 stores are expected to see whether tape can boost sagging singles sales. Thirty-six titles have been chosen for the configuration’s initial push by RCA/A&R/Marista, MCA, and WEA, the companies participating in the Recording Industry Assn. of America cassette-single rollout. The tapes are identical to their vinyl counterparts in price and content. Several are already on the market; the rest will arrive in stores shortly. (For a list of titles, see page 76.) Another handful of titles is also being funneled through CEMA and CBS, although these distributors’ labels are not participating in the test. PolyGram, sticking by its gun, has the VCR delivered any cassette single releases. There are some early indications that the cassette single might be here to stay.

Hot 100, Black Singles Charts To Include Cassette Sales; Move Reflects Market Changes

NEW YORK Billboard begins including sales of the new cassette singles and cassette maxi-singles in compiling the Hot 100 Singles and Hot Black Singles charts, effective with this issue. Billboard has asked retailers and one-stops reporting to the Hot 100 and Hot Black Singles charts to prepare a top 20 singles report each week that ranks titles by combined units sold in the four single configurations—7- and 12-inch vinyl singles and cassette singles and maxisingles. The latter two correspond in length to the 7-inch and 12-inch vinyl singles, respectively. Formerly, only the vinyl configurations could be included in the top 30 reports.

The change is a response to three changes in the retail marketplace: the decline in units sold in the 7-inch vinyl configuration; the increase in importance of the 12-inch single; and the recent introduction of singles on cassette. CD singles may someday be included in the chart if they become commercially available. Under the new system, the purchase of a single in any configuration counts as one unit, regardless of price differences.

The new policy also makes a single eligible for either the Hot 100 or the Hot Black Singles chart if it is commercially available in any of the four configurations. Album cuts continue to be ineligible to enter either chart.

Financial Crunch To Shift Product Line Sweeping Overhaul Due At Lorimar Video

BY JIM McCULLAUGH

LOS ANGELES A substantially different Lorimar Home Video is expected to emerge shortly in the wake of a dramatic announcement that Lorimar-Telepictures’ home video subsidiary will sustain a $31 million write-off for the fiscal quarter ended March 31. Overall, the parent company anticipates a net fourth-quarter loss of $62 million and is undergoing a restructuring of its own. Expected changes, according to sources close to the situation, include the following:

- A dramatic shift away from signature special-interest projects to more theatrical programming. The overall release schedule is expected to be trimmed back, while portions of the catalog may be sold off. The Scholastic-Lorimar children’s product, for example, is about to be picked up by a major video independent. Lorimar says every title and product line is under the microscope.
- Continued consolidation of staff and functions at the Irvine, Calif., home video site, with a possible move to the Lorimar Culver City, Calif., lot within six months. Close to a dozen product and marketing managers were recently dismissed.
- The hiring of a seasoned home video executive to assume the No. 2 position under new CEO Jerry Gottlieb. Gottlieb has already changed the subsidiary’s name and has axed the multimillion-dollar ad campaign dubbed KLV-TV.
- A radical change from previous management’s reaction to retail stock-balancing policies. The video division has pegged much of the loss on exorbitant cassette returns during the January Blackbuster ‘87 program—a five-picture package consisting of “Manhunter,” “My Beautiful Laundrette,” “Nobody’s Fool,” “Who’s That Girl,” “Who Could Fly,” and “Blue Velvet.”
- “The company is undergoing a complete shortening, both inside and outside,” says one distributor, who declines to be identified. As an example, he points to the elevation of new markets vice president Parker Loubet to business development (Continued on page 71)
LISTEN TO THE JUNGLE

TANGERINE DREAM

THE NEW SOUNDS TYGER

THE NEW STUDIO RELEASE BY TANGERINE DREAM. ON MORTAL RECORDS, CASSETTE AND COMPACT DISCS, DISTRIBUTED BY CAROLINE RECORDS
Adams, Alpert Also Add RIAA Laurels

20 Years Later, Doors Go Platinum

BY PAUL GREIN

LOS ANGELES More than 20 years after the release of their first album — and 16 years after the death of their lead singer — the Doors dominated June’s gold and platinum certifications. The Recording Industry Assn. of America cited the Doors’ catalog and awarded the ’60s supergroup three double platinum, six platinum, and two gold albums.

In current activity, Bryan Adams earned his third consecutive platinum

A&M Staffers Wish Label Happy 25th At Global Meet

BY DAVE DIMARTINO

LOS ANGELES More than 250 international representatives of A&M Records gathered here June 22-27 for the company’s first worldwide conference, commemorating the label’s 25th anniversary.

A series of speakers, award presentations, and artist showcases highlighted the six-day event, which drew representatives and li-

JVC Fest Reaps Big Gate

Best Year Since Moving To N.Y.

BY PETER KEEPNEWS

NEW YORK The 1987 JVC New York Jazz Festival “may have been the music festival ‘we all thought we’d had’ since the festival moved to New York in 1972, says promoter George Wein.

Wein acknowledging that “with-

Heart Finds It’s Lonely At The Top; Controversy Doesn’t Hurt Michael Hits

BY IRV LICHTMAN

NEW YORK Although overshadowed by his role as the get-rich

Gleason Dead At 71

Looking Out For The Future, CBS Records' top exec present Wynton Marsalis, center, with a vintage Columbus gramophone during a reception in New York honoring the trumpeter's dedication to education. CBS presented gifts to two high schools on his behalf. Pictured with Marsalis are CBS-Records Group president Walter Yelnickoff, left, and CBS Records division president Al Teller.

Boudeaux Bryant

Boudeaux Bryant remembered, see page 26

Heart took nearly 10 years to land its first No. 1 single — last year’s “These Dreams” — but took just 16 months to make it back to No. 1 with “Alone.” The smash is sung by Ann Wilson, whereas “These Dreams” was sung by Nancy Wilson.

As Dankeo Trxu columnist Brian Chin forecast recent-

Two days of outdoor concerts in Saratoga Springs on the last weekend of the festival drew more than 30,000 people, Wein says “...the most we’ve ever done there.” The festival also included, for the first time, a similar weekendlong event in Rochester, which Wein says did not do as well as the Saratoga Springs event.

That was the second year the festival was sponsored by JVC, the Japanese electronics manufacturer. Prior to that event, the direct descendent of the original Newport (R.I.) Jazz Festival, had been sponsored for several years by Kool cigarette. JVC is committed to spon-

George Michael’s “I Want Your Sex” has definit its critics to become a pop smash. The record jumps 10 notches to No. 11 on this week’s Hot 100. It’s most likely a week away from becoming the most controversial sin-

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With a single stroke of vocal magic, Regina Belle's smash hit, "Show Me The Way," has created a phenomenal reaction all across America!

"Imagine a singer who simultaneously recalls Aretha Franklin, Sade and Anita Baker, and you'll get a fair idea of Regina Belle's singular style."

- Newsweek

"Listening to Belle shift gears in midtune is the aural equivalent of watching smoldering tinder burst suddenly into flames."

- People

"She is without question on her way to the top!"

- Daily News

"Powerful and dynamic... a true superstar in the making. We love Regina Belle in Chicago."

- Barbara Prieto, Music Director WGGI, Chicago

"Instant phones, instant sales, heading for #1 in St. Louis."

- Mike Stratford, Music Director KMJM, St. Louis

"Regina Belle's 'Show Me The Way' is showing all the way to #1 in my market!"

- Ray Boyd, Program Director V103, Atlanta

"Phones, phones, phones and more phones! My audience can't get enough of Regina Belle."

- Fred Buggs, Music Director WBLS, New York

"All By Myself," Regina's stunning debut album, streaked onto Billboard's Urban Charts. Her single, "Show Me The Way," is now Top-5. All this excitement and Regina still has eight new songs you haven't even heard yet!


On Columbia Records, Cassettes and Compact Discs.
Walt Disney Pictures

would like to thank the following stations who have agreed to participate in the SNOW WHITE WHISTLE-ALONG by playing a medley of “Heigh Ho” and “Whistle While You Work” in celebration of the 50th Anniversary of Walt Disney’s classic SNOW WHITE AND THE SEVEN DWARFS simultaneously at exactly 50 minutes past the hour * on July 17, 1987.

SNOW WHITE AND THE SEVEN DWARFS, the first sound track album ever produced, is available this summer for the first time on compact disc. On July 17, 1987 the film returns to theaters in 15 languages and 60 countries around the world.

*9:50 am Eastern Daylight Time; 8:50 am Central Daylight Time; 7:50 am Mountain Daylight Time; 6:50 am Pacific Daylight Time.

All radio and television stations wishing to participate in this musical salute to SNOW WHITE AND THE SEVEN DWARFS can obtain specially produced copies of the medley by contacting Tom Kier, (818) 840-1943.
BY RICK DUTKA

Zappa Frank put it bluntly: "We’re only in it for the money." A bit too philosophical, perhaps, given the number of creative and well-intentioned folks in the business, but too close to the mark for comfort.

Best Management: The genre groups generally sign acts that are safe, lyrically and aesthetically. Radio has retreated to classic rock (golden oldies for the local) at the expense of rock music. This is particularly ironic because so much of music—from rock’n’roll and r&b to rap and soul—has black roots.

BY RICK DUTKA

MUSIC AND THE SOCIAL IMPERATIVE

Part of the message of this July’s New Music Seminar is the need to focus on the following:

- Racism: A report compiled by a frequent contributor to the seminar of Colored People has brought to the fore what we've all known for decades—that systemic and institutional racism permeates every aspect of the music business. This is particularly ironic because so much of music—from rock’n’roll and r&b to rap and soul—has black roots.

- Yet radio formats are segregated in ways that would please the most reactionary Afrikaner.

- Thirty years after “black” water fountains and restrooms were outlawed, black music departments still abound. Rarely, if ever, can we find black artists on mainstream radio.

- Amid the self-congratulation, we should be prepared to ask if this is the kind of music business that we want.

- The country is still divided by the color line.

- Even more significant is the promotion of aesthetically bland and commercially appealing music. These are the artists who speak for the masses.

- Apartheid: Many major labels have a home base in South Africa. EMU and PolyGram still do. Other companies have made moves to "divest"—selling their South African subsidiary or major label—because of the charge of pop (i.e., white) divisions at record companies. Promotional and marketing budgets for black records are lower than they are for pop, though black music generally yields a greater return on investment.

- In a country with such a large Hispanic population, what is the potential of this musical culture? The music world is a microcosm of society at large. Cleaning our own house would set an example for the rest of the nation.

- There are instances of music industry personnel and artists getting involved in this issue, in the U.K. with Rock Against Racism in the ’70s, and now in France, where S.O.S. Racisme has established itself as a nonpartisan organization.

- Censorship: Tipper Gore and her Washington wives, state and city legislative bodies, and the religious right have united to delimit the parameters of "acceptable" popular music.

- Black Boys concerts are threatened with cancellation. Some local laws have banned rock concerts within city limits. Rock concertgoers are subjected to searches of questionable legality. The Federal Communications Commission has revived and expanded the standard of the "seven dirty words."

- And Jello Biafra was criminally prosecuted along with his distributor and wholesaler for distributing "harmful" matter to minors—a record poster featuring an M&R Giger painting, which has been exhibited in galleries worldwide.

- Such attacks have been met with only the meekest response—and frequently with silence by the industry.

- Even more significant is the promotion of aesthetically bland and commercially appealing music. These are the artists who speak for the masses.

- Total divestiture is not impossible. Ask Kodak. The music industry’s ongoing relationship is even harder to justify in light of the fact that South African royalty income provides such a minimal portion of overall investment.

- If we’re to concede the point made by some record companies that South African blacks shouldn’t be deprived of international music, why not train black management to take over the reins? Or, at the very least, why don’t use South African earnings to the antipartheid movement?

- Global conflict: In the past seven years, the Cold War has hit peaks unseen since the ’50s, accompanied by frequent reports of "hot" wars around the globe. There are innumerable opportunities not yet explored to build people-to-people communication. Then we can change the exchange and defuse the tensions fostered by our political leaders.

- Various artists have tried to reach out to others: Jackson Browne in Central America and Elton John, Billy Bragg, and Bono Billy Joel in the Soviet Union. Bill Graham is organizing an international concert in Moscow. Additionally, Peter Gabriel, Little Stevie Wonder, Hansa, and Russian and African artists played in Tokyo in support of the United Nations-sponsored University of Peace. Also, U2 and others are donating their services once again to Amnesty International’s rock festivals.

- Many feel that the main reason why the wishes of their companies, radio programmers, and even the management, have taken it upon themselves to speak out through their music. Opting for a “Biko” rather than a “Penny Lover” is all the more admirable, considering the pressure to go with what’s commercial.

- In Reagan times it’s uphill to be principled, but these artists are sticking their necks out nonetheless. They must be nurtured and promoted as much as any other artist.

- We’re not calling for altruism. Supporting socially conscious or musically innovative artists can actually be good for our financial health. Historically, there have been large audiences for Bob Dylan, Van Garvey, James Brown, Ruby Blades, Bruce Springsteen, and many others who have been on the cutting edge.

- It is this music that we point to with the greatest pride. Risk-taking brings its own rewards. Social commitment need not be synonymous with charity.

- A couple of years ago our industry stood in the vanguard of African relief efforts. Now we’re poised for a retreat into apathy. Digital audio-tape, not social change, dominates the airwaves.

- Nevertheless, we still have an opportunity to refocus our sights. While records are a commodity, our culture is not.

Check with your own ‘lawyers and accountants’ first, Joe. You won’t be able to record rock concerts without those guarantees before you became such a champion of consumers’ rights.

Ken Powell
Los Angeles

SINGLES PRICING

I have been collecting 45 rpm singles for more than 35 years, and they mean a great deal to me. I plead with record company executives not to let the 45 become obsolete. The reason for some of the decline in sales could be overpricing, and bringing the cost down to about $1 could help.

Del J. Viney
DeeJayVee Productions
Albion, Wis.

Articles and letters appearing on this page are not the expression of views of general interest. Contributions should be submitted to is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
Radio has to stop abusing the record industry

Radio promotion Judy Libow said that some PDs had told her that they often withhold reports on new records for fear of incurring the wrath of labels by reporting a title, having it do poorly, and having to pull it off the air. Libow said she would rather see records undergo a reasonable test period and be released as getting a shot on certain stations, especially since many programmers look to add around the country when contemplating their own adds.

One label executive said he had once asked some programmers to delay reports on a title for a one-week period so that the song's first showing in the trades would be a good one. This reflects the fact that it is sometimes the labels who seek to restrain reports.

Ultimate Comments at the conference indicated that absolutely accurate playlists are not always wanted by either labels or programmers. Eyes turned to the trades as playlist policemen, a status that all agreed could not be achieved without programmers and promotion executives calling out gross offenders to the attention of chart managers.

Returning phone calls, "My biggest problem is the phone situation," said Bruce Tenenbaum, Ato national singles director. "If we aren't working you on the right records, maybe it's because you're not communicating with us about your station." Chris Collins, PD of KFSM "FM-102" Sacramento, Calif., countered, "You have to understand that some GMs don't get the PD talking to labels. They want the PD dealing with the March of Dimes or the jock that just "cursed on the air.

Programmers often said they would be happy to deal primarily with music directors, provided that those MDs have real say in music decisions and are not just "puppets." Christy's suggestion for "economy in the use of phone calls to labels" was applauded by radio industry attendees.

Finding air talents. Signs of exasperation from PDs in all market sizes summarized the state of finding new air talent. WRBQ "Q-105" Tampa, Fla.'s Randy Kabrich said the growth of satellite-delivered, automated formats is--what is already a shrinking training ground for aspiring air talents.

Programmers seemed frustrated by the poor quality of resumes and air checks. Generic salutations and air checks apparently pulled right off the skimmer were cited as representative of the problem. "We can't see the rest of the resume to come to you," said WEGX "Eagle 106" Philadelphia PD Charlie Quinn, who said he received keeping tabs on talented personalities long before a need arises at the station. Tom Taylor of WPST Trenton, N.J., said, "You're just going to lose people every day by having people ready on a lower rung on the structure.

KHS Los Angeles PD Steve Rivers was among many to suggest that major market PDs should assume some training duties, and KHYI Dallas' Mark Driscoll spoke wishfully of a collectively owned AM station put to use as a hands-on training exec.

WFBC Atlanta's Bob Case suggested that aspiring air talents "bury PDs to death" for a critique of air checks and resumes. "It's our responsibility to the industry to provide that," he said.

"But there are a lot of people out there," Naturally, PDs who have proved themselves to be good at finding and training talents are the first to be guided by the larger market, attended to, or volunteered to train. While most smaller-market PDs said they consider that process less successful, they look for the industry and a compliment to their skills, some offered methods to combat it.

"Signing good people to contracts is our investment in the future," (Continued on page 68)
A 3-HOUR WEEKLY URBAN CONTEMPORARY FORMAT

On The Move has the upbeat, countdown sound of today's urban contemporary music, plus superstar interviews and fast-paced features... all orchestrated by host Tom Joyner—the voice of urban radio today.

In what may be the most extraordinary commute in broadcasting, this high-energy pro shuttles daily between assignments as the morning DJ on KKDA-FM in Dallas and the man at the mike in Chicago, weekday afternoons on WGCI-FM. In both markets, On The Move starring Tom Joyner is ranked #1.* Joyner's enormous drawing power, exclusive guest interviews and the week's top 25 urban hits combine to keep weekend listeners tuned in to the music that's on the move.

For clearance information contact Jamie Curtis in New York (212) 975-7316 or Steve Epstein in Los Angeles (213) 460-3547.

*Source: Winter '87 Arbitron. Total Persons 12-49. AQH-Total Survey Area KKDA-FM Sun. 6 PM-9 PM WGCI-AM & FM Sat. 7 AM-10 AM.
Mark Tudor Builds Country's Image At WBOS

BY DAVID WYKOFF

MOVING FROM A No. 1 country station in Winston-Salem, N.C., to a poorly ranked country station in Boston, a market where country formats have never succeeded professionally, Tudor said: "It was time for me to gain more experience toward becoming a general manager, and the people at BOS and its parent company, Sconnix, had reasonable goals and a very positive attitude," says Tudor.

"It has proven to be a good move for me," says Tudor. "I've learned about working in a major media market and playing both sides of the advertising game. For WBOS and Sconnix, it made real headway with the idea that it's cool to listen to country music in New England."

Tudor attributes much of WBOS' growth—both in listener numbers and advertising support—to Sconnix's efforts to present itself and country music as positive "adult alternatives" on the listening dial.

"The biggest problem that we face here is the assumed images that people have about country music, which aren't all that positive. It's a matter of shattering those images, both to get people to tune in and to those who do listen to admit it without embarrassment.

"The best analogy I can think of is how people react to yogurt. Of many people use yogurt, and they'll say, 'Eeek, it's gross.' But, if they're not able to try it without knowing it, they'd probably like it. We think that it's the same for country music here. Our aim is to get people to at least give it a chance, and we're confident enough of our product that we're sure that some people will like it," he says.

One not-so-subtle method the station uses to combat prejudice is to not refer to WBOS as a country station on the air, preferring instead the moniker "America's Music Station." Tudor holds puts country music in the same league with blues, r&b, and jazz as an original American art form.

TUDOR also looks to the development of a new generation of young ears to help build the station's image. "Not only are there many, many of the younger artists putting out great records, but they come across without the built-in image that many could perceive in a negative way. Randy Travis, Dwight Yoakam, and the rest are helping us immensely," says Tudor.

WBOS also promotes itself heavily through on-air specials and giveaways as well as through advertising in other media. Boston Celtics center Bill Walton, who goes live on the air to talk about the Celtics once a day during the basketball season, figures prominently in such efforts.

"Boston's a very sports-minded area, and Walton has turned out to be the perfect way for us to be come involved with the Celtics and the community at large. Bill is a kind of folk hero around here, and he really thinks of us as family. In fact, we were doing a promotional giveaway for an ocean-going trip to San Diego with him, and he suggested bringing the winners back to his house for a private cocktail party over at his house," says Tudor. Walton is also featured in WBOS' billboard advertising.

WBOS' EFFORTS to shatter a negative image are not just limited to potential listeners. Tudor, "We work hard to show Boston's advertising community that we're real business people and have a viable adult product to offer them. One important part of this is our yearly media client party, where we bring in a number of national name acts and get the advertising clients to meet the station personnel and get excited about the quality and variety of music we play."

Tudor works closely with the area's major concert promoters to help publicize shows as well as with Nashvile's sales and promotion people to heighten the entire region's awareness of local music. "We're seeing that the interest is there for country music in New England. Many of the shows scheduled for August have already sold out, and we've seen an increase in album sales. They've received tremendous interest from the radio, and they're dramatically growing the studio's sales, and we're going to admit it." The station also does call-out research every week to test 31 current songs and 30 oldies. Tudors says such research does not influence his initial decisions in choosing songs, but it does "serve as an (Continued on next page)
KROQ Los Angeles PD Rick Carroll and a KROQ Los Angeles team is putting together a new rock countdown syndication for the MCA Radio Network. The weekly, two-hour show "Rock Trends" is scheduled to bow in late July or early August and is being billed as "the best rock of the 80s and 90s." The 20 tracks programmed each week will be culled from KROQ's research and playlist and then fine-tuned for the national ear. The show can be expected to have a slightly softer edge than a nationally packaged KROQ daypart.

Along with the countdown, the show will feature interviews, music news, and a station affiliate's top picks. That feature will showcase the affiliate's call letters and that station's pick of the week.

The show is being co-produced by Carroll, KROQ's MD Larry Groves, and the station's Scott Mason and Richard Blades. Blades will host.

The team has been working together on new-rock formats since 1979. One of the most interesting aspects of the show is its delivery configuration. MCA is planning to send the show out on compact disks. That should be a plus, as album rockers track more and more of their playlists from CDs.

K-TWIN COMMUNICATIONS, Minneapolis, is gearing up to debut its first offering on Sept. 6, 1987. "The Progressive Network" is a new 24-hour satellite format of soft rock/new age targeted for the 25-to-40-year-old demographic. The format's mainstay will be soft jazz/fusion, making up approximately 60% of the playlist. Current plans call for another 25%-30% of the list to come from the new age category and for the remainder to come from standards reissued on CD.

The company, headed by president/GM Jack Moore, operations manager Tom Pelissero, and PD Rob Moore, started the ball rolling in the spring. Jack Moore was largely responsible for taking the Twin Cities outlet KTWN from a $640,000 purchase in 1979 to a $3.8 million sale in 1983. The station had broken seven owners and seven formats in as many years prior to Moore's turnaround with the same programming that will show up on the 24-hour service.

"Progressive Music Network" will be available either for dayparts or as a turn-key operation. Unique to "Progressive," will be the offering of live soft jazz and new age concerts. Moore and company have been recording concerts in the Minneapolis area for seven years and have a library that includes live recordings done in the acoustically excellent Minneapolis Orchestra Hall.

PETER J. LUDWIG

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

July 6-12, Peter Gabriel, Legends Of Rock, NBC Radio Entertainment, one hour.
July 6-12, Neil Young, Rock Today, MJ Broadcasting, one hour.
July 6-12, Whitestore, Off The Record with Mary Turner, Westwood One, one hour.
July 10-12, Kenny Burrell, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.
July 10-12, Whitney Houston, Starcast, MJ Broadcasting, one hour.
July 10-12, Neil Young, Superstars Rock Concert Series, Westwood One, 90 minutes. July 10-12, Heart, Hot Rocks, United Stations, 90 minutes.
July 11, Elton John in Australia, Simulcast Special, Westwood One/Showtime Cable T.V, 90 minutes.
July 11-12, Beatles' Silver Anniversary: The Early Years, United Stations Special Series, 90 minutes.
July 11-12, Restless Heart/Kathy Mattea, Country Close-Up, ProMedia, one hour.
July 13, Lou Gramm, One Wire, Westwood One, one hour.
July 13-19, Neil Young, Classic Cuts, MJ Broadcasting, one hour.
July 13-19, Fleetwood Mac, Off The Record with Mary Turner, Westwood One, one hour.
July 13-19, Stacey/Standpoint, The Miller Sound Express, Westwood One, one hour.
July 13-19, Steve Nick, Pop Concerts, Westwood One, one hour.

WWBS BOSTON COUNTRY FORMAT

(Continued from preceding page)

important factor in how long we'll continue to play a song or drop it from the rotation. It also gives us an idea when to pick up a song again after a period of "rest" for it," he says.

Before joining the station in 1985, Tudor was an on-air personality and operations manager at WTQR-FM Winston-Salem, N.C., where he helped transform the station from automated programming to live fare. "It was my job to convince the owners could do it live and make them more money, and they were profitable at the time. I took over the morning slot, and we slowly filled in the others. It became the No. 1 station in the market and is still that today."

Tudor considers the experience an important one because it "ended up giving me M.B.A. training on the job. It taught me planning and budgeting and how to use research without it using you—that it did make for a whole lot of long days, working on air, then going to work as operations manager."
Ken Barnett Gets PD Slot At KYKY; WIP, WASH Are For Sale By Metropolitan Banker

Ken Barnett is the new PD at EZ’s KYKY St. Louis, filling a post that’s been vacant for a few months. Barnett arrives at the EZ AC from a similar AC format at WBOX, Portland, Oregon.

Metropolitan Broadcasting is putting WAPM Philadelphia and WASH Washington, D.C., up for sale and is hoping to get between $25 million and $30 million for the latter. Speaking of D.C., jazz fans will be happy to hear that former WWRC talent and jazz expert Felix Grant has landed a show on all-jazz WDCU there.

Mary Shuman is upped to music coordinator at hit outlet WKQX Chicago. The new MD, Mike bread, also arrives at WKQX, replacing the late Mike O’Malley (Billboard, July 4).

WNYN New York debuts as a country outlet July 1, and to judge it from one day’s listening, it’s oldies-based with a sprinkling of currents. The station’s VP/GM, John Irwin, says the music mix was designed by consultant Rusty Walker and new MD, Michael O’Malley (Billboard, July 4) and will pretty much stay the way it is.

A list like “All your country favorites in a row” conveys the music-intensive approach of “Country 97FM.” As for the talent lineup, Irwin says, “There won’t be wholesale changes,” and WNYN’s AC personality will stay as is. Irwin says the nonmusic elements should all be in place by the start of the fall book, Sept. 24, and “the majority of our people...”

Irwin says the typical country surrounding a format switch was not made all that much worse by the fact that many of WNYN’s NABET members are on strike along with the other 3,500 NBC employees.

“We’ve got great NABET people. They loaded our oldies library onto CDs prior to the strike. I think most of them probably won’t want to be out there.”

Dwayne Tanner gets the PD spot at WKXI Jackson, Mississippi. In succeeding Tommy Marshall, Tanner says the urban outlet will have more of an emphasis on hits and less on rap and will devote more time to talking on a stand on community issues.... Sincere condolences to the friends and family of Joe Loris, publisher of Impact, who died suddenly last week at the age of 41.

Playing piano for Bruce Hornsby—a fantasy, right? Not for Aris Hampers, MD at album rocker WLAG Grand Rapids, Mich., who accepted Hornsby’s overtures on the strength of his interest in the band’s debut album, “The Wayward Son.” Hampers, by the way, has classical training, and his name is on one rock album distributed by Bell Records in 1968.

