Vid Catalog Promos Fuel Sales, But At What Cost?

This story was prepared by Jim McCullaugh in Los Angeles and Al Stewart in New York.

NEW YORK While a wave of $19.95 catalog promotions is likely to move a record number of videocassettes during the remainder of the year, the low-ball price structure is also creating anxiety for dealers and suppliers. (For holiday season promotions, see page 4).

The chief concern on the supply side is that the practice of recycling titles at lower price points is begin-

National Video Goes Superstore

BY GEOFF MAYFIELD

NEW YORK National Video Inc., already the largest U.S. video store franchise, aims to enhance its market position through the development of 500 superstores.

Ron Berger, chairman, president, and CEO of the Portland, Ore.-based company, revealed NVI's intention to add all the proposed large-scale outlets to its system within the next three years at a press conference here July 9.

A franchise development agreement has been signed to open at least 10 in St. Louis, and a

BY FRED GOODMAN

NEW YORK The New Music Semi-

New Music Seminar On A Soapbox

6,500 Expected For 8th New York Confab

nong to erode studio profitability. Suppliers are also mindful of frustration—and even resentment—at retail as dealers often see list prices plummet from $89.95 to $19.95 in a matter of months.

Goes

The under-$20 price point is seen as critical to mass-merchant break-throughs this holiday season. Manufacturers are also quick to point out that, more than anything else, competitive pressures have forced prices down.

Even so, the myriad of recycled titles and new price policies has created what one dealer terms "a nightmare" at retail. Though most dealers

BY BILLBOARD

NER

Radio Awards Nominees Set

NEW YORK Billboard's readers have made their nominations for the 1987 Billboard Radio Awards. The final ballot will appear in the Aug. 1 issue; winners will be announced in a special section Sept. 19.

The radio categories include station of the year and best program director, music director, promotion director, and air personality in the following formats: top 40/cross-over, black/urban, adult contemporary, album rock, and country. Network/syndicator categories include best weekly national music show in each format. Awards will also be given for national and regional record promotion.

A complete list of the nominees appears on page 78.
NEW AGE IS THE RAGE AT RADIO

The adult-oriented new age/AC/jazz radio format may be to 1987 what classic rock was to 1986. Terry Wood reports on the mushrooming trend.

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Spotlight On Dance Music

More than ever, dance is a musical omnivore that stretches overground and underground, capable of lazing under Feeny's eyebrow while floating into bona fide pop crossovers and, conversely, giving hardcore panache to garden-variety pop music. Brian Chen explores the beat.

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WHAT'S NEW IN NEW MUSIC?

Dave DiMartino mulls over the vague terminology that surrounds new music and handicaps the top 10 groups destined for breakthrough in 1987.

Follows page D-8

Spotlight On Australian Music

Australian rock makes no apologies for its abrasiveness or its unwillingness to compromise. The purveyors of the diverse yet distinctly D-third Under sound share a common attitude: Take us or leave us, but don't try to change us.

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Philips Exppects Launch In 2-3 Years Record/Erase CD Is On The Way

BY NICK ROBERTSHAW

LONDON A compact disk capable of being erased and re-recorded up to 1,000 times may be on sale within two to three years, according to Netherlands-based, multinational Philips. The breakthrough reportedly hinges on new compounds developed by scientists at the company's Eindhoven laboratories.

Although few details of the technology involved have been disclosed, it is believed a single laser beam will serve to read, erase, and rewrite recorded material.

By the beginning of the next decade, home users may therefore be able to afford to make high-quality home recordings of both audio and video material on a single machine using disk rather than tape software.

Assistance on this story from Willem Hoos in Amsterdam.

CBS/Records Group Posts Record 2nd-Quarter Profits

New York With a Michael Jackson album yet to come later in the year, the CBS/Records Group appears headed for a record year in revenues and profits.

The figures for the CBS Inc. division's second quarter show a rise of 14% in revenues over 1986 ($356.6 million against $325.5 million). As a result, CBS/Records' earnings are expected to be registered at $21.9 million in the second quarter of 1986. The second-quarter profits were the highest in CBS/Record's history.

For the first half of 1987, revenues reached $762.5 million, up from $680.6 million in 1986. Profits in the six months ending June 30 rose to $38.6 million from $74.1 million a year before.

Profile Records To Open London Office

Success Of British Artists, Run-D.M.C. Spurs Move

BY LINDA MOLESKI

NEW YORK In the wake of its achievements with U.K.-based acts Boys Don't Cry, Paul Hardcastle, and Morcheeba, Profile Records is branching out and plans to open a London office in January.

During the last few years, the Manhattan-based label has proved to be one of the most successful independent outfits, with rap group Run-D.M.C. topping its roster.

According to label co-founder president Cory Robbins, "It's a logical move to have a presence over here. We have had a lot of success in the U.K. with Run-D.M.C. as well as with English artists here in the U.S.

Through the new office, Profile will sign artists for the U.K. and U.S. and license product to other companies around the world.

The label also hopes to release more titles in the U.K. than it has in the past.

Profile is licensing Run-D.M.C.'s multiplatinum release, "Raising Hell," to London Records, which will take an option on the group's next album, due in September.

"We're still licensing product to U.K. labels," says Robbins, who adds, "It will be six months before we get everything going." Other companies Profile licenses its product to include Champion, RCA, Carrere, and Street Wave.

Though the label is handled by an independent distribution network in the U.S., Robbins says he and partner/vice president Steve Plotnicki are in the process of shopping with several major labels about setting up distribution for the U.K.

"I think if we're happy with independent distributors," says Robbins, "But there we'll only be coming over a few times a year," he says. "We think Profile's the company won't be able to keep a close watch on the day-to-day sales.

Initially, Profile's London office will consist of a staff of five or six, says Robbins, who adds that the label is looking for a managing director and a & director.

Profile Records To Open London Office

Success Of British Artists, Run-D.M.C. Spurs Move

BY DAVE DIMARTINO

LOS ANGELES & M.C. Records and the independent, Minneapolis-based Twin Tone label have inked a long-term deal that will bring a minimum of two of Twin Tone's acts a year to A&M's roster for the next three years.

Initial beneficiaries of the agreement—announced here during A&M's 25th anniversary worldwide concert event last week—will be Minneapolis band Soul Asylum, whose next album will be the first to bear the logos of both A&M and Twin Tone. An additional agreement of yet another Twin Tone artist to be picked up by A&M will be coming within "weeks," officials at both labels confirm.

Among the acts Twin Tone has had on its roster are the Replace- its, the Suburbs, both of which left the label to sign with majors. Current Twin Tone artists include the Blue Babies, David Thomas, Chris Stamey, and several others. Stamey, formerly of the dB's, is signed to the Twin Tone imprint, the N.J.-based Coyote Records, which Twin Tone manufactures and distributes, and whose roster is also included in the A&M/Twin Tone link.

According to the deal, A&M will release albums by a minimum of six Twin Tone acts within the next three years. "It gets sort of complicated," says David Ayers at Twin Tone. "But if (during this (Continued on page 87)
Vid Firms Ready Sell-Through Blitz

$29.95 ‘Lady,’ ‘Star Trek IV’ Lead List

BY JIM MCCULLAUGH

LOS ANGELES As home video holiday campaigns begin taking final shape, ‘Lady And The Tramp’ and ‘Star Trek IV’ at $29.95 lead fourth-quarter sell-through promotions from Walt Disney and Paramount, respectively. Marketing strategies arrive, however, with supplier and dealer concerns over catalog pricing strategies (see story, page 1).

The two titles from Disney and Paramount are joined by MCA’s ‘A Portrait Of America’s Tail,’ which hits stores on Sept. 3. Although ‘Lady And The Tramp’ and ‘Star Trek IV’ don’t include commercials, Disney plans a major cross-promotional association with McDonald’s and at least one other major consumer-identifiable company, precise details of which will be announced at the upcoming Video Software Dealers’ Assn. convention. Disney also says its marketing budget will be “substantially higher” than last year’s $6 million.

Sept. 1 is prebook for the Disney program, while Oct. 6 is the street date. In all, Disney will feature 29 titles in its Irresistible Christmas campaign, including the classics ‘Sleeping Beauty,’ ‘Dumbo,’ and ‘Alice In Wonderland’ at $29.95. Such live-action titles as ‘Flight Of The Navigator,’ ‘The Journey Of Natty Gann,’ and ‘Never Cry Wolf’ are also being repriced to $29.95.

Consumers will also be offered a free bonus tape with the purchase of ‘Lady’ and one other $29.95 title—either the holiday-themed ‘Jimmy Cricket’s Christmas’ or ‘A Walt Disney Christmas,’ valued at $19.95 each.

Other titles in the Disney campaign are the animated featurettes ‘Winnie The Pooh And The Blustery Day,’ ‘Winnie The Pooh And Tigger Too,’ ‘Winnie The Pooh And The Honey Tree,’ and ‘Winnie The Pooh And A Day For Deyore,’ all at $14.95. Other live-action titles at $29.95 are ‘Mary Poppins,’ ‘Pete’s Dragon,’ and ‘Old Yeller.’

Animated musical compilations at $14.95 include ‘Disney’s Sing-Along Songs: Zip-A-Doo-Dah,’ ‘Disney’s Sing-Along Songs: Heigh Ho,’ and the cartoon classic ‘Here’s Mickey,’ ‘Here’s Donald,’ ‘Here’s Pluto,’ ‘Here’s Goofy!,’ ‘Silly Symphonies!,’ ‘Starring Mickey & Minnie,’ ‘Starring Donald & Daisy,’ ‘Starring Pluto & Fib,’ and ‘Mickey’s Christmas Carol.’ Gift pack collections will also be available.

The cornerstone of the Disney campaign, according to marketing director Ann Daly, is ‘collectibility.’

Executive Turntable

RECORD COMPANIES. Jim McKeon is named vice president of album promotion for RCA Records in New York. He was director of album promotion for Columbia Records.

Virgin Records in Los Angeles appoints Sharon L. Heyward director of national r&b promotion. She was national director of black music promotion for RCA Records.

Bob Kranes is named manager of a&r for PolyGram Records in New York. He was assistant program director/music director for WXHK-FM New York. Charles Graney is promoted to vice president of credit for the label. He was director of that area.

Chuck Fassett is appointed vice president of sales and marketing for Moca Records in Los Angeles. He was executive vice president and part-owner of Beverly Glenn Music.

A&M Records names Jamon Green local marketing coordinator for the Los Angeles area. He was a buyer for Wherehouse Entertainment.

Arista Records promotes Monte Lipman to local marketing manager for the New York area. He was an intern in the sales department.

Bill Mack becomes head of marketing for Luv Records, based in Dallas. He was associated with various labels.

RETAILING/DISTRIBUTION. Blockbuster Entertainment Corp. in Dallas makes the following appointments: Steven K. Bernard, chief financial officer; Joseph J. Burke, corporate controller; and James F. Ellis, senior vice president.

HOME VIDEO. Mindy Warren Pickard becomes marketing manager for Key Video and Playhouse Video in New York. She was account manager, affiliate marketing and sales, for MTV Networks.

Joe Marzullo is named Northeast regional sales manager for Peter Pan Industries, a children’s home video company in Newark, N.J. He was New York regional sales manager for RCA Records.

PUBLISHING. C. Thomas Bates resigns as vice president of finance and planning for the Benson Co., the Nashville-based gospel music firm, to become a partner in the certified public accounting firm Rayburn and Betts.
Songwriters and publishers, it's in your own professional interest to understand royalties and your rights. ASCAP provides information and advice and helps you protect one of your most precious possessions: your songs.

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By Kirk Lapointe

OTTAWA Praxis Technologies Inc. has laid off employees at the company’s compact disk manufacturing plant, according to president Michael Sifton.

The Mississauga, Ontario, plant, which opened in August as the first Canadian facility in a field that sorely lacked supply, has trimmed an undisclosed number of staff from the payroll to avoid what Sifton calls “a potential cash-flow problem.” But, he says, “This is by no means the beginning of the end.” Praxis now has about 130 people employed at the plant.

“We are looking at bringing people back soon,” Sifton says. “August is shaping up as a big month, and September is expected to be even bigger.”

But with three plants in Canada and many others in the U.S., Praxis no longer holds an exalted position in the market.

“What we found is that the market is plateauing,” he says. “Vinyl plant capacity failed to keep up with summer orders, but it was something we hoped not to have to do ourselves.”

A major problem for Praxis and Canadian competitors Ciram and Americ Disc has been securing Canadian business. With most labels foreign-owned, including the seven major companies, long-term contracts were set between Canadian operations and multinational parent companies, with foreign pressing facilities long before the Canadian plants came aboard. Initial delivery promises to all three companies have hampered attempts to pry Canadian business away from foreign plants.

The result is that most Canadian CD business is conducted abroad, while most Canadian-produced CDs are shipped to other territories.

Praxis went public with a share offering last year to finance expansion of the plant and set aside funds for future development. Sifton says that the result “is we don’t have a banker sitting on our doorstep when there’s a cash-flow problem.”

Sifton says Praxis hired John Leffler for marketing in Los Angeles and is in the process of hiring another marketing executive in the U.S. From now on, Praxis’ Canadian executives won’t be beating the drums for the company abroad—the work will be left to hired hands there.

It isn’t clear how many of Praxis’ will press the new plant. As for manufacturing for the domestic market, however, “I think it will limit us to continue to have its roadblocks.”

A Great Day. Singer Jessaye Norman receives an honorary doctorate of music from Harold Shapiro, president of the University of Michigan. Norman earned a master’s degree at the university.

Michael Cracks Top 10 With ‘Sex; Controversy Hasn’t Slowed Song’s Climb

by Paul Grein

George Michael’s “I Want Your Sex” jumps two notches to No. 9 on this week’s Hot 100, becoming the most sexually direct song ever to crack the top 10. Michael’s hit is just a bit more quaint than a pair of Marvin Gaye smashes: “Let’s Get It On,” which hit No. 2 in 1978, and “Sexual Healing,” which reached No. 1 in 1984.

Several other explicit songs have cracked the top 10 in the past few years, including Frankie Goes To Hollywood’s “Relax,” Sheena Easton’s “Sugar Walls,” and Sade’s “Europa.”

Fox’s “Touch Me (I Want Your Body),” any of those records make such then-provocative tunes of the ’80s that the Rolling Stones’ “Let’s Spend The Night Together” and the Doors’ “Light My Fire” seem almost quaint. It’s worth remembering that more recent hits like Rod Stewart’s “Tonight’s The Night” and Olivia Newton-John’s “Physical” also raised eyebrows when they were first released.

The controversy over “I Want Your Sex” generated a lot of press and television coverage, but was it the song that caused the commotion? Evidently the headlines seem to have helped the record in the long run. The song took just seven weeks to crack the top 10, which is a little slower than Michael’s. Of the singer’s eight previous top 10 hits, four took longer to reach the top 10, and only two took less time: “Careless Whisper,” which cracked the top 10 in just five weeks, and “I Knew You Were Waiting (For Me),” which took six.

POP QUIZ: Name the four acts that have earned two or more top five singles on the Hot 100 so far this year.

If you guessed Janet Jackson, Madonna, and Genesis as the first three, you get no bonus points for long shots, but you are right. The fourth act is a bit less obvious. It’s the dance group Exposé, which peaked at No. 6 in April with “Come Go With Me” and returns to the top five this week with “Point Of No Return.”

Anybody who was able to name all four can skip the rest of this column. You know too much as it is.

Fact Facts: Rod Stewart’s remake of Sam Cooke’s “Twistin’ The Night Away” debuts at No. 85 on this week’s Hot 100. It’s not the first time Stewart has recorded this classic. In fact, it’s not the first time he’s hit the chart with it. He took the song to No. 9 in 1973. The new version is featured in the movie “Innerspace.”

Heart’s “I’m Alive” logs its second week at No. 1 on the Hot 100, becoming the group’s best-charting single to date. “These Dreams” spent one week on top last year.

Bob Seger’s “Shakedown” jumps to No. 2 this week, becoming the singer’s second single to climb to the top 10. Michael’s hit is just a bit more quaint than a pair of Marvin Gaye smashes: “Let’s Get It On,” which hit No. 2 in 1978, and “Sexual Healing,” which reached No. 1 in 1984.

The Jimi Hendrix Experience’s “Live At Winterland” on Rykodisc to No. 3 this week on the Pop Compact Disc chart but is still the highest-ranking and best-selling CD-only release ever, according to Rykodisc’s Noah Herschman. The executive adds that “Live At Winterland” has been the only independently distributed CD on the chart for the past month. What makes all this so amazing is that Hendrix has been dead for 17 years, and nearly 20 years have passed since the Winterland concerts.

We Get Letters:

Larry Freda of South Orange, N.J., notes that Motley Crue’s “Girls, Girls, Girls” — which holds at No. 13 on this week’s Hot 100 — is the group’s second chart hit to include some or all of the band members’ names. “Similarly,” he adds, “the Boys Room” included all four members; “Girls, Girls, Girls” is a little closer than just another show.”

Marty LeGere of Rotterdam, N.Y., notes that ABC’s “Who Smoked Sings” — which jumps to No. 57 this week — is on the Hot 100 at the same time as the latest hit by the man it salutes, Smokey Robinson. LeGere says “I think it’s interesting to see that this song includes a live remake of Elvis’s Jailhouse Rock.”

Mike Perini of Ypsilanti, Michigan, notes that “Bruce Springsteen & The E Street Band Live 1975-1985” is the first best-selling album of Springsteen’s career. The five-record set logged 26 weeks on the Top Pop Albums chart from November to May. "Nebraska" was previously Springsteen’s shortest-selling album, with 28 weeks. Some will argue that this is far from surprising since another album was a "Platinum turkey." They’d be wrong on two counts: First, the album rose and fell quickly because everyone who wanted it bought it at once. Second, any five-record set that sells 3 million copies—or 500,000 copies, for that matter — has to be rated a smashing success. Name another one that’s come close.
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More top performers record their hits on Ampex tape than any other tape in the world. While opinion may vary on what it takes to make a hit, there's no argument on what it takes to master one.
By JOHN GLASEL

Disco music blares from a powerhouse sound system in a neighborhood club. An electric bass and guitar join an amplified keyboard/synthesizer with drum machine, an arrangement that amplifies volume levels, playing hard rock in a small nightclub. A string quartet interprets light classics in a posh, dimly lit restaurant. A same-sex picnic is featured at a downtown bistro with his trio.