Thanks to CFOX Vancouver, British Columbia, promotion director Peter Taylor for coming up with a new format idea that he’s hailing as a move in on the issues for “On The Western Skyline” during the group’s U.S.-tour closer in Grand Rapids. Hampers, by the way, has classical training, and his name is on one rock album distributed by Bell Records in 1968.

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A NEW YORK CITY police officer saw fit to monitor Inner City’s WL1 New York for about three hours last week, generating a rash of press attention. The surveillance seems to have been precipitated by one of WL1’s hosts making some unfavorable remarks about the N.Y. Police Department. By July 1, however, Police Commissioner Benjamin Ward was on hand to answer reporters’ questions and to go into some detail about the Christmas and New Year’s Eve shows he plans to attend.

A 34-track album by the group, “The Power of the People,” was released last week by CBS Associated Records, and it includes the hit single, “Rag Doll.” The album is available at record stores nationwide.

FOR WEEK ENDING JULY 11, 1987

ALBUM ROCK TRACKS

BILLBOARD JULY 11, 1987
This Bud’s For W4. WWWW Detroit MD Kevin Herring, left, and PD Barry Mardit welcome Crystal Gayle to the city’s fifth annual WWWW/Budweiser Downtown Hoe-down. She was one of many country artists who played at WWWW’s annual music festival.

FOR WEEK ENDING JULY 11, 1987

Billboard

HOT CROSSOVER 30™

Compiled from national radio airplay reports.

<table>
<thead>
<tr>
<th>WEEK</th>
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<th>LABEL</th>
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<td>I WANNA DANCE WITH SOMEBODY</td>
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<td>2</td>
<td>4</td>
<td>JAMES JACKSON</td>
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<td>THE PLEASURE PRINCIPLE</td>
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<td>6</td>
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<td>4</td>
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<td>THE WHISPERS</td>
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<td>CLUB NOUVEAU</td>
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<td>STEPHANIE MILLS</td>
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<td>29</td>
<td>REGINA BELLE</td>
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<td>15</td>
<td>SMOKIN’ ROB</td>
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<td>JUST TO SEE HER</td>
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<td>28</td>
<td>PRINCE</td>
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<td>IF I’M YOUR GIRL/FRIEND</td>
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<td>30</td>
<td>17</td>
<td>WHITNEY HOUSTON</td>
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<td>I WANNA DANCE WITH SOMEBODY</td>
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Washington Roundup

BY BILL HOLLAND

THE U.S. COURT OF APPEALS in New York has affirmed the FCC’s decision that certain AM daytimers be upgraded to AM enhancements. The court agreed with the commission’s rule that AM stations are likely to be a good job of serving the city—have borne a “difficult burden” because of their daytime-only restriction. The National Broadcast Media Coalition had argued that the credit diminished opportunities for minorities.

IN THE AFTERMATH of President Reagan’s veto June 20 of a bill that would have made the fairness doctrine law, the Senate has decided, for the time being, that it won’t try to override the veto, conceding that it doesn’t have the votes to do so. Reagan has hinted that he’ll veto any bill that has the doctrine as a rider—even if it’s big, such as an appropriations bill.

RKO ONCE AGAIN: The FCC has turned away seven competing applicants for RKO’s top-rated classical station here—WGMS-AM-FM—picking Potomac Broadcasting Corp. of Bethesda, Md. Among the losers: Cozin Communications Corp., whose major stockholder is Bill Cosby, the comedian and TV star. The FCC found that another Cozin principal, Joseph Zingale, has misrepresented facts about the credit, and Cozin was disqualified.

THE NAB’S JOINT BOARD—met here in late June, and, in addition to the elections reported in last issue, adopted several important motions. Among them: a motion opposing H.R. 1187, a bill to impose the three-year antitrafficking holding rule on newly acquired stations; a resolution to continue radio and TV PFA’s educating the general public about AIDS; a vote to support expanded daytimer operations; a vote to reassert concern over the Carroll doctrine, which would allow new stations in overcrowded marketplaces; a vote to support FCC elimination or modification of the cross-interest policy in its multiple-ownership policies; and a vote to ask the commission to rewrite its policy of allowing co-owned AM-FMs to keep their public files at their studios or transmitter sites—even if they are outside the city of license.
Pee-Wee Hits The Beach

BY DAVE DIMARTINO

L.A. It may seem like the end of an era when Herb Altor's "Back To The Beach" film, which stars the '60s "Beach Party" gang of Frankie Avalon and Annette Funicello, when she's on top of the charts. The album, "Surfin' Bird" on screen, you'll know it's 1987. That's one reason Co- owner of the album that's the soundtrack's first single, out this week.

"First of all, it's a classic song, instantly recognizable," says Bob Willcox, Columbia vice president of marketing, West Coast. "Secondly, Pee-Wee Herman is a very well-known character so that will help us in both the movie and the soundtrack. I think the audience for Pee-Wee will guarantee the attention of teenagers, the main target group for both the movie and the soundtrack."

Willcox says the in-store date for the album is July 20, and the film will open July 31.

Among the highlights on the album are new versions of old songs like "Wooly Bully," performed by Dave Edmunds, and a version of "Wipe Out" by no less a crew than Herbie Hancock, backed by guitarist Dweezil Zappa and drummer Terry Bozio.

"The interesting thing is they developed the movie so that a lot of the songs are actually performed in it," adds Willcox. "You've got Pee-Wee performing "Surfin' Bird," which is a knockout. That's another reason for it being the first single—when people see the movie, they're going to remember Pee-Wee performing "Surfin' Bird." There's also a duet between Stevie Ray Vaughan and Dick Dale, doing "Pipeline."

Of yet another duet, between Funicello and Fashone, "Wait until you see that," says Willcox. "That's also something that people are going to leave theaters talking about. Fishbone is pretty visual, too. To see her, in front of them in real life is a real treat."

Columbia is developing promotions around various screenings in the country's top 30 markets, says Willcox. "Obviously, we're looking to set up some interesting and nutty promo around the album, because it's got such a big tie-in. We're looking to develop things like beach promotions, and in all those landlocked cities, things like drive-in promos, where we can have a little fun," he says. "Because Paramount is going to come with a major advertising campaign on television and radio right out of the box, we want to try to localize it as much as possible."

"Look for the Vaughn/Dale "Pipeline" track to be the album's second single toward the end of August, he adds.

ARTIST DEVELOPMENTS

MORE ROCK & HYDE

After leading with the song "Dirty Water," which peaked at No. 41 on the Hot 100, Capitol is working "I Will" as the second single from Rock & Hyde's debut album, "Under The Volcano." "We always believed that 'I Will' was the album's most commercial track," says Tom Gorman, Capitol vice president of promotion. "We accomplished that, and got out with 'Dirty Water.' It got visibility at top 40 as well as a solid album rock radio support. It hadn't gone top 20, didn't mean it was an unsuccessful project. Now we think we can bring 'I Will' to the Top 20."

Following a recent series of club dates, Rock & Hyde is rumored to be gearing up for a national tour with label mate Carly Simon's Expose. "We're not a 1-artist record company," says Capitol. "How much importance do you place on prepromotion?"

A: We've always been heavily into it, and I think that's been one of our big advantages. We don't have the bulk that a lot of the record companies have in terms of relationships. Everything we release has to count. We don't have a deep catalog with hundreds of albums to sell if we have a bad month. Everything rides on our current releases. Months and weeks happen awfully quick in this business, so you've got to take advantage of it. You can't just put something out, expect people to listen to it once, and then deal with it. This Donnie and Jeffrey record, for example, we've been playing it on the street and radio to get out for six weeks prior to its release. We got their name set up properly, and we know we're going to come out blinding. If we played it out there ahead of time and it didn't look like it was going to go, we'd come back, report to Collect what was happening, and he'd check thinking about changing the single."

Q: If you need more time, do you hold releases back?

A: Yes. We just did it with the Cre- zardos and with Dupree. We held the Dead Back a few weeks, just to be able to get the single and CD in place before we shipped the album. We hold records back as of- ten as is needed, without hurting a tour or something for the band, because you're going to have everything special. Take the Grateful Dead. When's another few months after you wait seven years? When it comes out, it's got to be right.

CONCERT HEAT

Bryan Adams performs his latest hit, "Heat Of The Night," during a recent show at New York's Madison Square Garden. The rocker is on the road in support of his smash A&M album, "Into The Fire." (photo: Chuck Pulin)

FUTURE METAL

Epic hopes to establish a strong base audience for Pretty Maids with the Danish metal outfit's debut U.S. album, "Future World." The album, No. 168 with a bullet on this week's Top Pop Albums chart, shipped an initial 40,000 copies; at press time, sales had reportedly topped the 60,000-unit mark.

This is a case of developing fan credibility as opposed to just develop- ing one song, says Diarmuid Quinn, product manager for the label. "We have some good radio adds, but we're not relying on them. We're depending on the marketing base, and then we'll go more commer- cially.""}

Six weeks prior to the album's release, Epic serviced key hard rock stations and mom-and-pop retail outlets with special sampler disks to help build a base. "We created a four-song EP that looked like a boot- leg record," says Quinn. "There was no slick major label identity—it looked like an independent. Now, we're going to album rock radio and bigger retail accounts."

On the video front, Pretty Maids—initially signed to CBS Den- mark—has leased two clips, one of which, "Future World," has been screened at MTV. Epic will also play a big role in the group's develop- ment, says Quinn, adding, "They have to build an image and an iden- tity first." Plans for Pretty Maids to commence their first-ever U.S. tour at the end of the summer, following European dates with Deep Purple.

RADIO MAN

Former Eagles guitarist Joe Walsh has scored an instant winner at album rock radio with "The Radio Song." "The minute this record came out, all the radio folks went crazy for it," says Lou Dennis, Warner Bros. vice president of sales. He adds that the Full Moon/Warner Bros. truck is also picking up airplay at several top 40 stations.

The positive response can be at- tributed in part to Walsh's strong rapport with the radio community. "This guy has been around," says Dennis of Walsh's habit of dropping in at various stations during promotional tours. "Joe goes around the country being a DJ. He's been doing that, he's making a lot of friends."

"The Radio Song" is the leadoff single from Walsh's latest album, "Got Any Gum," produced and en- gineered by Terry Manning, best known for his work with Walsh. Dennis says, "Our orders on the album look very good, and it's only just shipping."
ARTIST DEVELOPMENTS

Loe Mann, MCA vice president of marketing, the label has mounted a heavy campaign behind the compact disk version of the David Hentschel-produced "18," says Mann. "Traditional marketing tells you to go after the album, get the hit single, and go from there. We're not doing that here. I am going after a direct CD market crowd."

MCA has serviced a promo-only CD single of the cut "Love Is The Strongest Way." Summers is touring in support of the "XYZ" album.

REGINA'S HOT

Columbia is on a hot streak in breaking new black music. In addition to strong chart showings with the likes of L.L. Cool J, Burnt, and Lisa Lisa & Cult Jam, the label is enjoying a top 10 hit on the Hot Black Singles chart with Regina Belle's "Show Me The Way," the leadoff single from her debut album, "All By Myself." According to Ruben Rodriguez, Columbia vice president of black music, the Belle single garnered immediate response at black radio stations when it was released. "We set it up as a strong radio know about Regina long before the record came out," he says. "We knew we had the goods, but I've got to compliment our entire staff for getting this off the ground. We have a very aggressive black department and have broken more new acts over the past year than anyone, with no exceptions."

With "Show Me The Way" starting to enjoy pop crossover success, Rodriguez says, "Everybody in this company is getting involved to bring it home. I have to compliment Mark Benesch and the pop promotion staff for what they're doing to enhance the project and to break Regina as a total artist."

Adler is adding additional exposure with the video for "Show Me The Way." The video has been getting very strong support from a number of outlets, including BET, 'Friday Night Videos,' 'Hot Tracks,' and VH-1," Rodriguez says.

MASS EXILE

After a disappointing showing with his 1985 album, "High Country Snows," singer-songwriter Dan Fogelberg is eliciting positive response with his latest Epic release, "Exiles." No. 51 on this week's Top Pop Albums chart. Dan Beck, EPA vice president of product development, says the label is taking a number of aggressive marketing and promotional steps to support the release. "The album has been out only four weeks, and it's selling very well," says Beck. He adds that sales are quickly approaching gold status.

To get the ball rolling, he says the label "went out with a sampler a couple of weeks prior to the [first] single's release, to give radio a flavor for the album and to demonstrate its depth," says Beck. The first step was to re-establish a base at album rock radio with the first single, "She Don't Look Back."

"We've gotten play across the board with it," he says. Plans call for the label to release the track "Lonely In Love" as the second single.

On the retail front, the album's packaging "presents a solid image of Dan," says Beck, who adds that that image is carried over to the video for "She Don't Look Back," which is being aired on a number of national and regional outlets.

Meanwhile, Fogelberg was set to kick off a North American headlining tour July 1 in Houston, with a combination of arena and outdoor dates booked through early August.

TITAN'S TWEET

New MCA signing Tiffany, a mere 15 years old, began her first tour June 20—at the Bergen mall in Paramus, N.J. It's the first stop on a nationwide trek that will have the artist performing in at least 12 shopping malls, all in support of her recently released eponymous debut album.

"There are three places a teenager goes in the summertime," says Janice Hoffman, MCA's national director/media & artists relations. "They either go swimming, sit front or TV, or go to the mall, right? So they're going to walk in the mall, and they're going to see someone they really like doing their fantasy. Instead of singing into a hairbrush in front of a mirror, here's one of his guys up doing it."

The tour is set to end Sept. 13, but Hoffman says it may well extend through October. "One problem may be success. After a performance and a half in Paramus, says Hoffman, the mall's Record Town outlet sold out its entire stock of Tiffany cassettes.

Artist Developments is edited by Steve Gert. Reporters: Linda Molekii (New York) and Dave DiMartino and Ethel Ann Vare (Los Angeles).

Notorious Performance. Duran Duran's Simon LeBon, left, and John Taylor lead the group through songs from its latest Capitol album, "Notorious," during a recent stint at New York's Madison Square Garden. (Photo: Chuck Pluto)

Shipwreck! Is A Capital Idea!

CAPITOL RECORDS will host Shipwreck!, a "rock fest/dance party," aboard New York's Staten Island Ferry July 15, the eve of the eighth annual New Music Seminar. In addition to entertainment on two dance floors and in a video lounge, the event will feature live performances by a number of up-and-coming Capitol acts, including New Model Army, Skinny Puppy, Fetchnin Bones, Zigeizige, the Boogie Boys, Grapes Of Wrath, and Hanover Fast.

Paul Shaffer, leader of David Letterman's Late Night band, will host Shipwreck! Incidentally, the beat hears that Shaffer has just inked a record deal with Capitol.

EXPLOITATION: Amidst all the controversy over his "I Want Your Sex" single, George Michael offered his side of the story in a candid interview with the U.K. music weekly New Musical Express. After teasing up to the N.M.E.'s reporter that the song was "plenty to do with sex," the ex-Wham! front man was eager to point out that it doesn't advocate promiscuity. He maintains there is a "horrible atmosphere" surrounding sex in the wake of AIDS, which he believes must be "calmed down and redirected.

According to Michael, "If you're going to try and redefine sex and make monogamy attractive again, it's got to be seen as something that's sexy. That's the point behind the single. I can't think of a better question for a 12- or 13-year-old to be asking their parents than 'What's monogamy?'"

Meanwhile, on a lighter note comes this quote from Heart's Nancy "Leavin It To Cleavage" Wilson in the band's latest press release: "You can't take the sexualitv out of rock 'n roll. A little shock value makes it more fun. Besides, music just gets me wild! I get pretty anti-social—and I think it's perfectly natural to be a fully sexual human being." Rumors that Wilson and Michael will be teaming for a duet are denied.

SHORT TAKES: You don't need a crystal ball to predict that Arista will score a No. 1 hit with the new Dionne Warwick/Jeffrey Osborne single, "Love Power"—an absolute winner... Look for New Jersey rocker Glenn Burtnik, now signed with his second label, a.m. album, "Heroes And Zeros," due in August. It's an excellent follow-up to his auspicious debut set, "Talking In Code"... After snagging songs by Phil Collins, Roger Daltrey, and Hansover Fast, TV commercials, Michelle is now marketing the "Night Songs" premium audio cassette, selling for just $4.45 (including postage and handling), the tape boasts cuts from Laura Branigan, Foreigner, Chaka Khan, Debra Laws, Marilyn Martin, Ray Charles, Wilson Pickett, Daltry, and Wang Chung... The Jagg nightcap in East Hampton, N.Y., is running its annual summer concert series. Upcoming bookings include the Other Ones on Thursday (9) and Flesh For Lulu on Friday (10)... Shock horror: I.R.S. Records, the label which has just signed Cleveland-based hard rockers Shok Paris... Julio Iglesias' manager, Ray Rodriguez, tells the Beat that the Latin superstars has completed his duet with Stevie Wonder. The duet will appear on Julio's next U.S. album, due in the fall... Faster Pussycat will be performing songs from its upcoming Elektra debut album on Tuesday (7) at a listening party at the Cat House in Los Angeles... California's promotion department has come up with an interesting hook to draw attention to the new Patty Smyth single, "Isn't It Enough." Promotional CD singles, each engraved with its own individual serial number, have been serviced, and the label will be picking winning numbers at random during the next three weeks. Winners during the first two weeks will receive Sony CD players; the grand-prize winner will enjoy a round-trip package for two to Paris.
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross Ticket Price(s)</th>
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**Russia To Rock On July 4; Buy A Piece Of The Lords**

**BY LINDA MOLEKESI**

**R**ock for Peace: Russia's first multifaceted rock'n'roll extravaganza was scheduled to take place in Moscow on Saturday (4), bringing together Soviet and U.S. performers as the climax to a Soviet peace march protesting the nuclear arms race. Among the U.S. acts scheduled to participate are James Taylor, Ronnie Raitt, Santana, and the Doobie Brothers. At press time, the Soviet artists had yet to be confirmed.

"The idea for the concert was initiated back in April," says Roger Clark, spokesperson for event promoter Bill Graham. Clark describes it as a "global public relations move. Peace Walk organizer Allan Affelit presented it to Bill as a joint U.S. and Soviet effort that would involve 200 Soviet citizens and 200 U.S. citizens who would walk from Lenin-grad to Moscow. The concert is capping off the closing ceremonies." Though Graham was approached with the idea a few months ago, the event did not become definite until two weeks ago. "There were so many logistics involved that were completely foreign to the Soviet government," says Clark. "There was even the problem of technical equipment that didn't exist there, so we had to contact various promoters in Europe to help out." Additionally, some 65 U.S. musicians and technicians were expected to be brought over.

The six-hour show will be free of charge and will take place at Moscow's Izmaylovo Stadium, which has a 30,000-seat capacity. "One thing the Soviet government couldn't fathom was the idea of putting on the playing field during the concert," says Clark. "But we finally convinced them to let us do that."

As the finale, plans call for Sovi- et and American artists to stage a joint performance. Clark estimates production costs for the event at between $600,000 and $1 million. To help absorb some of the expense, contribu-tions were solicited from private sources, with a large portion coming from Steve Wozniak, one of the founders of Apple Computer. Wozniak also helped fund Cali-fornia's US Festivals in 1982 and 1983.

**MERCENARY EXCHANGE:** To help support its U.S. dates, rock act Lords of The New Church is selling 5,000 shares of stock in its Mercenary Tour '87. The promotional certificates will entitle holders to a number of so-called "benefits," including the privilege of allowing a group member to "sleep on the bearers' sofa, couch, or seat for a 14-hour period" and/or "charge long-distance calls to his/her home phone number."

The first leg of the tour kicked off June 26 in Bos-ton, with dates booked through July.

**SHRIFT TAKES** Among the artists scheduled to perform at this year's 15th annual San Francisco Blues Festival are Johnny Winter, Lonnie Brooks, Roomful of Blues, Memphis Slim, Little Charlie & the Nightcats, the James Harmon Band, Roy Rogers & the Delta Rhythm Kings, and Albert Collins & the Ice Breakers. The event, set for Sept. 12 and 13, is being sponsored by Harrah's Lake Tahoe ... R.E.M. will support its upcoming I.R.S. al-bum, "Document," with a number of U.S. shows, slated to commence in Knoxville, Tenn., in October. Label mates the DB's will open ... Atlantic City's Sands Hotel is featuring appearances by Dion (Aug. 28, 29) and the Beach Boys (Sept. 5, 6) ... Veteran rock'n'rollers the Everly Brothers are on the road headlining some 50 North Ameri-can dates, which kicked off June 17 in Edmonton, Alberta, the tour is slated to hit the U.K. Oct. 2.


Beastie Boys And Run-D.M.C. Encounter Racism

IN SEATTLE, the show had to be moved because the groups involved were denied access to the city's Civic Arena. City officials said they did it because of "ambiguous predictions of real physical trouble." In Portland, Ore., newspapers ran headlines stating "Coliseum Concert Abandoned" and "Rap Groups Play Before Well-Behaved Crowd," while local news shows replayed footage from a riot at a rap concert. The Los Angeles Times ran three stories from three different cities when the tour hit Southern California.

The groups that generated all this attention were Run-D.M.C. and the Beastie Boys, two multimillion-selling acts whose Together Forever tour has been viewed by some with more trepidation than anticipation. Rap has never been very popular with arbiters of taste or the functionaries of government. Like heavy metal, it's been a whipping boy for those who don't like loud, aggressive youth music. Like affirmative action, it's been used as a smoke screen by racists to attack blacks. Combine those factors with the unfortunate gang riot at the Long Beach rap show headlined by Run D.M.C. last year and the bad press the Beastie Boys generated in England recently, and you can understand why some viewed this tour as the most dangerous thing to hit the West Coast since Larry Bird's mustache.

Ticket sales were affected by this during the tour's first 10 dates, which is too bad for Bash Productions. But, much more profoundly, the interracial good-will potential of the tour has been weakened. It has hard to remember a tour of two acts, one black and one white, who've sold this many albums in such a short amount of time in the rock 'n' roll era. And the crowds during the Together Forever tour's recent four-night stand at Los Angeles' Greek Theater, although predominantly white, were an unusual blend of whites, blacks, and Hispanics. You realize just how socially segregated America is still when you see a crowd this integrated and are surprised by it.

It is not the media's job or that of city officials to help entertainers make money. But neither are they served well when they're used as convenient lightning rods for raging fires of paranoia. As for the concert itself, it was good, raucous fun. The Beauties drank a lot of beer, invited girls on stage, and danced funny. One night, Mike Tyson was brought on stage by Run. Another, Janet Jackson watched from the wings. Overall, Run-D.M.C. and Jam Master Jay showed that they've grown considerably as performers, they've sharpened songs, added recurring bits of stage business, and even gave a prebrotherhood speech in the middle of the set.

T HE UNITED NATION'S Special Committee Against Apartheid is holding a three-day seminar on the cultural boycott of South Africa in Kingston, Jamaica, Sept. 9-11. According to its organizers, the gathering will "consider ways and means for supporting the main thrust and the scope of the cultural boycott; giving the widest publicity to the cultural boycott of South Africa as called for by the General Assembly; and promoting its fuller implementation by artists, actors, entertainers, and other cultural personalities."

SHORT STUFF: Ronnie Isley is now acting as manager for Angela Wimbush. The PolyGram artist is preparing her first album without longtime partner Rene Moore ... Ever since choreographing Janet Jackson's "What Have You Done for Me Lately?" and "Nasty" videos, Paula Abdul has really been in control. Among her current activities are a Cover Girls video, three Michelob commercials, and the vid for "Dragnet" with Tom Hanks and Run D.M.C. To top it off, the former Lakers cheerleader has been signed to Virgin Records ... The second single from the Nu Romance Crew is the antimanic "I'm A Nu Romanti," backed by a video produced and directed by the Hudlin Brothers. The album was produced by James Mtume and Philip Field ... Simply Red's new single on Elektra, "Infidelity," was co-written by ex-Motown great Lamont Dozier ... Two former members of Atlantic Starr are busy preparing solo efforts. Porter Carroll has been signed to Epic, and Stephen Bryant is recording for PolyGram-owned West Wing ... Robert Townsend, star and director of "Hollywood Shuffle," is directing his first music video. He's working with the Warner Bros. band the Jam Boys, which features Marcus Miller, Bernard Wright, and Mark Stevens (Chaka Khan's brother) on vocals. The song is called "Lovin' Feeling." ... Jam Records' Soul Sound System, which recently played a one-off date in the U.S. after an European tour, is tentatively slated to hit the American road in late August. Oran "Juice" Jones headlines with his backing vocal group Shades Of Black and is supported by Chuck Stanley, Tashan, and Alyson Williams. Williams is the only one of the artists with...
# Billboard Hot Black Singles Sales & Airplay

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

## Black Singles A-Z

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Sheet Music Dist.</td>
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## Publishers/Purchasers/Rightson/Records/Sheet Music

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## Airplay

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## Sheet Music Agents

Agents are listed for piano/vocal sheet music copies and may not represent mixed folk tunes.

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# HOT DANCE/DISCO

## CLUB PLAY

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<tr>
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<tr>
<td><strong>NO. 1</strong> IN LOVE WITH LOVE (REMIX)</td>
<td>DEBBIE HARRY</td>
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<tr>
<td>LIVING IN A BOX</td>
<td>BLONDIE</td>
</tr>
<tr>
<td>MOVIN' ON</td>
<td>CAROLYN HARDING</td>
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<tr>
<td>I WANT YOUR SEX/HARD CORE</td>
<td>PAM ROSSO</td>
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<tr>
<td>TINA CHERRY</td>
<td>JORGE</td>
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<tr>
<td>LIFETIME</td>
<td>JOYCE SIMS</td>
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<td>V. THIRTEEN</td>
<td>ALEXANDER O'NEAL</td>
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<tr>
<td>BIG LOVE</td>
<td>WARNER BROS.</td>
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<td>OUTLAW</td>
<td>STRAFE</td>
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<td>ONE LOVE</td>
<td>DOROTHY GALDEZ</td>
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<td>BOOPS (HERE TO GO)</td>
<td>Sly &amp; ROBBIE</td>
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<td>ANNA</td>
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<td>HEARTACHE</td>
<td>PEPSI &amp; SHIRLIE</td>
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<td>HEART AND SOUL</td>
<td>PATIENCE</td>
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<td>DON'T BLOW A GOOD THING</td>
<td>VESTA WILMINGTON</td>
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<td>THE PLEASURE PRINCIPLE</td>
<td>JANEL JACkSON</td>
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<td>WHY CAN'T I BE YOU</td>
<td>THE CURE</td>
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<td>DON'T BELIEVE IN LOVE</td>
<td>JEANNE CICERO</td>
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<td>LET'S WORK IT OUT</td>
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<td>MOONSHAV</td>
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<td>IF YOU WERE MINE</td>
<td>CHERYL LYNN</td>
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<td>INTO MY SECRET</td>
<td>AISHA</td>
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<td>NEVER SAY NEVER</td>
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<td>WE SACRIFICE</td>
<td>SPIN</td>
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<td>I'M BAD (JAM. 44.0675/3)</td>
<td>L.L. COOL J</td>
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<td>PARTY GIRL</td>
<td>GRACE JONES</td>
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<td>LESSONS IN LOVE</td>
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<td>NO UH, NO CASUAL SEX</td>
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<td>DREAMIN'</td>
<td>WILL TO POWER</td>
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<td>I KNOW YOU GOT SOUL</td>
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<td>ASK THE LORD</td>
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## 12-INCH SINGLES SALES

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<td>FUNKY TOWN</td>
<td>PSEUDO ECHO</td>
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<td>I WANNA DANCE WITH SOMEBODY (REMIX)</td>
<td>STEACY Q</td>
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<td>1 WANT YOUR SEX/HARD CORE</td>
<td>GEORGE MICHAEL</td>
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<td>THE PLEASURE PRINCIPLE</td>
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<td>I'M SEARCHIN'</td>
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<td>I FEEL GOOD</td>
<td>STEPHANIE MILLS</td>
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<td>I'M BAD (JAM. 44.0675/3)</td>
<td>L E COOL J</td>
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<tr>
<td>DREAMIN' (REMIX)</td>
<td>VESTA WILLIAMS</td>
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<tr>
<td>SILENT MORNING (REMIX)</td>
<td>K.T.</td>
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</table>
| YOU & I BE THE ONE (REMIX) | ERIK B.

## BREAKOUTS

1. WOT'S IT TO YA (REMIX) ROBBIE NELVI MANHATTAN
2. BE MINE TONIGHT PROMISE CIRCLE ATLANTIC
3. CROSS MY BROKEN HEART JETS MCA
4. DO IT AGAIN REMIX HALL OF VEGOOCO IS
5. EXTRA CREDIT LINDA IMPERIAL COLUMBIA
6. LOOKING FOR A LORRY Taurus BLYZ COMPTO
7. SHOUTY DUNTON ES

**Note:**

- Titles with future chart potential based on club play this week.
- Breakouts are based on reports received this week.

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Still Looking For The Perfect Beat

by Brian Chin

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BRIEFLY: Swing Out Sister's "Breakout" comes from a No 1 U.K. album; the cut is a relaxed jazz-soul groove, blessedly acoustic. Moe's second single, "Give In To Me" (Ligosa, 212-614-9174), is sweetly melodic, with a classic choral arrangement, making it even stronger than "My Heart Gets All The Breaks." ... Terry Iyen's "Paw"? (Cedar House, 212-792-8400) is hard-edged hit mixed by Nick Siano, especially forceful in the "ebullient" dub, with very amusing sleeve notes, too. Glamour Club's "Charge Me UP" (Atlantic) is remixed for national distribution by Jose "Animal" Diaz, modifying its raw attitude.

Davy D. "Have You Seen Davy" (Def Jam/Columbia) comes from what promises to be a highly progressive slab record. "Breakout," the dancing pauses here seem to confirm it. On the flip is the furiously busy

US & CANADIAN 12'S

Stop If You Want - Glitz
Turner & Taranto

Love Child - Junior Vegas

One Love DLP

Born To Be With - Certain Rock

Will I Live

House Party - Particula

Gold Dust Woman - Stock

Gettin' Hot - Marlo Spencer

The Love Affair - Evelyn "Champagne" King

EUROPEAN 12'S

Are You Ready For - Tony Touch

Love's A Fire - Funk

Call Me - Miki G

Don't Come Cryin' - George McCrae

Lonely Days - Percy Sledge

Call Me - Miki G

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Leaves A Legacy Of Songs Spanning Several Genres

Boudleaux Bryant Lives On In His Music

Forget the superlatives. They've all been used. Somehow they seem redundant and superficial when describing the accomplishments and achievements of Boudleaux Bryant, who died June 25 at age 67.

He and his wife, Felice Bryant, met and married in 1940. In 1948, they wrote their first recorded song, "Country Boy" by Little Jimmy Dickens. Most of their songs were co-written, though Boudleaux wrote several classics by himself, including "Devoted To You." "I Have To Do Is Dream," "Love Hurts," and "Let's Think About Living." Together they wrote such hits as "Raining In My Heart," "Wake Up Little Susie," "Bye Bye Love," and Tennessee's official state song, "Rocky Top." A native of Shelnan, Ga., Boudleaux Bryant was urged by his father to become a concert violinist. Instead, he became a country illustrator. In 1982, he was voted into the Georgia Music Hall of Fame. The Bryants' first Nashville job was plugger's salary for 35 a week. When the rock 'n' roll craze swept the nation, the Bryants were in the right place at the right time. They wrote some of the Everly Brothers' biggest hits and enjoyed similar success with such acts as the Beach Boys, Buddy Holly, Bob Dylan, Roy Orbison, Elvis Presley, Nelson, and Simon & Garfunkel. Country artists who have recorded Bryant songs include Glen Campbell, Chet Atkins, George Hamilton IV, Buck Owens, Dolly Parton, Charley Pride, Jerry Reed, Tex Ritter, Loletta Lynn, Hank Williams Jr., and Ernest Tubb. With 710 songs in the BMI catalog, Boudleaux Bryant has won 10 BMI country awards, three BMI r&b awards, and 12 BMI pop awards. Five of his songs were honored by BMI for 1 million performances—"All I Have To Do Is Dream," "Bye Bye Love," "Devoted To You," "Hey Joe," and "Wake Up Little Susie." The Bryants were voted into the Nashville Songwriters Hall of Fame in 1972 and into the National Songwriters Hall of Fame in 1986. Besides contributing sorepods of songs to the music industry, they also collaborated on two sons, who have contributed to the music business. Del Bryant is director of performing rights relations for BMI, Nashville, and Dane Bryant has worked in music publishing.

No greater epitaph could Boudleaux Bryant be given than "He was a songwriter's songwriter." He has been one of the most admired creative talents in the long history of the Nashville music scene. He penned enough songs to yield both treasures and trivia. Hollywood producers who have recorded Bryant songs are Eddie Albert, Rex Allen, Richard Chamberlain, Dean Martin, Connie Francis, Robert Mitchum, and many more. "Little Susie," "Bye Bye Love," and "Rocky Top" are unique to his songwriting legacy.

In addition to Nashville, the promotional tour included Seattle, Portland, Los Angeles, and San Francisco. The meetings with music industry and media personnel, aimed at encouraging U.S. participation in the event, represented the strongest attempt the organization has ever made to increase awareness of and attendance at, the Canadian Country Music Week activities.

Seniors will be invited to attend the show. The ticket price is $10 for seniors, $15 for others.

More than 500 facts are included in the 1987 kit. Last year, 982 stations participated in the promotion. By June 1, Sherry Johnston Communications will distribute a CMA trivia kit as an incentive to promote the show. The kit is being made available on a market-exclusive basis to the stations that first request it and that promise to mention the awards show "every time a bit of trivia is used."

Canadian Conclave Scheduled

NASHVILLE Country's Country Music Week '87 is shaping up as the biggest and best of the event's history. Slated for Sept. 7-13 in Vancouver, British Columbia, the conclave will feature seminars, showcases, and the finals of a national talent search. Also planned is a full CTV network special on the Canadian Country Music Awards show.

The annual spectacular should carry country music into more Canadian homes than ever before, since CTV will carry it as a live two-hour prime-time production. Ronnie Prophet and Janie Frickie will co-host the show, Sept. 13.

"We're upgrading the entire event," Harvey Gold, chairman of Canadian Country Music Week, told Billboard. "Our national swing through Nashville. Gold and assistant Tracy Lakeman hosted Nashville music industry leaders at a June 24 reception. Held at the Vanderbilt Plaza Hotel, the function drew 125 industry executives, who were treated to an impressive slide show of Vancouver and brief remarks from Gold. He praised the Nashville-based Country Music Assn. for providing "tremendous help" to his organization, especially on the TV show, an area of CMA expertise.

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Kit Backs Awards Show

Kraft Issues CMA Trivia

NASHVILLE Kraft Foods, longtime sponsor of the Country Music Assn.'s awards show, is again offering radio stations a CMA trivia kit as an incentive to promote the show. The kit is being made available on a market-exclusive basis to the stations that first request it and that promise to mention the awards show "every time a bit of trivia is used."

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Contact the host committee reception; or previous, nominee showcase; or Canadian Country Music Assn. general meeting; or the president's dinner, hosted by Paul Masioli, president of the organization, and a postawards show reception. "Country music is alive and well and on the rise in British Columbia," said Masioli.

Registration is $160 prior to July 11, $180 after that date. Contact: Country Music Week '87, Suite 2001, 1401 W. Eighth Ave., Vancouver, British Columbia V6H 1C3.

Gerry Wood

by Gerry Wood

Nashville Scene


If Boudleaux Bryant was the president of the Nashville songwriting community, Felice is the first lady. Her effervescent personality acted as a perfect counterpoint to her husband's bearded, scholarly demeanor. They brought out the best in each other as creative partners—with the emphasis on both words and music. They loved each other and music—in that order. Boudleaux and Felice not only wrote love songs, they lived one.

Boudleaux Bryant's life-song ended with cancer at Baptist Hospital in Knoxville. "I will miss him forever," says Frances Preston, president and CEO of BMI. "He was among the most beloved figures in country music. He lived as a poet and leaves us a po- et's legacy of song which will endure. As a personal friend to me, he symbolized faithfulness, loyalty, and compassion—today's rare virtues.

For those who will miss Boudleaux, we still have his songs, an amazing legacy of music. And for his closest circle of family and friends, they can close their eyes and take comfort in some lyrics he wrote back in 1938: (Continued on page 30)
WIDE RANGE OF TALENT AT JUNE 8-14 FEST
RECORD-BREAKING FAN FAIR

CBS Takes Its Turn. Backstage during CBS Records’ evening of entertainment are, from left, Rick Blackburn Sr., VP/general manager, CBS Nashville; Ricky Van Shelton; Kristene Arnold of Sweethearts Of The Rodeo; Ray Benson of Asleep At The Wheel; Rattlesnake Annie; and Sweetheart Janis Gill.

Fan Support. Capitol Records’ Barbara Mandrell takes a break to explain what Fan Fair is all about to The Nashville Network’s Janet Tyson.

Band At Work. MCA’s Desert Rose Band is hard at work during its portion of the label’s showcase of talent.

Eighties Lady. K.T. Oslin greets her fans and signs autographs at the RCA Records booth.

With Lots Of Pride. 16th Avenue Records artist Charley Pride performs before a grandstand packed with fans.

Someone Like Her. MTM songstress Holly Dunn performs during the International Fan Club Organization’s show at the close of the fair.

Sterling Career. The Statler Brothers receive a plaque citing their career achievements in record sales and awards from Richard Asher, left, president and CEO, PolyGram Inc.
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<td><strong>ALL MY EX'S LIVE IN TEXAS</strong> (1 week at No. One)</td>
<td>STEVE WARREN (2) / FRED EDGE (1) / HARRY KEITH ( MCA 50587 )</td>
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<td><strong>HOLD YOUR LIPS CLOSED</strong></td>
<td><strong>PATTY LOVELESS</strong> (1) / JIM KARLBERG (1) ( MCA 50587 )</td>
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<td><strong>BUTCH BAKER</strong> (1) ( MCB 65017 )</td>
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<td><strong>CHARLIE MCLAUGHLIN</strong> (1) ( MCA 50054 )</td>
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<td><strong>TAMING MY MINIS</strong></td>
<td><strong>DORIS MCFARLAND</strong> (1) ( MCA 50054 )</td>
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<td><strong>YOU'RE THE POWER</strong></td>
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<td><strong>PLAIN BROWN WRAPPER</strong></td>
<td><strong>GARY MORRIS</strong> (1) ( Warner Bros. 75-046 )</td>
</tr>
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</table>
“THAT RECORD IS SO ADDICTIVE, it should carry a warning label,” says MD Jim McClain of WRKK-Albany, Ga., about the Foster & Lloyd debut RCA release, “Crazy Over You.” “When I first played it, I couldn’t get it off my mind all day.” Chuck Luck, PD at KLGL Lubbock, Texas, calls it “an exciting, fresh, and different sound—perfect for summer play.”

Also hanging out kudos for Foster & Lloyd is MD Jim McClain of KOLE Reno, Nev. “Good solid artists like this make country radio more thrilling and interesting. My audiences like ‘em a lot.”

McClain’s listeners are also vocal about Lytte’l Love’s “I Don’t Know” (MCA/Curb). “It’s a good-feelin’ song and boosts them up,” he says.

GRASSROOTS GAIN: Herb Ryals shows a lot of female appeal with his remake of the Percy Sledge hit “Warm And Tender Love” (Flamin’ Groove).”

Overcoming a slight identity problem, Patty Loveless’ “After All” (MCA) is making the phones ring at WGGU Augusta, Ga., says MD Brian Ansley. “People call in and want to hear that Linda Lovelace song—they get a little confused on the name, but they’re trying, and they really like the record.”

Dana McVicker’s “Call Me A Fool” (EMI America) is generating a lot of phone action at WKWK Clarkesville, Va., says PD Terry Mathews. He also closes George Hightull’s “Wast’r Up” (Warner Bros.) as an audience pleaser.

COOKIN’ CUTS: “A Drunk Can’t Be A Man” by George Jones, from the “Walking The Line” album (Epic), is hot at WKWK.

“That’s My Job,” from Conway Twitty’s “Borderline” package (MCA), is looking good at WZDQ Decatur, Ill. “When we started featuring this cut, the local record stores began to receive lots of calls for the album. It’s really working here,” says MD Dale Jones.

Nationally, the Warner Bros./Reprise folks have had a lock on the first two slots of the Top Country Album chart for the past six weeks. This week, Dwight Yoakam’s “Hillbilly Deluxe” follows Randy Travis’ “Always & Forever,” now in its fourth week at No. 1. Three other Warners packages—“Trini” by Eddy Harris, Dolly Parton, and Linda Ronstadt; the debut Travis album “Storms Of Life” and Hank Williams Jr.’s “Hank Live”—are Nos. 4, 8, and 9, giving the label 50% of the top 10 titles.

COUNTRY SINGLES A-Z

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<th>COUNTRY SINGLES A-Z</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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<tr>
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<tr>
<td>1</td>
<td>IT’S OVER FOR YOU</td>
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<td>2</td>
<td>ALL MY EX’S LIVE IN TEXAS</td>
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<td>3</td>
<td>I KNOW WHERE I’M GOING</td>
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<td>4</td>
<td>CHAINS OF GOLD</td>
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<td>5</td>
<td>CRIME OF PASSION</td>
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<td>THAT WAS A CLOSE ONE</td>
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<td>7</td>
<td>ANOTHER WORLD</td>
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<td>8</td>
<td>FOREVER AND EVER, AMEN</td>
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<td>9</td>
<td>LOVE SOMEONE LIKE ME</td>
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<td>10</td>
<td>SNAP YOUR FINGERS</td>
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<td>11</td>
<td>LOVE CAN’T EVER GET BETTER THAN THIS</td>
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<td>YOU, LOVE, YOU’RE NOT THE LAST OF ME</td>
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<td>CINDERELLA</td>
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COUNTRY SINGLES BY LABEL

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96 WHAT A GIRL NEXT DOOR COULD DO (Debra, ASCAP) 17 WHISKEY, IF YOU WERE A WOMAN (Southern Nights, ASCAP) 79 WHY DOES IT HAVE TO BE (WRONG OR RIGHT) (Warner Bros., BMI, Randy Sue, BMI) 81 I’M NOT SURE (Warner Bros., BMI) 99 SALLY (Sagehill, BMI) 31 WHY I DON’T KNOW (Warner Bros., BMI) 41 YOU AGAIN (Warner Bros., BMI) 51 BY A LITTLE LITTLE LADY (Epic, BMI) 64 YOU’RE NEVER TOO OLD FOR YOUNG LOVE (Columbia, BMI) 74 YOU’RE THE ONE (DejaVu, BMI) 84 I’LL TELL YOU ABOUT LEAVING (Columbia, BMI) 94 TAKE A LITTLE LADY (EMI) 104 YOU’RE THE ONE (Warner Bros., BMI) 124 AZON Young Love (EMI) 134 I’LL TELL YOU ABOUT LEAVING (Columbia, BMI) 141 YOU’RE THE ONE (Warner Bros., BMI) 151 WHISKEY, IF YOU WERE A WOMAN (Southern Nights, ASCAP) 161 I’LL TELL YOU ABOUT LEAVING (Columbia, BMI) 171 YOU’RE THE ONE (Warner Bros., BMI) 181 YOU’RE THE ONE (Warner Bros., BMI) 191 YOU’RE THE ONE (Warner Bros., BMI) 201 YOU’RE THE ONE (Warner Bros., BMI) 211 YOU’RE THE ONE (Warner Bros., BMI) 221 YOU’RE THE ONE (Warner Bros., BMI)
“Whenever you want, all I have to do is dream... dream, dream, dream...”

NEWSCAPES: It’s slum-dancing, Texas style. That is what America is doing to the music of CBS/Epic’s Asleep At The Wheel. Young people are showing up to dance in American ballrooms like never before, according to National Ballroom and Entertainment Assn. officials. More than 100 ballroom operators will have their chance to hit the dance floor when they attend the NBEA’s convention, which has the theme Swing With The Future. The event is an effort to introduce ballroom buyers to contemporary FOR WEEK ENDING JULY 11, 1987 artists with a dominant swing influence and will take place in Madison, Wis., July 26-28. Asleep At The Wheel will headline a showcase of performers July 28 at the gathering.

Keith Whitley and his band, Mi-Mi, recently raised $8,000 when they performed at the Sheriff’s Drug Show in Huntington, W.Va. More than 4,000 people attended the show to benefit the program against drug and alcohol abuse among children. While headlining at the Bally Grand in Las Vegas recently, Janie Fricke was invited by Wayne Newton to perform at his 11th annual picnic for cabbies, fire fighters, and police officers of the city. She graciously accepted the invitation, which was accompanied by champagne and flowers, and entertained with Newton at the event.

Plans are in the works for a duet album with Hoyt Axton and his cousin, Arlo Guthrie. Rumor has it that the project will be appropriately titled “Cousins.”

MCA’s Steve Wariner was recently joined on stage by label-mate Glen Campbell during a Nashville concert date at David Lipscomb College Auditorium. They performed Campbell’s debut MCA single, “The Hand That Rocks The Cradle,” which features Wariner on the recorded version.

Hail Drake, Musician/producer/publisher Pete Drake accepts his Master Award from the Nashville Entertainment Assn. for “outstanding and lasting contribution to the recognition and growth of entertainment in Nashville.” Drake’s wife, Rose, is also pictured.
Solomon’s Dream: Tower Records in Moscow

BY CHRIS MORRIS
LOS ANGELES—Will Mikhail Gorbachev one day buy his music at the Tower Records Kremlin store?

Maybe not soon, but in a June 26 speech at A&M Records’ 25th-anniversary international convention, Tower president Russ Solomon said that the firm is discussing the possibility of a Moscow outlet.

Solomon, current president of the National Assn. of Recording Merchandisers, also offered his wisdom on the growth of the compact disk, the decline of the LP, and such developing technologies as CD video and digital audiotape in his luncheon address at the Four Seasons Hotel here.

Noting that Tower is mulling expansion into the Canadian and Australian markets, Solomon added, “Believe it or not, we’ve had some very preliminary, and I’m emphasizing preliminary, sketchy, sort of wild ideas and discussions about opening up a Tower Records store in Moscow.

“I think if we could pull it off [it] would be a kick, just to see how the Russians would react to a little freedom of choice with a big selection of music,” he continued.

However, Solomon added, “Negotiations on that one will probably take about five years, forever, who knows. It’s fun to speculate about something as nutty as that.”

Speaking to reporters after the speech, Solomon characterized the idea for the Moscow store as “a totally mad dream” which entails “probably almost insurmountable problems.” He added that there have been no talks with the Soviet government on the idea yet.

As for more immediate concerns, Solomon noted that CDs now represent about 30% of Tower’s business but added that “LPs haven’t fallen apart yet.

“They’re still selling. Right now, in the summer of 1987, Tower’s sales mix in terms of dollars is really about one-third/one-third/one-third. One-third or slightly more are CDs—that’s less units though, obviously—and tapes and LPs are about the same. So the LP is not dead and won’t be killed off entirely until all those players out there are replaced by CD machines, and all the LPs in print are replaced by CDs.”

Solomon speculated that 1992 might be the year “when the last vestige of the LP will disappear from the scene, but that’s a total guess.”

He lauded the new CD-V format, saying, “CD-V will finally allow us to sell MTV videoclips to the public while they’re hot, while they’re being broadcast.” He also expressed optimism about the as-yet-unintroduced interactive compact disk.

Solomon sounded unconcerned about the so-called “threat” of DAT, a subject addressed earlier at the A&M confab by label artist Joe Jackson (Billboard, July 4).

Noting that blank tape had been called the potential ruination of the record industry when it was introduced, Solomon said, “DAT is not going to ruin the record business . . . First of all, I’m not sure that DAT is going to come along at all in any great shakes, and if it does, I’m not sure that anyone is going to buy it in any great numbers.

“Honestly, I can’t imagine why anyone would buy a machine for $1,500 or more and make a recording of something only to play it back on the same machine or why they would buy another $1,500 machine for their car that is incompatible with their tape collection. And what they end up with, actually, is a recording of the quality that’s not a hell of a lot better than what they can make on their existing equipment from a CD.”

On the international side, Solomon sounded an upbeat note on the outlook for importing, which has slowed since the Tower chain re-opened.

Russ on Russia: ‘It’d be a kick’

moved several parallel products from its shelves in settlement of a suit by several major multinationals against the chain and importer Caroline Records (Billboard, May 3, 1986).

“The sad truth of it is, it’s relatively easy for us as retailers to export American music and share it, but it’s hard for us to import music into the U.S. that isn’t released here or has been deleted here,” he said.

“We’re working on that, though. I think there might be some solutions on that deal.”

Noting that “we have one world of music,” Solomon also called for the establishment of “an international organization of record merchandisers and record companies.”

On a lighter note, Solomon joked fun at his hosts by reeling off a litany of less-than-successful A&M bands, including Nutz, Budgie, the Dingos, and Arthur, Hurley & Gottlieb.

“You guys have left your mark, I’m telling ya,” he laughed. “I wouldn’t have a cutout business if it wasn’t for you.”

N.Y. Club Adds Retail Outlet

Store/COFFEE HOUSE COMBO

BY JIM BESMAN
NEW YORK—Manhattan club owner Hilly Kristal, whose small East Village nightspot CBGB helped launch the punk/new wave music scene in the mid-’70s, has opened a like-size record shop/coffee house in a space next door.

The 4,200-square-foot CBGB Record Canteen, says Kristal, will specialize in the “underground” types of music that CBGB—its full name, CBGB & OMFUG, actually stands for Country, Bluegrass, Blues, and Other Music for Urban Gourmets—is famous for:

“New music and new artists, that’s the whole idea,” says Kristal.

“Trashmetal, hardcore, pop, punk, art rock—all types. We want to highlight the unusual—try to make it known that there is a Twin/Tone label, say, or that there are other indie labels that do interesting things.

“I’ve found that in the last couple years, out-of-towners and older people just don’t realize how much good music is available that they never hear and are shocked when they find out. This should give them a little more opportunity to experience and acquire it.”

To assist customers further, the CBGB Record Canteen has an in-store DJ playing a variety of music and identifying artists without any sales pitch. The floor plan is also geared toward establishing genre identification, with separate wall sections grouping indie product according to recognizable labels like Twin/Tone, Homestead, SST, Cellulose.

(Continued on page 31)

Hilly Kristal’s CBGB club has been a mecca for alternative music, and he hopes his recently opened CBGB Record Canteen will send a similar boost to the scene through the sale of prerecorded music. Kristal says that if the coffee shop/record store hybrid proves to be successful he’ll open more. (Photo: Carol Fonde)
FOREVER YOUNG

SHELF TALKER

CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Filam compatible.

FOR WEEK ENDING JULY 11, 1987

TOP COMPACT DISKS™

Compiled from a national sample of retail sales reports.

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<td>3 weeks at No. One</td>
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**1. THE BEATLES**
CAPITOL CP-46442
**3 weeks at No. One**

**2. WHITNEY HOUSTON**
ARISTA ARCD 36475
WHITNEY

**3. U2**
ATLANTIC 2-50581
THE JOSHUA TREE

**4. KENNY G.**
ARISTA ARCD 8427
DUOTONES

**5. HEART**
CAPITOL 46676
BAD ANIMALS

**6. PAUL SIMON**
WARNER BROS. 2-27548
GRACELAND

**7. FLEETWOOD MAC**
WARNER BROS. 2-27547
TANGO IN THE NIGHT

**8. WHITESNAKE**
Geffen 2-24109/MOVER BROS.
WHITESNAKE

**9. STEVE WINWOOD**
ISLAND 2-27544-WARNER BROS.
BACK IN THE HIGH-FLITE

**10. SUZANNE VEGA**
A&M 5136
SOLITUDE STANDING

**11. THE JIMI HENDRIX EXPERIENCE**
REMASTERED ARCD 20058
LIVE AT WINTERLAND

**12. THE CURE**
ELEKTRA 2-40737
KISS ME, KISS ME, KISS ME

**13. BON JOVI**
MERCURY 4-21008
SLIPPERY WHEN WET

**14. THE BEATLES**
CITADEL 46641
REVOLVER

**15. BARBRA STREISAND**
COLUMBIA CK 40768
ONE VOICE

**16. THE BEATLES**
CITADEL 46640
RUBBER SOUL

**17. OZZY OSBOURNE/RANDY RHODES**
CBS ASSOCIATED (EMI) 40716-E/P.A.
TRIBUTE

**18. MOTLEY CRUE**
ELEKTRA 2-40714
GIRLS, GIRLS, GIRLS

**19. THE ROBERT CRAY BAND**
MERCURY-HIGHTONE 330 562-2/P/GRAM
STRONG PERSUADER

**20. GENESIS**
ATLANTIC 2-41641
INVISIBLE TOUCH

**21. ROGER WATERS**
COLUMBIA CK 40775
RADIO K.A.O.S.

**22. THE BEATLES**
CITADEL 46639
HELP

**23. JUDAS PRIEST**
COLUMBIA CK 40764
LIVE

**24. TOM PETTY & THE HEARTBREAKERS**
MCA 40765
LET ME UP (I'VE HAD ENOUGH)

**25. THE SMITHS**
MERCURY 2-25560/MWYER BROS.
LOUDER THAN BOMBS

**26. BRYAN ADAMS**
A&M 3907
INTO THE FIRE

**27. DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS**
MANNER BROS. 2-25491
Trio

**28. GEORGE BENSON/EARL KLUH**
MANNER BROS. 2-25480
HAPPY TOGETHER

**29. PETER GABRIEL**
GENETIC 2-24088/MANNER BROS.
SO

**30. GEORGE BENSON/EARL KLUH**
MANNER BROS. 2-25560
COLLABORATION

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**32. HERBIE HANCOCK**
MCA 40768
HEAVY METAL

**33. THE BEATLES**
MANNER BROS. 2-25580
HELP

**34. THE BEATLES**
MANNER BROS. 2-25581
YO-YO

**35. BEATLES**
MANNER BROS. 2-25582
LOVE

**36. BEATLES**
MANNER BROS. 2-25583
HELP

**37. BEATLES**
MANNER BROS. 2-25584
THE BEATLES

**38. BON JOVI**
MANNER BROS. 2-25585
HIMSELF

**39. STEVE WINWOOD**
MANNER BROS. 2-25586
BACK IN THE HIGH-FLITE

**40. THE JIMMY HENDRIX EXPERIENCE**
MANNER BROS. 2-25587
LIVE AT WINTERLAND

**41. THE CURE**
MANNER BROS. 2-25588
KISS ME, KISS ME, KISS ME

**42. BON JOVI**
MANNER BROS. 2-25589
RUBBER SOUL

**43. OZZY OSBOURNE**
MANNER BROS. 2-25590
GIRLS, GIRLS, GIRLS

**44. THE ROBERT CRAY BAND**
MANNER BROS. 2-25591
SUGAR PLUM

**45. GENESIS**
MANNER BROS. 2-25592
INVISIBLE TOUCH

**46. ROGER WATERS**
MANNER BROS. 2-25593
RADIO K.A.O.S.

**47. THE BEATLES**
MANNER BROS. 2-25594
HELP

**48. JUDAS PRIEST**
MANNER BROS. 2-25595
LIVE

**49. TOM PETTY & THE HEARTBREAKERS**
MCA 40770
LET ME UP (I'VE HAD ENOUGH)

**50. THE SMITHS**
MANNER BROS. 2-25596
LOUDER THAN BOMBS

**51. BRYAN ADAMS**
MANNER BROS. 2-25597
INTO THE FIRE

**52. DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS**
MANNER BROS. 2-25598
Trio

**53. GEORGE BENSON/EARL KLUH**
MANNER BROS. 2-25599
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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested retail price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.
Mississippi Operation Brings The Blues To The South And Beyond

BY MOIRA MCCORMICK

CHICAGO—With blues music enjoying one of its periodic resurges of popularity among young white listeners, a retail and wholesale operation in Oxford, Miss., is trying to bring the blues back home—to the independent black-owned record stores of the South, where blues product has been relatively hard to find.