All of the above are normal occurrences in major cities all over the world. But in New York, if one of these establishments doesn’t have a cabaret license, it is violates a city ordinance. Which one? You guessed it. The rule applies to the string quartet.

New York’s archaic cabaret licensing law, enacted back in the roaring ’20s to curb the “wild” behavior of residents and tourists alike, permits unlicensed establishments to provide music to their clientele only if it is produced by “exceptional musical talent, not by more than three persons.”

The law also used to limit live music in these venues to strings and keyboard instrumentalists. Last but not least, the law was in effect until 1987. In truth, New York doesn’t really need it, because building codes, fire laws, noise ordinances, and other statutes are already on the books to protect the public.

Yet is the big deal? Why don’t these places just get licenses? Unfortunately, it’s not that easy. In order to qualify for a cabaret license, an establishment must fulfill several requirements.

First of all, the location needs an alarm system directly wired to the fire department. It must also have a sprinkler system with its own water supply, which requires a fire wall to be lower on the building’s roof. In addition, a licensed cabaret must have an exit in the building; one leading to a street that is different from the one at the main entrance.

While these safety measures may not make sense in larger places, especially if they feature dancing (which can present problems in case of fire), it is ludicrous to suggest that adding a few people to a musical group can, by itself, create a fire hazard. Moreover, the costs of such safety measures, when they are doable, are often more than a small business can afford.

So the smaller places don’t have licenses, it’s like pitting more than three musicians in most clubs and restaurants in our town.

Local 802 and three individual musicians are challenging the law in New York State Supreme Court. We believe that it violates musicians’ rights to equal protection under the law as well as the First Amendment rights of musicians and audiences alike. Music has been ruled a constitutionally protected form of free speech.

I suggest that Kelly really listen to what is being played on country radio today. The current hit single by Randy Travis, “Forever And Ever, Amen,” is the epitome of pop, a popularity that earns the label “mainstream.” The song is a commercial success, with sales reaching over a million copies in just a few weeks. It’s the perfect example of what is currently popular in country music.

Kelly, I urge you to consider the impact this law has on the livelihood of musicians. It’s not just a matter of personal opinion; it’s a matter of economic survival. Musicians earn their living through their craft, and the ability to perform in various venues is crucial to their success. The cabaret law is a barrier that prevents them from doing so.

I believe that it’s time for a change. The cabaret law is outdated and unfair, and it needs to be revised. It’s not just about the musicians; it’s about the freedom of expression and the diversity of music in our society.

In conclusion, I urge you to halt negotiations and consider the perspectives of both sides. Let’s work towards a solution that benefits all involved and upholds the principles of equality and freedom of expression. Together, we can make music accessible to everyone, regardless of the venue.

Signed,
[Your Name]
WASHINGTON The nation's radio program suppliers and satellite networks could find themselves in copyright infringement hot water if they are selling compilations of broadcast-use-only compact disk product to stations without having first obtained permission to make copies.

The possible legal tangle, which could affect a number of the country's 170 radio program suppliers and networks that utilize satellite prerecorded programming, looms as a result of a June cease-and-desist warning letter from the Recording Industry Assn. of America to Century 21 Programming Inc. of Dallas.

The RIAA letter, which was written by general counsel Joel Schoenfeld, points out to Century that "reproduction of a copyright-protected sound recording is impermissible unless expressly authorized by the copyright proprietor of the sound recording." Century president Dave Scott says the letter "came as a big surprise. I had no idea we were doing anything wrong." He adds that he has personally checked with several other programming firms as to whether they have sought written permission from labels to duplicate prerecorded product for their package programs. "They all reply, 'Of course not!'" says Scott.

Century supplies automated and nonautomated station clients across the country with taped rotation product (reel-to-reel and cartridge) as well as sequenced CD compilations of current hits in three formats (top 40, AC, and country). It also offers recurrents and oldies. The new CD venture apparently sparked the RIAA letter, which evidently was requested by a member label, according to a source.

Scott says that perhaps as many as 60 other firms could be affected by the RIAA warning, including Drake-Chenault Consultants and Programming Consultants Inc. (formerly TM Programming), The Album Network, and The Hard Report. He also mentions satellite music feature programs like "American Top 40," "American Country Countdown," and "Rick Dees Top 30 Countdown." Scott has been in touch with several of these firms and programs.

According to Scott, each week Century projects the next week's charts, then collects promotional coins for "freemium" compilations of hits that are compilation of the cuts, and sends the master to a Columbus, Ohio, plant, where 500 copies are made for each format. They are then sent by Federal Express to the stations. Each hits-package CD contains six top 40, AC, and country each.

Scott also maintains that record companies mail "submasters" of recurrents and oldies cuts to Century for inclusion in the company's separate offerings.

Century is答复ed to the RIAA warning letter, and Scott has spoken with Schoenfeld in a telephone conversation. Scott has said that Century will request permission in writing from RIAA labels, including MCA Records Inc., CBS Inc., BMG Music (formerly RCA/Ariola and Ariola), Warner Bros. Records Inc., Elektra/A&R Records, PolyGram Records, Atlantic Records Corp., and Chrysalis Records Inc.

"I want to be cooperative about this," says Scott. "But, really, this is the first time in 15 years that Century's activities have been questioned by the recording industry."

Scott adds that he has also written letters to 50 other labels, explaining what Century's activities are and asking if any label is concerned to get in touch with him. Century's HitDisc CD service, providing weekly CD currents to stations, is used by such stations as WNY-FM New York, KOST-FM Los Angeles, WKSZ-FM Philadelphia, WOYC-FM Detroit, WHDH-AM Boston, and WASH-FM Washington, D.C. The service costs $57 a week. Although no official statistics are available, it is popularly believed that more than 60% of music stations in the country's highest-rated markets and medium radio markets now have or utilize CD players in their studios. It is also believed that at least in the top markets, they distribute each in market for its use of CD.

Century also supplies music library services. Additionally, Mitchell says, "century is that most publishers might not bother about a fee because of the tradeoff of airplay and the small amount of money involved with the CDs being sent to stations.

Steve Kelly, PD of WKSI "Kiss FM" Greensboro, N.C., was in a Motown mode recently, starting with Smokey Robinson's "One Heartbeat" (Motown). This reminds me of the old Motown sound, the sound that Smokey Robinson's fame, and it's the choice record out right now," says Kelly. "The sound's picking up in ABC's "When Smokey Sings." This is a classic summertime record, and for the teens, it gives them a taste of the Motown sound," Kelly says. The PD says he found a gem on the flip side of Whitney Houston's "I Wanna Dance With Somebody," which is "Moment Of Truth." The track is not included on Whitney's album, but its sound is like Kiss' listeners wish it were. The PD says, "Last week, this was in No. 10 request overall, and our No. 5 request list. Plus." "Kelly says he's getting similar reactions from the audience response from Madonna's "Where's The Party." (Warner Bros.) To me 'Who's That Girl' her current single is just 'La Isla Bonita Part II.'" "Kelly. "Where's The Party" goes back to the Madonna groove. Last but not least is Europe's "Karrie" (Epic). "This is a very mass appeal rock ballad, and it's a nice change of pace for the group. I'm gonna go over the record."

"The audience reaction to the Gutsy Deal [Arista] is astounding," says Dave Lange, WLAV Grand Rapids, Mich. PD. A fan of "A Touch Of Gray," "West-End-Pad" (Arista) and "Heart Of A Heartbeat," Lange says that reaction is largely coming from listeners who "may not consider themselves Deadheads, but like other music by heritage artists and are suddenly discovering the Dead." Lange says WLAV is also getting an impressive reaction on Pete Bardens' "In Dreams," one of the first projects from the Cinema label. The PD likens Bardens' sound to that of the Alan Parsons Project and says this track is starting to sell after drawing good response in all dayparts. "I don't understand why album rock is scared of the Cure," Lange laments. "Why Can't I Be You" (Elektra) is selling extremely well in 18-24 demos, they sell out concerts, and they're certainly doing well with us." After four weeks of play, Marillion's "Incommunicado" (Capitol) has moved into WLAV's heavy rotation. "This is probably their best record to date," Lange enthuses. Finally, it's the Hooters' latest, "Johnny B." (Columbia). "This may not be a hit single, but it's a great album track," he says.

KRFK Fresno, Calif., PD Bob Mitchell says Dwight Yoakam's "Little Ways" (Warner Bros.) may be the artist's first No. 1 record. Mitchell says he has been playing it as an album track for three weeks, and the song is generating instant response from listeners, many of whom want to be the first to point out Yoakam's musical reference to the Buck Owens/Bakersfield contribution to modern country music, a favorite topic of Mitchell's. Eddy Raven's "Shine, Shine, Shine" (RCA) is "an excellent, up-tempo, summertime record," says Mitchell. Conway Twitty creeps up in the modern country spotlight via his latest, "I Want To Know You Before We Make Love" (MCA/Curb). "This has generated the strongest response on a Conway record we've gotten from listeners in a couple of years," the PD says. Additionally, Mitchell says his station Rose Band's "Love Reunited" (MCA/Curb) is a winner for many reasons. "An act like this is so great for the format because it plays well with current country listeners, and it has so many ties to the past that it has the ability to attract new people to the format," he says, referring to the rock n roll record of group leader Chris Hillman.

KIM FREEMAN

COUNTRY
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SOME STILL WORK WITH DINOSAURS...
...SOME DON'T:
THANKS ANDY, GAIL, JOHN,
MARTIN, PAUL, STEVE, TONY...
CHUM-FM Still Reigns In Toronto

BY KIRK LaPOINTE

OTTAWA In the Toronto market, CHUM-FM maintains its ratings lead, CFRB-AM continues to draw the most loyal listeners, and CBFR-AM is re-emerging as a bona-fide force in Canadian radio, judging from the latest ratings survey from the Bureau of Broadcast Measurement.

Meanwhile, in Montreal, the big news for the English-language market is the highest-ever ratings for album rock outlet CHOM-FM, third overall in the market, behind two French-language stations. CHOM has a healthy lead over easy-listening outlet CFQR-FM.

The BBM figures, compiled April 6-12 and April 20-May 3, suggest CHUM-FM is entrenched in its position as the top broadcaster in the competitive Toronto market. During the testing period, its soft-rock format attracted 1,114,100 people for at least 15 minutes weekly, and its overall listenership constituted 8.1% of the market's share. CFRB, at the top of the heap only two years ago, has rebounded from its slip in the market to finish second, with its contemporary hit format grabbing 999,000 listeners and a 7.5% share.

CIQ-FM, which turned 10 years old in April, cornered its largest-ever audience over the age of 19 while finishing fourth overall. The AOR outlet has 819,700 listeners and a 6% share, placing it behind CFRB-AM, a soft-rock outlet heavy on news and information that garnered 896,700 listeners and a city-leading 12.1% share. CFRR's audience has been slowly eroding, however.

Light rock CHPI-FM also had a strong showing. It's 563,900 listeners and 9.5% share resulted in its best book in more than two years. Format information, listenership, and shares of other major stations in Toronto are as follows:

- CHUM-AM, adult contemporary, 774,300, 7.7%.
- CKFM-FM, soft rock, 678,300 listeners, 7.5%.
- CBC-AM, information, 601,300, 5.9%.
- CIvil, nostalgic, 585,900, 5.7%.
- CFNY-FM, rock, 530,500, 4.6%.
- CBC-FM, classical, 417,900, 3.4%.
- CKEY-AM, gold, 404,900, 4.3%.
- CFGM-AM, country, 268,200, 2.5%.

Teller Tells Poe Confab: Music Is The Bottom Line

WASHINGTON The precarious balance between "art and the bottom line" was the theme of CBS Records president Al Teller's keynote speech at the recent Bobby Poe Pop Music Survey Convention here for top 40 programmers.

"We must have total, unshakeable, unwavering dedication to recognize that music is the bottom line," said Teller. "One way to lose that dedication, he suggested, was to think of radio and records as opposing forces. "They are two completely different things, but both are utterly dependent upon each other."

"So often, we are driven by the numbers. But music is not reducible to a precise set of facts and figures. If it was, then facts could be drawn and sooner or later duplication of that information would make us all the same," Teller said. "But that nightmare will never happen because art will always triumph over technology."

"Our main duty is to see that the music keeps moving along. We can never assume that the public's tastes are frozen in time. Even the cautious turtle realizes that to make progress, he must stick his neck out."

Teller suggested that "our love for the music" should be the "common bottom line" between the record and radio industries. "You are doomed to a career as an imitator if you do not love the music," he said.

Teller noted that top 40 programmers have an increased responsibility because the mainstream tastes the format serves are wider than ever. "You've got to maintain your role of playing the hits," he said.

In closing, Teller said the business was exciting because "there are no road maps to success. It's like life—it's only studied by looking back, and only lived by looking forward."
WIN-FM BALTIMORE has dropped its straightforward urban fare for a crossover format, and is now calling itself "79.9." At press time, the station—which was recently bought by the Ragan Henry-led Communications Management Limited Partnership—was using the WHTE calls, while hoping to get clear enough to go with WMFQ. WIN-FM remains an oldies-based urban outlet.

WHAS LOUISVILLE, that 50,000-watt clear channel AC outlet, has a hot opening for a warm female talent in middays. Among those tapes he's received for the opening, WHAS PD Don Jones has four from been from women. WHAS is personality-oriented, and Bruce says he especially conceive to someone coming from a loose asshole line. The top-rated midday all-news is open because its former host, Liz Curtis, is going into full-time motherhood and part-time work for WHAS. "She came from WFBQ Indianapolis..." a former "numerating earth 'Ames'' sister. "...and I think there's probably a lot of budding personalities working in album rock right now that might be getting tired of playing rock," says Bruce to other AC PDs in need of a fresh source for talent. The PD says five years' experience and a college degree are preferable traits, and adds that he's open to taking calls on the slot, in addition to getting T&Rs.

ROB BENNETT AND HANK O'NEIL have flipped shifts or country outlet WCXI-AM Detroit, with the former now doing mornings and the latter now in afternoons. On WCXI's sister FM, WWW, Sharon Foster leaves her morning partnership with Chuck Santoni to take middays for the country outlet... Mark Stevens, the former production director at WXRC Hickory, N.C., has landed at WCCQ-FM Joliet, Ill., a country outlet, as operations manager and morning man.

There's another Shad Stevens on the scene, and he's now doing nights at hit outlet WSSX Charleston, S.C. He joins from WZLZ Winston-Salem, N.C., where he had worked with WSSX PD Don Josephs.

LEAVE IT TO ED LEVINE, PD of leading rock outlet WPXY Albany, N.Y., who is surrounded by a spasm of 10-year WPQB Albany PD John Cooper with high-flying hype. Cooper gave notice to WPQB three weeks ago to become the assistant PD and MD at WPXY, and offered to do whatever was necessary to make his departure from WPQB a smooth one. It's typical, of course, that PDs leaving for the competition are asked to split ASAP, but WPQB GM Dick Birkson accepted and respected Cooper's offer to work out his two weeks and ease acting PD Bob Welch into the gig.

Last week, WPXY turned, jumped at the chance to make WPQB out as the bad guy and staged a "Free John Cooper" campaign led by WPXY morning man Bob Mason for the last two weeks of Cooper's employment at WPQB. At Mason's urging, listeners jammed WPQB's business line demanding that Cooper be "freed." Levine says there were angry calls between GMs, but WPXY didn't let up. The campaign culminated on July 3, the last day of Cooper's WPXY gig, when Cooper dressed in prisoner garb and boarded a bus to WPXY's Lake George remote broadcast/listener party/"Free Cooper" rally, going on air with comments to the effect that he'd been waiting two weeks to say, "This is John Cooper in the Capitol Visitor's Center. I'm not back on WPXY, but you can go to WPXY's Lake George remote broadcast for local press stories on the battle between WPXY and WPQB."

Chris DeCarlo joins WSBY Pittsburgh as midday talent. He comes back to the WPXM Youngstown after working at WYFM Youngstown, Pa.

Hot Stuff At Baltimore's 95.9: Urban WWIN-FM Changes Its Sound

by Kim

Freeman

A mix of upbeat '80s songs, now called "that daytime music fare of the WNWBN, which was being formatted with a mix of high-profile personalities, AC cuts, and lots of sports at night. The night sports stuff will continue. Among a few new on-air talents are John Cooper, the former weekday disc jockey at WOUI, who now all-sports WPXM personality Dan Taylor. The "Time Machine" tracks are padded with reverb sound effects and commercials from the '60s.

In a SAD REPORT of a good DJ apparently going wrong, words arrive that Manuel Francisco Navarro—commonly remembered as Paco on the old disc jockey WKTU New York—was arrested last week as one of four men allegedly involved in a heroin transaction involving roughly $12 million worth of the drug. Dick Brodража is reporting close to 300 clearances on its Aug. 2. Billy Joel concert broadcast live from Leningrad and about an equal amount for the July 30 concert with Joe with Moscow. Interestingly, the shows will be offered noexclusive in some markets. In New York, for example, rock er NWEW-FM and hit outlet WITZ "Z-100" will both be carrying it.

CHUCK TAYLOR is appointed PD at WKLI "K-Lite" Albany, N.Y. Most recently, he was program and operations manager at WLEY-FM Allentown, Pa. KEDS-AM Omaha is no longer—it's now KEZQ-AM and has started simulcasting the rock fare on KEZQ FM.

KEK Portland, Ore., gets a new promotion director in Amy Gutman. She's fresh from KKLJ/Mason in the last two weeks of Cooper's employment at WPQB. At Mason's urging, listeners jammed WPQB's business line demanding that Cooper be "freed." Levine says there were angry calls between GMs, but WPXY didn't let up. The campaign culminated on July 3, the last day of Cooper's WPXY gig, when Cooper dressed in prisoner garb and boarded a bus to WPXY's Lake George remote broadcast/listener party/"Free Cooper" rally, going on air with comments to the effect that he'd been waiting two weeks to say, "This is John Cooper in the Capitol Visitor's Center. I'm not back on WPXY, but you can go to WPXY's Lake George remote broadcast for local press stories on the battle between WPXY and WPQB."

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The Myths And Facts Of Progressive Rock

**THE MYTHS:**
- Progressive Rock is for people with blue hair
- Progressive Rock is hard-core and dissonant
- Only teens listen to it

**THE FACTS:**
- Progressive Rock is mass appeal.
- Progressive Rock builds and maintains an audience.
- Progressive Rock improves ratings.

RockTrends provides your listeners with the leading edge of rock and roll in America's first and only nationally syndicated program devoted entirely to progressive rock. Produced by new music pioneer Rick Carroll, program director of KROQ, Los Angeles, and hosted by KROQ personality Richard Blade, RockTrends is 2-hours weekly of the best new music!