Back Forty Records and Little Village Record Distributors specialize almost exclusively in the blues, though retail store Back Forty does carry a bin or two of reggae, African music, and Mississippi-based gospel product, says owner Amy Van Singel.

Little Village, which distributes approximately 100 blues labels primarily via mail order, is not only concentrating on servicing the blues’ wide European audience with hard-to-get product, but is also trying to stock mom-and-pop stores in the South itself with blues records.

“One person here might want to buy a Koko Taylor album, and they don’t know where to go,” says Van Singel, explaining how her operation meets their needs.

In addition, she says, Little Village would like to help facilitate sales of the larger independent blues labels in black record stores. Such a label is Chicago-based Alligator (Taylor’s label), which Van Singel describes as having “primarily a white audience. "There’s a label like Maimo,” she says, “which markets contemporary blues mainly to a black audience. You don’t usually see records by both labels in the same store, and we’d like to change that.”

Back Forty/Little Village has its roots in Chicago, where Van Singel and then-husband Jim O’Neal published a magazine called Living Blues. The couple also operated a mail-order business for blues record labels under the name of Rooster Blues Record Sales.

In 1985, O’Neal turned over publication of Living Blues to the Univ. of Mississippi in Oxford, home of the internationally renowned Blues Archives. He moved to Oxford in 1986 to continue editing the magazine, run the Rooster Blues label, and serve as publications editor of the university’s Center for the Study of Southern Culture. Van Singel also relocated to Oxford (which is located 78 miles southeast of Memphis), determined to go into the mail-order business full time.

“I needed space to warehouse the mail-order records, so I thought I might as well open a retail store,” she recalls. Back Forty opened last October and also serves as headquarters for Little Village’s distributed labels: Antone’s in Austin, Tex.; High Water, Memphis, Tenn.; Gold Band, Shreveport, La.; MCM, France; JS, U.K.; Chicago-based companies Alligator, Rooster Blues, B.L.U.E.S., R&B, Blind Pig, and Delmark; Jackson, Miss.-based Blue, and Relativity; in addition to generic bins for punk, metal, and other, smaller categories of stock.

The new release product is displayed in step-ups opposite a wall stocked with open cassettes, though manned by a clerk behind a counter. There is also a separate section carrying CBGB paraphernalia and other accessory items.

The front third of the store is mostly occupied by a coffee house set-up, featuring wooden booths and tables surrounding an old-fashioned soda fountain counter and stools. Kristal says that the 48-seat facility will serve ice cream sundae, banana splits, and espresso.

“The idea of a nonalcoholic thing appeals to me, especially in this day and age,” says Kristal. “I feel bad that even though I’ve created a place [CBGB] for good music, you have to drink liquor there. When I was a kid, we could go to the youth center, or the community church, and while this isn’t at all strictly for youth, it’s based on the idea of a canteen where people can have fun.”

Kristal says that the coffee house concept may eventually expand to include staging live acoustic rock or folk gigs. He adds that he may also put in a small art gallery in the back and notes that the store already showcases a mural by Jane Hamper, former lead singer of CBGB act the Egyptians, as well as his own “futuristic” wooden sculpture above the DJ platform.

The CBGB Record Canteen is Kristal’s second record outlet. CBGB Records & Tapes, at a Ninth Street location “twenty-thirds the size of the Canteen,” opened last October. The smaller site, also the promotion office of Kristal’s CBGB Records (marketed and distributed by Celluloid/Pipeline), is temporarily closed but will reopen eventually, according to Kristal.

Kristal says that construction costs of the new store totaled less than $150,000 and included a complete renovation of the space.

“I think we’ll have a better selection of new music than anybody,” says Kristal, who hopes the CBGB Record Canteen will act as a "catalyst" for additional outlets. “I’ll do more in other parts of the country if it works, and I know it will.”

N.Y.C. CLUB CBGB ADDS RETAIL OUTLET

(Continued from page 31)

N.Y.C. CLUB CBGB ADDS RETAIL OUTLET

(Continued from page 31)

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MUSICLAND'S MOVIE MOVE: After apparently successful testing of the concept in one Minneapolis mall, Musicland is rolling out five more Paramount Pictures stores. The initial test store—with its name licensed on a limited basis from partnership entity Bell & Howell Columbia Paramount Video—owed very quietly this past Thanksgiving in the Rosedale Shopping Center (Billboard Dec. 13, 1986). The all-movie-product units will obviously exploit the enormous opportunities of all the upcoming self-through programs being unleashed by various vendors.

RACK SUMMIT TACKLES VIDEO: The home video boom will strongly influence the second National Assn. of Recording Merchandisers Wholesalers Conference rack/jobber segment, Oct. 26-29. The conference theme, Partners In Progress II, has "a lot of double meaning, because we are also in video so heavily," says rack chairman Richard Greenwald of the Interstate Group. Conference chairman is Mario DeFilippo of Händelmann, who says other conference topics will include the cassette single, compact disk packaging, CD Video, and digital audiotape.

SUMMER CES WEST: Traditional poor attendance at the summer Consumer Electronics Show by major Western-based chains like Wholesale, Movie Plus, Federated Group, and more helped spawn Consumer Electronics Expo, held near Los Angeles International Airport June 22-24. So many rep firms and vendors wanted in this year—last year’s meet was a shake-down event—that the show will henceforth be officially sponsored by the Southern Calif. Electrifies Representatives Assn.

Organizing rep firms Jack Carter Associates, Damark Industries, Markman Co., and Mike Fellen & Associates were joined at the Sheraton Plaza La Reina Hotel by 10 additional firms. Ron Bernard, president of Jack Carter, says, “We do not step on CES. No invitations go out until [summer] CES concludes. This year we spilled over upstairs and still turned down vendors [primarily accessory and blank tape brands]. We had 107 lines represented.”

TODDLIN’ TOWN: Reports have the Musicland bethemoth very close to opening a two-level center right in the heart of Chicago’s Loop, near Marshall Field and teeming horde of daily commuters.

A REAL CLAMBAKE: This is the 15th year the New England Record & Tape Distributors/Subdistributors have gotten it together. The event is for the music division of Eunice Zedman Memorial Endowment Fund. Sponsor is Rhody Record & Tape Sales. It all happens July 13 at Francis Farm, and that “genuine New England clam bake” is at 4:30 that afternoon.

TRACK TRIVIA: Musicland, one more time. With its recent acquisition of a unit in Alaska, which two states in the U.S. are without a Musicland Group store? The answer is in the last item of this column.

MIDNIGHT MADNESS RETRIBUTAL: In response to comments made in Retail Track by principals at sever al CD specialty stores that have had release-date midnight promotions, Michael Bernard, owner of 2-year-old Chicago Compact Disc, says, “People aren’t just coming to stores at midnight to buy something—it’s an event. The word of mouth is sensational. It depends on your market and location. And any number of events could be planned around artist releases—but it does have to be special.” Bernard’s store near the Northwestern Univ. campus seems ideally located. The store once carried a full line of records and was called Record Express, but now it’s totally CD.

MORE CD FEEDBACK: Speculation in a recent Retail Track column that wholesalers who offer only CDs are dinosaurs in their own time is promptly refuted by Alan Meltzer, president of CD One-Stop, Bethel, Conn. He says, “We’re growing 5% a month. The door was left open [by traditional full-service one-stop] for someone to provide exclusive service—or service and expertise [regular one-stops] may have decided to provide too late.”

WE DO WINDOWS: The most recent window display at Rhino Records in Los Angeles created a traffic jam in front of Westwood Boulevard from June 16-19. Tim Baker, drummer for the San Pedro band the Rub, lived in the store’s window. Baker, who was equipped with a lawn chair and portable television.

Mississippi Blues Retailer/Distributor (Continued from preceding page)

Singel says the store gets a significant amount of business from tourists who come to Oxford to see the Blues Archive—whose library of 40,000 recordings was largely donated by herself and O’Neal and B.B. King. The store’s walls are covered with odd memorabilia, from Billy Beer cans, old posters, and a 1962 RC Cola sign to vintage cardboard hand fans from the Grand Ole Opry. Back Forty also carries a line of blues T-shirts. “It’s one of the few places in the world where you can buy a Tampa Red T-shirt,” says Van Singel’s partner, Billy Cochran. Van Singel is particularly proud of one blues-oriented item sold by Back Forty Records: Sonny Boy Williamson, named after blues harmonica legend Sonny Boy Williamson pictured on the box) and imported from Helena, Ark. Besides having value as a blues souvenir, “you can cook with it, too,” Van Singel remarks.

Williamson is one of Back Forty’s best-selling artists, along with Buddy Guy, Junior Wells, Howlin’ Wolf, Albert Collins, Hound Dog Taylor, Muddy Waters, Willie Dixon, James Son Thomas, and Sam Myers.

Says Van Singel, “Some blues artists only ever put out one self-produced record, so it’s hard to count them among top sellers—but they do sell. Jim’s a good source for getting a hold of the hard-to-get, oddball records.”

Back Forty’s product from domestic and foreign labels, including Arhoolie, subsidiary Blues Classics (El Cerrito, Calif.), Black and Blue (France), Document (Australia), Red Lightnin’ (U.K.), Charley (U.K.), and P-Vine Special (Japan). “The blues comes in and out of fashion, but it’s always available,” says Van Singel. “And just because white folks have rediscovered it, that doesn’t mean they’re the blues’ only market. We’re trying to take the music back where it started and, to a degree, help delineate it here.”
‘Swan Lake’ Tape Features Stolichnaya Ad
Kultur Promo Ties Bolshoi, Vodka

BY AL STEWART

NEW YORK Russia's leading ballet troupe and Russia's best-known vodka will be the key elements in a new ad-supported video slated for release by Kultur Video this summer. A two-hour videocassette of the Bolshoi Ballet performing “Swan Lake” will be offered by Kultur for $19.95 and marketed through newspaper advertisements for Stolichnaya vodka. The direct-mail effort will be tied to the Bolshoi's first U.S. performances in eight years, with Kultur and Stolichnaya capitalizing on the tremendous demand for ticketed performances. The videocassette, which will conclude with a 60-second commercial for Stolichnaya, will be described in newspaper ads as “the only seat left,” for the Bolshoi's sold-out performances. Consumers will be urged to purchase the video by mailing a coupon included in the ad. The ad, timed to coincide with the “Swan Lake” performances, which begin in late June, are not unlikely plans to market the tape at retail.

“An ideal situation for us,” says Dennis Heldun, president of Kultur. “Here we have the opportunity to appeal to an ideal audience through the use of Russia's most popular vodka and Russia's most popular ballet company. We have all the elements to hit a home run.” Heldun says he welcomes the presence of a commercial on one of its tapes for a number of reasons. Not only did Stolichnaya's involvement drive down the price of the tape; “It would have been $39.95 otherwise,” Heldun says—but it is likely to give “Swan Lake” more exposure than any other tape released by Kultur. The Long Branch, N.J.-based supplier has successfully addressed the classic music niche since its establishment in 1980, but Heldun says, it can often take 18 months to two years for the company to achieve any significant unit sales on a specific title. As part of its deal with Kultur, Stolichnaya has guaranteed the sale of 10,000 copies of “Swan Lake,” prompting Heldun to predict that the video will be Kultur’s all-time best seller.

The decision to rely on direct mail instead of retail sales stems from the lack of enthusiasm many retail sales representatives have shown toward ballet, Heldun says. While he says $19.95 is an ideal price point to drive sell-through for both specialty stores and department stores, he still believes direct mail will be the most effective vehicle for the tape. “It’s the surest way to mass-merchandise our product, but I still don’t think you can J-hook Mikhail Baryshnikov and Placido Domingo at K mart,” Heldun says.

J2 Communications Plugs Into Star Power
Leads Off With Sylvia Porter, Elton John Tapes

LOS ANGELES J2 Communications, the independent video manufacturer thatesteemed actor John Lithgow and his wife with its initial two-volume release of “Chef Paul Prudhomme's Louisiana Kitchen,” is adding several new titles to its growing catalog.

In addition to the company, is coordinating a stepped-up marketing campaign called Star Power for the fall—directly linking its celebrites to merchandising efforts.

Among new titles, according to J2 topper Jim Irirro, are the following:

* Sylvia Porter's Personal Finance Collection, a three-volume set, has been priced at $19.95 each, scheduled for August release. Financial advisor Porter regularly speaks on television and radio shows, has written several books, and also has audiocassettes and computer software on the market. She also publishes the monthly “Sylvia Porter's Personal Finances Magazine.”

* Elton John Live in Australia, a $19.95 concert tape that will be released in September, two months after an MCA Records audio release. Both audio and video material will be cross-promoted, each offering cash discounts on the purchase of the other.

* Body Sculpting With Heidi Miller,” a one-up tape, scheduled for release in the fall. In addition to being a world-class body builder, Miller is also a successful entrepreneur with a chain of Heidi's Frozen Yogurt franchises. A national tie-in with the chain is planned.

* Original videos are slated for late in the fall, says Jimirro, including at least one underwritten by corporate sponsors.

Recently added to the catalog have been “Your Newborn Baby,” with host Joan Lunden. and “Gabe Kaplan As Groucho,” a 1983 HBO special. These join the Prudhommes tapes, four volumes of “The Mother Goose Treasury,” “How To Have A Baby With Phyllis Diller,” and “Smart Cookies Don’t Crumble With Dr. Sonya Friedman.”

J2's May release, “Dorf On Golf,” a Tim Conway how-to golf spoof, has exceeded all original projections, says Jimirro, and is indicative of the new Star Power campaign.

In addition to plugging the cassette with appearances on “The Tonight Show,” “The Merv Griffin Show,” “The Larry King Live,” “The Hour Magazine,” “The Morning Show,” “Today,” and elsewhere, Conway is personally calling video distributors on a regular basis, says Jimirro, in an effort to support the tape. He also went to a recent Baker & Taylor lunch in Los Angeles to meet with distributors.

Other celebrities who have a “vested interest” in their tapes will perform similar duties this fall, says Jimirro. In-store appearances, telephone calls to dealers and local radio stations, and other promotional efforts are also being mapped out.

The goal for J2, Jimirro says, is to reach 25,000 video stores in 1986.

Distribution Bill Fizzles

BY KIRK LAPOINTE

OTTAWA The Canadian government, concerned about a backlash from foreigners and film and video distributors, has beat a temporary trea on proposed legislation to break the U.S. stronghold on motion picture and home video distribution in Canada.

Although it claimed for months that legislation was imminent and in- sisted until recently that a bill would be introduced in the House of Com- momers by the summer recess, the Conservative government has not said it would bring the law off the drawing board by the June 30 adjournment of Parliament for the summer.

(Continued on page 40)

FOR WEEK ENDING JULY 11, 1987

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Video Reviews

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

"We Can Keep You Forever," Lionheart Home Video, 75 minutes, $24.95. This documentary, which aired on BBC, makes a compelling case for the possibility that American MIAs are still being held captive in Vietnam and Laos, long after President Nixon's 1973 pronouncement that all missing men had either returned home or been accounted for. Supporting its contention is testimony from refugees and former prisoners of war, along with accounts from families who have received word from MIAs who were presumed dead. Through these interviews and historical footage, the program manages to handle this emotional issue in a straightforward, intellectual manner. The tape's only gaffe: Program IDs for station breaks weren't excised from this made-for-TV production, which make for annoying interruptions in the home video medium.

The film is only available in VHS format and is sold only through mail order. Contact: 213-470-3939.

GEOFF MAYFIELD

"Run-D.M.C.—The Video," Profile Video, 30 minutes, $19.95. This is worth having just for "Walk This Way," the classic rap-rock clip facing off Run-D.M.C. against Aerosmith. But the others are also worthy, especially "It's Trixky," with Penn & Teller as con artists who rip off Run-D.M.C.'s act despite the group's heroic. "King Of Rock," starring Larry Bud Meller as a rock'n'roll museum curator, is also a nice concept piece, while "Rock Box" (with Irwin Corey) and "You Talk Too Much" also offer fine group performances.

JIM BESMAN

David Bowie: Day-In Day-Out, Sony Video, 18 minutes, $16.95. Sony perseveres in marketing the Video 45 and apparently sees future profit potential in the format. This latest release from Bowie seems to further reinforce their effort. While Bowie has obtained considerable production expertise in these clips (Julien Temple and David Mallet), he seems trapped in his own musical formulas, however sophisticated they may be. "Loving The Aliens," from his last album, is the most interesting clip here, and "Day-In Day-Out" has been all over the FM airwaves. There are two versions of the latter—not much different—which certainly compromises the cost/value ratio of this offering. There is no doubt that the video will sell and rent well, but my reservations are about Bowie's present musical foundation.

CHRIS VOLLOR

(Continued on next page)
**VIDEO REVIEWS**

*(Continued from preceding page)*

**"Your Newborn Baby—Everything You Need To Know," J2 Communications, 60 minutes, $19.95.**

Joan Lunden of "Good Morning America" hosts this informative look at the first few weeks of parenting; her husband, Michael Kraus, produced the tape. It does get a little precious in spots, like when "Brahms' Lullaby" is played, but the 11 topics—including choosing your baby's doctor; diapering, feeding, and bathing; and infant sleep—have ideas for new mothers. How about a tape for new dads?

JEFFREY COHEN

**"Winning At Blackjack with Bobby Singer," JCI Video, 183 minutes, $19.95.**

Contrary to its title, this program does not tell you how to beat Bobby Singer when he comes over to your house to play blackjack. It does tell you how to use card counting to beat the casino. Singer, "an internationally known blackjack master," has nerve—that's for sure. After you shell out $19.95 for this tape of him lecturing to a packed house on how to use his complex system, you are pitched on a "home course," which costs only $149. Singer may be banned from the casinos, but he still beats the odds.

J.C.

**"Martins: Fitness And Conditioning Workout Program," RKO Video, 55 minutes, $29.95.**

You can rest assured that this exercise program works, considering the awesome physical condition and accomplishments of its author. Native American Warrior Dakota Martin. Her scaffold warns viewers not to over-do, and she's not kidding. She herself has to pant her way through the demanding warm-up, pre-workout stretch, cardiovascular exercise, agility drills, weight training, and postworkout stretch routines. Though she brings a rather wooden determination to the proceedings, her naturally innocent charm and self-effacing humor offer a refreshing change from the fixed smiles of other workout artists, few of whom have her credentials.

J.B.

**"The Woman Entrepreneur," United Home Video, 55 minutes, $29.95.**

This tape may well as be called "The Entrepreneur." Yes, all people interviewed (with one exception) are women, and all are successful entrepreneurs, but they don't seem to feel that being a woman is a factor when trying to step out on your own in the business world. There's a quick quiz to see if you have the characteristics necessary (like drive, for example) to succeed, and a professor talks to entrepreneurs on entrepreneurial ventures discusses the reasons some women make it and some don't—although these observations could just as easily be applied to men.

Mother Theresa, Today Home Entertainment, 88 minutes, $59.95.

In a world where most of our primary pursuits involve our personal well-being, Mother Theresa and her Sisters of Mercy are unusual in dedicating their lives to the poor and destitute. This release documents Mother Theresa's work and offers a first-hand view. What is most engrossing is the extreme juxtaposition of circumstances to which the film exposes us. After witnessing the misery of people in the Third World as well as here in the U.S., we also see the politics Mother Theresa often copes with in trying to do her work. Although the production of this release has been described as dramatic, it is really quite deadpan and at times tedious. Instead, it is the drama of the people it embraces that we experience so completely. This is an important documentary, and it deserves our attention.

**"Late Night Romantics," Sony Video Software, 51 minutes, $19.95.**

I'm guessing that this video will be little more than a tax write-off for Sony. Because it features large, large unknown acts performing what is predominantly easy-listening music, one must question the scope of the video's appeal. There are a couple of

(Continued on page 44)
In this school, a body
is a terrible thing to waste.

PRETTY SMART
MEET ZIG AND ZERO.
WHEN THEY'RE GOOD,
THEY'RE VERY, VERY GOOD.
AND WHEN THEY'RE BAD,
THEY'RE BIZARRE!!
FOREIGN FILM DISTRIBUTOR BILL FIZZLES
(Continued from page 36)

But the response to the bill from the business community, has been severe. And, at a time when Canada is making every attempt not to ruffle American feathers so as to keep the door open to a free-trade agreement, the proposal garnered heavy political opposition south of the border. President Reagan, trade representative Clayton Yeutter, and film industry lobbyist Jack Valenti all have expressed serious reservations about the measures.

Canada-based, foreign-owned distributors have cried foul, too.

They say they’ve been good Canadian corporate citizens but are now being faced with deprivation of business. In some cases, there are hints they’ll circumvent the law by creating shell companies that are Canadian-owned technically but foreign-controlled in reality.
VIDEO REVIEWS
(Continued from page 38)

good cuts captured live at the Marquee Club (where the Who made its mark in early years) that feature the Chevalier Brothers, Freyr, and Mezzoforte. These are exceptions, though, and, unfortunately, a vocalist named Judy Tezke is predominantly featured singing stale, middle-of-the-road ballads. In general, the production is oddly put together and does not offer adequate exposure for the groups with merit. This seems to be a loss leader for Sony.

“Sheryl Lee Ralph’s Beauty Basics For The Contemporary Black Woman,” Lorimar Home Video, 30 minutes, $19.95.

I am not a black woman, but if I were, I could learn quite a bit about skillful application of makeup from Ralph, a member of the original cast of “Dreamgirls” as well as a semiregular on “L.A. Law” and “It’s A Living.” She explains her methods completely and patiently, illustrating them on three models, but never condescends to the audience. Some of Ralph’s delivery could be improved, but the information and the presentation are right on target.

“Personal Massage (For Health And Relaxation),” Superb Productions, 45 minutes, $29.95.

Therapist Herbert Shapiro is a low-key guide through a series of simple self-applied routines designed to remove tension and improve muscle tone and suppleness. It would take longer than the viewing time of this well-crafted video to complete a full-body massage, but individual parts may be addressed at odd moments. It might be useful as palliative for those tied up in muscular knots by too-vigorous exercise programs.


For the handful of people with a reason or inclination to sit through a nearly hourlong documentary on Western Australia, this one is as good as any—if there are any others. Though much of the subject area is “featureless and flat,” Australian naturalist Robert Ray mond’s narration is lively enough. He does a good job of detailing the region’s idiosyncrasies, such as a meat-eating plant and several unusual animals. Interviews with some of the country’s leading professors lend an even greater air of authority.

“Bob Mann’s Isometric Stretch,” Bob Mann Videos, 30 minutes, $14.95.

Bob Mann continues his series of sports videos with this tape, which is designed to maximize flexibility. Mann alternates the use of both pull (static stretch) and push (isometric stretch) on muscle groups in order to achieve that goal. He recommends that the 15-minute workout that the video describes should be used every other day.

The description of how to execute the stretches is not always clear, and the angles used in the filming are at times unhelpful. However, arrows added on the screen help to clarify things.
Points From the Pros. New York Giants quarterback Phil Simms, right, takes a break from taping "Learning Football The NFL Way," a two-volume series set for release Oct. 7 on Vestron Video for $29.95 each. In addition to the instructional tapes, Simms has also completed "Phil Simms' NFL Workout," which is scheduled for release by RCA/Columbia Home Video at $19.95. On hand for the taping were, from left, Todd Christensen, Bob Ryan, Heide Mintzer, line producer; Bob Ryan, producer; Ted Manisani, director; Jeffrey Pechet, Vestron manager, original programming and Simms.

Rainbow To Continue With 'Instant Tape' Approach

By Jim Bessman

New York On the heels of Rainbow Home Video's highly successful initial release, "1986 Mets: A Year to Remember," the company plans to use the same "instant video" approach as well as its ties to cable sports channels to establish a sports video programming niche.

Founded last July by video industry veteran Morton Fink, the company is a division of Rainbow Program Enterprises, a cable television service that produces SportsChannel for the New York/New England area, Chicago's SportsVision, and Philadelphia's Prism, which offers both sports and feature film fare. These same affiliations have prompted Rainbow to release sports programming with built-in regional market appeal.

The Mets tape was released in the New York area on Nov. 15 and went platinum by the holiday season. It was followed by February's "Pride Off The Island: The New York Islanders Story," April's three-volume "Baseball The Right Way," featuring Mets coaches Bill Robinson, Mel Stottlemyre, and Bud Harrelson; and, most recently, "That Ball's Outta Here: The Mike Schmidt Story," released in May. The Schmidt program is similar to the Mets in that it was hastily produced and duplicated for release almost immediately following the Philadelphia slugger's 500th home run.

"What's so important about instant videos like these is that they're timely in addition to being good, solid programming," says Steve Mantell, Rainbow's vice president of program development. "With '1986 Mets,' we were able to get product on the streets three weeks after the World Series ended to take advantage of New York's excitement over the results. Same thing with Schmidt in Philadelphia, after he hit his 500th homer, where we had product out in three and a half weeks."

The Mets tape, notes Mantell, was produced for Rainbow by Major League Baseball Productions and sold more than 100,000 copies in its first six weeks of release, placing it "right up there with 'Indiana Jones'" in the New York market through the holiday season. Mantell confidently predicts similarly strong sales for the Schmidt program as a result of local fan interest in the athlete's career milestone. Both the Mets and the Schmidt cassettes required round-the-clock production in order to get them out in time to capitalize on the events they cover, Mantell says. Though much of both programs' footage had been previously collected, assembly had to be delayed pending the final outcomes.