RockTrends... something new, something hip, something NOW... a musical statement.
LOS ANGELES It appears that the adult-skewed new age/AC/jazz format is going to be to 1987 what classic rock was to 1986. Despite the lack of a convenient format description, variations on the upper-deco, new age theme are flying high at KTWV Los Angeles, ready to be installed at WMGM Washington, D.C., and rumored to be in the works in Chicago. As the trend mushrooms, it's worth looking back at its roots and originators.

When KLRS-JT, general manager of beautiful music outlet KLRS, in Santa Cruz, Calif., heard Lee Abrams pitch his new "progressive" radio format, Cloutier figured Abrams was as spaced out as the music he was selling.

"I thought he was out of his mind," Cloutier recalls. "Here was a guy that was going off the deep end in pursuit of something new."

Eventually, Abrams prevailed, and Cloutier has become a believer now that KLRS-FM "Colors" Santa Cruz is now entering its fifth month on the air, presenting an all-instrumental blend of new age music and contemporary jazz.

"The response has been overwhelming," says Cloutier. "And I expect to be showing a profit in our fourth month, which I feel is phenomenal for a new format. I have to tell you, my first impression was completely wrong. Now I'd recommend this format to any GM in the country."

Apparently, general managers across the country are growing more receptive to such a formula. While Abrams was in Los Angeles recently to help inaugurate Capital-Distributed Cinema Records (a progressive rock label for which he serves as musical advisor), he revealed that he has been calling major format switch to his format. An arrangement with the Satellite Music Network is also being discussed, according to Abrams.

Meanwhile, KTWV "the Wave" Los Angeles continues to boom as a formidable force in L.A.'s cluttered market. Its debut rating of 1.9 in the winter book surprised the format's skeptics even for the April May period indicates that the station is rapidly permeating its target demos, ranking an impressive third among the 25-54 group.

Reports are already circulating that KTWV's owner, Metropolitan Broadcasting, and its program director, Joe Kaya, have been approached about taking the format on the road. Cody says such discussions are merely "exploratory in nature."

"Considering we're only in our 16th week, I think our reception has been exceptional," says Cody. "Not only has it been a success, but the quality of the response has been gratifying. People write that they had given up on radio until we went on the air, that we've changed their lives."

"We've discovered it's easy for people to appreciate this music. Their response is immediate. You don't have to engage your mind that has to process what you feel. This music quickly. Music of this nature is going to be viewed as a universal language."

One of the appeal of the music seems to be more to music what skeptics dismiss as just another California craze. In Atlanta, WQXI "Hipp" switches to top 40 format every night at 7 p.m. for Russ Davis' five-hour "Jazz Flavors"—a program sequitur that has earned the station some $100,000.

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(Continued on page 21)
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Fill out the ballot in the August 1 issue.

www.americanradiohistory.com
The MCA Radio Network has announced an upcoming special live-via-satellite broadcast of the “Children Of The Americas” concerts. The six-hour live hook-ups will air Sept. 13. Airtimes are tentatively set for 10 a.m.-4 p.m. Pacific time and 1-7 p.m. Eastern time.

Initial plans call for broadcasts from Los Angeles and New York, with other cities and their contracts to be added. The broadcast will not be one single “Live Aid”-type event; it will connect a number of benefit concerts being performed across the country on Sept. 13.

The “Children Of The Americas” concerts/broadcast concept is the brainchild of Graham Nash, who got the idea from NNEW-FM New York’s Pete Fornatale, who stages an annual UNICEF fund-raiser. Nash says, “When I found out that 250,000 children under 5 years of age die needlessly every year in developing countries, I resolved to do something about it.” Nash will be coordinating and hosting the album rock event, with substantial support from Fornatale, KLOS Los Angeles assistant PD Kurt Kelly, and WCKG Chicago’s Tim Kelly.

Already committed to participate are Crosby, Stills & Nash, Neil Young, Don Henley, and Jackson Browne. The logistics, artists, and station affiliates will be announced by Nash at an Aug. 10 press conference. Jon Sargent Productions will produce the radio event for the MCA Radio Network.

Exact details of how the satellite broadcast will help stock UNICEF’s food stores are not yet available. What is clear is the potential this event has to tap this summer’s amazing live touring schedule to help a cause.

MCA is also working on clearances for its “Roger Daltrey/Ul Close” special. The Aug. 3-9 airing will be MCA’s third album of the special of the year. What started out as a one-shot 90-minute Boston “Big Event” in April continued on as a two-hour “Eric Clapton/Ul Close” in early summer. This third offering, which is one hour long, establishes “Ul Close” as a series.

The programs have been hosted by Dan Neer and produced by his Neer Perfect Productions. The Daltrey special is based on an interview Neer conducted with Daltrey in London two weeks ago. The music/warehouse series programs 10 tracks per hour on the average, keeping the interview segments short. It will continue with varying program lengths, depending on the artists being profiled. MCA says that it is making a concerted effort to provide these productions to established acts that are launching either new albums or major tours. Daltrey’s recent release is “Can’t Wait To See The Movie” on Atlantic.

The 90-minute “Boston Big Event” has been rechristened for original affiliates, to be used again for a second airing. Any station that aired the show in April is free to use it again as a warmup when the current Boston tour hits its area.

GLEN FORD and Tony Devon formed Creative Broadcasters in New York early this year and have their first offering available—and they have their work cut out for them. “Rap It Up” is just what it sounds like: a weekly three-hour rap syndication to be offered on a market-exclusive banner basis. The show, scheduled to bow the week of July 20, will be getting its production support from Jack Daniels Productions of Potomac, Md.

Danes has produced radio commercials for Run-D.M.C., and the Ford/Devon team will be concentrating on host personality and production values to get the show aloft and keep it sailing. Consistent quality in production and personality is lacking in most local rap shows, and will be an absolute must for a nationally syndicated rap program. Creative (not to be confused with Creative Radio Network of Van Nuys, Calif.) is aware that it will have to demonstrate the viability of the concept. Ford and Devon have their eyes on getting it on the air to sustain the effort while rap continues to pick up momentum. They have eight stations lined up so far and are expecting to pop up in the southeast, where rap first began to show that it wasn’t just a New York phenomenon. Creative Broadcasters can be reached at 212-995-0683.

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 17-19, Dire Straits, Superstars Rock Concert Series, Westwood One, 90 minutes.
July 17-19, Joe Sample, The Jazz Show with

Ready, Willing & Able. KLOS Los Angeles assistant PD Kurt Kelly gets the full treatment on Lou Gramm as the artist makes a visit to the album rock station in support of his Atlantic solo album, “Ready Or Not.” Standing are, from left, Atlantic West Coast director of artist relations/TV Tony Mandich, Gramm, and Kelly, and the label’s local rep, Rock Allen Dibble.

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Breaking new talent at retail: That's the subject Lew Garrett, vice president of purchasing for the 196-station Camelot chain, discusses with Brian Weikath. "We're going to get our fair share of whatever success he enjoys. That's really the way we view it. It's very important for us to work hand in hand with the labels at whatever they deem as the most important projects, whether it's a new Whitney Houston record or a debut by someone like Richard Marx. If we don't develop the Richard Marxes or the T'Pau or some of the other groups, we'll all get problems.

Q: What do you look for when you are soliciting new acts?

A: What we look at first of all is what kind of commitment the label has for a project. If a label is committed to the project, committed to getting airplay, committed to promoting, committed to perhaps having some extra marketing funds for the project, that really tells a story. So it's down to what the label decides to do, and we really get on the bandwagon.

Q: What specific clues and assurances do you like to see?

A: Has the label sent out a promotional tape? Has it perhaps given us a calling, saying, "This is something we're very excited about!" And I'm talking about a person like an Eddie Gitlin (General manager of sales) or a Jimmy Swindle [Virgin vice president of sales]. Someone like that, who may call and say, "We've got something, and we're all very excited about it. We want you to give it a listen and tell me what you think." Perhaps the group's manager might call—that's happened on occasion.

Sometimes it boils down to a promotion man giving us a call. When a promotion man takes time out of his schedule—and he's faced with the realities of calling all the radio stations here, there, and everywhere—to give us a call and say, "We're really excited about this. Maybe you ought to listen to it." Well that kind of completes part of the puzzle.

We look for other things, too. The solicitation sheet that the vendor sends out. How complete is it? What do they have to say? Do they have enough to say? Not enough? Too much? It's all important. I mean you can make some decisions solely based on a solicitation sheet. It really can't be understated.

Q: Retail has been credited for taking the lead in breaking many of the new heavy metal acts. Are you, and right now the whole scene has come to the point where if it's a heavy metal record, and if the cover is not offensive—because that has come full circle, too—we probably will buy the record. We've had excellent success with some things that to my knowledge had limited, if not any, radio airplay—groups like Anthrax, Metal Church, Metallica, you name it. The next record by Metallica will be a major, major buy for Camelot. The new Motley Crue record, for example, was the biggest initial buy Camelot has ever made on any artist.

Q: Do you think labels have begun to worry about a possible overkill on metal acts?

A: Yes, but I think that's true in any segment of our business. We take success as a good sign. I think that's true in any segment of our business. We take success as a good sign. I think that's true in any segment of our business. We take success as a good sign. I think that's true in any segment of our business. We take success as a good sign. I think that's true in any segment of our business. We take success as a good sign.

Q: What other strategies are helpful in developing artists?

A: We've had success with the $6.98 new-release programs that some of the vendors have come up with. That's been very important. If you remember, the Bruce Hornsby album was a $6.98 record when it first came out. That's probably about 2.8 million units, too. There are other success stories like that. I think that's a viable option that every vendor ought to take a look at.

If they get on a consistent program of doing that, and limit it to one or two a month, it's much easier for us to deal with. Now, we can focus on those acts and treat them a little more fairly and equitably. We don't get the whole focus of them—five, six, or seven a month from any particular label—that's tough to deal with. At one point in time we've tried it all, and I think that was just too much, and that end of the spectrum should be avoided.

New York With the release of their latest CBS Associated album, "Hot Number," the Fabulous Thunderbirds have been able to sustain the momentum established with their 1986 breakthrough, "Tuff Enuff." That album produced the band with its first top 15 success on the Top Pop Albums chart; additionally, the album cracked the top 10 on the Hot 100 Singles chart in December, was featur ed in the movies "Tough Guys," "Gung Ho," and "Naked Cage." Their latest release, "Hot Number," has been positive. The album's lead-off single, "Stand Back," is already making strong showings on both the Album Rock Hits and Hot 100 Singles charts.

The initial strength is at album resale, says product manager for the label. "They've always been an album rock radio band, but we're starting to see crossover now. The response at retail has also been excellent." Quinn adds that preorderers on the re lease were more than 325,000 units.

"We did a CD Tastemaker mailing to all our major accounts prior to the album's release," says Quinn. "It was the first time we did that on the retail level—usually we just send them to radio.

Like its predecessor, "Hot Number" was produced by veteran rocker Dave Edmunds. "It was a winning combination," says T-Birds frontman Jim Wilson of the band's decision to stay with Edmunds. "It was just like we picked up where we had left off."

According to Wilson, "Hot Number" boasts a more diverse selection of material than was featured on "Tuff Enuff." "There’s some stuff on the new album that, to me, was missing on the last one, like a good

We really view it as a partnership

BY LINDA MOLESKI

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went out to key album rock and college stations as well as clubs. My dad scheduled to embark on an extensive U.S. club tour in mid-August.

TRICK OR TREAT?

After establishing itself in the European market, German rock group Helloween is now starting to garner attention in the U.S. with its Noise/RCA debut album, "Re-Wired: The Seven Keys Part I." The album became a platinum in Germany, Benelux, and Scandinavia, is at #162 on the Top Pop Albums chart, which was recently shot by fans of Brad, with whom he spent his days in Yes and King Crimson, might be one reason why album sales have slowed down in Europe. Another reason, he adds, is that the strong jazz radio play the album is currently receiving. "I think the reason it's taking off more is that it's a pure jazz album," says Enrico. "I think a lot of people like to hear something new and exposed to people that just dig fusion. There are the electronics—he takes synthesizers and tricky percussion things—but the structure of the music, on a purely musical basis, just goes a lot deeper than standard jazz fusion. There's a lot of depth, there's some incredible improvisation on there. I think this is appealing to a lot of jazz programmers.

Aside from the hit debut set by the Rippingtons, Enrico says the Bradford albums are the strongest selling jazz effort the label distributes, with over 20,000 units sold to date. The Ear- earthworks band is slated to embark on a brief tour of major East Coast cities Wednesday (16) in North- ampton, Massachusetts.

MOYET MOVEMENT

Following a protracted absence from the scene, U.K.-based singer/songwriter Alison Moyet is back on the Top Pop Albums chart with her new Columbia release, "Raindancing." The Jim- my Ivory-produced album, bul- leted at No. 94, reportedly sold some 125,000 copies during its first month in the stores.

The "reorder patterns are phe- nomenal, and that's without the benefit of having a hit single," says Jane Berk, a product manager for the label. "We've got a high profile retail with a strong p-op campaign. We've also plugged local advertising into every chain and retail account that has a developing artist feature.

Among the markets where initial sales of Moyet's album have been particularly strong are New York, Los Angeles, San Francisco, San Diego, Chicago, and Atlanta, according to Berk. She adds that a sampler disk—including the first single, "Is This Love"—

was the number one song of the week. (Continued on page 24)
The Pacific Amphitheatre and the Nederlander Organization, thank Huey Lewis and the News, & Monterey Peninsula Artists for a weekend to remember, June 12th and 13th

GROSS RECEIPTS: $533,959
ATTENDANCE: June 12 12,156
June 13 17,254
29,410
steadily without chart success. But in the past year, he surprised even himself by logging a No. 1 in Germany with Ariola/RCA's "_Mum mit Engelbert_". European sales of 800,000 albums in the past six months, according to Humperdink, earned the go-ahead for a domestic release, due in August.

The album I made in Europe is not American style," says Humperdink. "So I'm over at [arranger] Artie Butler's house right now doing new songs. This one definitely has a spot at the top." Joel Diamond's a great producer, Artie's a great arranger, and the writers are big, big names. I'm talking Barry Mann, Albert Ham-mon. This one's a contender."

MORE RHoads

The late guitarist Randy Rhoads may have a second posthumous chart success to follow. Ozzy Osbourne's top 10 CBS Associated album, "_TrIBUTE_". Former Quiet Riot frontman Kevin DuBrow has been remixing even earlier Rhoads archive material—songs from the Japanese Quiet Riot records made when Rhoads was the band's teenage axeman.

A release date and label affiliation for the collector's item will hinge, however, on rights negotiations among Rhoads' estate, Du-Brow, the revamped Quiet Riot, and assorted managers, ex-managers, labels, ex-labels, and prospective labels.

Meanwhile, DuBrow is readying material for the debut album by the Kevin DuBrow Band, targeted for early 1988 release. Among the tracks, DuBrow in the studio are bassist John Entwistle of the Who, drummer Cozy Powell, and guitarist John Hunt. "It's my secret weapon," says DuBrow of the L.A.-based Hunt. "I have a knack for finding guitar players. I discovered Randy, didn't I?"

COMPACT CARLTON

The rapid success of Larry Carlton's "_Minute By Minute_" single at adult contemporary radio has been attributed in part to MCA's releasing the track as its first promotional CD single. The album, "_Discovery_," should meet with similar success due to another first: It's the only album in the MCA Master series to show the artist on its cover.

"We felt Carlton, unlike the other artists, is already a very estab-lished artist," says Don Lu-foc, MCA director of jazz publicity. "I felt that this record is go-ing to break through to many different formats. And we really wanted people to identify him and his music."

"Discovery," Carlton's second album in the MCA Master series, is the third release to come. A unique 18-track deal the artist has inked with MCA. "He originally signed for the MCA Master series," says Lu-foc. "The first album was so successful that MCA decided to make Carlton a top priority and wanted to sign him long-term— because they know Larry's other side, his jazz and pop leaning.

To further illustrate that lean-ing, Carlton has just completed a video for "Minute By Minute," featuring the track's composer, ex-DooBie Brothers singer Michael McDonald, and Christopher Cross.

ARTIST DEVELOPMENTS

(Continued from page 23)

BY DAVE DIMARTINO

LOS ANGELES. On the heels of an enthusiastically received reunion tour (Billboard, July 4) and an Independence Day gig in the Soviet Union, the Doobie Brothers are back in business. That's the official word from manager Bruce Cohn, who says a new album and tour from the Doobies can be expected within a year.

"I've been talking to [producer] Ted Templeman and the band about the possibility of doing a record," says Cohn. "But before we left for Russia, Ted had spoken with [band members] Pat Simmons and Tom Johnston about an album—and a di-rection. Once there, we decided that we would move forward on a new Doobies album, more in the rock's roll style of 'The Captain And Me,' but updated, naturally."

"I'll be in the band? Simmons and Johnston—"the main writers," says Cohn—and several other former Doobies. However Michael Mc-Donald will not be in the lineup. "I get a lot of BMG and ASCAP checks for recurrent airplay in my office for all their catalog—Michael's cat-alog, Tommy's, all the catalogs," says Cohn. "The stuff that's getting the most play is 'The Captain And Me' and the first greatest-hits re-cord. So from those indicators, it would seem that that would be the smart way to go."

Plans call for Simmons and John-ston to write and rehearse through the summer and then enter the stu-dio "as Teddy [Templeman's] sched-u-le frees up," says Cohn. "I'd like to release the record in March or April, with a tour for summer 1988."

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Virgin 'Sold' On Boy George Comeback

IT'S NO SECRET that Boy George has experienced his share of ups and downs since he emerged on the scene back in 1982 as Culture Club's flamboyant lead vocal-ist. When the group first toppped the international charts with "_Do You Really Want To Hurt Me_?" its frontman became an instant celebrity. The media just couldn't get enough. But following a run of hits like "_I'll Tumble 4 Ya_" and "_Karma Chameleon," things gradually started to turn sour for the Boy. His record sales slipped; concert atten-dance dropped; and the novelty effect wore off. To be frank enough, Boy George suddenly found himself in the headlines as his drug problems were un-veiled. To cut a long story short, an ongoing series of drug-relat-ed incidents knocked the very bottom out of the Boy's world.

But now he's hoping to make a serious comeback with his Virgin debut solo album, "_Sold_." Fact is, it's going to be a long, uphill climb. Once a model of creative vision, George has become a much harder sell, as Jeff Ayeroff, Virgin managing di-rector—and unquestionably one of the most creative ex-ecutives in the business—readily admits.

Still, Ayeroff is optimistic that the label will ultimate-ly bring the Boy back into the limelight. "It's not like going out and getting an instant No. 1," says Ayeroff of Virgin's "_Sold_." "It's a very long process. Money isn't the issue here. Rather than make a big splash, our aim is to sell records over a long period of time. It's a very well thought out project and I believe Boy George is one of the classic '80s singers. So we're letting the music speak for itself.

A lot of people are skeptical, and it's too bad that a lot of people tend to be close-minded. But we feel very positive." As for Boy George's drug haze, Ayeroff says, "If I had a dime for every addict in this business, I'd be very rich—it's nothing new, and nothing shocking. As far as Virgin is concerned, Boy George is a great vocalist with a lot of talent. He's admitting that he's made mistakes."

The Beat has no doubts whatever that heroin is for losers, and one can only hope that Boy George has learned a very big lesson in how to handle success. At the same time, though, we should at least give the Boy's music a chance and let it be judged on its own merits.

SHORT TAKES I: According to one of the gross-ly hungry U.K. papers, a number of top-name stars will be recording some of Elton John and Nik Kershaw's "_The Last Waltz_"-type songs for a upcoming tribute album featuring the songwriting duo's 20 years of collaboration. Word has it the project will in-clude a Kate Bush version of "_Rocket Man,"_ Eric Clapton's rendition of "_Border Song,"_ Paul Young singing "_Don't Let The Sun Go Down On Me,"_ and George Michael doing "_Tonight."_ Compact disk versions of two famous bootleg titles—Bob Dylan's "_The Gaslight Tapes_" and Jimi Hendrix's "_Woke Up One Morning And Found Myself Dead_"—have surfaced in Europe, each selling for about $10. Said items are reportedly being made after-hours in a legit German CD plant. Congratulations to Red Stewart and his, Kelly Emberg, on the birth of their daughter, Ruby ... Richie Zito, Peter Wolf, and Mr. Mister's Richard Page are among those who have produced cuts for Kenny Loggins' next Columbia album.

HIGH HOPES: One billion copies—that's the sales fig-ure would be superstar-hearthrob George predicted for his debut Motown album, "_Sexapella_." In a recent interview of People magazine, he stated "_If Motown promotes me the way CBS promoted Michael Jackson, I'll be great. I have everything he has—and more,"_ stated the modest newcomer. "_Sexapella_" drops from No. 178 to No. 185 on this week's Top Pop Albums chart.
**Idol In 2nd Leg Of Tour; Material Girl Hits The Road**

**BY LINDA MOLESKI**

**DOL ACTION:** Billy Idol will launch the second leg of his North American "Whip It Out" tour in Biloxi, Mississippi, Wednesday (15). Dates are booked through mid-August, after which the rocker is scheduled to head over to Australia.

Billy Idol's Madison Square Garden show—originally set for June 2—has been rescheduled for Aug. 5; the cult will open. As some of you may recall, the original date was canceled at the last minute by Garden bosses because of delays in removing asbestos from the venue's ceiling.

**WHERE IT RAINS IT POURS:** Madonna's "Who's That Girl" world tour kicked off without a hitch on June 27 at Miami's Orange Bowl, despite threatening weather earlier in the day. Heavy rains prevented opening act Level 42 from taking the stage, but the material girl managed to treat some 1,000 fans to a 30-minute set. On Monday (13), Madonna is slated to perform at Madison Square Garden. The show will help benefit the American Foundation for AIDS Research; special contributor's tickets are $100.

**NEW TALENT:** This year's New Music Seminar is hosting its annual showcase of showcases in the Manhattan area, which will take place July 10-15. Among the many artists scheduled to perform are Joe Ely, Robyn Hitchcock, Bad Brains, Circle Jerks, Club Nouveau, T'Pau, Steve Earle, K.D. Lang and the Re-Chartes, Exodus, Nayobe, Salt-n-Pepa, Joe Satriani, Allen Holdsworth, Plan 9, Phantom Tollbooth, Jerry Tirez, Faith No More, Salem 66, Hugo Largo, Urban Blight, Scruffy the Cat, Thelonious Monster, Cyre, Sweet Sensation, New Model Army, Mojo Nixon, the Dead Milkmen, Flam Buff, Lisa, Whitney, Moby and others.

**SOME THOUGHTS ON THE ROAD**

- Additionally, there will be a special benefit show at the Fonte Fo- rum on Wednesday (10) for An- nesty International, which will feature the Cult and Gaye Bykers On Acid. For a complete listing of events, contact 212-722-2115.
- SHORT TAKES: The Thompson Twins have been rescheduled to June 26 and is scheduled to run through September. Mercury/Poly- gram recording artist Tom Kim- mel is serving as opener on the first leg of Heart's "Bad Animals" tour, which commenced July 10 in Chicago... Al Jarreau and Chaka Khan will be featured as part of the Budweiser Concert Series at the Concord Pavilion in Concord, Calif., on Thursday (16). Relix recording act the Wipers launched a monthlong pro- motional club tour beginning July 7 in Ann Arbor, Mich., to commemorate the label's 10th anniversary... Wen- dy Waldman is warming up dates on Dan Fogelberg's current U.S. tour, which commenced July 10 in Houston. Waldman is promoting her most recent release, "Letters Home." on Cypress Records. The national Def Jam Tour started in Saginaw, Mich., Wendler Arena/Saginaw Civic Centre on July 1, with dates scheduled through August 2. Acts on the bill include Sould Jazeera, Insomniac, Oak, Jon, Whodini, Public Enemy, Eric B., and Rakim.

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**DAVE'S TOP CONCERT GROSSES**

**ARTISTS**

**VENUE**

**DATES**

**SEATS**

**SOLD OUT**

**NOTE**

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**BILLBOARD** JULY 18, 1987

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**LICENSED GRAPHICS**
Marlon Jackson In Solo Spotlight
Debut Capitol Album Due in September

BY STEVE IVORY

LOS ANGELES First there was Michael. Then there was Janet. Now, after all the hopes, there will be Marlon—Marlon Jackson. The 30-year-old member of the Jackson musical family is plotting what he deems the second phase of his musical career, that of solo performer. Jackson is wrapping production on his debut Capitol album, the first of a multi-record deal, for September release. A single, "To Get Away," is being mixed in time for an August debut.

For Jackson, it really is a new day. He wrote, produced, and performed most of the upcoming album in the studio of his Los Angeles home. For the time being, Jackson manages his own affairs with the aid of attorney David Braun. Most significantly, Jackson says he is no longer a member of the Jackson singing group.

"I've been singing with the group all of my life," says Jack- son. "In 1963, when I was just a kid, I remember doing eight shows at the Apollo. At some point, you want to reach for something more than group goals. There's a world out there—this is business. I've always wanted to do a solo album, even when I was at Motown. I don't want to be 50 years old and say I wish I'd tried it." Jackson says he began engineering his solo career shortly after the release of the Jacksons' "Victory" album. When he left CBS earlier this year,EMI America had no idea he'd even do a solo album. He just started writing and cutting. I knew I'd find someone who would be interested. I talked with a lot of people." He signed with Capitol because of the showcase team of black & white head Wayne Edwards. "Wayne came out to the house, listened to rhythm tracks that didn't even have vocals, and said, 'Yeah, let's do it,'" Jackson says. And what will Jackson sound like on his own? "Well, that's the advantage I have," he says. "No one knows what Marlon Jackson sounds like. There is quite a bit of music that will come about because I love to dance. I've always loved funk music but, honestly, just started writing it about a year ago. Everything on the radio today sounds the same, and I wanted to avoid that. [Keyboardist!] Greg Phillips came in and did some parts, but I played most of the tracks myself. I've always played keyboards. I'll never play in public because so many people play better than me, but to pet what I wanted, I knew I had to lay these tracks myself!"

Jackson insists his solo career isn't a reaction to the pressure put on the Jacksons during the "Victory" tour, but he does admit things got trying toward the end. "I have my dip and jumped at my Jacksons as a reaction to Michael's success. They said 'Victory' was a flop because it sold 3 million records. Three million records are hard to sell. A lot of artists aren't doing those numbers today. Just because Michael sold 40 million of 'Thriller,' what we did suddenly didn't mean anything."

Of the ill-fated "Victory" tour, Jackson says, "the main thing was the $30 ticket price but when you see Frank Sinatra or Ju- lian Lennon, you can pay from $50 to $80 a ticket. It cost $1 million a week in salaries and whatnot just to keep 'Victory' going, but no one cared about that. If I had to do it over again, I would have probably played more dates. I had no problem with playing stadiums. I was proud that we were one of the few black acts able to do so!"

Jackson also says he is proud of brother Michael's monumental achievements, "but sometimes it can get to you when everyone asks us what he's up to. Michael is my brother, but I don't know his every move—I'm too busy running my own life."

Nevertheless, Jackson says that although he's out of the group, "Michael hasn't said to do another group album when he finishes his solo album."

Joe Loris Aided Growth Of Black Music

HERE ARE SO few print outlets for discussion and exposure of black music that any publication, be it trade, fanzine, or scholarly periodical, is a precious commodity. So it is not an overstatement to say at Joe Loris' death (Billboard, July 11) he has left a large, unfillable gap in the world of black music.

From his base in Philadelphia, the 44-year-old publisher of Impact translated his passion for the music of black America into words that expressed his special viewpoint on the issues and people who shape it. For all its engaging graphics, Impact was very much a homemade venture: Loris did most of the work out of his home, testimony to how intimately the publication reflected his obsessions.

The official cause of death was heart attack, but it appears Loris was a real victim of overwork. Though his staff had been expanding, Impact was still primarily a one-man band. The strain of his efforts to make Impact the institution he dreamed of is ultimately what claimed him.

Precisely because of Loris' zealous involvement in every aspect of Impact, the publication's future is cloudy. His two sons and many in the industry want to keep it going. It remains to be seen who will assume Loris' duties. But no matter what happens to the magazine, Loris' memory will remain strong. A number of his friends are developing plans for a Joe Loris foundation to benefit black music as well as a scholarship fund for his sons. For more information, contact Monica Lynch of Tommy Boy at 212-722-2211 or Marylou Badexaud of Warner Bros. at 818-846-9090.

SHORT STUFF: Al Jarreau was set to begin a world tour July 11 at the Pacific Amphitheater in Costa Mesa, Calif. Plans call for the Warner Bros. artist to visit Australia as well as performing many dates in the U.S. . Sales of Shirley Murdock's self-titled debut on Elektra have topped 600,000 worldwide. . Naja is doing his first video, for his just-released single "Detcha Don't Know What's Going On." His debut album "Naja's Theme" was No. 1 on Billboard's jazz contemporary chart for 12 consecutive weeks. . Anthony Malloy, leader of the Jellybean/Warners act Anthony & the Camp, was seriously injured last year in an auto accident. Now, after extensive rehabilitation, he's back with his band recording with an impressive set of producers, Deodato, Nick Martellini, and Marcus Miller (of Michael's hit album). "What I Like" and "How Many Lovers..." Backed by a clever video, the indie label Next Plateau is trying to establish Salt & Pepa as the first nationally important female rap duo. They've done a hip-hop remake of the Otis Redding-Carla Thomas soul rap "Tramp" and had a humorous video produced by Atlantic Productions for the record (Andre Harrell & Mr. Hyde (Alonso Brown) were one of rap's earliest duos. Now Jeckyll is busy with his Uptown label and Mr. Hyde has just released his first solo 12-inch, "The Witch" b/w "Hyde's Beat" on Profile. . Jimmy Coco, the latest in that long list of Prince pseudonyms, is the writer of Nile's Hendrix's next single, "Baby Go For It," which features vocal cameo by George Clinton and Mavis Staples. . Tougher Than Leather," an authorized biography of Run-DMC. written by the Rush Productions publicist, has just been published by Signet (191 pages, $2.95). It tells the story of rap's biggest group, but also serves as a capsule history of music...Motown is preparing a series of contemporary remixes of its classic hits for release later this year. . Word is that Michael Jackson not only cut English-language vocals for "Bad" but recorded some songs in Spanish and French as well for the international market. . Now that Prince is back in the U.S. after having to cancel dates in London, he'll get back into making music videos again. He has a month off of free time before hitting the road here in August. . Jeff Foreman, ex-EMI America black & white director, has moved over to Virgin. . Meanwhile, his older brother Mtume has plenty of product in the retail racks. He produced the albums of Tawapa (Elektra, Nu-Ro- mance) and Prince Brunsom (MCA). Currently, he's in the studio preparing his next Mtume album, "Confusion Park."

FOR WEEK ENDING JULY 18, 1987

Although the market seems to continue to favor black music, the market is extremely competitive. A number of black artists have found fresh avenues to make their mark, while many of the others continue to struggle to find an audience.

Some artists have found success with new albums. For example, Prince Brunsom, who released his album "Confusion Park" earlier this year, has returned to the charts with a new album, "The Wraith." The album features a mix of new material and re-recordings of material from his previous album.

Other artists have continued to tour and generate buzz. For example, Michael Jackson's "Victory" tour has been a massive success, with sold-out shows across the country.

Despite the challenges, many black artists continue to push for exposure and success. The industry remains committed to supporting and promoting black music, and there is a growing audience for black artists who are able to break through the noise and make their mark.
### Hot Dance/Disco

**December 19, 1987**

#### Club Play

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<td><strong>WHITNEY HOUSTON</strong></td>
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<td><strong>2.</strong></td>
<td><strong>LET'S WORK IT OUT (REMIX)</strong></td>
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<td><strong>CHRYSALIS</strong></td>
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<td><strong>THE ONE LOVE (REMIX)</strong></td>
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<td><strong>ONE NIGHT (REMIX)</strong></td>
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<td><strong>FOXY'S HEART</strong></td>
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<td><strong>YOU CAN'T BE RIGHT (REMIX)</strong></td>
<td><strong>ERICA LINN</strong></td>
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<td><strong>LET ME WIN (REMIX)</strong></td>
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#### 12-Inch Singles Sales

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<td><strong>WHY SHOULD I CRY (REMIX)</strong></td>
<td><strong>ERICA LINN</strong></td>
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<td><strong>3.</strong></td>
<td><strong>WHO LIKES (REMIX)</strong></td>
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<td><strong>WE'RE IN LOVE (REMIX)</strong></td>
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<td><strong>WHO WEAR (REMIX)</strong></td>
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<td><strong>WHO WEAR (REMIX)</strong></td>
<td><strong>LENNY WILLIAMSON</strong></td>
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**Breakouts**

1. **HOW SOON WE FORGET (REMIX)**
2. **CREEP (REMIX)**
3. **BE MINE TONIGHT (REMIX)**
4. **WHO LIKES (REMIX)**
5. **WHO WEAR (REMIX)**
6. **WHO WEAR (REMIX)**
7. **WHO WEAR (REMIX)**
8. **WHO WEAR (REMIX)**
9. **WHO WEAR (REMIX)**
10. **WHO WEAR (REMIX)**

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**Titles with future chart potential**

1. **PLAY IT WEIRD (REMIX)**
2. **SMOOTH SAILIN' (THE ISLEY BROTHERS REMIX)**
3. **PLAY IT WEIRD (REMIX)**
4. **SMOOTH SAILIN' (THE ISLEY BROTHERS REMIX)**

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**Notes**

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Overhype Will Kill The DJ Movement

It's sad but true. Dance music is in a great recession. It's an economic and cultural phenomenon right now. And still, there's an aspect to it that's running counter to all the good things that dance music stands for and does for pop. Club promotion has devolved into a weekly cycle of bawling and near-infiltration that is warping the standards and self-image of club DJs.

It's a betrayal of what the early '70s club pioneers built up and a sadly typical example of how businesses sometimes devour their own youth. Why? Because while "credibility" can be faked almost indefinitely, taste cannot. And the tendency of constant hype to destroy the self-respect of the club DJ as a creative person, capable of sound artistic judgment above all else, is a Kafka-esque perversion of what dance music is supposed to represent. Putting DJs through the grinder week after week and implying that all they do is spit out numbers under supervision is a human tragedy and an obscene waste of the creative potential of the DJ.

It's not surprising that high-power tactics long associated with pop radio promotion have been applied to club DJs. But consider this: At pop-chart-reporting stations, programmers in 98.5% of all cases send promotion people away with a polite, or even impolite, "Sorry, maybe next week." Apparently, however, club DJs aren't allowed to say no to a record that's not working. DJs are not allowed to exercise freedom of expression in telling the rest of the industry what they and their audiences like.

Somewhere along the line, the ability of DJs and dance departments to convey the needs of clubs and clubgoers appears to the labels has been lost, and the entire network is now used to impose the priorities of the labels downward. If that's not crazy and backward, then disco turned into something pretty strange in its commercial comeback.

Eventually, the end result is a weakened ability of DJs to judge honestly and, ultimately, to be taken seriously by the industry at large. Integrity is almost beside the point. It's the stunting of the DJ's ability to work with the crowd and create that's being threatened. It's not up to us, 15 years later, to destroy what was built from the audio and visual to the music. DJs, when asked for longer, better-sounding, more satisfying music just because it's sexy and their followers preferred it.

Enough manipulation, already. If DJs are tired of having a foot on their necks, filling their ears with feedback or reporting a top 20, there is to be a rethinking of the entire structure of promotion people and DJs. If not, we're watching the opening credits of a new kind of horror film, where a four-foot bear is the centerpiece of an endless cycle of brutality against people and music.

Welcome to the capital of the world: We're pleased to greet the 1987 class of New Music Seminar-Cinderella. (But if you're a promoter and compare notes, we'll take a breather from the usual raves this week and simply name some of the essential new records.

The list is as follows: Pretty Pois'n's much-pursued "Catch Me (I'm Fatally Attractive)"; Secret Affair's (Epix), remixed by Jhon Far; Fascination's "Why You Want Me Go" (VinylMania), a truly unique, stripped-down approach to Miami-sound, mixed in various versions by Manny Lennon, Cary Vance, and Joe Bonilla, with edits by Guild King; the third turntable Terror Trax (Basement), actually a much-augmented version of the initial release in the series; and the Uptown Girls' "I'm Gonna Love You" (Oak Lawn).

Among recent raps are the Public Enemy 12-inch "You're Gonna Get Yours" and "Rebel Without A Pause" (DefJam); Dana Dane's "Cinderella" (Jive); The Styling Gee's "The Godfather" (Tuff City); and Surf M.C.'s "Surf Or Die" (Profile), mixing cultures much like "Sugar Babe".