"With the Mets, we waited until the last out of the World Series before beginning production, even though the sections concerning the regular season could have been pulled together beforehand. But we couldn't have just put everything together and left 10 minutes open for the end—not if we wanted to create sports entertainment, as opposed to all the 'highlights' films that get tossed into the market. Because the feeling and emotion of the sixth and seventh games of the World Series victory changed the tone of the entire season, we had to go back and build the whole video from that perspective," Mantell says.

"That Ball's Outta Here" similarly hinges on the drama of Schmidt's 500th homer, as well as the Phillies' sluggish start this season. Says Mantell, "We could have constructed bits and pieces of the story earlier, but it would have had a completely different feel than it does now because of how poorly they were playing. Schmidt wasn't even talking to the press [about his quest for the 500th homer] because the team wasn't winning, but the Phils gave our camera crew rare locker room access, which gave the tape a whole different tone."

Mantell says that Rainbow is likely to produce instant videos when future noteworthy occasions warrant them or when there are similar sports stories to be told.

"The fact that there's so much sports video out there indicated there's a big market for sell-through, especially when a program offers quality production and entertainment value," says Mantell. He says that Rainbow product is priced for sell-through in the $14.95-$29.95 range.
**Work Stations Have Yet To Make Dent In Market**

**‘Tapeless Studios’ At APRS Exhibit**

BY STEVE DULPER

LONDON New disk-based, tapeless digital recorder/editor work stations continue to be introduced to the market, despite the fact that none of the previously marketed systems have made an especially large dent in the pro audio marketplace.

There were eight of these hi-tech “tapeless studios” on display at the Assn. of Professional Recording Studios exhibition here, July 24-26. Of those eight, three were brand-new units. Another unit was discussed, but not shown, by Digital Audio Research. This last will be introduced at the upcoming Audio Engineering Society meet this fall in New York, according to Kevin Dauphinee, a former vice president of NAB Labs, who is now heading up DAR’s American operation.

The advantages of hard- or floppy-disk-based recorder/editors are numerous—at least on paper. They offer instantaneous access of data, thus eliminating fast forward, rewind, and other forms of tape handling. They also offer electronic editing facilities that eliminate the need for razor blades and reel-recking.

Their sonic quality is generally undisputed as well; most of the systems offer 16-bit resolution, sampling at 44.1 or 48 kilohertz. The Synclavier digital audio processor samples at a stupendous 100 kHz, yielding exceptional audio purity.

However, some people think the machines have definite drawbacks, not the least of which is their price. Massachusetts-based Lexicon Inc.’s Opus digital processing station, for example, is expected to cost about $300,000. A fully equipped Synclavier, set up for 24-track digital recording, can cost just that much. Other systems, depending upon their complexity and configuration, can range from $100,000 to $500,000.

One perceived drawback to these machines is that they are often not designed the way an engineer or producer likes to work.

“This things tend to be designed by people who are computer or video specialists first, and perhaps musicians second,” said John Larcher, the sales manager for Heaven Labs. “People like to play the console as if it were a musical instrument. You reach in and turn things on and off. A computer has got to do that with rotary knobs without ever having to look at them. These things are all push buttons and alphanumeric touchscreens. We’re just not used to working that way.”

DAR’s Dauphinee said his firm is currently making deals to concern in a big way—the SoundStation unit he will roll out in New York at the AES will sell for about $64,000.

“They may not be used to working the way you are required to with a system of this type, but they can figure out what they want to do,” said Dauphinee. “But the biggest inhibitor has been the lack of these devices in the marketplace. A no-name that users expect at these kinds of prices. They just haven’t been very cost-effective.”

Steve Camp, who records for Sparrow Records, was at Madhat- ter Studio to continue work on an album project. David Schoenberg engineered the tracks for the Christian pop singer. Duncan Aldridge and Larry Hinds were in with Down Avenue Studios, the production hub for the group’s RCA project. Hinds was assisted by Ira Robnitz. Newly signed Orphan recording artist Marcus was in at Lucas Teleproductions to work on tracks for his upcoming 12-inch, “Monkey On My Back.” Jimmy Lifton produced the tune, which is scheduled for release in August.

TRW recorded two sides at Sun- set Sound, San Diego, for the upcoming album release. Trevor Velich produced and Tony Damico engineered.

The Pandoras, an L.A.-based pop/rock band, finished its first album for Elektra/Asylum Records. They are producing with Studio Ultimo. The band features lead vocalist and guitarist Paula Pierce, bassist Kim Shattuck, drummer Karen Blankfeld, and keyboardist Melanie Vammen. Its self-titled album is scheduled for an August release.

Skip Hayendorf is at Kren Studio working on cuts with producer Dale Herr. Ken Sueveng is working with the assistance of Squeak Stone.

**Audio Track**

**NEW YORK**

SINGER/GUITARIST/songwriter Cindy Bullens was in at the Hit Factory to record six tracks with producer Bob Clearmountain. Bryan Adams, who recently called to “American Steel,” the tale of a factory girl, and Mark Doyle (who has worked with Hall & Oates, USA for You) have added another ingredient to this pot, a lead guitarist. Jeremy Alsup (Men On Bass) was on bass.

Spanish Producer was finishing touches on his 12-inch debut at Calliope Studios. Livio G and Fine of G Fine Sounds produced the “afterparty cover of Heaven’s ‘Ma- ria’” and “Dance Everybody Dance,” which will come out on 4th & Broadway Records.

**LOS ANGELES**

DOKKEN was in at Larabee under the production hand of Neil Kernon for Elektra. Kernon engineered, with Toby Wright assisting, the British rockers for Mark Brown tracked, and mixed “Let’s Go To Heaven In My Car,” a single from “Police Academy IV.” Wright engineered will offer a full hour of stereo recording or 30 minutes of four-channel mono recording on the 44 1/2 disks.

The number of professionals in different areas were consulted by DAR while the firm was designing the SoundStation, including mastering engineer Bob Larabee, and studio has achieved a professional system for its Yamaha grand piano.

NFL ACTION: NFL Films Video, Mt. Laurel, N.J., is stretching out. The company has added commercial duplication and television station distribution services to its already formidable production and postproduction operations.

According to Paul Duncan, NFL’s director of engineering and operations, the new services will include 1-inch and 2-inch tape systems, in addition to commercials, as well as distribution and tracking to stations. NFL is also initiating a 24-hour hot line for emergency requests.

On the conversion front, NFL has also added a new teleline suite, stocked with such goodies as a Rank Cintel Mark IIIB Telecine with secondary correction and noise reduction, and a Central Dynamics filter.

MASTERS OF CD: Engineer Barry Diamant reasoned that the compact disk is on the way to becoming the premier music configuration, it might be a good idea to open up a CD mastering facility in CD. Good idea. Barry Diamant Audio, located in Riverdale, N.Y., has already done work for Def Jam, Elektra, Geffen, Island, and Sire Records. The facility also performs digital editing services on the Sony DAE-10.

**Sound Investment**

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

**Your Worst Nightmare:** Picture this. You’re the sound man for a benefit gig being held outdoors. You’ve got more than a half-dozen acts coming on, literally one after the other, each of which means that they won’t be too diverse for the one sound system you’ve got for the job. Then you get the call: Linda Ronstadt, the Kronos Quartet, Shirley MacLaine, Boz Scaggs, Carlos Santana, Bobby McFerrin, and—get this—a 60-piece orchestra. Hmmm, you must have, somehow on that location Live From The Ecuadorian Jungle concert you turned down last week is suddenly sounding better and better.

But Pro Media of San Francisco has got the gig; well, prot The June 8 benefit for the AIDS In Co format organization featured three Meyer Sound Lab speaker clusters; a Yamaha 9000 90-piece orchestra; inputs; more than 15 Schoeps microphones, and lots more gear. Luckily, Pro Media, which also handles sound for Luciano Pavarotti’s tours, has engineering and design specialists in a number of musical areas, so all went smoothly.

Establishing a Presence: East Haven, Conn.-based Precise Soundworks has opened a West Coast office in a big way with the addition of a spanning new Solid State Logic 4000 console, plus a Yamaha 1121, Recall, plasma bar-graph metering, and SSL’s new EQ. Add to that the room’s new Studer A820 1/2-inch analog mastering machine with 10-track SMTP 308 Dolby SR modules for the studio’s Ampex ATR; and a number of pieces of Lexicon equipment, and there’s more! Fairlight “technical ambassador” Andrew Brent has made significant modifications to Precision’s Audio Liner System, and studio has acquired a Forte MIDI system for its Yamaha grand piano.

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Edited by STEVEN DULPER

**The Billboard Book of Number One Hits**

BY FRED BRONSON

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43
FRANCILLON PIERRE
Date Missing: 08/02/86
From: North Las Vegas, Nevada
Date of Birth: 10/01/82
Sex: Male
Height: 3’ 6”
Hair: Black
Race: Black
Weight: 35 lbs.
Eyes: Brown

MICHELLE JOLENE LAKEY
Date Missing: 08/26/86
From: Scranton, Pennsylvania
Date of Birth: 10/21/74
Sex: Female
Height: 4’ 9”
Hair: Brown
Race: White
Weight: 80 lbs.
Eyes: Blue

DIANE NGUYEN ROBBINS
Date Missing: 06/18/85
From: Seattle, Washington
Date of Birth: 10/29/71
Sex: Female
Height: 5’ 2”
Hair: Brown
Race: White
Weight: 90 lbs.
Eyes: Brown

CHAD WILLIAM THOMPSON
Date Missing: 10/07/85
From: Buffalo, New York
Date of Birth: 08/09/74
Sex: Male
Height: 4’ 5”
Hair: Black
Race: White
Weight: 85 lbs.
Eyes: Brown

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'Night Flight’ Soars On Diverse Fare
Cable Renewed After Seven Years

BY JIM BESSMAN
NEW YORK — During the seven years it has been airing weekends on cable TV, the AT&T program “Night Flight” has expanded beyond its original programming mix of music videos and films to include comedy and hard rock videos.

The show, which airs 11 p.m.-7 a.m. Friday and Saturday, has just been renewed by USA for another 18 months, marking the longest-running cable show.

Cynthia Friedland, AT&T Video’s senior director of programming, said the program’s success to its ability to evolve.

“We kept our original 50-50 format of music videos and films for quite a while. ‘Night Flight’ also became a place where independent longform concert videos weren’t holding the audience’s attention. Viewers don’t sit still very much these days—the remote control has made programmed TV an amazing feat because now you have to keep their interest every three minutes instead of every 15 minutes.

Friedland says “Night Flight” still programs cult films, like the anti-marriage “Assassin’s Oath Of Vengeance,” and “Shame,” a look at racial segregation in the South. It has also shown such longform music videos as The The’s “The Infected” and rock groups’ lengthy offers have been replaced by new programming “pods” of shorter duration.

“Night Flight” expanded beyond its original programming after a review with the director of the longest-running cable shows.

Friedland said the program’s success was derived from the concept of “Night Flight” as a place where films were placed in the context of other music videos.

Friedland says the program’s success was achieved by changing the format to a “pod” of shorter duration.

But AT&T Video is also airing original productions on “Night Flight,” most of which are comedies or film-related.

A year ago the company taped several up-and-coming comedians at the Stand-up Comedy New York comedy club and did a second shoot there in January.

In April, a shoot took place at New York’s Catch A Rising Star. By adding a musical or original opening-programming, such as “Night Flight” Vivettes” (“30s film footage over-dubbed with new dialog,” Friedland has held the half-hour programs that air Friday nights on the network.

“I’m a cable show, and I can’t afford guys like Robin Williams or Steve Wright,” says Friedland. “But I’ve learned over the years how to maximize this budget and still obtain profits, and the comedians do have will be up there eventually and are already headlining in a lot of New York clubs.”

Another self-produced foray into comedy is “The Red News,” which features the Chicago City Limits improv group in a parody of the broadcast of “Night Flight’s” Comings Attractions,” meanwhile, is a movie preview show covering current theatrical films as well as home video releases.

It features interviews with stars and behind-the-scenes footage.

“Night Flight” is also broadening its music video programming with “The Rocket Lounge,” which began in May and is produced by AT&T in association with Vusic Express, an indie label and unmanned-aircraft video distribution service, shows dance clips, many of which are special club mixes.

In August “Soul,” a weekly half-hour show from a New York indie band, retrospectives of established artists, interviews, and chart and new, debuts.

Friedland says AT&T’s “New Sounds,” which has been on for three months, is the “American side” of “Night Flight.” In development is “Video A Flash Tracks,” a half-hour show consisting of three “mini-profiles” of new artists.

These new music video programs, continues Friedland, come on the heels of such previous ones as “New Wave Theatre” and the defunct “Bizarre Show” and focus mainly on new, “not necessarily major labels.”

The excitement in music video now is in new bands, not in $150,000 video productions,” she says. “We’re looking for programming that stimulates the mind and the emotions, that makes you feel something. But we aren’t getting much of that from other stations, obtain featuring and decide to eventually create our own.”

’Video Track’

NEW YORK

BELL ONE PRODUCTIONS just wrapped Steve Earle & The Dukes’ video for “I Ain’t Ever Satisfied,” a track off his recently released MCA album, “Exit 0.” It’s a conceptual piece in which Earle strikes a deal with the devil at a crossroads outside of Nashville. When Earle signs away his soul, the devil gives Earle an electric guitar as an advance, according to director Jim Hershider.

Wagner Jenning directed a video appearance of a fellow traveler, Karen Bellone produced. Postproduction work was done at the National Video Center.

LOS ANGELES

NOTED DIRECTOR Jim Yukich, whose credits include clips for Genesis, RED Speedwagon and Specialty, was responsible for Starship’s video for “It’s Not Over (Til It’s Over),” on Grunt/RCA. It was produced by Paul Flatter for Split Screen Productions. Toby Phillips was director of photography, and Jerry Behrens performed postproduction work.

OTHER CITIES

FORMER PINK FLOYD member Roger Waters recently wrapped a video for “Radio Waves,” the first single off his new Columbia solo album, “Radio K.A.O.S.” Playing off the theme of the album, the clip’s story centers on a fictional southern California radio station and its renegade DJ, Jim, who discusses the “increasing domination of market forces over everyday life” with a phone-in listener. It was leased in London, with director Willy Mas- mone, who created the video for “Misanthropic” man. Julian Ludlow produced it for 1D Productions.

Nick Morris directed Europe’s clip for “Carefree,” the third single off the group’s debut Epic album, “The Final Countdown.” It’s a performance piece that was filmed at the Svenska Film Institute in the group’s hometown of Stockholm, Sweden, by director of photography Adrian Wilde. Fiona O’Maloney (Continued on next page)

DEALER’S EXTENSIVE CATALOG HAS 1,000 TITLES

CHICAGO-Area Shop Definitely Has The Beat

BY MOIRA MCCORMICK

EVANSTON, III. — “This location may not be the greatest,” says Lee Budowsky, proprietor of music-video-only store Video Beat in this Chicago suburb, “but I have something palatable to trade.”

Many of Budowsky’s regulars, in fact, come from the extreme north and south sides of the Chicago area, even as far south as Bend, Ind. The relatively out-of-the-way Video Beat is believed to be the only retail outlet of its kind in this region, and with its 1,000-title selection, the store offers a wide selection of music-related video.

“I have at least one of everything that comes out,” says Budowsky, “and for every tape that’s released, someone’s going to want it if they have an obscure title that no one else’s ever rented, and then one day someone walks in and buys it.”

Video Beat opened in June 1985 (Billboard, July 13, 1985) in a 350-square-foot storefront south of downtown Evanston, at a distance from both Northwestern Univ., located here, and shopping district foot traffic.

When the store first bowled, it carried 300 titles. That Video Beat has grown and that Budowsky has stayed in business with such a specialized product are encouraging signs, he says.

“It takes a long time to get established,” Budowsky says. “At least people know I’m here.”

Video Beat’s hours are noon-8 p.m. Sunday through Thursday, noon-10 p.m. Friday, and 11 a.m.10 p.m. on Saturday. Budowsky employs two salespeople in addition to himself.

Variety is the store’s biggest draw. “I’m dealing with collectors and music fans, who can be fanatical people,” says Budowsky. “Probably five out of 100 people who regularly rent videos are into music.

Most video stores stock tapes like Madonna’s, and the better ones may even have up to 100 music titles—but that’s not still less, 1,000, which we have.

Video Beat’s stock consists of titles by artists as diverse as U2, Peter Gabriel, Thin Lizzy, and Alien Sex Fiend. Titles are arranged generically, with one wall devoted to new music and rock, one wall consisting of metal and album rock titles, and freestanding shelf displaying ’50s and ’60s music videos, reggae, blues, and jazz. Music-related videos are stocked along with clip compilations and longform videos.


The store also does well with independent product, like the hardcore compilation line released by West Coast company Flip Side. “I’m a sucker for the independent stuff,” says Budowsky. “Maybe because I was in a band that released indie records.” (As Lee D’Buddah, Budowsky played lead guitar for one of Chicago’s most renowned under-ground bands, the no-defunct Bohemia.)

Budowsky laments the fact that rising costs have cut back his ability to buy high-quality Japanese imports, like “The Sound Of Miles Davis” “(It was recorded in New York, but you can’t get it in the States,” he says) and Kate Bush’s “The Singles File,” which he notes has jumped in wholesale price from $56 to $94. Budowsky obtains many of his imports from independents like Jem and Dutch East India; he tends to buy from a variety of distributors in general, including MS, Sound Video Unlimited, Video Arts International, View Video, and Rhapsody.

Video Beat’s rental price points are based on running time because, as Budowsky points out, “I have two markets: stores that rent for short as 15 minutes. Titles under 20 minutes are $1.50 a day, three tapes for $5.50 and more, and $8 to $10 for three. Our discount cards are also available, with 15 rentals for $25. ‘We’ve sold about 50 discount cards in the last six to eight weeks,’ notes Budowsky.

Video Beat has a unique deposit system for rental tapes. Budowsky says that he wants to avoid clips, but because many of his customers are musicians and students without a lot of capital, he has a collection of clay mailers. “I let them mail boards, guitars, cymbals, saxophones, watches—even work boots,” says Budowsky. “It’s worked out—I’ve only lost maybe one or two tapes.”

Budowsky is also “getting more confidence,” though he bemoans the lack of stable pricing in the industry. “I try to sell open copies, which I sell fully guaranteed for a small discount,” he says, noting the “impossibility” of a store’s holding extra copies of each title.

Another tape he also carries is video tape and audiotape, cleaning and cable accessories, and used records and “increase my hardware stock,” says Budowsky. “I sell a couple of VCRs a month.”

He has had no luck getting co-op dollars, says Budowsky, who weekly in the Chicago Reader, monthly in local music publications Illinois Entertainer and Chicago Musicale, in fanzines.

Budowsky also does a good deal of special ordering, at which he says he is especially proficient. “I had an NU student from Connecticut come here looking for Pete Townshend’s ‘Deep End,’ which he had on back order back East for four

(Continued on next page)
Reel Honors. Artist Lee Greenwood and his wife and choreographer, Melanie, show off the Award of Excellence they received for their home video, "Melanie Greenwood's Hot Country Dancing," to producer Marian George, head of Nashville-based Reel Productions. The plaque was presented by Eyelene Blythe, president of the Film Advisory Board of California.

produced for MGM Productions. MGM was also behind the scenes for Jody Watley's video for "Still A Thrill," which was shot on location at the Paris Opera House. It was directed by Brian Grant and produced by Frank Hilton. John Metcalph served as cinematographer. Tim Waddell edited the clip. Supports the second single off Watley's self-titled MCA album.

Other activity for MGM includes clips for Dan Fogelberg's "She Don't Look Back," directed by Brian Grant; Jennifer Rush & Elton John's "Flames Of Paradise," directed by Nick Morris; and Omar & The Howlers' "Hard Times In The Land Of Plenty," directed by Ralph Ziman.

RCA recording act Foster & Lloyd recently completed a video for "Crazy Over You," the first single off the duo's new self-titled album. It was shot on location in Austin, with director Richard Kooris. Phran Schwartz produced.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Molekis, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

CHICAGO'S VIDEO BEAT
(Continued from preceding page)

months," Budowsky says. "I got it for him in one day."

Budowsky says he would like to stock compact disks at some point and, perhaps, eventually open another store. "If I started with CDs two years ago," he says, "I'd probably be doing really well.

"A lot of people in this industry don't want to hear about little stores," he says, "which is a bad attitude. Small stores put video on the map but can't compete with high-volume corporate merchants.

"I knew that would happen with video movies, which is why I specialized. Even though I'm a minority, I'm noticed. There's a price you pay for being different, but there's an advantage as well."
The opening of China to the West has produced images of this mysterious place focusing on the more obvious: the Great Wall, the Forbidden City, The Tombs of Sinan.

But there is another, much larger, part of China which we have not seen. It's the China of people. Its rhythms, its patterns, its colors. This video brings us to the large and timeless world of life in China, as it is lived now and has been for centuries—vast, unchanging, and slightly mysterious. Here is but a glimpse of the other world.

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The greatest performer in the business.™
VSDA Confab Seminars Set

Range From Security To Co-op

NEW YORK A slate of 15 seminars covering different store-related topics is scheduled for the after-

nons of Aug. 17-19 at the Video Software Dealers Assn. convention in Las Vegas.

Leaders of four of the sessions—Jerry Teplitz, Harry Lansburgh, Mike McCaffrey, and Bob Tacy—

have appeared at previous VSDA meets. The trade group says the four speakers’ repeat seminars were

scheduled in response to popular demand.

Retail consultant Peter Glen, who is also slated to speak during the Aug. 18 morning business session,

will lead a seminar on merchandise-

ing. Glen’s presentation at the Na-

tional Assn. of Recording Merch-

andisers meet in February in Miami

was one of the convention’s high-

lights (Billboard, Feb. 28) and en-

sured high attendance at a panel
discussing merchandise.

Lansburgh, a senior partner in the Philadelphia office of account-

ing firm Laventhol & Horwath who has directed numerous VSDA

sessions around the country, returns to

lead a seminar called “How To Val-

ue A Video Store For Sale Or Pur-

chase.” The trade group has con-
templated addressing that topic
during last year’s meet.

McCaffrey, a reformed profes-
sional thief who heads the security consultant firm It Takes A Thief, will address the topic “Crimes

At Your Retail.” Like Glen, McCaf-

frey’s session at the Florida NARM

contention fueled discussion among

attendees.

Teplitz, a stress consultant who heads Jerry Teplitz Enterprises in Virginia Beach, Va., will speak

about “Stress Without Distress.”

They, a motivational speaker who is president of the Kent, Wash., con-

sulting firm Modern Creative Semi-
nars, is set to address “How To Mo-
tivate Your Salespeople.”

Sessions on adult titles, co-op ad-

vertising, and compact disk mer-

chandising will be headed by

specialists. Bob Mead, from the New York office of Los Angeles-

based IDC Ad Control, will lead the “Co-Op Advertising: How To Get It, How To Use It.”

(Continued on next page)
MPAA Assists FBI In Piracy Raids
2,200 Tapes Seized In Twin Cities And Houston

NEW YORK Federal authorities, with assistance from the Motion Picture Assn. of America, seized more than 2,200 videocassettes from stores in the Twin Cities and Houston. The actions were part of the MPAA's continuing fight against piracy.

FBI agents raided four 99S Movie Club stores in the Twin Cities June 9, confiscating 2,050 videocassettes suspected of being illegal copies.

The MPAA assisted the FBI in its four-month undercover investigation of the stores, operated by the Vitele TV and Stereo Co. and owned by Peter Vitale. Three of the stores are located in St. Paul and the fourth is in Minneapolis.

Stop & Shop Supermarket
Chain Sustains Vid Rollout

BOSTON New England supermarket chain Stop & Shop plans to continue its video rollout.

Company chairman and CEO Avram Goldberg recently announced the chain's goal to expand from 41 superstore units to 74 in the next few years. Included in many of the existing superstores are self-contained Video Center sections. According to a company spokesman, the nine new units planned for this year will include these video departments, which both rent and sell prerecorded tapes.

Goldberg said at Stop & Shop's annual meeting on May 27 that two of the nine superstores to open this year will be in Rhode Island, three in Connecticut, and three in Massachusetts. In Massachusetts, one store is already open in New Bedford, a regular store will be converted to a superstore in Quincy, and a new store is scheduled to open in Springfield.

The spokesman said, "Stop & Shop is not yet making comments on the other locations."

Stop & Shop also opened an experimental freestanding Video Watch store in Framingham, Mass., on Route 126 on Dec. 6. Stop & Shop officials decline to comment on the store's performance, saying that they're still evaluating its trade. However, Goldberg did say that Stop & Shop has no plans to open a chain of such stores. The unit runs 3,000 square feet and stocks an inventory of 4,000 titles and 6,000 tapes.

Overnight rentals run $2.50, and club membership carries a $10 one-time fee.

FBI agents teamed up with members of the Motion Picture Assn. of America for a recent seminar in Sacramento, Calif., on combating video piracy. The meeting was held to acquaint law enforcement officials with copyright issues and identification of bogu cassettes. From left are Richard H. Bloesser and Ewing Layhew of the MPAA, FBI agents Thomas P. Griffin and Carl Larson, and Thomas E. Shell of the MPAA. The alliance of FBI and MPAA led to recent seizures in Houston and the Twin Cities of tapes that were thought to be pirated.

RESERVE YOUR SPACE TODAY!

CALL FOR AD DETAILS:

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Ron Willman, Director of Sales Video/ Sound, (212) 764-7350
LOS ANGELES: Mickey Grennan, (213) 859-5313

OR CONTACT
ANY BILLBOARD SALES OFFICE

Seminars Set for VSIA Confab

(Continued from preceding page)

founder of the Adult Film Assn. of America, will moderate "Adult Video: Its Past, Present and Future."
And Jeanette Hatch, from the audio division of distributor Schwartz Bros., will lead the panel "Compact Disks: Profits And Pitfalls."

At least five of the seminars will be guided by dealers:

- Bob Skidmore, Media Concepts in St. Petersburg, Fla., will discuss the CD Video, VHS-C, 8mm, and VHS formats in a session called "New Technology."
- Frank Barnako, head of Washington, D.C.-area chain The Video Place and VSIA board member, will address "Effective Lobbying." Barnako heads the trade group's

The Chicago-area store Video Beat features a large stock of music video titles ... see page 45

First Amendment and legislative committee leaders:
- Linda Forsythe, Instant Replay Video Cassette in Sacramento, Calif., will instruct dealers on additional products that a video store can use to improve its bottom line with "Popcorn + Pop + Posters = Profit."
- Promotions will be discussed in "Building A Customer Who Buys," which will be led by Kelly Grover, head of Video Grove in Denver.
- "The Computerized Retailer," the topic of three different seminars last year, will get another look this year. The panel discussion will be moderated by Michael Dunn of Video $8 in New York.

The VSIA also plans to hold seminars titled "Understanding The Distributor/Retailer Relationship: Making The Most Of Its Potential!" and "Se Habla Dollars? Hispanic Video," but leaders for these sessions had not yet been announced at press time.