In house/dub tracks are the Castle Beat's deep, slow-motion "Today"; Your Man and Friends' "Jamaica Rama"; Night Writers' "Let The Music (Use You)" (Danica), mixed by Frankie Knuckles, with a distinctive vocal not unlike Furry Funk's recent "U Ain't Really House"; Joe Smooth's smooth "Going Down" (DJ International), with vocals by Shawn Christopher and Yvonne Gage; Michael Griffen's "Close Your Eyes" (AKA Dance Music, 7872); and Mandy Smith's mostly instrumental "I Just Can't Wait" (PWU.U.K.), a Stock/Artken/Waterman sleeper that's now kicking in.

Bizarre-pop includes the Psychodelic Furs' "Shock," their most commercial record ever and a virtual classic, released, incredibly, by Shep Pettibone; several new versions of Pseudo Echo's "Love To Be Bad" (RCU) by Freddie Bastone and Steve "Silk" Hurley; Larry Leber's eccentric "Those Words" (VinylMania), mixed and co-produced by Morales/Munizabari; and Dizidenten's panworld, three-cut "12-18," featuring "They Keep Me Arab" and "Do The Pharaoh" (Sanachane).

Performers at the L.A. evening were E.G. Daily, Ice T, Cyrx, Nayobe, Vesta Williams, and Krystol.

Drawing participation from the industry centers to Atlanta was a critical function of the DDR Regional Meeting, according to pool director Dan Miller. "Our major goal was to get people in here; expose the market so [the industry] will see the clubs, and that will legitimate us more in their eyes." In addition, he notes, "we cover six states, and the meeting gives DJs a chance to meet people they don't always get to see, so they know more about how the industry functions."

In addition to a club tour, events included a panel on the use of the compact disk in clubs chaired by Arista's David Jurman, and a presentation by New York's Bruce Forrest and Atlanta's Randy Easterling on bringing small computers and keyboards into the DJ booth.

Artists showcased in Atlanta were Carrie McDowell, Cyrx, Leah Landis, Lauren Grey, Olga, Pamela Stanley, Donna Allen, and Debbie Gibson.

Ultimately, the steady stream of regional events is aimed at ensuring that "record companies recognize us as a valuable promotion tool, and put us in their initial plans, not their "upkeep" plans," says Impact Record Pool director Dannie James.
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By BRIAN CHIN

NOW IT'S OUR TURN: It was a long time coming, but dance music is in the driver's seat of pop music. You couldn't really say that it was back "again," because the circumstances and ground rules are so much different. For one thing, dance music didn't take over, the way disco was perceived to have done, in opposition to other forms of pop. Instead, it minded its own business and waited for what now seems an inevitable resurgence of interest in danceable pop and R&B.

And now, four-on-the-floor is the preferred model, the format of choice, the safest option: Boom, boom, boom, let's go back to the dance floor. There's really no analyzing the "why" of it; it's been established even in that dance-craziest of all markets, Miami, that only 10% of the radio listenership is actually made up of clubgoers. Clearly, it's the mere suggestion of danceability that makes up part of the appeal of dance music away from the club itself. That anyone ever thought fans of music could permanently lose their taste for the fun and energy of it seems incomprehensible now, in this year's astonishing flood of house, rap, Latin disco, R&B, New York neo-soul, Hi-NRG, dance-rock, and all the plain old uptempo records that wind up stumbling into the category by accident or remix.

More than ever, dance is a musical omnivore that stretches overground and underground, capable of launching left fielders that would eventually turn into bonafide pop crossovers ("Show Me," "Summertime, Summertime," the celebrated "Boom Boom") and, conversely, giving hardcore panache to garden variety pop music ("Big Love," "C'Est La Vie").

(Continued on page D-6)
After 10 years (1 decade, 3,650 days or 87,600 hours) of filling the worldwide demand for Dance Music, we at JDC can only say...Phew! And not only are we celebrating our 10th anniversary (as if this wasn't already enough) but also our 100th release on the JDC label: Patrick Cowley's Megamix of Tantra's "Hills of Katmandu."

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RADIO'S RESURGENT DANCE BEAT
PUTS HEAT IN 'HOT' FORMAT

By BRIAN CHIN

FIRST THINGS FIRST: It was no one's mission to bring
dance music back to the public when the so-called top 40/urban hybrid/crossover/hot/power radio stations
emerged over the course of the last 2 1/2 years. It just
happened that way.

Merely considering the inability of the music and radio
industries to come up with a satisfactory, all-inclusive tag is a
cue to the elusive nature of the "hot format," if the words
are to be used together; programmers argue, with some
credibility, that the "hot"/"power" stations don't hang as
much on a sound as on playing a kind of record that was
generally ignored for an audience that was not directly served.

The credibility would stem from three sources: first, as
consultant Rick Cummings puts it, the fact that any description,
even his own ("dancable top 40 without hard-edged rock records") immediately cracks under the exceptions;
second, from the identifiable differences from station to
station—and, third, from the ratings successes of the stations.

And sure enough, the programming concerns of the PDs
involved often fall more under the classification of philo-
sophy than format. WPOM/Miami PD Bill Tanner, who estab-
lished WHQT as "Hot 105" and moved to WPOM "Power
96" a year ago, describes a restoration of a kind of music
that was for whatever reason excluded from top 40. "The
12-inch records and imports fall right into place beside the
Top 40 records," Tanner says. "To someone unaccus-
tomed to them, they seem like strange bedfellows. But it
seems perfectly correct to our listeners." Dance music
"gets its share of play here; in other markets, it's discount-
ed.

Tanner adds, "There's a great resistance to dance by a part
of radio programmers. It goes back to the disco burn-
out. But it's a matter of programming well, using the avail-
able tools at hand. If you don't know club music, you don't
know your market. I don't care if it's Flatbush or Kansas
City. Radio should be aware, because it's a big part of re-
creation."

At the same time, no one advances the idea that "hot" radio,
or even all of the records involved, are necessarily suited
for the entire country. Jeff Wyatt, KCPW/Los Ange-
les "K-Power" PD, who has understandably had enough of
being analyzed and named since 1985, declares: "If it's a
format someone thinks they can copy, that's fine and dan-
sonably expected to continue being critical to the crossover
of dance records to the pop marketplace. Even KCPW's
Wyatt says that the listener-
ship of his station "is further
into dance than I would have
expected. People are much
more accepting. I don't know
if that means it's peaked, if
there's about to be a back-
lash, or if there needs to be
more of it."

But all three PDs agree that
they find themselves listening
to more records—indepen-
dent-label releases and im-
ports, particularly—with an open ear. "Top 40 is so re-
searched; they're not looking for the next big thing; they're
waiting for the next big thing to come looking for them," ob-
serves Salkowitz. "A lot of the music we supposedly discov-
er," points out WPOM's Tanner, "has actually been tested in
the clubs. If it's a record that puts people on the floor, I'm
interested."

In the radio environment, Tanner says, "Dance music
sounds better with a little relief." In that respect, San Fran-
cisco's KMEL and Washington's WPUS are cited as possibly
illustrative examples, respectively, of a more straight-ahead
top 40 station incorporating dance-oriented material, and
of a station bringing dance music to a market in which the
"coalition" ethnic mix doesn't apply.

Cummings feels that indications of whether the format,
such as it is, will spread are several months off. And al-
though Tanner would suggest that any station that did well
with Expose or Company B would logically do well with
many other dance hits, "the biggest danger is sound burn-

Mel & Kim

Stacy Q
Lisa Lisa & Cult Jam

Club Nouveau

Jody Watley

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Billboard Spotlight
**Rap's Amazing Sales-Without-Airplay Muscle 12-INCH MARKETPLACE: SURPRISING NUMBER OF LABELS BUCK GLUT TO RACK UP BIG SALES**

By STEPHANIE SHEPHERD

How’s the record doing?” is an often-asked question by radio stations, distributors, stores, artist managers, and concert promoters. The equally common response of stores: “Oh, it’s a smash—top 20 this week.” But, at the bottom line of sales, charts don’t always indicate the performance of a record over a lifespan that may last several months. In the 12-inch marketplace, rap, street, house, and underground dance records often outsell their mainstream competitors. But current tracking systems generally represent a more obvious commercial segment of consumers.

The highly controversial “Trow The D” 12-inch by Two Live Crew, for example, has sold over 370,000 units at last count. The explicit lyric content that has caused retail and radio bannings has only given more incentive to the teen demographic to buy. “Sales have tripled as a result of all the publicity,” says Luke Skywalker, marketing vice president Darryl Butler. Another notable trend for rap acts is that once an album contains one or more hit singles, sales surpass those of the 12-inch. The “2 Live Crew Is What We Are” album has sold 460,000 units, while the MC Shy D 12-inch, “I’ve Got To Be Tough” has sold 300,000.

Run-D.M.C., of course, is another consistent seller. “Raising Hell” has exceeded three million units while the 12-inch single “Walk This Way” sold 100,000. According to label president Cory Robbins, the act’s first album has topped a million, and combined weekly sales continue in the 20,000 range.

In a market glutted with hundreds of releases, the number of labels achieving impressive sales in rap is surprising. Jive Records’ Kool Moe Dee single, “Go See The Doctor,” signed from Rooftop by vice president Barry Weiss, sold over 40,000 singles, and 175,000 albums without black airplay. Another signig, Jazzy Jeff & Fresh Prince, from Philadelphia’s Word-Up Records, has sold 225,000 albums, with the 12-inch “The Magnificent Jazzy Jay” surpassing 50,000.

More proof of rap’s sales-without-airplay potential comes from 4th & B’way, whose signing from Harlem’s Zazia label, “Eric B. Is President” by Eric B. and Rakim has sold over 50,000. Album/cassette sales of Salt-N-Pepa’s “Hot, Cool (Continued on page D-9)"

**RADIOWISE MUSICIANS PLUG IN RAP'S GREATEST BEATS TO STIR UP MEDIA CULTURE IN FRESH WAY**

By DAVID PEASLEE

Since its appearance as an identifiable pop form over a decade ago, rap music has been the subject of considerable myth, theory and conjecture about both its musical and social origins, as well as its relationship to other more traditional pop music genres.

However, while most musical and social theories have concentrated on the lyrical and vocal development of rap music, the really revolutionary aspect of rap/street music may instead lie in the musical tracks supporting the rhyme and the truly imaginative way in which rap DJs, using cutting and scratching, have reconsidered the ways in which previously recorded songs can be used as creative source material. Referred to as “break beats” by rap DJs and musicians, these are usually rhythmic fragments of records, sequentially repeated and cut in and/or interpersed with other pre-recorded song fragments or original material, often constituting the entire musical and rhythmic accompaniment for the MC’s vocal delivery.

While the use of break-beats has been a consistent factor in recorded rap, from the most obvious—almost clichéd—example of the Sugarhill Gang’s use of Chic’s “Good Times,” through Afrika Bambaataa’s “Planet Rock” (Kraftwerk); Grandmaster Mele Mel’s “White Lines” (Liquid Liquid) and Kurtis Blow’s “Party Time” (Trouble Funk), during the past year, a new generation of rap musicians have seized upon the concept of break beats to an extent that makes much of current rap seem recycled from the past.

Among these artists and their sources: LL Cool J, with the theme from “S.W.A.T.” and a Minute Mouse bass line, and Biz Markie with a Steve Miller riff and an electronics chain commercial, along with such other examples as Public Enemy (the J.B.’s); Salt-N-Pepa (Grover Washington Jr.); Jazzy Jeff & Fresh Prince (Donald Byrd), and courtesy of James Brown: Sweet T & Jazzy Joyce, the Classical Two, Eric B. and Polo P., while the Beastie Boys borrow from such diverse acts as Led Zeppelin, Schoolly D. and the Russell Brothers, and Run-D.M.C. ready a revision of the unlikely but classic break beat by the Monkees, “Mary, Mary.”

One of the most influential of the original rap DJs, Afrika Bambaataa, whose Bronx-based Zulu Nation and recordings with Soul Sonic Force helped define the rap movement, believes that rap has come full circle to its original style of self-boasting lyrics and simple cut-in beats. However, while many of the original DJs used their abilities to broaden music by exposing their audience to a variety of musical styles, Bambaataa feels that today’s new generation of DJs and artists are only rehashing the past. Whereas he chose from a variety of material (from Billy Squier to Aretha Franklin, Ralph MacDonald and such obscure acts as Dyke and the Blazers and the Mohawks), today’s artists concentrate on certain old beats that are already famous, rather than attempting to discover the new. Bambaataa does note that DJs are becoming more bold in their usage, often (as in Jazzy Jeff & Fresh Prince’s “A Touch Of Jazz”) utilizing nearly the entire record instead of beat fragments.

Of course, a major emergence in rap over the past 10 years has been the position of radio and record companies. Originally developed as an alternative to radio and an expression of fun as opposed to the perceived homogenization of radio, current rap music is often produced with radio exposure as a prime consideration.

In this respect, the current use of breakbeats in recorded rap can be seen as an outgrowth of early rap music’s successful string of what Kool Moe Dee terms rap’s “cover tunes.”

An artist whose career with the Treacherous 3 covers most of modern rap, Moe Dee explains that when rap was not as respected, these tunes helped expose rap in a context of ready recognition. Citing his own Treacherous 3 “Heartbeat Rap” as helping break the group due to the success of Taana Gardner’s original, he compares the current use of break beats, television and commercial themes and cut-in melody lines as achieving the same result by providing sounds familiar to the listener. WRKS/New York DJ Red Alert confirms that fact by noting that an audience almost instantly responds as it remembers a hit from the (Continued on page D-6)
and what do you find? Somebody kicking on the other side. They're kicking it up all over not just on the dance floor, but on street corners, in living rooms, video clubs and at frat parties. To all kinds of music. From all manner of musician: Warner Bros. Dance and Contemporary Music. You can dance if you want to. And you can kick down some walls.


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July of 1987, the concept of "new music" is more vague than it has ever been. Given that 10 years ago bands like the Ramones and the Sex Pistols were playing "punk rock," given that within a few short months that term would give way to the much more vague "new wave" epithet, and given that the term "new music" has grown to encompass music from Africa, South America, the darkest American ghetto, and Minneapolis—given all that, one could not be blamed for calling the next albums by Conway Twitty, Isaac Hayes, Dizzy Gillespie, or REO Speedwagon "new music." They would all be "new" albums by artists that played "music.

Does it all boil down to semantics? There are those who would argue the point, who would say that they intrinsically understood the difference between, say, the next albums by R.E.M. and David Crosby, by the Smiths and James Taylor, by the Cult and Aerosmith, or by Robyn Hitchcock and Pink Floyd. Unfortunately, every one of their explanations would consist of vague words about sociological differences or intended sarcasm and disregard the simple truth: most "new music" is old music, hipper because it's new. Or digital. Or played by better-looking artists. By people who mean it, man.

Ever notice that most "new age" record bins have 15-year-old records by Tangerine Dream and Terry Riley right next to the latest by Kitaro and Andreas Vollenweider? All of this is not meant to imply that there is nothing new under the sun; if there weren't, there would be no record industry. But the bottom line remains, as it has remained since the hallowed

(Continued on page 7-6)
SOUL ASYLUM. Minneapolis' Soul Asylum—consisting of Dan Murphy, Grant Young, Karl Mueller, and Dave Pirner—is hailed as one of America's finest bands. Though no one quite knows how to pigeonhole them, one word comes up in any discussion: LOUD. The band's albums on indie Twin/Tone have been critical favorites, and their next—first in a distribution pact between the local label and A&M—promises even more significant exposure. Though the band shares some similarities with fellow Minnesotans Husker Du—and in fact, the Huskers' Bob Mould has produced them—their throbbing, relentless attack is entirely their own.

WORLD PARTY. So many critics were singing the praises of Scottish group the Waterboys last year that it seemed an odd move for member Karl Wallinger to leave that band for a solo career. Yet had he never left, America might not know World Party, whose Chrysalis album "Private Revolution" was a stunning—and surprising—success. Essentially consisting of Wallinger, the "band" plays an intriguing blend of American and British music. Many wish Wallinger might've stayed in the Waterboys while pursuing his private muse, no one can blame the man for having a party on his own.

SUIICIDAL TENDENCIES. Few would have expected Suicidal Tendencies to be the band to do it, but the band's hardcore punk/metal sound has crossed mightily into Billboard's Top Pop Albums chart. "Join The Army," distributed by Manhattan-based indie label Caroline, may well hit the upper-half of that same chart—amazing feat, considering Caroline's relatively small size. Famous for their near-anthemic "Institutionalized," released on Frontier Records four years ago, the West Coast quartet has lately made respectable inroads on MTV.

CONCRETE BLONDE. Initially called Dream 6, Concrete Blonde established a following in L.A. before I.R.S. scooped them up. Consisting of lead vocalist Johnette Napolitano, multi-instrumentalist Jim Mankey, and drummer Harry Rushakoff, the trio have parlayed a fine debut album and a well-received video into strong chart success. The success of Mankey is encouraging; he and brother Earl's work with Halfnelson, who became Sparks, never received the acclaim it deserved. Napolitano's songs and singing are the keystone in C.B.'s success.

COUNTDOWN TO BREAKTHROUGH: A TOP 10 GUIDE TO THE CLASS OF '87
By DAVE DIMARTINO

HIPSWAY. A Scottish trio of Graeme "Skin" Skinner, Harry Travers, and Pim Jones, Hipsway made significant U.S. headway with "The Honey Thief" single. Fans of the obscure may know that singer Skinner appeared on the classic Brit cult LP by the Jazzateers; though Hipsway is a smoother proposition, Skinner sings in fine form throughout. Strong commitment from Columbia has also brought the band to many out-of-the-way American venues. With roots in rock, pop, r&b, and soul, Hipsway appear to have every base covered.

THE MISSION U.K. England's Mission U.K., was put together by Wayne Hussey, formerly of Brit band Sisters Of Mercy. A recent U.S. tour drew the curious who'd heard the band's '80s-style psychedelia was making waves back home. With a strong debut album, "Gods Own Medicine" on PolyGram, and a potential hit with "Severina," the Mission U.K. may soon be preaching to the converted.

THE OTHER ONES. Half of Virgin's Other Ones is Australian; the other half German. Alf and Jayney Kleins and Johnny are Australians, left for Berlin where they met the other "Others": Andreas Schwarz Ruszcyninski, Stephen Gottwald, and Uwe Hoffmann. The band's debut LP features the MTV-driven "We Are What We Are."

THE HOUSEMARTINS. Already well known in their British homeland, the Housemartins pack a one-two melodic punch that is rapidly building a Stateside following as well. Their Elektra debut, "London O'Clock," contains the well-received "Flag Day" single, and their videos display a "videogenic" pop band with considerably more character than most of their Brit competition. The band's purposeful underdog stance, highlighted by their self-declaration of being "the fourth best band from Hull [in England]!" shows a keen pop intelligence already at work. The band's next album should be their Stateside breakthrough.
Talent Winds Blow From Africa, Caribbean, Brazil
SEARCHING THE GLOBE FOR NEW SOUNDS ON THE ROAD TO INTERNATIONAL BREAKTHROUGH

By CHRIS McGOWAN

A s the paths connecting L.A., New York, Rio de Janeiro, Paris, Johannesburg, Kingston, and Lagos grow increasingly well-traveled by adventurous musicians searching for new sounds, words like zouk, soca, township jive, jlt, juju, afrobeats, frevo and forro are embellishing the vocabularies of listeners in North America, Japan and Europe.

In the Caribbean, zouk and soca are gaining on reggae as the latter awaits a new Bob Marley. Brazilian music is storming the U.S. market in its biggest wave since the early '60s bossa nova. And, the teaming of prominent Anglo-American musicians with African stars on albums and U.S. and world tours has helped expand the international market for African music.

AFRICA

In 1986 and '87, a number of albums and tours helped expand American awareness of African music: Paul Simon teamed with South Africans such as Ladysmith Black Mambazo on the Grammy-winning, multi-platinum "Graceland" LP and subsequent tour; Senegalese vocalist Youssou N'Dour teamed with Peter Gabriel on "In Your Eyes" from the hit "So" LP and opened for Gabriel on tour; Ginger Baker of Cream fame joined Gambian Foday Musa Suso, Senegalese Aiyb Dieng and Brazilian Nana Vasconcelos on the Celluloid LP "Horses And Trees"; Zimbabwe's the Bhundu Boys have climbed the '87 British pop charts with their "Shabini" LP (on the Discrafrique label); and, the controversial and much-publicized Fela Kuti and fellow Nigerians Chief Commander Ebenezer Obey and Sonny Okusun all undertook successful (separate) U.S. tours last year.

Public television even helped amplify the beat: the soundtrack for the controversial late '86 PBS series "The Africans" included music by Fela, N'Dour, Toure Kunda, and King Sunny Ade.

Sunny Ade, a Nigerian master of juju music, helped pave the way for the African invasion with sold-out U.S. shows at venues such as the Hollywood Palladium in the early '80s and albums such as "Aura" (which featured Stevie Wonder on one cut) for Island Records. Other groundbreakers include: Foday Musa Suso (who teamed with jazz superstar Herbie Hancock on the hot-selling '86 Columbia LP, "Village Life" and who has several albums out on Flying Fish Records); Toure Kunda and Manu Dibango who record for Celluloid Records and are very successful in Europe dance venues; Babatunde Olatunji, who recently recorded with Carlos Santana and Mickey Hart on Blue Heron Record's "Dance To The Beat Of My Drum"; and South African trumpeter Hugh Masekela, a pop-jazz standout in the U.S. for 20 years.

"People are becoming much more accepting of new sounds and the seeds have been planted for an appreciation of African music in the U.S.," says C.C. Smith, co-host of the "African Beat" radio show on KCRW Los Angeles and editor of "The Reggae And African Beat" magazine, published in Los Angeles.

THE CARIBBEAN

Zouk, a dynamic melting of Haitian and French Antillean rhythms and international dance music, hails from Guadeloupe and Martinique and is the latest musical sensation from the Caribbean.

'It's chic, slick, danceable and absolutely huge in France," says Charles Jarzabek, owner of Musicrama, a Brooklyn-based importer of albums by such Zouk stars as Jo-

Nana Vasconcelos

Oscar Castro-Neves

By CHRI McGO WAN

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GLOBE
(Cont’d from opposite page)
BRAZIL

Brazilian music, known for its compelling rhythms, innovative chords and strong melodic sense, seems poised to make a U.S. commercial breakthrough as large or larger than the bossa nova phenomenon of the early '60s.

"There's absolutely an upsurge of interest. It's building more and more all the time," says Jerry Rappaport, international buyer for the Tower Records outlet at 4th and Broadway in Manhattan.

A key factor in the rising Brazilian wave includes the radio airplay given by Quiet Storm and jazz-format stations to Djavan, Gai Costa, Milton Nascimento, Ivan Lins, Tania Marca, Kenia, Aymzuth, Sergio Mendes, Astrud Gilberto, Wagner Tiso, Oscar Castro-Neves, Marcio Montarroyos, Flora Purim & Arito and other Brazilians.

Heavy listener response to Djavan and Gai Costa on KUTE Los Angeles in '85 triggered large sales of their imported albums in the Hollywood Tower Records outlet that year and was considered a major factor in the decision by several major U.S. labels to release Brazilian product domestically in '86 and '87.

Last year, Polydor released Milton Nascimento's "Encontros E Despedidas" ("Meetings And Farewells"), which grabbed the No.28 spot on Billboard’s jazz sales chart for Jan. 18 through Dec. 20. Ivan Lins placed three times in '86: on his Philips release "Juntos" (No.92) and with his guest appearances on Dave Grusin and Lee Ritenour’s "Harlequin" (#10) and "GRP Live In Session" (#25).

Brazilian music’s momentum has grown this year with the release of vocalist Kenia’s MCA/Zebra album "Initial Thrill" (now climbing the jazz charts); percussionist Nana Vasconcelos’s adventurous "Bush Dance" LP helped kick off Island Records’ new Antilles/New Directions line this year; Oscar Castro-Neve’s Living Music LP "Oscar!" (getting heavy airplay on KTWV Los Angeles and other stations); the release of Milton Nascimento’s new Verve LP "A Barca Dos Amantes" ("The Ship Of Lovers"), which features jazz superstar Wayne Shorter playing sax on three cuts; jazz vocalist Mark Murphy’s "87 Fantasy Records release "Night Mood," with its all-Ivan Lins compositions and guest stars Aymzuth and Claudio Roditi.

Out this month is Sarah Vaughan’s "Brazilian Romance" LP on CBS Masterworks. The all-Brazilian song effort includes music by Doro Caymmi and Nascimento, as well as a duet with the latter on "Amor E Paixao" ("Love And Passion"). Sergio Mendes produced and George Duke, Tom Scott and Hubert Laws are among the featured musicians.

Several of these projects include the contributions of Quest Music Group. Quincy Jones' publishing company, which is working closely with Nascimento, Lins and Djavan on numerous efforts. "Quincy is totally committed to Brazilian music," says Louise Velasquez, director of creative services at Quest.

PolyGram, which currently has some 50 Brazilian LPs on sale in the U.S., will release Antonio Carlos Jobim’s "Passarinha" in September, an album by Toninho Horta in the fall, a live Caetano Veloso album in the fall and a Leila Pinheiro disk towards the end of '87. All are on the Verve imprint.

CELTIC
(Cont’d from opposite page)

(Continued on page T-6)
NEW MUSIC
(Cont'd from page T-1)

"new wave" of a decade ago, that a very large portion of today's hip
artists playing "new music" grew up
listening to music by the Stooges, Captain Beefheart, Van Morrison,
The Beach Boys, the Byrds, the Vel-
et Underground, Bob Dylan, the Doors,
the Rolling Stones set to tour Ireland
in August. Pressing and distributing in
the U.S. is handled by WEA.

"They have created great excite-
ment, because they've made the
music more accessible to a wider
audience. Their music has a base of
traditional, old tunes, but with the
added beat of rock'n'roll," says
Wendy Newton, president of Green
Linnet, which has some 120 Irish
and Scottish LP's in its catalog.
Green Linnet has capitalized on
the ongoing popularity of traditional
and fusion Celtic music. "In the last
fiscal year we doubled our volume,"
says Newton.

Another Green Linnet "fusion"
band is Rare Air, a Canadian-based
Celtic jazz-funk-Highland Bagpipe
quartet. Their latest LP "Hard To
Beat" bowed in June and the band
will embark on a two-month tour in
September. Other acts on Green
Linnet include Patrick Street, Mov-
ing Hearts, Jane Gillman, Debby
Clatchey, John Faulkner, Christy
Moore, Touchstone, the Tannahill
Weavers, and Gerald Trimble.

Venues cited by Newton as often
hosting Celtic acts from labels such
as Green Linnet and Shanachie
include the Somerville Theatre (Som-
erville, Mass.), the Great American
Music Hall (San Francisco), Town
Hall and the Irish Pavilion (N.Y.C.),
The Victory Theatre (Dayton), the
Irish-American Heritage Center
(Chicago) and Robert Frost Audito-
rium and McCabe's (greater L.A.).

Festivals for Irish music also
abound in the U.S., such as the Mil-
waukee Irish Festival ("Irishfest"),
which comprises part of "Summer-
fest" in August at the Henry W.
Maier Lakefront Festival Grounds.

Numerous record distributors
help bring the Celtic genre to U.S.
buyers. Rounder, Richman Bros-
thers, City Hall Records, House Dis-
crating, Record Depot and Silo are
among the 15-odd firms that dis-
tribute Green Linnet. Mail order,
bookstores and giftshops are also
a significant percentage of sales.

T-6
NEW MUSIC

(Cont’d from page T-6)

low A&M’s major distribution for select Twin/Tone artists.

“We think Soul Asylum is being a band down the
line,” says Ander. “When you see them, there’s songs,
there’s intelligence, there’s drive, there’s all those things
you look for in any other kind of band. I would never pigeon-
hole them by saying what kind of music they play, because I
have absolutely no idea what kind it is. I just know that it’s
exciting. It’s good—and once it starts getting exposed on
a larger level, a lot of kids are going to want to be a part of
that.”

Certainly the key words there are “exposed on a larger
level,” for there are many bands who strive for that very
same high-level exposure, certain that the music they play
would be thoroughly appreciated by the American masses,
were it only heard.

“When I look for a new band, it’s the same way I’ve looked
for new bands for the past 12 or 13 years,” says John Ka-
lodner, of Geffen Records’ a&r department. “I look for how
good the songs are, first, and how good the singer and mu-
icians are, and whether they’re stars or not. Whether they
have the aura or feeling of a star.”

Kalodner feels that a major failing of many new bands is
their tendency to “follow the trend of the moment”—be it
heavy metal, fanciful art-rock, or raw, roots-rock—at the ex-
 pense of their own originality. “Bands just really have to
stay true to what they want to do,” he says. “The only peo-
ple they really have to please are the people who are going
to buy their records.”

Kalodner advises up-and-coming bands interested in
hooking up with a major to do research on whatever label
they’re interested in—i.e., find out who would provide the
sympathetic a&r ear there—and find an appropriate lawyer
or manager to interact with that person. “There’s enough
good lawyers and managers in L.A. and New York that
somebody with talent, if they really took the time to re-
search things, would be 10 steps ahead of the game. It
tends to help get your tape listened to.”

Michael Ostin, vice president of a&r at Warner Bros., has
several suggestions for those purveyors of “new music”
 anxious to hook up with his label. “The first step would be to
have a really strong demo tape,” he says, “or to be out tour-
ing and creating a buzz. To be out there and have a live
show that’s really representative of what the band is, and
what the material’s like. I think both of those are critical ele-
ments. If you don’t have a band—there are a lot of artists
today doing things with synthesizers and drum machines—
then the key is to make a good demo of what you do.”

One might assume that a major label like Warner Bros.
might allow such purveyors of “new music” to fall by the
wayside while the label expends its full energy promoting
Prince or Fleetwood Mac, but Ostin says otherwise. “The
nice thing about releasing a new act with a Prince or Fleet-
wood Mac is that you know the Princes and Fleetwoods and
Madonnas are automatic—they’re going to go on radio sta-
tions, they’re going to get into record stores and go through
all the normal, conventional outlets without us having to do
a tremendous amount of work. That way we can focus
our efforts on some of the newer things.”

And if a record company indeed focuses its efforts on
the newer things, it will likely find itself standing in line at
the front door of many a radio station program director’s office.

Such is the plight of Rick Carroll, program director of Los
Angeles’s immensely popular KROQ, a station which regu-
larly plays such former “new music” bands as the Cure,
Smiths, and Depeche Mode. Does he think there’s an over-
load of new bands?

“There absolutely is an overload,” says KROQ’s Carroll.
“Because, number one, there’s too many domestic re-
leases—and we also have our eyes and ears on the Europe-
an and International charts, so we have a lot of international
and non-domestic releases to deal with. For example, this
week we’re dealing with the import of Echo & the Bun-
ymen, which is a sure thing for us. And the live Simple Minds
LP, which also is. And an ABC import. And a B-side to a U2
single. That’s just this week.”

Carl Grasso, producer of IRS Records’ “Cutting Edge”
show for MTV, likewise feels that it’s getting more difficult
out there, particularly on the promotional video front.

“There’s such a barrage of images out there,” says Grasso.
“The videos that do stick out become incredibly special
to maintain our independence,” says Ayers. “I was very de-
termined to be able to sign bands that any major label
would still scratch their heads about.

Why would he bother signing such bands?

“We’re hoping to provide a home for artists for whom, for
one reason or another, a major label is not the right place.
Artists who are not going to sell more than 30,000-50,000
records. And who majors may have tried with, because
they’re obviously talented—but the audience simply
doesn’t get it.”

And I think we can provide a home for people like that.
Where you can make a living by keeping the costs down.
And you can continue to create—which, with many of the
people we work with, that’s the main goal itself. Not to own
a big house or Cadillac, but to continue to sustain one’s cre-
ative endeavors.

Ultimately, most agree. If there’s to be any accurate
meaning for the term “new music” in 1987, Twin/Tone’s
Ayers just hit on it: music wherein one “sustains one’s cre-
ative endeavors.”

It may be vague, but that’s what they have seminars for.
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Top Banana

Newly signed pop rock band to CBS International, this is the beginning of the road to success. Look for Top Banana’s new album “Going Bananas” on CBS in Fall of 1987.

In addition, while the use of rap covers and break beats is advantageous to the hip hop artist, there remains the question of its legality and the boundary between what Full Force manager Steve Salem refers to as a “creative flavor” and the appropriation of an entire track. This is one of the first successful answer records, notes that the advancing state of technology—specifically, the development of emulators and sequencers—makes sound duplication and recreation of pre-recorded sounds easier and less expensive than creating new ones.

According to Tommy Boy legal vice president Rick Dutka, this is a question which will be addressed legislatively, in all likelihood, as a result of the related musician’s concern over sound sampling, with the expected distinction made between excessive and minimal, permissible usage, with the attempt to allow some of the new creative usages to remain, while providing adequate compensation for copyright owners.

CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; Coordinators: Dance, Brian Chin; New Music Dave DiMartino; Covers & Design, Stephen Stewart.

12-INCH

(Cont’d from page D-8)

a decade is illustrated by 50,000-plus sales for Nightwave’s “Dancing In My Sleep” by Secret Ties, Oak Lawn’s “I Know I’m Losing You” by Uptown; and Recca’s “Male Stripper” by Man 2 Man. Epic’s Dead Or Alive has achieved near gold sales for its current album “Mad, Bad and Dangerous To Know” while the current “Something In My House” 12-inch is near 100,000 sales.

The sales generated by Chicago’s house music phenomenon over the last two years can only be speculated upon, with such long-term hits as Marshall Jefferson’s “Move Your Body” selling at least 100,000 units after a year of play.

Other notable performances include Octavia’s “2 The Limit,” on Pow Wow, which sold nearly 100,000 units in a year and is only currently receiving radio play; and Giorgio’s “Sexappeal,” which sold enormously even after an indie-label run through Macola of 100,000 units.

Warner Bros.’ consistent success can be credited to progressive marketing and well-executed promotion: Prince’s “Sign O’ The Times” topped 200,000 units; Sylvester’s “Someone Like You,” Atlantic Starr’s “Always” and Madonna’s recent singles “Open Your Heart” and “La Isla Bonita” have passed 75,000 and Sheila E.’s “Hold Me” and Madhouse’s “6” have sold over 50,000.

The pop success of Club Nouveau’s “Lean On Me” helped push Tommy Boy 12-inch past 200,000; other key pop and video-assisted successes include Robert Palmer’s 120,000-selling “I Didn’t Mean To Turn You On” on Island; Jody Watley’s 200,000-unit “Looking For A New Love” and the 100,000 Breakfast Club and Kim Wilde singles; and Samantha Fox’s “Touch Me,” exceeding 125,000; the string of Janet Jackson and Herb Alpert hits on A&M; and two 100,000 sellers by Polygram’s Cameo, “Back And Forth” and “Candy.”

RAP

(Cont’d from page D-6)

Boys in their bi-dimensional crossover.

Arista dance music promotion manager David Jurman. The stations’ presence at parties and track dates and promotion of shows at clubs also contributes to artist awareness.

But the subsequent establishment of artist identity, Jurman says, “comes down to necessary prerequisites—an artist development campaign, videos? Radio in and of itself doesn’t do it. You have to take it out of the hit record [syndrome] and say, ‘Who is this artist?’”
Newsmakers

A&M's 25th Annual Worldwide Meet

Pictured during Polydor's presentation of original works of art in honor of A&M's 25th anniversary are, from left: A&M international vice president Jack Losmann; A&M co-founder/co-chairman Herb Alpert; Polydor International president David Fine; A&M co-founder/chairman Jerry Moss; and Polydor International executive vice president Aart Dalhuisen.

A&M president Gil Friesen, right, chats with Motoyuki Arizumi, international general manager for Canyon Inc., Japan, during the cocktail party.

A&M president Gil Friesen, right, presents Herb Alpert with a gold disk for his latest album, "Keep Your Eye On Me."

A&M vice president and general manager Bob Reitman, right, takes in the opening session with A&M Canada president Gerry Lacoursiere.

A&M Records Ltd. managing director Brian Shepherd honors Suzanne Vega with a platinum award for her newest release, "Solitude Standing," following her performance as part of the Worldwide Conference.

A&M's top brass congratulate members of Squeeze backstage following their performance during the confab.

A Far East delegation representing Canyon Records Japan shows off the air balloon they presented as an anniversary gift to A&M.

A&M chairman/co-founder Jerry Moss, center, meets with new artist Shanice Wilson and veteran artist Richard Carpenter (photo left); A&M president Gil Friesen, center, welcomes Billboard associate publisher/director of charts Tom Noonan, left, and Tower Records president Russ Solomon.