Billboard July 11, 1987
**BY PAUL OESCHGER**

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

**HEAD TO TOE:** The VHS-C format is beginning to spawn accessories, including head cleaners.

From Bibi Audio/Video Products (308-555-5650) for code, if the VHS-C head cleaner designed to be non-abrasive and to clean the entire tape travel path with each use. It is packaged with cleaning fluid spray but can be used either wet or dry. The suggested retail price is $11.95. 3M (212-546-2529) also offers a cleaner for the compact VHS format, the Scotch VHS-C Compact Headcleaning Videocassette. It utilizes the same patented features and nonabrasive magnetic videotape formulation as 3M’s ⅛-inch cleaner. A constant audible tone is produced when the cleaner is operating, and a prerecorded message appears when the heads are clean. Good for approximately 200 cleanings, the recommended retail price is $19.95.

**ANOTHER CLEANER:** New accessory products are also being produced for the 8mm format. Allspell’s (206-743-9060) model 65000 8mm videocassette cleaner uses the firm’s patented wet/dry cleaning system. Allspell 3 cleaning solution is included for cleaning the entire tape path.

**DIRT ALERT** from Advanced Vid- eo Dynamics (213-247-9049) is a microprocessor-controlled line of video head cleaners that tell users when VCRs need cleaning. The first time the head cleaner is used, the cleaning countdown begins. Thirty days later, a red light on the side of the head cleaner begins to flash, notifying the owner that the head cleaner should be inserted. Then the countdown begins again. The fully automatic model, the 55 Plus, has a suggested price of $29.95; the semi-automatic model, the 55 Plus, lists for $24.95; and the push-button model, the 55 Plus, has a price of $19.95.

The Scotch VHS-C Compact Headcleaning Videocassette, like the company’s ⅛-inch format cleaners, uses an on-screen message to tell the consumer when the heads have been cleaned. Suggested retail is $19.95.

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**VSFA Proposes Bar Code Location On Vid Package**

NEW YORK The upper right corner on the back of a video box is the spot where you’ll find the ti- me code, UPC code, if the video software dealers’ organization, gets its way. The trade group’s operations committee, which is chaired by Bob Skidmore of Media Concepts.

**Varied packaging makes bar-code placement on spine impossible**

In St. Petersburg, Fla., formulated the recommendation for standard placement on bar codes. The pro-posal is based on input from retailers and wholesalers that have experience reading bar codes and recommend using the same placement that has been endorsed by the Na- tional Assn. of Video Distributors (Billboard, July 4).

Optimum placement, says a VSFA release, is in the ‘upper right hand corner of the back side of the package, with the bars perpendicu- lar to the top (parallel to the side).’ According to the committee, such placement yields the best re- sults for point-of-sale scanning.

Skidmore’s task force cites three criteria that make placement on a package’s spine impractical. It says such placement does not al- low proper depth of field for use by fixed scanning equipment. Fur- thermore, the group says fixed scanners cannot be used unattended when the bar codes are placed on box spines. The committee also notes that differences in packaging make it impossible to find a spine placement that would work for all companies.

Placement on the top right of the back side of the video package- ing enables one to watch through- out “totally removing a package from either bin or shelf,” according to the committee. Another ad- vantage cited for its placement: The bar code is the last ele- ment that a customer would see, rather than the first, assum- ing that standard eye movement is from left to right.

**GREG O’MAFIEF**
New Releases

HOME VIDEO

Symbols for formats are: * = Beta, ◊ = VHS, a = CED and ◊ = LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

BRIGHTON BEACH MEMOIRS
Blythe Danner, Bob Dishy
◊ MCA 80476/$79.95

BUSTIN' LOOSE
Richard Pryor, Cicely Tyson
◊ MCA 77002/$24.95

D.C.
Mr. T
◊ MCA 80061/$24.98

HIT THE ICE
Bud Abbott, Lou Costello
◊ MCA 80406/$39.95

REALLY WEIRD TALES
John Candy, Martin Short, Catherine O'Hara
◊ HBO/Cannon 0010/SBI/$79.95

RESTLESS
Raquel Welch, Richard Johnson
◊ MCA 80061/$24.95

SCENE OF THE CRIME
Orson Welles
◊ MCA 80580/$39.95

SEND ME NO FLOWERS
Rock Hudson, Doris Day, Tony Randall
◊ MCA 80405/$59.95

STICK
Burt Reynolds
◊ MCA 80139/$24.95

SUPERMAN: THE SERIAL
Kirk Alyn
◊ Warner Home Video 35037/$59.95

SUPERMAN AND THE MOLE MEN
George Reeves
◊ Warner Home Video 34083/$59.95

THE UGLY AMERICAN
Marlon Brando
◊ MCA 80567/$59.95

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

Available August 12, 1987

Twelve superb films. Star-studded, award-winning, and now "collectably" priced. See Laurence Olivier, Katharine Hepburn, Bette Davis, Danny Kaye, David Niven, Myrna Loy, Merle Oberon, Vivien Leigh, Ralph Richardson, Dana Andrews, Fredric March, Leslie Howard, Charles Laughton, Wendy Hiller, Teresa Wright and Sabu.

See what earned these films 15 Academy Awards—even more nominations and the applause of millions. See them all for $19.95* each!

The $19.95† Winners.
Introducing the Bonus Buck Bonanza Club from Trans World Entertainment.

The Most Rewarding Promotion In Home Video History!

Trans World Entertainment brings you the BONUS BUCK BONANZA CLUB, a unique, exciting way to obtain valuable free gifts and much more!

Join the Bonus Buck Bonanza Club and every TWE Monthly Video title you purchase before the prebook date, you'll earn bonus Buck Points redeemable at the Trans World catalog, your Bonus Buck Certificates will be enclosed with your cassette(s), and you may redeem them immediately upon receipt (just 10 cassettes will earn you enough Points for a beautiful item) or allow them to accumulate and redeem them for a more substantial gift (like a DP Ultra Home Exercise system, a Black & Decker 10' radial arm saw or an Expire Grandfather Clock by Howard Miller).

You may select any combination of gifts having a total Point value equal to the number of Bonus Points you've earned.

When you've accumulated enough Bonus Buck Points to redeem for the gift(s) of your choice, simply fill out and mail in your Order Form, along with the appropriate number of Bonus Buck Point Certificates. Your Points will be verified and your gift shipped to you from Bonus Buck Award Headquarters within 2 to 3 weeks of your order.

Remember — there are no quotas to reach, no dues or membership fees and every item you select comes to you absolutely free of charge.

STARTS JULY 1ST!

The Bonus Buck Bonanza is just around the corner...It's coming July 1, so look for your Membership Acceptance Form in the mail or contact your distributor to receive one. And don't forget — you must be a Club member to redeem your Bonus Bucks for these tremendous gifts!

Guaranteed top quality merchandise.

We guarantee you'll be 100% satisfaction with every item you order. The gift catalog features a large selection of such nationally recognized brand names as:

- Bissell
- Black & Decker
- Chinon
- Coleman
- Corning
- Eureka
- Hamilton Beach
- Helix
- Hoover
- Howard Miller
- Keystone
- La-Z-Boy
- MacGregor
- Nikon
- Oster
- Proctor Silex
- Regal
- Rubbermaid

Your selections are shipped right to your door at no cost to you — no shipping charges, no delivery fees.

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HERE'S HOW IT WORKS: For every TWE Monthly Video title you purchase before the prebook date, you'll earn bonus Buck Points redeemable for merchandise from the Bonus Buck catalog. Your Bonus Buck Certificates will be enclosed with your cassette(s), and you may redeem them immediately upon receipt (just 10 cassettes will earn you enough Points for a beautiful item) or allow them to accumulate and redeem them for a more substantial gift (like a DP Ultra Home Exercise system, a Black & Decker 10' radial arm saw or an Expire Grandfather Clock by Howard Miller).

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The Bonus Buck Bonanza is just around the corner...It's coming July 1, so look for your Membership Acceptance Form in the mail or contact your distributor to receive one. And don't forget — you must be a Club member to redeem your Bonus Bucks for these tremendous gifts!
You've got to fight for your right to destroy everything the music industry holds sacred! And the Beastie Boys have done just that!

Their "noisy, nasty, loud, lewd, gross and ideologically damn unsound" (Melody Maker) debut album is the hottest in Columbia Records history... triple platinum in five months... Number One in the nation for 6 weeks straight!

Now, the Beastie home video has arrived to really stir things up! 3 Beastie classics... plus 3 never-before-seen monsterpieces... plus rare and otherwise unavailable footage of the Boys.

A 50 city summer tour will have all of America at the Beasties' throats. So make your reservations now!

THE BEASTIE BOYS ON HOME VIDEO.

SOARING TO NEW LOWS!

ON VHS HI-FI AND BETA HI-FI VIDEO CASSETTES.
CBS/Fox Stages Display Contest

NEW YORK  Borrowing a trick from record labels, CBS/Fox Video is staging its first national merchandiser display contest.

The competition involves some 3,500 retailers, with the field of entrants determined by participation in the label's merchandising program. Judging will be based on originality and creativity.

The campaign targets sell-through-priced product: James Bond titles, releases in the Spotlight series, and the Five Star VI line. While displays may emphasize one of the three product categories, all three must be incorporated in each display.

CBS/Fox says merchandisers were provided with "extensive point-of-purchase material." The displays must stay in place throughout the month of July. The deadline to set up the displays was June 30, and each CBS/Fox merchandiser is responsible for displays in 20 locations.

Prizes will be awarded not only to CBS/Fox merchandisers but also to the label's area supervisors and to the retailers that host the winning displays. Top prize will be a complete set of videocassettes from the Bond, Spotlight, and Five Star VI lines.

To be eligible, merchandisers must submit their summaries, along with no more than two photos of each display, by July 15. Photos are to be accompanied by a brief description of the merchandiser's ideas and retail reaction to the contest.

N.H.'S VIDEO PLACE

(Continued from page 32)

a rental store." Video Place devotes nearly half of its video display space to hardware merchandising which, according to Nick DeMaase, does quite well. "The biggest surprise to us is how easy it is to sell VCRs and other similar equipment. It's very well-publicized, and the margins are large enough that we can actually compete with the mass merchandisers in price," he says.

"We feel very strongly that the way to establish ourselves as the dominant video retailer in this area is to be a one-stop for all of the customers' video needs," says Jan DeMaase.

Sell-through is another aspect of the store's one-stop philosophy. Though the shop is admittedly still in the learning stage, 1986 sales revenues rose more than 4½ times over 1985, to account for 11% of total software revenues. "We're finding more and more that it's really just a matter of educating the customer that we have product to sell," says Nick DeMaase. "Even though Lechmere was selling 'Top Gun' for less than $20, we were able to sell our entire initial order of 60 at full price with preorders."

They term their rental program "simple and reasonable." A one-time fee of $34.95 earns members eight free rentals, with subsequent rentals at $2 per night. Nonmembers pay $4 per night plus a security deposit.
I was just a Teen-Ager when I first heard "The King Is Coming," and it had been a few years since the crackling power of contemporary Christian music. Another life changed by a Bill & Gloria Gaither song.

With this album, "The King Is Coming," "Because He Lives," and "There's Something About That Name" are four of the more than 400 songs the Gaithers have written since the early 90s. If they had never written anything else, their place in the Religious Music Hall of Fame would have been assured.

That's not the case, of course. The Gaithers head Christian music's most influential, wide-ranging organization. Ten different Christian-music-related companies fall under the Gaither umbrella in Alexandria, Ind., and Nashville. They've sold 4 million albums, played to more than 6 million people, received a crunked of Grammy and Dove awards and have been awarded the odd gold record or two along the way.

The Bill Gaither Trio (the Gaithers and Gary McGaughy) also has 44 albums, the latest being "Welcome Back Home" for Star Song Records. The trio is at the heart of the largest Christian music touring ensemble. It's a presentation that includes the Gaithr Vocals Band (led by Gary), Larry Lefkowitz (and Mike English), a solo spot for Grammy winner Harris, actors/comedians Hicka & Cohagen, an eight-piece Orchestra, and each sold another album.

Gaither has never been afraid of change, which is one of the reasons his music still sells. It's also an attitude that carries over into the more mundane aspects of this business. The Trio, for instance, is now signed to Star Song after a long association with Word. The Vocal Band, however, is on the Word/Nashville label, and

Harris is signed as a solo artist to Benson.

Gaither startled some industry insiders when he joined his own organization (including the potent Arieone Music Group) with the rock-orientied Star Song label out of Houston, headed up by Darrell Harris and Wayne Donowho. Then, on Jan. 1, Star Song left a long (and lucrative) distribution agreement with Word to join the Sparrow Corp. under Billy Ray Hearn.

Gaither explains the move by saying that bigger is not always better. "The Word sales force is great. But for the specific needs of the Trio, we felt we'd be better off making the move. It's still a little too early to tell how well 'Welcome Back Home' will do, but it looks like the Sparrow/Star Song folks are doing a terrific job. When you've got a few number of releases to deal with, you can give each one more attention."

Are there more such moves in the future?

"Anything's possible in this industry, but I think we're pretty stable for the time being. I'm happy and there's enough food on the table. That's something."

Incidentally, Alexandria House, the largest single

source of sacred printed music in the country (and the sole selling agent for 15 publishers around the world), was not a part of the new distribution agreement. Alex- andra House deals in print music, and print music is something that is very close to Gaither's heart.

When he founded the company in 1962, it was considered risqué music, being published around sacred sheet music. That was before "He Touched Me" sold an estimated 700,000 copies and "Because He Lives" and "The King Is Coming" each sold another half million.

"The individual-sheet-music side is about dead, but the folio have gotten stronger. We have always done the beautifully arranged choral stuff and octaves and stuck with them when the 'personality' type of songbooks took off. Now the artist songbooks are down a little—but we're still selling the octaves.

As reported elsewhere in this issue, impresario George Wein is very pleased with the way this year's JVC New York Jazz Festival went. So, for the most part, are we.

Our only major complaint is the same as every body else's, and by no stretch of the imagination can it be considered the fault of the people who ran the festival: The show for the Carnegie Hall was abominable. As far as the music goes, the festival turned out to be about what we expected: solid, at times exhilarating, and (as usual) virutally devoid of surprises or revelations.

Here are a few random observations on some of the shows we caught (with thanks to our colleagues Geoff Mayfield, who provided his perspective on some of the shows we missed):

- The World Saxophone Quartet, heard at Town Hall on June 20, was in one of its most polished, inventive, and—perhaps most significant—entertaining ensembles on the scene. It has found a way to make audiences smile and even laugh without losing anything, and reinforce its music. And it's amazing how hard the group swings without benefit of a rhythm section.

After his appearance with his own ensemble, the Modern Jazz Quartet—which performed on June 21 at Carnegie (and came away relatively unscathed by the sound problems)—was a joy to hear, as always. The same can probably be said for his appearance the second half, when the MJQ played unadorned, than there was be fore intermission, when the presence of a large string section and elaborate Lewis arrangements tended to stifle rather than enhance the music.

The Gaithers' contributions are many and varied.
CALIFORNIA DEFINITELY has other redeeming qualities than allowing drivers to make a right turn at a red light, as Woody Allen once said. Such merit in the willingness of the people there to undertake projects that the average person—or, in this case, average promoter—might not consider viable. Take the recent event at the Hollywood Palace, for instance. On June 23 and 24, the Salsa Meets Fandango series premiered there, La Sonora Ponceña flew in from Puerto Rico to play, and guest jazz artist Andrew Woolfolk, sax player from Earth, Wind & Fire, also performed. Don Enrique "Quique" Lupea, Ponceña's leader since its formation 34 years ago, worried aloud about the success of this debut, especially considering that in the past, 400 persons attending a weekend gig in Los Angeles was considered a major victory. The two dates drew a total of 1,400 people, a figure that surprised even the co-promoters, Creative Source's Richard Hernandez and Gary Fernandez. The company's joint venture with the Palace's Dennis and Beverly Lidke promises to bring salseros from the Los Angeles area the best entertainment available. Following Ponceña's appearance at the Palace will be Edie Palmieri, Larry Harlow, Luis "Pretito" Ortiz, Willy Colon, Bobby Rodriguez, La Compañía, Bobby Valentín, Ray Barretto, Conjunto Clásico, Andy Montañez, Cheo del Fiel, and Conjunto Libre.

Both Ponceña's and Wolfolk were enthusiastic about sharing the same stage. The Ponceña band members were happy because of the opportunity to play with a member of a superstar group. Wolfolk was pleased because, as he says, "I learned from these two nights as much as I did in my 15 years with Earth, Wind & Fire." By the way, EWF is readying rehearsals for an August tour. By that time, Woolfolk's imminent solo record deal will be public knowledge, and several of the songs on his solo album are expected to be part of EWF's tour repertoire.

Now is the time to see Ponceña. This band is the most consistently heralded success story on the salsa scene, evidenced by its ever-growing, fanatical following. All it does is create hit after hit, year after year, gaining more and more fans without the benefit of a true marketing campaign behind them. Leader Lupea has no plans to retire in the near future and is still very active at the age of 75. "I love what I do, and I will keep on doing it until I can," he says. He is also very nonchalant about Ponceña's success, which has lasted three decades. "We just make good music—that's all," he says. He could have also added that the group is run like a 15-member family, with Lupea as the benevolent grandfather figure who lends money as needed and offers personal advice only when solicited. This family atmosphere has imbued the group with a sense of family that has sustained them together for 34 years. Papa, Lupea's son, and the band's pianist/arranger/musical director since the tender age of 13, also inherited his dad's humility. He is considered the fourth member of the group and, unlike many of his salsa colleagues, Papa refuses to blame merengueros for salsa's decline. "They have done all the right things," he says. "Their strong people have remained virtu- ously attractive to the audience; their harmonic arrange- ments have been diversified; and more important, they have understood that marketing and promotion are key elements in the progress of any business."

With CDs and video on hand (and the Walkman before them, which, oddly enough, doesn't seem to have had much impact on the Latin audience), the Latin re- cording industry has the tools to give a new push to its product. Then what's the problem? Why is there this feeling that the engine is running out of oil? In my opinion, there is a wide gap between where the industry thinks its market is and where the market really is. One way to see it is by taking a close look at the Latin pop ballad format, tailor-made for female audiences 18-45, who perhaps are relatively new immigrants, the most prominent in the genre, and unlike many of their salsa colleagues, Ponceña's success, which has lasted three decades. "We just make good music—that's all," he says. He could have also added that the group is run like a 15-member family, with Lupea as the benevolent grandfather figure who lends money as needed and offers personal advice only when solicited. This family atmosphere has imbued the group with a sense of family that has sustained them together for 34 years. Papa, Lupea's son, and the band's pianist/arranger/musical director since the tender age of 13, also inherited his dad's humility. He is considered the fourth member of the group and, unlike many of his salsa colleagues, Papa refuses to blame merengueros for salsa's decline. "They have done all the right things," he says. "Their strong people have remained virtu- ously attractive to the audience; their harmonic arrange- ments have been diversified; and more important, they have understood that marketing and promotion are key elements in the progress of any business."

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When will we catch up to the mainstream market?executives, are at least as important—if not more—as their talent. Meanwhile, Latin youths are moving en masse to the Latin disco or rock crossovers, as can be seen in New York, Miami, and Los Angeles discos or by looking at audience statistics at most Latin radio sta- tions. One example is Puerto Rico, where the battle lines are already drawn and where radio has chosen to make it safe by adopting mixed formats of U.S. and Latin hits.

But Puerto Rico, the most dynamic market in the country right now, has its salsa and merengue, music that has survived not because big shots have chosen to believe in their strength and value but because they have deep roots and the people just will not let them die. How about the rest? Where is the invest- ment in market research to determine what young La- tinos like, and in a&r to give it to them? And, more importantly, is there a willingness to compete aggres- sively for a bigger share of the market?

Now that the hot weather is bringing some of us down, I thought I'd share some positive ideas. Please, let us know what you think about them.
Billboard
FOR WEEK ENDED JULY 11, 1987

For the week ending July 11, 1987, the Billboard Latin Albums chart was published. The chart ranks the top Latin albums based on sales and airplay. The chart includes a variety of genres and artists, reflecting the diverse nature of Latin music. The chart provides insights into the popularity of Latin albums at the time, reflecting the cultural and musical landscape of the period. The chart is a valuable resource for understanding the evolution of Latin music and the impact of various artists and albums on the industry.
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LONDON The British government plans a more liberal statutory framework to encourage the growth of commercial radio in the U.K., but it will not take deregulation to an extreme.

Delivering this pledge at the annual congress of the Asan of Independent Radio Contractors here June 30, newly appointed Home Office Minister for Broadcasting Tim Renton, pledged that the government would increase frequencies to the highest bidder, but we are not persuaded this is a good idea for local radio, where we want competition but also a wide diversity of services.

"Broadening consumer choice is the basic aim, and there is a risk of everything the same audience pool."

A substantial degree of deregulation was envisaged, Renton went on, but balance had to be maintained. The government had no secret blueprint and would listen to all relevant parties in the process of consultation. However, it felt that those who feared increased competition would drive the independent radio sector into lowest-common-denominator broadcasting were underestimating the strength of the ILR network.

Responding to his address, AIRC chairman Ron Coles said ILR is already extremely popular, with 47% of all adults aged 16 and over listening for over 12 hours weekly, and this popularity should not be put into jeopardy.

Radio has benefited from a good financial climate, with advertising revenues at 25% higher than a year ago, Coles said, but he added that "we should make sure that the climate is here to stay before inviting too many new guests to the dinning room."

In its official response to the government's Green Paper document on broadcasting, AIRC said the government had overstated the importance of timing, Coles went on. It envisaged a three-phase plan, "First, introduce a new regulatory system to allow the benefits of lower costs and additional freedom to come through. Then fill in the white spaces on the map. Finally, grant licenses where demand is demonstrated and where a new service won't affect existing ones."

The AIRC wanted greater responsibility for the industry and a single planning body for the industry. In view of the mergers and corporate investments that have characterized local radio over the last year, it wanted limits on foreign ownership and restrictions on the number of licenses held under one control.

Most emphatically, it wanted reform of needle-time payments. "Copyright is the one item which can prevent all the other things from happening," said Coles. "Stations pay between $83 and $48 to play a record, and even 24-hour stations can only play nine hours per day of music. We have got to have a new system."

Coles was equally adamant in his opposition to the national commercial radio networks being mooted by the government. "That should only come after all three phases I refer to are complete, and I should say frankly that we are opposed. Within the AIRC it is strongly felt that a national independent radio is the biggest threat to the ILR network," he said.

Will Honor Recorded And Concert Achievements

Germany Begins Music-Biz Awards

BY WOLFGANG SPAHR
WEST BERLIN One hundred years after the invention of the gramophone record, the world's third largest music market (after the U.S. and Japan) is about to institute a major award for pop artists.

Established jointly by the German Phonogram Academy, television channel ZDF, and the state of Berlin, the International German Music Award of Berlin will be presented to acts that have achieved outstanding success here on record and in concert.

There will also be an award for newcomers, a special award of the state of Berlin, and another special award for long-term service and influence in the world of music.

The first of the annual award will be presented Aug. 27 at the opening gala of the international radio and technology fair. ZDF plans live coverage of the gala.

Although record companies are free to nominate their artists for the awards, the main basis of selection will be the top-75-points system in use in this market for many years. When artists figure only in the albums or singles charts, preference will be given to those whose success is based on album sales.

In the tour-award category, candidates will be judged by their live-performance success throughout Germany-speaking territories, backed by ticket-sales information from promoters. Duration of tours, the number of concerts given, and the general impact of the tours will all be taken into account.

In the show-award category, the criterion is a positive influence on the German-speaking music scene through exceptional individual shows, including both public performances and television and radio appearances. With annual earnings of $1.5 billion, sales of 200 million units, almost 10,000 new releases, and over 3 million concertgoers per year, West Germany is third only to the U.S. and Japan as a sound-carrier market.

Says German Phono Academy chief Karl Faust, "With our participation in this award, we are emphasizing the cultural and economic importance of the national music market here."

The award should become a highlight of German musical life, he adds.

Channel Five Moves Into Music & Kid Vid

U.K. Co. Predicts New Market For Sell-Through

BY GLENN A. BAKER

SYDNEY At his only Australian media conference, 44-year-old Channel Five executive producer Paul Simon opened proceedings with the hopeful query: "Who'd like to start off with a question about music?"

After months of being forced to defend his actions in bringing the music of black South Africa to the world, the toll was beginning to show.

"Every once in a while I get real- ly brought down by the attacks," said Simon, an inclusive Billboard interview. "They started off as accusations of 'cul- tural imperialism,' and now it is that I haven't paid anyone on the tour.

What I'm facing is the Goebbels philosophy that if you keep repeating a lie long enough a certain percentage of people are going to believe it. The problem is that it is coming from political or politicalized people. It's not coming from music industry people."

"Essentially, I am doing what the South African government has said is illegal: working with black musicians, sharing royalties, and sharing a musical experience. The thing about culture is that it flows like water. It's not something that can just be cut off. It is good for cultures to survive in isolation. The terrible danger about the boycott is that it is imposing a double prejudice against the very people whom it's meant to help. I believe the point's been missed entirely.

"I'm not trying to start a media press conference that "Graceland" has met with "approval and affec- tion," Simon declared, "Part of the role of the artist is to be discom- fort ing."

Asked to expand on that com- ment, Simon said: "People settle into their preconceptions and opinions, and after a while they cackle. But the world is always changing, slowly or quickly, and it is not the same set of circumstances (Continued on next page)
Paul Simon reflects on 'Graceland' land experience (Continued from preceding page)

that you thought it was. So you have to keep the ability to change your perspective.

“A lot of people can’t change their mind because they’ve gotten into this very righteous posi-
tion, and they don’t want to have someone tell them, “Sorry, you’ll have to keep your eye on it because, when you repeat misconceptions or lies, after a while they get locked in and you can’t get away from them.”

With sales of “Graceland” now well past 5 million, Simon—who shares with Frank Sinatra and Stevie Wonder the honor of having thrice won the Grammy for best album, is enjoying his strongest commercial success since “Bridge Over Troubled Water.”

Having twice turned down lucrative offers to play Sun City, he feels indignation over how the U.S. government has handled the situation.

Simon paused for a while before stating with considerable firmness. “I’ve thought about it, and I feel very sure the thing I should do is just to stop this part of it altogether, so that I can think freshen. Then, I don’t want to do ‘Graceland II,’ then all right.

“But I don’t want to do it be-

cause of the momentum of ‘Graceland.’ This is a mistake I’ve made in the past. I do something good and the natural inclination is to continue it. But I only want to do something if I genuinely inter-
est in it.

“Mistakes are inevitable, I’m sure there will be elements of this ex-

perience that I will take with me to the next piece of work, though I don’t yet know what they are, like playing with these musicians. They are a great, great band—

as good as any I’ve had. We’re friends now. I expect to know these people for life.”

Belafonte, but I was never asked by American artists to work with them. When Paul did ask me, I said, “Hallelujah, I’ve graduated.” He wants to work but everybody and they’re presented. Even off stage he cares.

Simon said that he did not orig-

inately intend to take “Graceland” on the road but, with a series of U.S. charity dates now added to the fall schedule, he believes that “this thing just seems to have a roll to it and at this point I’m going with that roll.” I’m very grateful that the musicians have been able to go in and out of South Africa and haven’t been stopped yet.

Every time we take a break and they go home, we always wonder, Are they gonna be back this time?