A&M co-founder/chairman Herb Alpert welcomes artist/actress Maria Conchita Alonso during a cocktail reception to kick off the label's 25th Anniversary Worldwide Conference in Los Angeles June 22-27.


Ry Cooder, left, and Nick Lowe, right, join John Hiatt on stage during his show for conference attendees.

A&M's managing director Brian Shepherd honors Suzanne Vega with a platinum award for her newest release, "Solitude Standing," following her performance as part of the Worldwide Conference.
The JVC Festival schedule left some listeners dizzy

himself just a little more solo space, and if the silly, obnoxious master of ceremonies had been just a little less long-winded.

Festival promoter George Wein this year came up with a good solution to his perennial problem of how to present avant-garde artists under the festival umbrella. Lending the JVC Festival name to the World Music Institute’s annual Imagination series. The crowds were, for the most part, small, but the music—by the likes of Mulhal Richard Abrams, Dewey Redman, and Amina Claudine Myers—was exceptional. Along those lines, Wein also deserves credit for scheduling a Sun Ra solo piano recital. Maybe next year he’ll do even more for cutting-edge jazz.

“We’d come to the conclusion after Jon Mober left that we needed a higher sound. The rest of us were too low, like the old Mills Brothers, and to do more contemporary material you need a second tenor who can do the higher, more exciting keys.”

Gaither considers the New Gaither Vocal Band the musical “cutting edge” of his tourangeau, while he reserves the middle-of-the-road sound for the Trio. Since 1981, English has been lead singer with South- ern gospel groups the Singing Americans, the Happy Goodmans, and the Couriers. Gaither calls English “the most interesting new vocalist I’ve heard in 10 years”—high praise indeed from a man who has helped such artists as Sandi Patti and Harris get established.

“The crazy thing about English is that he doesn’t know how he has any limits,” Gaither says. “Believe me, singers determine the direction of a band. It’s not the rhythm. If you’ve got singers who can’t sing over and with the new rhythms, the audience knows it. You can tell just by their pronunciation of words if they’re really able to sing the new stuff. English can do it all.”

Vocal Band gives Gaither fresh style

Also just released is the latest Bill Gaither Trio album, "Welcome Back Home," for Star Song. "It’s a complete aboutface from the more contemporary "Dearie," Gaither says. "We’ve had a good response from it. Our producer, John David Brown, brought a pure, beautiful sound in the studio. We took this opportunity to get back to more of our roots from the past 25 years. But both projects were a labor of love—and we have a ball doing the new material in concert." It’s more than just a coincidence that Gaither has re-released two of his most satisfying albums at age 51. He has spent long hours over the years putting together an organization and finding the right people to run it—thus freeing him to do what he does best.

Gospel Lectern

by Bob Darden

This is the second installment of a three-part inter- view with gospel songwriter/performer/executive Bill Gaither.

As a Performer, Bill Gaither is probably best-known for his work with the Bill Gaither Trio, which has recorded 43 albums and introduced such songs as "He Touched Me," "The King Is Coming" and "Because He Loves Me." Christian music, and Gaither. But Gaither has a special spot in his heart for the New Gaither Vocal Band. Originally formed in 1981 as a close harmony, Southern gospel-style group, it quickly became the most significant of all the varied Gaither projects. The lineup has regularly changed in the past, but seems set today with Gaither and fellow trio members Gary McSpadden, Grammy winner Larnelle Harris, and newcomer Mike English. Past Vocal Band albums have lacked the energy and verve of the group’s live performances. That is, until its latest release, "One x 1."

"Forever" and "I Walked Today Where Jesus Walked" are reminiscent of the praise ballads Gaither and his wife, Gloria, wrote in the late 60s. "Lamb Of God" features impassioned vocals from newcomer English. "Glorious Morning" is the best song about the Second Coming in years. "Look Up" is a gleefully up-tempo romp.

Gaither says there’s only one difference between "One x 1" and earlier Vocal Band albums. "English is in there, that’s all," he says with a laugh. "I’ve been following harmony groups since the early 80s, and when someone leaves and a new member joins up, the sound either gets better or gets worse.

The JVC New York Jazz Festival (with thanks, again, to Geoff Mayfield for his input):

As much as we loved the Ornette Coleman concert on June 23, we found ourselves singing those old why-can’t-you-be-in-two-places-at-once blues. We would have loved to hear Dizzy Gillespie, who performed with a big band (and shared the bill with Wynton Marsalis) at Carnegie at the same time Coleman was igniting Town Hall. We have it on good authority that a new and better version of the concerts, so fanatics like us who dig Dizzy and Ornette could have seen them both! (Come to think of it, the real loser may have been Charlie Watts, who led his supertight big band at Avery Fisher that same night. Despite Watts’ cachet as the Rolling Stones’ drummer, his concert drew a crowd as small as his ensemble was huge.)

Those dreadful Carnegie Hall acoustics made it impossible to tell for sure whether the Count Basie Orchestra under Frank Foster sounded good or bad on June 25, but our educated guess is that Foster has the band sounding pretty good. Joe Williams managed to transcend the sound problems, mostly via sheer vocal power; opening act Nancy Wilson did not.

Rubén Blades also transcended those problems at his June 27 Carnegie show, lighting a fire under the normally staid hall with an explosive evening of salsa and enlivening the music with between-song patter, much of it in Spanish, which was politically charged but not without humor. The festival people would be wise to consider adding more salsa to the bill next year.

Two of the best and most imaginative concerts this year were the Town Hall tributes to pianists George Shearing (on June 22) and Hank Jones (on June 28). Shearing’s band had to contend with a leaky ceiling—a problem that was fixed for the subsequent Town Hall shows—but the music was more than made up for the inconvenience. The con- cert included a very funny Dixieland set, complete with unlikely new versions of “Desafinado” and Shearing’s classic “Lullabye Of Birdland.” Jones concert, though poorly attended, was also quite en- joyable, with the pianist showcased in a variety of contexts, including an unscheduled duet with Shearing. It had been just a little shorter, if Jones had allotted
Names Album After Louisville Retailer Of 27 Years
Rosanne Cash Makes King's A Landmark

COLUMBIA RECORDS PERFORMER Rosanne Cash drew a crowd of media types and fans when she journeyed back to her future—King’s Record Shop in Louisville, Ky. That’s the name of her new album, and that’s where the soilful cover photo was taken.

With its faded sign hanging “Records—Popular, Classic, Jazz, Rock & Roll, Country,” King’s Record Shop is an actual, honest-to-God retail operation in Derby City, so much of a throwback that the Smithsonian should start drooling over this keepsake. This is the way the business used to be: authentic, charming, and some time . . . and good luck. (See story, page 45.)

Cash is not an artist, to release a record on a whim or on a regular basis. She’s a Dylan-esque. When the mood strikes and the material is there, she’ll give you a piece of her heart and a slice of her soul. That’s about once every two years. King’s is on the cutting edge of urban renewal, for better or worse, and it might survive, tucked quietly between a blue movie palace and a funky bar, or it might be long gone in a year or two.

Proprietor Gene King, brother of country legend Pee Wee King, co-writer of the famed “Tennessee Waltz,” has been directing the outlet for 27 years. Will Cash’s LP tribute and the cover photo of the singer in front of the store bring King and his company fame and fortune? King nods and declares, “Throughout the country, people will be wondering where this terrible-looking place is located.” Though the shop handles some new product, the main emphasis is on oldies.

- When they visited the store, Rodney Crowell, Cash’s producer/husband (not necessarily in that order) and Cash riffed through the piles of oldies and bought albums by the Everly Brothers, Gene Vincent, and Chuck Berry. From Bobby Vee to Chubby Checker, the albums carried at King’s will appeal to collectors everywhere.

Most of the customers are from out of town, most are from out of state, and many are from other countries.

The majority of the records are stickered with the price (very reasonable), but King flaunts some albums on the walls without prices. Potential buyers are allowed to bid on these. If the price is right, they’ll get a yes. If it’s not, no. The tiny store houses some 150,000 records. King isn’t trying to make a fortune, he’s just trying to make a living. That’s about the only thing he has in common with his fellow record retailers across the nation.

Ironically (or predictably, knowing the music business), it’s a fluke that King’s Record Shop is the title of Rosanne’s album. Recalls Cash, “While we were recording, I kept wondering what to call the album. Finally, it dawned on me to title it after the picture (on the cover).”

Other facts you may or may not want to know about this album: It’s Cash’s fifth album. Since the debut of her “Right Or Wrong” album in 1979, Cash has scored with five No. 1 country singles, two top country LPs, and a top 20 pop LP. Her new album, titled “Tennessee Flat Top Box,” one of the cuts, to Cash. She loved it and cut it—without knowing that the song’s author was Johnny Cash, her dad. “I thought it was public domain,” she says. “Is ‘The Real Me’ the real Cash, asked Ballard. The answer is yes. Listen closely to this autobiographical anthem.

When Crowell is asked what it’s like working with his wife, he replies, “It’s great. But the musicians get tired of it because we can sit at the console and make out.”

Cash’s love for the album is evident. She’s“Our first album together in 1979,” admits Cash. “The thing we did this together, the less we quarrel.” But she adds the production/marijuana situation still “turns into pillow talk a lot.”

Cash’s favorite cuts are “I Don’t Have To Crawl” and “If the Real Me.” She will sign and make her appearances, and produce her husband? Crowell claims he “thought about it” and adds, “The best thing I ever cut, Rosanne really produced. But because of my ego, she never got the credit.”

Besides her writing and recording ventures, Cash is also writing short stories. “It’s incredibly free not to think about melodies,” she says. Her literary goals? “I would treasure a rejection letter from the New Yorker,” she says.

NEWSNOTES: Who’s Ray? Near the end of Kathy Mattea’s “Train Of Memories,” Mattea shouts, “Go Ray!” She is referring to session musician Ray Flack. Flack formerly played with Ricky Skaggs’ band and has a guitar instructional video.

Nashville Scene

by GERRY WOOD

Nashville goes to the movies. The entire soundtrack to the current movie “Ernest Goes To Camp” was written and scored by Nashville composer/keyboardsman Shane Keister and produced on his Synclavier digital production system. The movie itself was written and directed by Nashvillian John Gayton.

A first for Nashville television production occurred last month when Jim Owens & Associates opened its doors to a live audience, who viewed the taping of the “Crook & Chase” daily magazine show. The show featured names like Terri Clark and Couple Chase. During the first “Crook & Chase” with in-house viewers, Barbara Mandrell was presented with a gold medal from the New York International Film and Television Festival for the

The Texas sun was kind

ward the press that has driven more than one media member up the wall and off the site. This year’s event leaned more toward the political—and it featured several prominent political figures. Since the events are highly dependent on audience size, King’s own to Joe Walsh’s rocking set. Tickets were $21 and attendance estimates ranged from 10,000 to 20,000 (Billboard’s guestimate is 15,000). Temperatures were in the mid-90s, but the gods—who seem to converse with Nashville on a regular basis—provided a blustery front that kept down the numbers of heat exhaustion cases from the hundreds to the twenties.

The 127-acre pasture site, between Dallas and Waco, comfortably accommodated Nelson’s patriotic partisans. Yes, there were enough fart-johns. No, the backstage access system had not changed—it was still the typical snafu with credential requirements changing at the drop of a bureaucratic ego. Yes, the performances were good, and sometimes outstanding, as the picnickers and local and regional acts and such national names as Bruce Hornsby & the Range, Tatalnake Annie, Waylen Jennings, Asleep At The Wheel, Kris Kristoferson, Eric Johnson, Billy Joe Shaver & the Cicely Ely.

With a Willie Nelson picnic, it’s not the pomp of performance, but the camaraderie of creativity that wins over an easily distracted audience. The speakers blast the sounds into the hordes—a unique society commentary, people who would be at home in the pages of Cosmopolitan, Tractor Weekly, and the biker Biker’s Digest. There was the mother in a bathing suit carrying her cowboy-hatted baby on her back. And plenty of tattoos—some of men. Dogs with Willie scarves. These party animals kept cool with thousands of Spuds MacKenzie fans distributed by Anheuser-Busch. Just another reminder that it was dog gone hot out there.

Though the Nelson picnic is always a killer study in how not to do an event—poor Willie has more spokesmen and top officials than the PTL Club—the 1987 event actually was one of the best. No rain. No wild beer and drugs were down. The Texas sun was about as kind as it could be to Texas’ favorite son. Most of the advertise acts showed up. Everyone lived it. And it helped put the little truckstop town named Carl’s Corner on the map.

Although almost everything Nelson touches turns to gold, his picnics often take on the aura and aroma of chaos. If this one did not, it was due to the incredible talent of Nelson himself, who, more importantly, is a good man who wants to return the love to those who love him. In a brief news release, Nelson announced that his third Farm Aid concert will be held Sept. 19 in Lincoln, Neb.

FOR WEEK ENDING JULY 18, 1987

 Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

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<td>Fishin' In The Dark</td>
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<td>Juice Newton</td>
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<td>When The Night's Right</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodical changes are made, is or available by sending a check or money order payable to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
## HOT COUNTRY SINGLES

**FOR WEEK ENDING JULY 18, 1987**

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<td><em>I Want to Know Before We Make Love</em></td>
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<td>Joe Kenyon</td>
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<td>Sweetheart of the Sun*</td>
<td>Don McLean</td>
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<td><em>The First Cut Is the Deepest</em></td>
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<td>57</td>
<td><em>What a Girl Next Door Could Do</em></td>
<td>Girls Next Door Band (B. Howard)</td>
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**THE WEEKEND PONNER**

18, 31, 34, 39, 26, 30

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COUNTRY CORNER

by Marie Ratliff

MIDWEST NEST OF NGDB FANS: Nitty Gritty Dirt Band’s “Fishing In The Dark” (Warner Bros.) draws raves from MD John Gibb of KTPF Topeka, Kan. “We played it out of the album; it has already numbered on our playlist. The band brings a lot of its pop listeners over to country with music like this, and it’s great for us.” In Kansas City, WDAP’s MD, David Bryan, calls it a sure hit, adding that wholesalers and jukebox dealers in his market are already getting a lot of calls for it.

“DONNA FARGO AND BILLY JOE ROYAL—definitely a hit combination,” says PD Johnny Dark of WOKK, Boca. “I can’t recall Donna ever sounding as good as she does on ‘Members Only’ [Mercury].” PD Brad Rivers of WYGC Gainesville, Fla., agrees, adding, “That record is going gangbusters for us.” The song, a re-write of the 1985 Bobby Bland & Charlie, marks the first pairing of Fargo and Royal.

Rivers, whose market is heavily populated with college students, says newcomer Durelle Ames’ “Dancin’ In The Moonlight” (Advantage/Complet) has a light contemporary sound that really appeals to the younger set, while the traditional western-swing-oriented “House Of Blue Lights” (Epic) by Asleep At The Wheel also has a large college following. “They think the group is new, and they love ‘em,” Rivers says.

“GEROMINO’S CADILLAC” was a top 40 pop hit in 1972 for Michael Murphy (Martin got in the middle later of 1972) now enjoying a country revival by Jeff Stevens & The Bullets (Atlantic/America), making its chart debut at No. 84 with a bullet. “We’re getting the calls for it,” says operations manager Van Mac, WOKK Meridian, Miss. MD Dick Woon, KKJH Ardmore, Okla., agrees, saying, “It’s a really well-produced record, a hit all over again.”

“A GREAT BALLADEER,” says MD Bill Corey, WOW Omaha, Neb., of Michael Johnson. “His ‘Posies single (HCA) is a big request item for us, and I’m already picking up sales reports in my tracking.”

Early sales are also showing on Judy Rodman’s “I’ll Be Your Baby Tonight” (MTM) in Wheeling, W. Va., says WWVA MD Bill Berg. “This record is stronger than her previous ones, and her album sells well here, too.”

COUNTRY SINGLES A-Z

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COUNTRY SINGLES BY LABEL

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COUNTRY SINGLES BY PUBLISHER

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BILLBOARD JULY 18, 1987
nationally syndicated special “Mandrell Sisters & Family,” produced by Jim Owens and Associates. Ambassador Travel will host a Caribbean Country Cruise aboard the Emerald Seas in December. Travelers will depart from port in Miami and sail to Nassau, New Providence, for an overnight visit, then continue on to Little Stirrup Cay for a day in the sun. Entertainment will include Conway Twitty and Randy Travis. The package begins at $230 and offers accommodations for three nights aboard the Emerald Seas, six meals and snacks per day, a souvenir gift for each passenger, full casino action, a captain’s cocktail party and gala dinner, and a “single-mingle” cocktail party. For reservations or further information, contact Mary Gandu, Ambassador Travel, 4835 Harding Road, Nashville, Tenn. 37206, or call 1-800-201-2041.

George Strait strikes gold again. He’s searching for wall space to hang his eighth gold album, “Ocean Front Property.” Strait’s entire catalog of albums stands with gold status, and his “Greatest Hits Volume I” was certified platinum earlier this year.

Skaggs’ tour sponsorship with Countrytime Lemonade marks the first concert tour tie-in for the General Foods brand. The drink company is providing tour support as well as product sampling via on-site distribution, giveaways, and coupons at tour dates, including Houston, Texas; Merrillville, Ind.; Kansas City and St. Louis, Mo.; and Buffalo, N.Y.

Bear Records’ new name, Bear Records-Complet PolyGram, was recently unveiled via on-site excitement at Nashville’s downtown Sheraton Hotel. Approximately 300 Music City celebrities, producers, publishers, promoters, writers, and artists attended the event.

FOR WEEK ENDING JULY 18, 1987

Billboard. TOP COUNTRY

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<tr>
<th>ARTIST TITLE</th>
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Drive-Through Tape Cos. Pave New Rentals Road

BY CHRIS MORRIS
LOS ANGELES Two U.S. companies have borrowed the Fotomat concept of drive-through film processing and adapted it to video re-
tailing, utilizing a freestanding kiosk to market hot video hits to consu-
mers in their cars.

The firms—Drive-In Movies, based in Granbury, Texas, and As-
associated Video Hut (which markets the Video's 1st New Releases kiosk) in Albany, N.Y.—are both franchising the concept nationally.

Executives of both companies point to consumer convenience and a small, highly active inventory of hit titles as the major assets of the drive-through video stands.

Drive-In Movies, which operates six company-owned outlets in the Fort Worth area, did more than just lift the Fotomat concept: The firm started up in April 1986 by converting Fotomat booths that were not being used into the first Drive-In kiosks.