Fed with the inevitable ques-
tion about life after “Graceland,”

Simon paused for a while before stating with considerable firm-

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as good as any I’ve had. We’re friends now. I expect to know these people for life.”
Retailers Declare Business Fit
Home Entertainment Execs at Confab

By Fred Goodman

NEW YORK A conference on the home entertainment software industry sponsored by the broker-dealer firm of Silbergen, Rosenthal & Co. here gave Wall Streeters a rare chance to question the heads of five of the country's leading home entertainment retailers. And while generally declaring the business fit, several money managers talked to the panelists on task to diminish margins and accounting procedures for home video rentals.

While most attendees seemed convinced of the industry's general health, Silbergen analyst Keith E. Benjamin, who organized the conference, proved particularly bullish. With a few qualifications, Benjamin recommended taking long-term positions in the fledgling music/video chains. The firm will soon be offering Benjamin's extensive industry report for sale.

Frank Hennessey, president and CEO, the Handelman Co. (NYSE:HDN), showering chairman, president and CEO, the Musicland Group (NYSE:TMG); Terry Worrell, president and CEO, Sound Warehouse (NASDAQ/SWHR); Martin Spector, chairman, Spec's Music (NASDAQ/SPC); and Louis Kiwer, president and CEO, Wherehouse Entertainment (ASE/WHF), also spoke during the "Last year, we saw rapid changes in the rental business in the second half of the year" conference.

Musicland's Kiwer noted that his firm sometimes moves the "ladder up slightly," he believes labels will pass along reductions in manufacturing costs within the year. He added that the recent expansion of CD midline catalogs is allowing profit margins on the line.

One area where profit margins have fallen for several retailers is video rentals. Worrell of Sound Warehouse, which operates 1,800 stores, said the depressed oil states of Kansas and Texas, said rentals had experienced a decline in gross margins due to the poor economic conditions and increased competition in the region.

"Our [comparable figure] margins are negative on video rental," said Worrell. One partial solution he is employing is to move to stock in line and expand upon video inventory cut from the chain's other outlets. In California, the Wherehouse chain is offering additional credits for the existing inventory in new video departments. That chain, with 190 stores, saw its rental income increase from $283 to $274 because of a weakened rental market. "Last year, we saw rapid changes in the rental business during the second half of the year," said Wherehouse's Kiwer. "There was a massive number of consumer electronics and consumer electronics industries with studios drooping the wholesale price on many titles six months ago.

But the pricing policies of the video industry, with titles dropping the wholesale price on many titles six months after release—"almost monthly," said Worrell, after the net of the cost be written off in the first year," Benjamin adds, however, that most public video retailers are using a straight-line method over three years. He and others express fear that these accounting policies would result in the underpayment of earnings and future write-offs.

While some retailers agree that current accounting methods could be improved, they question whether the true issue is proper inventory management, especially knowing how a "no-snowballing" system disposed of slower moving titles.

"Assume you buy 1,000 copies of a title but only need 500 after a week, said Mikey's Kiwer. "If you always keep it on the shelf, you're going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies. You're also going to have too many copies.

For the Record
An article in the July 4 issue of Sound & Vision (NAME/SHOR) erroneously reported the firm's stock began trading on the third day, 13. The stock opened at 19 and dipped to 3 5/16 before rebounding. Shorewood closed June 29 at 19 1/4, up 1/4.
POPPRODUCER: Dave Edmunds
CBS Associated F 40818
Sequel to "Tuff Enuff" shows the PRODUCER: Dave Lappman
City of Light
Associated SP 6813
Lambert produced live double album, PRODUCER: Bruce Lappman
culled from August dates in Paris, Associated 81-772
debuted at No. 1 on the English Longtime New York-based rockers PRODUCER: Beul Holby
charts and will score big among Associated 81-773
U.S. fans. Early tune "Promised fans. Early tune "Promised
You A Miracle" is first single, like the record of the Latest Producer: Terry Manning
rockers and the strength of this the group's sustained PRODUCERS:
one, with a new producer and early prominence. Album is chock-full of new tenor, straight-ahead cuts. new and appealing to any and all: Young new and noted PRODUCERS:
production is running on time, with the New York band. Composing team New and Noteworthy

time. New producer and new artist, Album is chock full of new and Noteworthy
suites are wear out for the first time, "Hot Love," as well as a New and Noteworthy
the balance of this one, with a new producer and New and Noteworthy
new and noteworthy. New and Noteworthy
new and noteworthy.

LAURA BRANigan
The First Time
PRODUCER: David Herberthausen
Atlantic 81-774

NEIL YOUNG & CRAZY HORSE
Life
PRODUCERS: David Briggs, Neil Young, Jack Nicholson
RCA 40855
Young's forays with Crazy Horse have been his hardest-rocking and most critically favored. Though this passably live set is not an acoustic material, showcased in his 1996 tour, is restrained by compression, it is topical, textured, and clearly the work of a mature, evolving artist. No gimmicks; it should appeal to any and all: Young fans. Highlight: "We Never Danced.

JG VAWAL
Get Any Gun?
PRODUCER: Mike Doughty
Warner Bros. 25066
Latest solo turn by axe-slinging ex-Eagle James Gangster exhibits all the hallmarks of his style: nutty humor, good hooks, and plenty of power chords. "The Radio Song," a sure shot on the dial, is a climber; "Fun," too, would make for fun at album rock.

ORIGINAL MOTION PICTURE SOUNDTRACK
La Bamba
PRODUCERS: Steve Berlin, others
Windham 91-864
La Bamba's video biography of martyr played by Edward James Olmos looks like a summer sleeper. Lou Lobos' cover of the titular Valerie Valentine tune is tearing it up on radio and charts; group contributes seven other tracks, with additional strong cuts by The Last Bandoleros, Marshall Crenshaw, and Brian Setzer.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK
Dragnet
PRODUCERS: Various
MCA 434-10
Slick package, which is split between one side of pop singles and one side of Ira Olden's film score, isn't exactly long on value for pop buyers. But the presence of Jimmy Jam & Terry Lewis-produced tracks by Patti LaBelle and New Edition as well as Art Of Noise's clever remake of the "Dragster" theme makes the collection noteworthy.

SPOTLIGHT ON STARDISH
No Protection
PRODUCER: Peter Wolf, Keith Olsen, Narada Michael Walden
Geffen/Reprise Rca 4413-6
Follow-up to "Knee Deep In The Hopla" should follow earlier album's platinum track. Hit "Nothing's Gonna Stop Us Now" is included here, as is successor "It's Not Over (Till It's Over)," currently rising firmly on Hot 100 chart. Mainstays Grace slick and Mickey Thomas lend their steady pips to a potent brick of rock-ready marques.

THE SILencers
A Letter From St. Paul
PRODUCERS: Dave Bascombe, the Silencers
Epic 4444-6
English quartet makes its debut with a highly personalized sound, allusive and intelligent lyrics, and an unusual lead singer. Jimme O'Neill. "Painted Moon" and "I See Red" are the place for the Glyn Johns production. Strikeout will remind of bands such as Dire, the Waterboys, and Aztec Camera.

LEO RITA MITSUKO
Les Rita Mitsuko Present The No Comprendo
PRODUCERS: Tony Visconti, Catherine Singer, Fred Smith
Virgin 90514
Wacky French and American amalgam of dance, novelty, torch, and near-punk songs scores on every level. First single, "C'est Comme Ca," is most accessible track, but "Les Histores D'A," "Somebody To Love," "Stupid Anyway," and "Bad Days," the last for the sheer lunacy of its lyrics—should not be ignored. "Rita Mitsuko" is one of the year's best, last year that climbed midway up the dance chart.

JACKIE MASON
The World According To Me
PRODUCER: Brooks Arthur
Warner Bros. 25063
Essentially a standup comic, Mason has had audiences rolling in the aisles for almost 900 performances on Broadway. While seeing him is believing in him more, his witty and perceptive insights into the current social scene are not lost on record. A video would be welcome, but this audio is an absolute fun to perform.

WHITE LION
Pride
PRODUCER: Michael Wagener
Atlantic 81-764
With recent chart successes by other metal acts paving the way, timing is right for this band. Composing team of vocalists Mike Tramp and Vito Bratta mix thoughtful lyrics with Ratt's savage energy and Bon Jovi-like pop sensibilities.

ROBERT VAUGHN & THE SHADOWS
Love And War
PRODUCER: T.J. Tovlin
(Used Date: 5-4-90)
First U.S. issue by Irish band whose "69 debut found its way into a host of critical polls. Smart, energetic, and abrasive guitar-driven quintet will raise sand in alternative markets.

POOR HEART FEATURING LOU GRAMMOTRONIC
The Way Back Home
PRODUCERS: Paul Cucin Jr., Jim Alano
Epic 40833
Lou Gramm, pre-Black Sheep and Foreigner, is featured on this 1970 LP. As liner indicates influence of Van Halen and Three Dog Night are heard. Dated, but may appeal to fans with sense of history.

PATRICK MORAZ
Human Interface
PRODUCER: Patrick Moraz
Columbia/Capitol ST 12558
Progressive rock is alive and well on the new Cinema label. Moraz gives a virtuosely displaying his vaunted prog-rocks chops on this one-man show which is just so very, very, very jolly for the new age trade.

STEFANIE MILLS
If I Were Your Woman
PRODUCERS: RCA Morris
Columbia MCA 9596
Effervescent Mills stumped the top five with the Martinelli-produced "I Feel Good All Over," which captures a tempo of the five previous La produced "Secret Lady," Paul Laurence "A Rush On Me;" George Duke; Vesta Williams and Dave D returned on this album of strength.

THE COVER GIRLS
Show Me
PRODUCER: Steve Berlin
Wea/Charisma The Fever/Talma SFX 004
Anxiously awaited debut album from fashionable vocal trio comes on the group's pulsating dance sound. Release contains plenty of promising tracks, first single, "Spring Love," is already exploding at pop radio. Also includes the recent hit "Show Me."
POET ATTENDEES DEBATE THE STATE OF TOP 40
(Continued from page 1)

POET ATTENDEES DEBATE THE STATE OF TOP 40
(Continued from page 1)

hot 100 singles spotlight
A weekly look behind the Hot 100 with Michael Ellis.

Heart is "alone" (Capitol) at the top of the Hot 100 this week,
Dislodging Whitney Houston's "I Wanna Dance With Someone (Who Loves Me)" (Arista) by a small margin after two weeks. Houston still
has a razor-thin edge in radio points, but Heart leads by a bigger margin
in sales and wins in overall points. Bob Seger's "Shakedown"
(MCA) is gaining strongly in points and should be a contender for No. 1 next week.

Suzanne Vega's "luka" (A&M) is the Power Pick/Airplay for the second week in a row, at No. 29. Based on the track record of past
airplay picks, it has an 80% chance of reaching the top five nationally. If that nationally, it's already top five at KTSW San Francisco and WSPK Poughkeepsie,
N.Y. "Cross My Broken Heart" by the Jets (MCA) earned the Power Pick/Airplay when it was No. 50 in the June 13 chart; now it is top 10 at
eight reporting stations and moving nationally. On the sales side, the power pick winner is Al Jarreau's "Moonlighting (Theme)" (MCA).
Its radio point gain is small this week because it is not picking up
enough new stations, but the song continues to perform well in most markets, with top five reports from WHKW (Columbus), WDCW
(Baltimore), and WQAM Miami. In Canada, the song is top five in
three markets, including Dream FM Toronto, "Moonlighting" is
large enough by top 40, even though "they were more or less the same as sales" (Stacey Q).

Columbia's West Coast director/ national promotion George Chalatas
said it is wrong to categorize the album as pop and ignore the
tape by age. "It has more to do with mindset
than age," Chalatas said.

Al added John Fagot, Capitol's vice president of film promotion, is
"Formation, it's still an apathy toward WKKX-FM Boston, responded by saying,
"There are certain fringe records—
like a Whitesnake or a Barbra Streisand
that isn't played because their fans do not fit his
sta-
the power of a creative domestic industry." Deacon said that DAT poses a major threat by providing home copy-
ing. The type of tape make some perfect copy from master-quality
CDs. "The timing of the introduction of the DAT format has been
corrected, and my guess is that the Japanese hardware interests will
realize this.

"It's common knowledge that all the major Japanese electrical
groups—Sony, JVC, etc.—have seen their profits decline sharply
over the past year, and this may have forced them into the proma-
ture launch of the DAT medium. The problem is that this product
is little or no prerecorded product being made available for use on DAT, and it's

unlikely that the feelings of alienation that Japanese hardware com-
panies have induced will be over-
come at an early date.

He added that he shares the view that CD will not be subsumed by
DAT. The momentum already gen-
erated, he said, makes it unlikely
that CD will be pulled up short of
a penetration figure of 40% of the
total album market. "But it's still nec-

essary to explore every avenue in
the fight to protect copyright
works, and so the Copycode system has been discussed as a possible preventives
measure for the past six months.

Even though the system has its detractors, it has been essential
to present this possible solution and
give governments the option to leg-
islature for its compulsory inclusion in
digital tape recorders.

of home taping, Deacon said, "In the event of government legislation
granting blanket license to copy in
exchange for royalties of some form,
will be vital that record companies
be able to control the rental of their product to ensure that
their copyrights are not abused commercially.

"There's already evidence that CD is becoming a popular item
for rental, especially in video shops, as a direct result of the inability of rec-
ording companies to exercise any con-
trol over first sale.

West Germany, a similar market, is already suffering from the ef-

c of uncontrolled rental.

FOR WEEK ENDING JULY 11, 1987


Hot 100 singles chart (Continued from page 3)

such that machines encourage copy-
pigraph, infringement by domestic users.

The story concludes that "one major
effort of the new approach, which has been put into question the fu-
te of (dual-well) VCRs."

While acknowledging that the VCR can easily be copied, these tape
makers are fearful of "cannibaliz-
sales of single-deck VCRs.

An attorney for Hitachi, one of the manufacturers named in the suit,
says the complex nature of the case is such that a ruling could take years. He declines to make further comment.

For more info on the Hot 100, visit www.americanradiohistory.com.
POE PANEL ARGUES PLAYLIST
(Continued from page 10)

ture," says Taylor, adding that of-
ten a "couple of grand and a con-
tract" will protect personalities
from major market temptations.
- Being a great personality.
"Radio people tend to listen to ra-
dio people too much," said WRBQ/
Music Zoo member Cleveland
Wheeler. "You have to be able to
listen to real people in order to talk
to them." Mason Dixon, Q-105's
operations manager and after-
noon man, backed Wheeler's emphasis
on listening: "To learn to shut up
first then learn to talk."

Dixon stressed that all hosts
should cross-promote each other
with "creativity, not just busters" and
that this approach invites listeners into
the Q-105 family. For example,
Dixon is followed by eve-
ning talent Rockin' John Anthony
and therefore runs frequent
changeover gags keyed to fact
that Anthony is single. "On slow
news days, (station talents) are a
good thing to talk about because
it's something listeners really care
about," said Wheeler.

"I see too many young jocks try-
ing to be someone they aren't," said
Kid Leo, WMMS operation
manager and afternoon
man. Leo also emphasized, how-
ever, that acting courses are a
good idea for jocks. "If I did all the
things I say I do on air, I'd be in
prison," he said.

WAVY Washington morning
don Gonemino said every air-
talent has to emulate another
in the beginning and summarize
the act of being both yourself and
an assumed character by saying, "In
one quarter hour, I might call
someone a jerk, the next I'm
talking to your little kid. You've got
to do things to let listeners know
that when you're playing the jerk,
you're just acting."

Assistant on this story provided by
Bill Holland in Washington.

PIRATE GETS YEAR IN JAIL

NEW YORK A Louisiana resi-
dent has been sentenced to one
year and six months in prison after
being found guilty on charges of
counterfeiting $31,000 in re-

March 1984 to August 1985. Titles
included "Hard To Hold" by Rick
Springfield, "Living in the Fast Lane" by
Kenny Rogers, "Lush Life" by Linda
Ronstadt, "Me & Paul" by Willie
Nelson, and "The Best Years of My Life"
by Eddie Rab-

Long's indictment capped a three-year investigation by the
RIAA's antipiracy unit, the FBI, and various state and local police
departments into distribution of
counterfeit cassettes by Long in
Arkansas, Louisiana, Mississippi, Alabama, and Florida.

RETAIL TRACK
(Continued from page 35)

tion, was promoting the release of
his band's LP, "Bikini Gospel," on
the L.A.-indie label Happy Squid
Records. A Rhino clerk offers no
sales figures on the album, but Bak-
er apparently had time to catch up
on the latest developments in his
favorite soap operas during the in-
store—that is, in-window—stint.

BOSTON ROOM Good Vibra-
tions, the second-largest chain in
Boston, is reflecting the upturn oc-
curring in the market. An 11-out-
let, just opened, and a North Dart-
mouth store recently moved into a
3,300-square-foot space, according
to Bill Gerstein, vice president/
general manager. The new
store is situated in the Boston
Univ. Book Store, a multi-
complex site at Kenmore Square, the
teeming subway hub near Fenway
Park and other colleges and univer-
sities. Occupying just 1,000 square
feet on the third floor, the store is
moving next door into a 1,500-
square-foot space (vacated by Ab-
solute Music). The main competition
is market-dominant Strawberries
and Records Tape & Tapes, with a
store across the square.

T HE ENVELOPE PLEASE: Three
stores capped cash prizes in what
became a protracted A&M and
Chris De Burgh display contest.
Store winners and managers: Ev-
everybody's Records No. 10, Jim
Bendig, Portland, Ore.; Record Bar
No. 12, Ed Null, The Mall, John-
son City, Tenn.; and Discount Rec-
ords, Sam Colffing, Austin, Texas.

MEET ME IN ST. LOUIS: Home
video's boom has prompted Sound
Disk-Tributors, parent company for
three-branch video supplier
Sight And Sound Distributors and
10-unit combo chain Streetside
Records, to move into a larger facil-
ity. New quarters are close to 49,000
square feet, more than double the
size of the company's previous
15,500-square-foot home, which is
now headquarters for Movies To
Go, the recently acquired subsidi-
ary of Blockbuster Video.
New address for Sound Disk is 2055
Walton Road, Overland, Mo. 63114;
the phone number is 314-469-2288.

TRACK TRIVIA ANSWER: Rhode
Island and Hawaii are the only
states where Musical Group does
not have a store.

To reach Retail Track, call Earl
Page: 212-373-7040.

www.americanradiohistory.com
**NEWSMAKERS**

**True Champions.** Huey Lewis, right, gets a visit from his No. 1 fan, Boston Celtics star Larry Bird, following his recent sold-out show at the Pacific Amphitheatre in Orange County, Calif.

**Gala Kickoff.** On hand in Los Angeles to launch the Capitol Records distributed progressive rock label, Cinema Records, are, from left, Cinema president Denny Somach; Capitol Industries-EMI president David Berman; Cinema artists Pete Bardens, Michael Hoening, Armin Shaala, Patrick Moraz, and Tony Kaye; and Cinema conceptual and musical adviser Lee Abrams.

**Great Recordings.** Lefrak Entertainment executives meet with Mercer Ellington, son of the late Duke Ellington, to sign an agreement for the release of previously unavailable titles by the jazz great on LMR Records compact disks. Seated are, from left, Ellington and Lefrak chairman Samuel J. Lefrak. Standing are Little Major Record Distributors president Mel Fuhrman, LMR Records attorney Larry Moelis, and Lefrak executive vice president Herb Moelis.

**Modern Celebration.** Label and retail executives help members of the Modern Jazz Quartet kick off their 35th year with a private show at the Le Bel Age Hotel in Los Angeles, where they performed material from their latest Atlantic album, "Three Windows." Shown are, from left, Atlantic regional sales director Tom Davies; Tower Records founder and president Russ Solomon; Atlantic West Coast director of artist relations/TV Tony Mandich; group members John Lewis, Milt Jackson, Connie Kay, and Percy Heath; group manager Monte Kay; and Atlantic senior vice president/West Coast general manager Paul Cooper.

**Honoring Hancock.** BMI president Frances Preston, second right, gathers with Herbie Hancock and other jazz notables during the association's recent international music press salute to Hancock at New York's Tavern On The Green. Pictured with Preston are, from left, Dave Brubeck, Hancock, and Lionel Hampton.

**Scruffy Crew.** Celebrating the release of Boston-based rock group Scruffy The Cat's new Relativity album, "Tiny Days," at WXRX-FM's offices in New York are, from left, BMI executive Mark Fried, Relativity director of promotions Mike Corcione, WXRX music director Bob Kranes, and Relativity national album promotions director Matt Polkack.
New Companies

Music Prose Inc., formed by Kevin Hunter and Paul Griffin, will concentrate on the development of new artists for music on records and in film. The creative办公 base will be New York City, with corporate offices in Ottawa, Que., and Calif. 617-267-9425.


LORIMAR HOME VIDEO PLANS CHANGES

C alibrated senior communications vice president in early June, Loubet was let go just two weeks later, reportedly after a confrontation with Gottlieb over the return of assets. According to another report, Jane Fonda, whose exercise product had been a hit for the company, reported that a "key-man" clause in her contract allowed her to "shop" two remaining tapes elsewhere. That original deal was with company founder Stuart Karl before the 1985 Lorimar acquisition of Karl Video.

Lorimar senior communications vice president Barbara Brogliatti, however, sharply refutes the report, saying that she "was repositioned" and is the focal point of a $49.95-per-tape holiday price promotion.

Music Consultant Firm, formed by Barry A. Cristina and Marie Roguemore, will specialize in artist development and management services. Suite 215, 2719 Buford Highway, Atlanta, Ga. 30384; 404-633-7685.

Partyline Records, an independent record company, formed by Joe Sears and Abby Horowitz. First release is "This Is The Summer" by Thirteenth Tribe. 9K, 130 E. 18th St., New York, N.Y. 10003; 212-477-9081.

Allan Gassman Public Relations Inc., formed by Allan Gassman. A full-service public relations company representing individuals, groups, and organizations. Suite 1500, 300 E. 42nd St., New York, N.Y. 10017; 212-661-3320.

Williams/Cioli Productions, formed by Ted Williams and Joe Cioli. Company produces film and video projects with an emphasis on low-cost videoclips for new artists and record labels. Most recent project is "Girls." 4269 Goya Parkway, Sacramento, Calif. 95823; 916-385-6924.

BoMar Publishing Co., formed by Bob and Marie LePage. Company will publish music record on the BoMar label. First release is Marie LePage's debut album, "Come To Me." P.O. Box 815, Lincoln Park, Mich. 41146; 313-382-5230.

Send information to New Companies, Billboard, P.O. Box 24790, Nashville, Tenn. 37202.

Geffen Knockout. Artist and former amateur boxer Sammy Hagar, left, gives "Boom Boom" Manconi a few pointers on his boxing style. The two were celebrating the release of Hagar's new self-titled Geffen album.

JULY


July 15-16, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2460.

July 19-20, Compact & Video Disk Systems And Applications, Monterey Beach Hotel, Monterey, Calif. 651-987-9425.


July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4500.

AUGUST


SEPTEMBER

Sept. 5, Glenn Communications International Reggae Music Awards, Ford Auditorium, Detroit. Gwen Clemens, 313-489-5599 or 888-7141.


Sept. 17, Eighth Annual Licensing Industry Symposium, Peper Hotel, New York City. 602-948-1900.

Sept. 27-29, Focus On Videos '87, Skyline Hotel, Toronto, Regina Knox or Angela Armano, 416-763-2211.

Sept. 27-29, Amusement Business/Billboard Convention On Sponsorship, Fairmont Hotel, Dallas. 617-748-8120.

Fonda's press agent, Stephen Rivers, also confirms that two new tapes—a weights workout and a video devoted to overcoming minor sports injuries—are in the can. "We're moving along full steam with Lorimar," he says.

Underscoring the emphasis on theatrical product is an upcoming film project that sees "Crimes Of The Heart" in July; "King Kong Lives" in August, and "From The Hip" in September. An eight-picture deal with De Laurentiis Entertainment Group and an eight-picture deal with Gnecco remain intact.

Brogliatti says the company still does nontheatrical programming, adding, "We're looking on a title-by-title basis." But she does concede that there are "some parts of the home video business we may not want to be in."

In the June 27 issue, the story on Total Experience Records' Chapter 11 bankruptcy filing should have noted that songwriter/producer Joni Ellis' claim of $1.25 million against the label is disputed by the record company in the bankruptcy court filing. The filing did note Dean Pitchford's admission of indebtedness by the label; as noted in the story, no settlement has yet been reached in Ellis' suit.

President/lyricist Hal David. Her early years were spent as a teacher in New York. Later, she participated in many civic and charitable activities and authored two books, "A Guide To Volunteer Services" and "Get Out And Stay Out Of Debt," published by Simon & Schuster. She is survived by her husband, two sons, her mother, and a brother.

Joseph J. Loris, 44, following a coronary, June 29 in Philadelphia. At one time, Loris published the pop rock publication Power Play. He was later the founder/publisher of Impact, the national black/urban weekly music report and newsletter. He is survived by his former wife, two sons, his mother, and a friend. The industry is establishing a scholarship fund for his children. For information on contributing to the trust, contact either Monica Lynch at 212-722-2211 or Marylou Badaux at 816-866-9090. A special tribute issue of Impact is planned.

Send information to Lifelines, Billboard, P.O. Box 24790, Nashville, Tenn. 37202.

EXECUTIVE TURN TABLE (Continued from page 4)

was chief editor at the Dallas Post Production Center. Ray Hannon is named director of sales for Glenn Goodwin & Associates, a Los Angeles-based commercial, video, and television production company.

PUBLISHING. BMI in New York appoints Jeffrey White vice president and chief financial officer. He was with CBS News. Jrobete Music Co. in Los Angeles names Bradford Rosenberger creative manager of motion picture and television music. He was with an independent production and record company. Also, Genie Brown is promoted to coordinator in the company's professional department.

Gail Wooten is named to the newly created post of director of synchronisation licensing for MCA Music in New York. She rejoins the company after an eight-year hiatus.

RELATED FIELDS. Ron Sories is named director of national retail promotion & New York radio promotion for Best Performance, a Manhattan-based promotion and marketing firm. He is an independent producer.

Bill Holman, who with Collins/Harrsco, a Cambridge-based artist management firm, as vice president. He is director of management activity for John Scher Presents/Monarch Entertainment Bureau.

Muzak in Seattle, Wash., announces Jeff Cifka manager of foreground programming & research and Christopher Case manager of background programming. Cifka was with YESCO Foreground Music. Case was with the Seaberg Music Satellite Network.

BILBOERD JULY 11, 1987

www.americanradiohistory.com
**TOP POP ALBUMS**

Compiled from a national sample of retail store, one-stop, and rack sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>WHITNEY HOUSTON</td>
<td>ARE YOU GONNA BE MY LOVER (8.98)</td>
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<tr>
<td>U2</td>
<td>ALPINE-48570/THEATLANTIC (8.98)</td>
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<tr>
<td>MOODY</td>
<td>CRUZE (6.98)</td>
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<tr>
<td>HEART</td>
<td>CAPTOL-75034/HARD TIMES (8.98)</td>
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<tr>
<td>BOY JOVIN</td>
<td>TRY TO MERCURY (8.98)</td>
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<td>KENNY G</td>
<td>AMER-6122/JOY TO THE WORLD (8.98)</td>
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<tr>
<td>L.L. COOL J</td>
<td>DEF JAM RECORDS (8.98)</td>
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<td>TINA LISA &amp; CULT JAM</td>
<td>SURANCE COLUMBIA TC-40817</td>
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<tr>
<td>POISON</td>
<td>CAPTOL-75225/CAPITOL (8.98)</td>
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<td>OZZY OSBOURNE</td>
<td>RIGHH ROSES (8.98)</td>
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<td>BARBARI STRISANO</td>
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<td>BRYAN ADAMS</td>
<td>ADAMS 8061 (8.98)</td>
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<td>GENESIS</td>
<td>ALBAN WALKER (8.98)</td>
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<td>TRAVIS</td>
<td>WARD WALKER (8.98)</td>
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<td>HERP ALBERT</td>
<td>AMR (8.98)</td>
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<tr>
<td>ATLANTIC STAR</td>
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<td>CROWDED HOUSE</td>
<td>CROWDED HOUSE</td>
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<td>PETTY &amp; HEARTBREAKERS</td>
<td>LE MUP (I’VE HAD ENOUGH)</td>
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<td>JODY WATLEY</td>
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<td>BRUCE HORNBY &amp; THE RANGE</td>
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<td>CINDERELLA</td>
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<td>THE FAT BOYS</td>
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<td>JANET JACKSON</td>
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<td>EXPOSE</td>
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<td>THE WHISPERS</td>
<td>SOLAR ST-75544/CAPITOL (8.98)</td>
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<td>DAN FOLEGGER</td>
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<td>ASTRAL (8.98)</td>
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<tr>
<td>PUFFY ECHO</td>
<td>MCA 63028 (8.98)</td>
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**NOTES**

1. Albums with the greatest sales gains this week. (CD) Compact disk available. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.*
**Groups Will Tour U.S. Military Bases**

**Miller Sponsors W. German Bands**

BY MOIRA MCCORMICK

CHICAGO — The Miller Genuine Draft Band Network, whose repertoire of 40+ songs encompasses 21 groups in cities around the country, has expanded that program to include a pair of rock bands from West Germany (Billboard, July 4).

According to Don Lloyd, international marketing manager for the Huntsman-affiliated Miller Brewing Co., the Heidelberg band Tusk and the Darmstadt band Breakpoint will communicate as an international support as part of the Miller Genuine Draft Band Network during their tour of U.S. military bases in July.

Both groups will benefit from a promotional package similar to the one that U.S. counterparts receive: promotional advertising, publicity, tour merchandise and banners, and equipment from contributing agencies such as A&R, Anson & Company Corp. (keyboards), Hamer Guitars USA (custom guitars), Remo Inc. (drum sets), Sabian Ltd. (cymbals), and many others. The week of July 20, American Airlines will contribute airfare to Tusk and Breakpoint with a three-city concert tour in the early summer of 1988. Lloyd says David Willems, spokesperson for Gary M. Reynolds and Associates, the Milwaukee-based marketing and advertising firm that coordinates Miller Band Network.

Lloyd says the program was adopted internationally because of its success in the U.S. Miller Band Network has sponsored more than 60 bands since its inception. Current sponsored performers are the Bay City Rollers, the Rainmakers, Delbert McClinton, Roomful Of Blues, the Tail Gators, and Lonnie Brooks.

“Wherever we can adapt state- side programs,” says Lloyd. “In this case, the fit was good. The program will be test-market in West Germany the first year, is geared to reach U.S. military installations overseas. The military market is important to us because the personnel are largely young adults, where the contemporary music angle is so strong. Over 400 accredited bands play U.S. military installations in Germany, and we got the top two.”

Reynolds and Associates’ president, Gary Reynolds, says Tusk and Breakpoint, both of which he describes as falling in the hard rock category, were selected after extensive research into West Germany’s touring bands. “In order for a band to survive in Europe,” he says, “it needs to play the military circuit. It’s a lucrative market for bands. There are so many bases (in West Ger- many) it made sense to extend the program there.”

“IT’s like reaching a college audience,” Reynolds says. “All of the groups are current on graphic confi- gurations, and their whole lifestyle revolves around that community. It’s a captive audience; a market where we can unleash there wait- ing for advertisers.”

Reynolds says the band sponsor- ship program is designed to intro- duce Genuine Draft to that market, which says he is a challenging task because of the easy availability of German beer. “We want to make Genuine Draft as visible as possi- ble,” he says. “Service personnel are looking for entertainment, and clubs have become the outlet, so we’re coming right into the club cir- cuit with entertainment sponsored by Miller Genuine Draft.

“All the beer companies have been promoting in the military mar- ket,” says Reynolds, “but this is the first program Miller’s used there that utilizes music, other than spon- sorship of single concert events.”

Reynolds says the program is also aimed at increasing Miller’s share of the other parts of the world, including Asia. “We’re testing a comedy tour in South Korea,” he says, noting that the recent political unrest there has so far not affected the military bases. “But if it persists, the plans might change,” says Reynolds.

**HBO VIDEO CAPTURES RIGHTS TO ‘PLATOON’**

(Continued from page 1)

rights to the two movies.

In a petition filed June 28 in Los Angeles Superior Court, HBO Vide- o asked the court to rule on the case. All of the parties involved in the HBO-Gleason case will be released on video in the near future to maximize marketing poten- tial.

“We’re totally aware of the litiga- tion [involving Vestrion and Hemdale]; that’s why we have petitioned the court to rule on the case,” says David Pritchard, vice president of corporate affairs for HBO Inc. “We have a long-standing relationship with Hemdale. If we had waited [for the lawsuits to be resolved], we might have lost the opportunity to deliver home video rights to these movies.”

Alan Gordin, Hemdale’s attorney, confirms that the company had en- gaged in an agreement with HBO Video but declined comment on the legal boot with Vestrion. Officials from HBO Video declined to comment pending the outcome of the legal suit.

Shortly after “Platoon” won an Academy Award for best picture of 1986, HBO Video filed a suit against Vestrion and Hemdale in Los Angeles Superior Court. The suit said that Hemdale had failed to supply Vestrion with a master copy of the movie, thereby violating the terms of the video distribution agreement. Hemdale coun- tered by charging that Vestrion had not completed the required final requirements of the agreement (Billboard, April 11).

Vestrion later denied a re- quest to release the film, a move that would have barred Hemdale from releasing the movie to another home video supplier, leaving Hemdale free to enter negotiations with other suppliers. Hemdale reported-

LOS ANGELES — Jack Valenti, president of the Motion Picture Association of America, will deliver his keynote address Aug. 17 at the morning business session of the Video Software Dealers Association convention in Las Vegas.

The head of the film industry trade group, which represents the second largest revenue-generating segment of the media business, has never made a formal appearance at the video retailing conven- tion before. He will attend the 1988 convention in Washing- ton, D.C., in an unofficial capacity.

It is expected that Valenti will address the industry’s efforts to combat video piracy. In the past, some VSDA members have been vocally critical of the film group’s antipiracy campaign and deeming them skinny and ineffec-

**Valenti To Deliver Keynote Address At VSDA Meet**

sive. Says Valenti, “I am especially pleased to address the convention this year because the VSDA and the MPA are now far closer than ever in our mutual fight against video piracy—a scourge on both the house of the vender, and as well as the motion picture studio.

“Through collaborative efforts like this, it is said we’re making huge inroads on the MPA’s Coalition Against Video Theft, we have joined hands against this common enemy. Be- cause of this cooperation, we’s, with the consent of the MA’s, and the MPAA’s, we must get the broad VSDA membership ac- tively involved in order to win this fight.”

**GLEANSE DIES AT 71**

(Continued from page 6)

Also, Gleason appeared in several Broadway musicals, most notably “Take Me Along,” Bob Merrill’s ad- aptation of George Gershwin’s “Oh, Kay.” This 1965 musical original cast album, which has been a cutout for a number of years.

Gleason’s work on “The Honey- mooners” motion picture and home video. MPI Home Video of Oak For- est, Ill., has an 18-volume series of “lost episodes,” which was found— and announced with great fan- fair by Gleason himself. In the exception of a few volumes with three episodes each, each volume features two half-hour programs. Among Gleason’s earlier releases, sales of the volumes have surged since Gleason’s death. MPI plans to have a total of 20 volumes, or about 50 episodes, available in the near future.
DOORS OPEN TO JUAN RIAA CERTS
(Continued from page 6)

Platinum
The Doors, “Greatest Hits,” Elektra, 2 million.

The Doors, “L.A. Woman,” Elektra, 2 million.

The Doors, “The Doors,” Elektra, 2 million.

Gold
The Doors, “Riders on the Storm,” Elektra, 5 million.

SINGLE PLATINUM
The Doors, “Love Her Like a Sister,” Elektra, 2 million.

SINGLE GOLD
The Doors, “Break on Through,” Elektra, 1 million.

SINGLE DOUBLE PLATINUM
The Doors, “Hello, I Love You,” Elektra, 2 million.

SINGLE DOUBLE GOLD

The Doors, “People Are Strange,” Elektra, 2 million.


The Doors, “The End,” Elektra, 5 million.

The Doors, “When the Music’s Over,” Elektra, 2 million.

The Doors, “Blue Sunday,” Elektra, 1 million.

The Doors, “Love Her Like a Sister,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Blue Sunday,” Elektra, 1 million.

The Doors, “Love Her Like a Sister,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Blue Sunday,” Elektra, 1 million.

The Doors, “Love Her Like a Sister,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


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The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

The Doors, “Break on Through,” Elektra, 1 million.

The Doors, “Hello, I Love You,” Elektra, 1 million.


The Doors, “When the Music’s Over,” Elektra, 1 million.

Billboard TOP POP ALBUMS continued

<table>
<thead>
<tr>
<th>TOP POP ALBUMS A-Z (LISTED BY ARTIST)</th>
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<tbody>
<tr>
<td>ARTIST</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>Phil Collins</td>
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<tr>
<td>Omar and the Howlers</td>
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<tr>
<td>Sweden</td>
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<td>U2</td>
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<tr>
<td>Klymaxx</td>
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<td>Phil Collins</td>
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<tr>
<td>Tina Turner &amp; Capo</td>
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<tr>
<td>The Smiths</td>
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<tr>
<td>Jon &amp; Vangelis</td>
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<tr>
<td>Whitesnake</td>
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<tr>
<td>Arlette</td>
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<tr>
<td>Ares</td>
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<tr>
<td>D.J. Jazzy Jeff &amp; the Fresh Prince</td>
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<tr>
<td>John Waite</td>
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<tr>
<td>Jennifer Rush</td>
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<tr>
<td>Stryper</td>
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<td>Peter Wolf</td>
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<tr>
<td>Randy Travis</td>
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<tr>
<td>Shirley Murdock</td>
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<tr>
<td>Cindy Lauper</td>
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<tr>
<td>World Party</td>
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<tr>
<td>Chicago</td>
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<td>Gary Moore</td>
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<td>George Strait</td>
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<td>Partland Brothers</td>
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<tr>
<td>The Truth</td>
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<td>The Call</td>
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<tr>
<td>Anne Murray</td>
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<td>Caught in the Act</td>
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<td>Journey</td>
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<td>Patty Smyth</td>
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<td>The Jests</td>
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<td>Hello workout</td>
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<tr>
<th>TOP POP ALBUMS (WEEKS AT #1)</th>
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<td>ARTIST</td>
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<td>--------</td>
</tr>
<tr>
<td>Melba Moore</td>
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<td>Motown</td>
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<td>Jackson 5</td>
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<tr>
<td>Sammy Moore</td>
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<td>Nona Gaye</td>
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<tr>
<td>Tyrese</td>
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<tr>
<td>Tony Mac</td>
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<tr>
<td>Robert Palmer</td>
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<tr>
<td>Bob James &amp; David Sanborn</td>
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<tr>
<td>Thompson Twins</td>
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<tr>
<td>Tony MacAlpine</td>
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<tr>
<td>Megadeth</td>
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<tr>
<td>Tom Kimmel</td>
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<tr>
<td>Reba McEntire</td>
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<td>Pretty Maids</td>
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<tr>
<td>Elton John</td>
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<tr>
<td>Linda Ronstadt</td>
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<tr>
<td>Andy Taylor</td>
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<tr>
<td>Bobby McFerrin</td>
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<tr>
<td>Hank Williams Jr.</td>
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<tr>
<td>Motley Crue</td>
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<tr>
<td>Autograph</td>
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<tr>
<td>Living All Alone</td>
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<tr>
<td>Pat Benatar</td>
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**Total Weeks at #1:** 203

**Total Weeks at #2:** 112

**Total Weeks at #3:** 78

**Total Weeks at #4:** 54

**Total Weeks at #5:** 40

**Total Weeks at #6:** 31

**Total Weeks at #7:** 25

**Total Weeks at #8:** 24

**Total Weeks at #9:** 20

**Total Weeks at #10:** 17

**Total Weeks at #11:** 14

**Total Weeks at #12:** 13

**Total Weeks at #13:** 10

**Total Weeks at #14:** 9

**Total Weeks at #15:** 8

**Total Weeks at #16:** 7

**Total Weeks at #17:** 6

**Total Weeks at #18:** 5

**Total Weeks at #19:** 4

**Total Weeks at #20:** 3

**Total Weeks at #21:** 2

**Total Weeks at #22:** 1
CASSETTE SINGLES FOR SALE

The following titles are being marketed as cassette singles. Titles are listed alphabetically by distributor, label, and artist. The Capitol titles and CBS, as previously reported, are not actively participating in the RIAA-coordinated effort to test the product's sales. PolyGram will not market any such product.

RCA & A&M/ARISTA

A&M:
Bryan Adams, "Victim Of Love"
Bryan Adams, "Hearts On Fire"
Herb Alpert, "Making Love In The Rain"
Chris De Burgh, "Fatal Habituation" b/w "Lady In Red"
Aretha Franklin, "Rock-A-Lott"
Steely Dan, "Deacon Blues"
Dionne Warwick & Jeffrey Osborne, "Love Power"
Whodini, "Rock You Again (And Again ...)" (Jive/Arista)

Arista:
John Davis, "Point Of No Return"
Exposed, "Let Me Be The One"
Aretha Franklin, "Rock-A-Lott"
Dionne Warwick & Jeffrey Osborne, "Love Power"
Whodini, "Rock You Again (And Again ...)" (Jive/Arista)

RCA:
Jonathan Butler, "Joes"
Bruce Hornsby & The Range, "Every Little Kiss"
Pseudo Echo, "Funkytown"
Diana Ross, "Dirty Looks"
Starship, "Why Does It Have To Be ..." (Grunt/RCA)

MCA
James Ingram, "Better Ways"
The Jeta, "All My Loving"
Bob Seger, "Shakedown"
Jody Watley, "Still A Thrill"

WEA
Atlantic:
Boy George, "Everything I Own" (Virgin)
Elektra:
Stax Campbell, "Years Go By"
Leodra Smith, "Girls, Girls, Girls ..."
Simply Red, "Infidelity"

Cassette Singles For Sale

This 4-foot-high display piece will merchandise cassette singles in 1,009 test stores. Designed to resemble a cassette, the fixture was developed by Arista executives Milton Socolof, vice president of manufacturing and purchasing, and Don Jenner, senior vice president of marketing and promotion. It was manufactured by music packaging company Queens Litho.

Fleetwood Mac, "Seven Wonders"
Madonna, "Who's That Girl"
Prince, "If I Was Your Girlfriend"
Randy Travis, "Too Gone Too Long"
Dwight Yoakam, "Little Ways"

CBS
George Michael, "I Want Your Sex" (Columbia)

CEMA
David Bowie, "Time Will Crawl" (EMI America)
Nona Hendryx, "Why Should I Cry" (EMI America)
Little Steven, "Trail Of Broken Treaties" (Manhattan)

This list was prepared by Doug Redler.
to establish a bond of trust with their respective audiences. Quoting Bruce Springsteen and Abra- hams Lincoln, Putnam told the au-dience that today's artists and en-teertainment industries have “for the most part abdicated” their moral responsibilities toward their audience in their quest for bottom-line success, all to their detriment. “You have to put your beliefs on the line—on the bottom line, or you will,” Putnam said, to create art that reflects and responds to “the real needs of society.” Conference attendees greeted Putnam’s speech with a standing ovation.

Earlier that day, A&M artist Jackson gave a repeat perfor-mance of his DAT format (31ibord, July 4) and gave a long discourse on the evolution of rock’n’ roll. Blasting the current state of American radio and the format of local radio station KTWW—Los Angeles “The Wave,” the contro-ver-sial new age/jazz artist—Jackson joked that he wishes the label’s promotion staff would ask the station not to play his new album.

That album, the all-instrumental “Will Power,” also drew comment from Jackson. “I think the sales department is doing a masterful job by how well this record’s doing,” said the artist. “Well, I think you’re under-estimating the potential. The very wide audience for the record. And I’d also like you to consider how an artist feels when he’s told by his record company that he’s surprised that his record is selling.”

The A&M audience greeted the comment—and the speaker—warmly.

Rolling Stone publisher Wenner, at a June 25 luncheon meeting, drew parallels between the label’s 25th birthday and his own magazine’s 20th.

“In the case of both Rolling Stone and A&M,” said Wenner, “to me it says something about young people of a particular time and an era—in this case, the ’60s—who decided to work together to achieve their own goals their own way by slightly different ethical and aesthetic standards than prevailing norms. It’s the people who wanted to do it on their own, their own way. And to turn 20 or 25 says that those values and those goals and those styles were baseless, they were meaningful, and they’re important. And it means that our generation of youth that founded those panies was right and that they cared enough and they believed enough and grew up by those beliefs, stuck to them, and proved them.”

Wenner expressed gratitude for the label’s support of his magazine in its early years, when it was dis-tributed to record stores through the label’s distribution system. “A&M’s Entire headed country’s list of gold album winners, with two.

Six metal or metal-based acts—B.W. Idol, Jon Jovi, Ratt, A.C./DC, Dokken, and Poison —earned platinum albums in the first six months of 1987, double the figure for the first half of last year. Metal ac-counted for as many platinum albums in the first half of 1987 as black music and country combined. However, the number of metal albums to go gold dropped, from seven to four.

The picture for independents also brightened, with Profile and Enigma both landing platinum albums—Rufus’s “Knee Of Rock” and Poison’s “Look What The Cat Dragged In,” respectively. In the first half of 1986, no independent label earned platinum albums.

Black music’s fortunes declined. The number of platinum albums by black artists dropped from seven in the first half of 1986 to three in the first half of 1987. The number of gold albums dipped from 13 to 10. The black act on each platinum album or gold album came from its own country division, and three from its black roster.

The number of nonblack gold sin-gles dropped from five in the first half of 1986 to one in the first half of 1987 and Club Nouveau’s “Lean On Me”.

But the number of gold albums by rappers declined from three to one. The RIAA certified 11 albums at or above the triple-platinum level in the first six months of 1987. Bonno- v’s “Slippery When Wet” paced the best-seller parade this year, jump-ing from 3 million to 4 million at the end of 1986 to 7 million. This matches the sales pace of last year’s blockbuster, “Whitney Houston,” which jumped from 2 million to 6 million in the first half of 1986.

Five albums—all released in 1986—were certified this year for sales of 4 million copies: Lionel Richi’s “Dancing On The Ceiling,” the “Top Gun” soundtrack, Janet Jackson’s “Control,” Madonna’s “True Blue,” and Boston’s “Third Stage.” And Houston’s blockbuster advanced from 7 million to 8 million. Atlanta was the top combined label in platinum album activity, with three: Ratt’s “Dancing Undercov-er,” A.C./DC’s “Who Made Who,” and Dees “The Joshua Tree” on Iksland/Atlantic. MCA was the top combined label in terms of gold al-bums, with 45 of those awards coming from its own country division, and three from its black roster.

The number of nonblack gold sin-gles dropped from five in the first half of 1986 to one in the first half of 1987—Club Nouveau’s “Lean On Me”.

No act earned more than one plat-inum album in the first six months of 1987, but two acts earned two signed albums: McEntire and Eric Claption.

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RETAILERS DON’T SEE FRONT-LINE CD COST CUTS

(Continued from page 1)

considerable amount of time,” according to Robert Higgins, president and CEO of Trans World Music retail store, Albany, N.Y.-based retailer. “You’ll see a growth in titles with a $10-$12 price point, but I don’t believe there’ll be a drop in the $15.99 front-line product.”

Higgins, noting that he expects the growing number of budget prices to “significantly drive the business,” made his remarks at a recent confer-ence on New York sponsored by the Wall Street Firm of Kidder, Peabody & Co.

Among the labels currently offering midline CDs—CBS, MCA, Virgin, and A&M—wholesale prices tend to hover around the $7.50 mark, with further discounts for bulk pur-chases.

While the higher ticket for CDs has improved revenues for retailers, gross margins for the consumer are slightly lower than they are for LPs and cassettes. However, that situation is showing steady improve-ments.

Howard Applebaum, vice president of the 27-store Kemp Mill chain, says his sales average monthly per-store sales for CDs has dropped 3%-4% in the past six months, due in large part to greater availability of discounts on new titles.

But Jack Eugster, president and CEO of the 540-store Musicland chain—who unit sales for CDs now exceed unit sales for LPs—notes that the price for front-line product on CD has inched up rather than declined. Still, he credits new CD muffles with “the best product in the ac-tion.” Margins are expanding and will continue to expand.

Eugster echoed Wenner’s comments at a meeting here June 24 on the home en-tertainment software industry sponsor-sored by the New York brokerage firm Hoefer & Hoefer, Inc. However, Eugster added he expects labels to pass along their savings in negotiations with retailers.

The Silberberg, Rosenthal confer-ence also featured Frank Hennies, president and CEO of rackjobber the Bandman Co.; Terry Worrell, presi-dent and CEO of Sound Warehouse, Louis Kwiker, president and CEO of Wherehouse Entertainment; and Victor Speh, owner of the Music Center. (For additional conference coverage, see page 63.)

“Retailers are obviously no price movement on hit product,” said Hennies.

Most optimistic about pricing is Sound Warehouse’s Worrell, who expects manufacturers to lower CD prices to retailers. “The ones I’ve spoken with believe the price will go down. It’s got to continue to aid penetration,” he says.

While many retailers say they ex-pect front-line product to maintain its current price structure, they add that availability of the product has led to a “normalization” of CDs. Among the developments they point to are initial discounts on new releases and ex-tended dating.
Gospel Firm Cuts Personnel To Stay Off Financial Woes

NASHVILLE The Benson Co. here has made severe cuts in its warehousing, shipping, data processing, advertising, promotion, telemarketing, and billing departments, according to a local newspaper. About 450 of 950 staffers may have been released in what the Tennessean report calls "the largest layoff and company reorganization in the 90-year history of Nashville music business history."

The paper quotes Bill Traylor, executive vice president and general manager of the one gigantic gospel music firm, as saying that the company extended its own because of unrealistic expectations about the sales potential of Cobra Dundee, released by the Benson Corp., both music owned by the Zondervan Corp. of Grand Rapids, Mich.

In addition to the cuts, the news story says, Benson will move into smaller offices, probably by the fall, and will reduce the number of Cooperate, a vocal group of the Benson.

700 Gather At CBS Meet Worldwide Staffers in Vancouver

NEW YORK The CBS/Records Group celebrates its success and tachycephaly of its first major world-wide concert tour, last month, at a grand opening meeting.

The label, hosting its first convention in more than two years, is gathering some 700 executives under the banner of CBS Records: Hear The Future Now.

Besides calling attention to the label's most successful tour ever in the rock field, the first half of 1988 which signals another big year in 1989, the meeting will also address such issues as the changing of distribution, compact disk manufacturing, CD-video, and the CBS-developed Copycode scanner for digital audio equipment.

Conventionalers will hear of new product via marketing presentations supervised by Paul Smith, senior vice president and general manager of marketing at CBS Records.

Set to speak before conventioners are Walter Yentob, CBS/Records Group president; A.T. Teller, CBS Records president and COO; and Web Summer, president of CBS Records International.

Among the CBS acts set for evening shows are Miami Sound Machine, the Outfield, Ricky Skaggs, Europe, Lisa Lisa & Cult Jam with Full Force, the Fabulous Thunderbirds, Alison Moyet, Muffin Ruffner, Nancy Wilson, and Sweethearts Of The Rodeo.

The next day, the CBS Great Group, including Stanley Clarke, Steve Smith, and the Canadian Brass are set to appear. A tour of the CBS's new facilities at Midrider O'Neal and Cherrelle is also scheduled.

More than 190 people from 35 countries will represent CBS International, which the label says is headed for its best year ever.

Coordinating the convention is Roselind D. Blanch, vice president of marketing services at CBS Records.

At YOUR SIDE' AT CBS: A new Cy Coleman/A.E. Hotchner song from a forthcoming musical was part of the lineup. "At Your Side" is sung live by Christine Britton on the backdrop of a taped instrumental by the Byron Olson Orchestra, which performs the number on its upcoming third album for Manhattan Records.

The record, due this fall, is produced by Mike Berniker and Roger O'Keefe at Coleman's summer home in Southampton, L.I., June 28. The song, "At Your Side," was sung live by Christine Britton on the backdrop of a taped instrumental by the Byron Olson Orchestra, which performs the number on its upcoming third album for Manhattan Records.

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"At Your Side" is also a song on the upcoming "Coca-Cola," which is being released by Sherry Ginsberg, who moves over from PolyGram's pr unit. She joins her new label Wednesday (8).

HAPPY DAY IS NEAR: Jack Yellen, coauthor of such undeniable warhorse as "Happy Days Are Here Again," " Ain't She Sweet," and " Are You Having Any Fun," is younger than 99-year-old Irving Berlin — but not by much. Yellen, his wife, Lucille, informs Track, had the pleasure of attending a cocktail party where Berlin was presented with the award, " Berklee," in recognition of his lifetime achievement.

On the Links: RCA country artist Vince Gill was a recent guest of the Record Bar Chair. During a stop at the 128-store chain's headquarters in Durham, N.C., Gill performed for employees and visitors, as well as a few fans. Following the show, Gill met with marketing Steve Bennett and financial officer Blount Swain... With different clusters of Record Bar stores participating in the CBS test of the 4-by-12 cassette longbox, the RIAA cassette singles rollout, and the NARM/RIAA consumer research poll, Bennett quips, "I think we're going to get out of the retail business and just get into the testing business.

LEGAL UNDERWORLD: Producer Bernard Edwards is suing Island Records, alleging that the label did not pay him and basing playing roles as the Robert Palmer double-platinum album "Riptide." The suit, filed in U.S. District Court in Los Angeles, states that Edwards was promised £500,000 for making his name is on the record's profits, but to date he has received only a check for $10,000. Edwards seeks at least $400,000 in awards, plus $4 million in punitive damages.

CHARITY BEGINS: PolyGram Records has ceased funding the Record Group, the interactive media development company headed by Stan Cornyn, to concentrate efforts on the PolyGram/Philips American Interactive Media (AIM), which is dedicated to assembling co-publishing deals for interactive communication between consumers and music-related product development and distribution consulting to AIM. The Record Group, which Cornyn says is financially secure, will remain involved in the development of CD-1...
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