"They were sitting out in a cow pasture," says Drive-In president Mike Grozier. "I thought of the idea sitting in the Dairy Queen eating lunch one day.

Grozier, who had no previous video retailing experience, refix-
tured the old Fotomat stands, re-
built the roofs and added lighted signs, and situated them in local strip centers, with an inventory made up largely of the top 40 videocassette titles.

Grozier says that each Drive-In location carries a total of about 500 tapes—up to 50 copies of the top 40, plus 150 other titles in single-
copy depth.

Cassettes can be rented after drive-through customers fill out a free membership application, which entitles them to rent at all Drive-In locations. The outlets are not computerized, however.

On Sunday through Thursday, the company charges $3 a day for rental of the first title, with each additional title costing 80 cents per day. On Friday and Saturday, tapes are $3 each, with the custom-
er getting a free title for each three rented. For those who rent on Tuesday and Saturday, the fol-
dowing day's rentals are free.

During the week, each location is operated by a single person; on the weekend, as many as six em-
ployees—two in the booth, three or four on the street with clip-
boards—are on duty.

"On the weekends it's really hectic," Grozier says. "We literal-
ly have traffic problems at some of these stores."

While Drive-In is continuing to open company-owned outlets—
Grozier hopes to have 15 open by the end of 1987—the firm is branch-
ing into franchising, with a prospectus due in July. The fran-
chises will be marketed and sold by the Lake Arrowhead, Calif.,
company Networks.

Franchises will cost $35,000-$40,000, including the building,
inventory, fixtures, and training. After start-up, the firm charges a 3% monthly royalty and a 2% ad-
vertising fee. The company will also offer exclusive regional fran-
chises. "We will have three different designs that either will be site-
built or prefabricated and shipped to the location," Grozier says of the franchised outlets. "I don't think there are enough of those old Fotomat buildings out there," he says.

Video's 1st, which is being mar-
keted strictly as a franchise ar-
range ment by Associated Video Hut, opened its first location in

(Continued on page 41)
A Video Celebration of Baseball’s Best Franchise.

- Starring the men who made the dynasty… Ruth, Gehrig, Berra, DiMaggio, Mantle, Maris, Jackson, Howard, Ford, Munson…
- 100 minute feature length movie.
- Official collectors item makes a perfect gift.
- Free high-impact counter display.

**Used-Tape & Leasing Services Grow Distributors Argue Buy-Back**

**BY EARL PAIGE**

LOS ANGELES Home video distributors are reassessing their role in the marketplace as the leasing of new releases and handling of used tapes mushrooms.

Sparking the reassessment are moves by vendors to experiment with new distribution policies, popularly termed “buy-back” guarantees.

The issue has been nervously debated among distributors since it surfaced at the recent National Assn. of Video Distributors trade conference in Palm Desert, Calif. (Billboard, May 16). Conference delegates heard consultant Bob Alexander attribute the small reorder (4% of the original 250,000-unit order) on the hit HBO Video release “Back To School” to “re-distribution” within the industry.

At the conference, distributors were also advised of a buy-back experiment in Australia conducted by Warner Home Video (Billboard, July 1). More recently, Orion Home Video has stirred wide interest by initiating a buy-back test program with 101-store Palmer Video of Union, N.J.

Reports are now surfacing that distributors are more openly linking with either used-tape brokers or leasing firms. But John Farr, vice president of sales for the giant 16-branch wholesaler Commtron, firmly denies that his company participates in such deals.

“We have no arrangement with any kind of used-tape brokers,” Farr says. “We do not think it’s in the best interests of the studios.”

He continues, “We have 98 sales people on the street. I have no doubt some of them have established a rapport with various used-tape brokers they recommend to accountants. We don’t encourage this, but it’s likely happening in some instances.”

Universally, principals at distribution firms and retailers will not talk about buy-back for attribution. One major retailer says that if he were identified, it would be presumed that his statements relate to a specific distributor.

“Buy-back has been a reality for a long time,” the retailer states. “Studios talk loud about how they don’t like it, but they know it’s there. On any number of A titles, the distributor will virtually guarantee surplus stock can be returned in four to six weeks for from $26 to $30 on tapes that cost us $56.”

A major stumbling block for used tape brokers is being caught short on hot new releases that are still out on guaranteed sale to stores.

“We have not been able to find good, reliable used-tape brokers,” says Don Edwards, director of movie management for Stars To Go, the Los Angeles-based firm servicing more than 5,000 convenience stores in 44 states.

“We would be interested in some sort of buy-back or leasing plan such as was discussed at NADD if it were offered by the studios, but not used brokers. They can’t supply sufficient titles fast enough for our needs,” Edwards says.

TOKYO Of the 5.2 million VCRs shipped domestically here in 1986, Matsushita had the biggest share, 24.8%, followed by Hitachi and Victor with 15% each, according to figures compiled by the economic/industrial daily newspaper Nikkei Sangyo.

The top three, accounting for 55% of the total, were followed by Sharp and Toshiba with roughly 10% each.

But Sony had the biggest share of the compact disk player and stereo headphone markets here last year. Of the 1.47 million CD players shipped domestically, Sony took a 28.8% slice, followed by Matsushita with 14% and Pioneer with 10%.

Of the 2.9 million stereo headphones shipped here, Sony had a 4.4% share, followed by Aiwa with 19% and Matsushita with 13%, giving the “big three” 76% of the action.

Of 97.9 billion yen, the total monetary value of CDs produced here in 1986, the CBS/Sony group accounted for 23.9%, followed by Victor, 10.6%; Toshiba-EMI, 9.2%; Polydor, 9.2%; and Warner Pioneer, 7.8%.

Further statistics from Nikkei Sangyo show that of the 56.4 billion yen amount of video software units sold in Japan in 1986, Pony had a 29.8% slice, followed by Toei, 19.8%; Shoehoku, 11.3%; Toho, 6.9%; and Nikkatsu Video Films, 5%.

Leader in the blank videotape production sales field here last year was TDK, with a 24% share. The company was followed by Hitachi-Maxwell, 21%; Fuji Photo Films, 18.5%; Matsushita, 13%; and Victor, 10.2%.
May in Clifton Park, N.Y.
Todd Leroy, an Albany-based E.F. Hutson vice president who is chairman and chief operating officer of Associated Video Hut, says that the opening of a second Video's 1st outlet in Albany is imminent.
Like Drive-In, Video's 1st concentrates on current hits: Each 48-square-foot prefabricated kiosk holds the top 30 cassette titles in a depth of 25-30 copies. Each free-standing location can carry a little more than 700 movies, but is designed to be expandable to two or three times that capacity, according to Leroy.

The firm recommends rental prices of $3.25 a day, with prices cut to $2.75 for members. An annual membership costs $20. Unlike Drive-In, Video's 1st is computerized, with each location logging its rentals onto an Apple Macintosh, which loads into the company's Albany mainframe.

A Video's 1st franchise carries an $80,000 turnkey investment. Monthly franchise fees are 10% of volume--7% goes to Associated Video Hut and 3% goes to advertising (2% to a regional fund, 1% to national programs). The company offers no regional exclusives. "Basically, we do everything," Leroy says of the franchising arrangement. "All they have to worry about is their site."

Support will include a monthly promotional package that includes ad slicks and television copy.

To beef up support, Associated Video Hut has hired Brian Woods, former vice president of marketing and advertising for distributor Ingram Video, as executive vice president of marketing (Billboard, July 4). Woods will concentrate on developing the monthly promotional campaigns and work with studios on co-op ad allocations.

Leroy believes that the Video's 1st kiosks will be franchised by existing mom-and-pop dealers who want to expand in their territory without opening new, full-inventory stores.

"The hut is a great concept for someone who wants to increase their profits," he adds.

Leroy says that the firm anticipates having 53 kiosks open by September. An investment group is committed to open another 100 outlets over the next two years.

Associated Video Hut will have an operational Video's 1st kiosk at its booth at the Video Software Dealers Assn. convention in Las Vegas this August, Leroy says.
New Video Hits Newsstand

BY MARY FORSELL

New Video—made its debut on newsstands recently in New York, Washington, D.C., and San Francisco in a test-marketing joint venture between the five-store web and Warner Publishing Services, a division of Warner Communications.

The magazine for $4.50—both on newstands and through New Video's in-store sale to nonmembers—but is free to members of the chain's video club. Members received their copies by mail in June; new members will get a magazine when they join the firm's club.

New Video, which includes feature stories about the film industry as well as reviews of titles in a range of genres, is the product of a six-year evolution.

The retailer began putting out an eight-page catalog in 1981 that reviewed 150 films. But, as the company grew and new locations opened throughout Manhattan, so did the need for a more comprehensive listing and appraisal of the titles the stores carried. A 140-page, intermediary division of the catalog was later developed, with reviews of about 1,500 videos. The final, 250-page, perfect-bound package reviews more than 3,000 titles.

"We just kept improving it and making it better, always with the aspiration of it being able to stand on its own for people all over the country," says Bill Goldberg, vice president and general manager of the New York City chain's club members, but it is also being sold on newstands in three major markets.
New Releases

HOME VIDEO

Symbols for formats are — Beta, △ VHS, and ▲ — Laser. Where applicable, the suggested list price of each title is given, otherwise, "no list" or "rental" is indicated.

▲ ^ CALIFORNIA HUNK
John Allen, Rebecca Bush, James Coco
▲ ▲ RCA $37.95
CROCODILE DUNDEE
Paul Hogan
▲ ▲ France $19.95
HOUSE
William Katt, George Wendt, Richard Moll
▲ ▲ New World $2.45
LETTERS TO AN UNKNOWN LOVER
Cherie Lunghi, Mathilda May
▲ ▲ Academy $169.95
LIGHT OF DAY
Michael J. Fox, Joan Jett
▲ ▲ Orion $179.95
M.A.D.D.
Mariel Hartley, Paula Prentiss
▲ ▲ RCA $32.95
A PRAIRIE HOME COMPANION
Garrison Keillor
▲ ▲ New World $2.95
ALAN QUARTERMAIN AND THE LOST CITY OF GOLD
Richard Chamberlain, James Earl Jones
▲ ▲ Columbia $179.95
ROCK 'N' ROLL NIGHTMARE
Jon-Mini Thor, Paola Francesco
▲ ▲ Academy $179.95
SCORPION
Don Murray, Kathryn Daley
▲ ▲ RCA $179.95
SOMETHING WILD
Jeff Daniels, Melanie Griffith
▲ ▲ 20th Century Fox $37.95
THAT'S LIFE
Jack Lemmon, Julie Andrews
▲ ▲ Columbia $199.95
TRUE WEST
John Malkovich, Gary Sinise ▲ Academy $55.95

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.

NEW VIDEO CATALOG

(Continued from preceding page)

country," says New Video president Steve Savage. "There's really no place that somebody can go for an up-to-date overview of what's on tape and what's worth watching."

The catalog contains interviews with such film industry notables as actress Isabella Rossellini and director Jonathan Demme and is peppered with illustrations and photographs. In addition, it contains a mail-order section that facilitates purchasing through an 800 telephone number; a yellow pages section that cross-references videos by genre, actors, and directors; and more than 60 pages of advertising. The buyer's guide review section is broken down into mainstream titles, children's pages, and independent films.

While other dealers often have their catalogs prepared by outside firms, this project was entirely pre-
(Continued on next page)
"Can’t act, slightly bald, can dance a little."

That was the famous reaction to his first screen test. Forty-two films and a thousand immortal dance routines later, the true Fred Astaire legend lives on. We’re proud of our continuing role in it.

The MGM/UA Astaire films (in bold) are available on videocassette for just $29.95. And, as further tribute to this great performer, three more of his most popular films in color, "The Barkleys of Broadway", "Three Little Words" and "Belle of New York," are soon to be released.

**NEW VIDEO CATLOG**

(Continued from preceding page)

pared in-house. It was created using a desktop publishing program on an IBM PC and an Apple Laser Printer, which cuts down extensively on typesetting and related costs.

While circulation is now 80,000 copies, Savage projects that 250,000 copies will be distributed by summer 1988. According to Savage, the large-format "complete" version will be published biannually, while a smaller, saddle-stitched version priced at $2.50 will be published bimonthly. The first issue of the less-expensive publication is expected to hit newstands in November and will include updates on new releases and contain special guides to specific genres, such as comedy and fitness.

The spirit of the magazine is much in keeping with the retailer's image, which is one of hip urban sophistication. According to Savage, New Video has attracted a sophisticated clientele that demands a wider selection of unusual and independent titles. He says, "Just like the VCR is a new consumer home appliance, the video store is a new shopping experience, and people originally weren't so savvy—like the first time you drink wine and you don't know the difference, but then you develop the palate. But they're getting more sophisticated, and we're finding that our reach is growing and that people are willing to go past [another] video store to come to us."

The magazine makes full use of each page's space—much like the stores, which average 1,000 square feet and effectively use every bit of space (Savage calls them "superstores in a box"). The magazine is densely packed with reviews; the type is broken up with stills from movies reviewed on the same page.

Similarly, Savage asserts, the magazine takes the approach of not just addressing mainstream product. "All of the existing video magazines are aimed to a very general audience and treat 'Top Gun' and 'A Room With A View' in the same breath." The magazine actually passes some titles—which are all carried by the retail stores—but usually offers some redeeming reason to rent a title, even if it's for purely satirical reasons. This philosophy, says Savage, ensures that New Video's clientele and readership will have confidence in the magazine.

The review blurbs vary, with some containing pithy plot overviews, others suggesting good accompanying movies for a home "double feature," and still others offering trivia and pointing out special performances says Savage, "We feel that there are enough things out there that we don't have to say everything's the greatest. That's what advertising is for, and that's what the advertisers can use the advertising pages for. It's our goal to create an environment where people are picking [the magazine] up and trusting it."

He also says that advertisers can greatly expand their reach using the publication. "The advertisers know that if someone wants their titles, if they advertise in New Video, they won't get lost. We're allowing people to pick up the phone and get [the product]."
FIVE YEARS OF ENIGMA

ENIGMA ENTERTAINMENT CORPORATION

A Billboard Advertising Supplement
HEAVY METAL
THE FUTURE IS NOW.
ON
METAL BLADE RECORDS

THANKS TO ENIGMA FOR MAKING IT ALL HAPPEN!!

CONGRATULATIONS ON YOUR FIFTH ANNIVERSARY!!

IT’S BEEN A GREAT FIVE YEARS WORKING WITH YOU!!

COMING IN AUGUST
LIZZY BORDEN’S ‘‘VISUAL LIES’’

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RAGS TO RICHES—THE AMAZING STORY OF ENIGMA RECORDS

By PETER HOLDEN

The Enigma story is truly an American classic: two brothers, both music fanatics, one fresh from college, one a freshman in college, armed only with experience as record store clerks, decide to start importing and distributing obscure but deserving records to the American market. This small, Southern Calif.-based operation rapidly evolves from an independent distributor to a full-fledged record label, putting records out from bands no other label will touch. Remember Motley Crue and Berlin?

"Motley Crue was really our first signing and we got the chance to work with them only because every other label had passed," remembers Enigma president and co-founder Wesley Hein. Enigma CEO and co-founder William Hein adds, "You have to go back to 1981-82 to understand why we were able to sign the band. What Motley Crue was doing at that time was very unfashionable; it was pre-MTV and heavy metal was considered by many to be almost dorky. In a way we were attracted to the fact that so many people hated them. When we did get involved, we got a lot of really negative feedback from friends and family, and the so-called 'taste-makers,' but we thought there were some really classic rock’n’roll things about Motley Crue.

"They incorporated elements of trash, the New York Dolls and Kiss and a lot of bands that in one way or another represented the best and the worst of rock music. It was obvious to us that they were going to be huge. Why it wasn’t obvious to other labels, I don’t know. We had the same experience later with Berlin; it was obvious to our ears that they were a hit act."

This early instance of industry savvy led to a distribution deal worked out for the company to handle Motley Crue’s debut album on its own Leather Records label. Wesley recalls, "About that time, they came to us and said, ‘We’d like radio promotion, retail promotion and publicity.’ Those are duties that would be handled by a record label, but no label would have them. So we decided that the time was right to start our own label. Surprisingly, the band agreed to work with us.” After selling 20,000 records in the album’s first two months of release, Elektra Records knocked on the new label’s door and offered “what seemed like an obscene amount of money for the band.” Enigma Records was formally launched.

The label’s first signings included Orange County-based synth-pop band Berlin, and when the group’s debut on Enigma began to explode, Geffen subsequently purchased the rights, and as Wesley says, “We started working Enigma with both guns blazing.

(Continued on page E-16)

ENIGMA’S VARIED ROSTER DEFINES ECLECTIC

By CHRIS MORRIS

Even a cursory glance at Enigma Records’ catalog reveals a highly eclectic range of musical styles. Heavy metal, hardcore punk, new American rock’n’roll and pop, progressive rock, contemporary country-rock, folk-rock, jazz, urban dance music—Enigma takes it all in.

According to Enigma president Wesley Hein, the label intended to encompass a variety of styles from the beginning: “One of the first things we decided was that we did not want to be pigeonholed in one kind of music. We decided to forego the benefits of promoting one kind of music to do something different—to do a jazz or pop or metal record.”

Adds the label’s chairman William Hein, “You look at an ECM record or a Windham Hill record and you can see it’s an ECM record or a Windham Hill record. Hopefully you can’t look at an Enigma record and say, ‘That’s an Enigma record.’ If there’s a thread running through our catalog, I haven’t seen it.”

According to William Hein, the diversity of product is a function of the label’s unusual approach to a&r, in which all members of the staff have a voice in the selection of Enigma artists. "We have no a&r department, so the entire company is involved in these decisions.”

Enigma’s willingness to promote a breadth of styles has been apparent from the beginning. In 1982, the Hein’s issued their first record under the aegis of their distribution company, Greenworld—"Too Fast For Love," the debut LP by Motley Crue, then an up-and-coming L.A. metal band. The first record released under the Enigma banner was by the hardcore punk band The Hypnotics. It was soon followed by the vinyl bow of the synth-pop group Berlin.

Beyond indicating Enigma’s willingness to sign and promote bands with radically different sounds and styles, these early signings are evidence of the label’s keen eye for hit-bound artists: Motley Crue and Berlin have developed into two of the biggest musical success stories of the ’80s.

The last year in particular has demonstrated Enigma’s sure instincts for chart hits: Poison’s Enigma debut “Look What The Cat Dragged In” was a platinum top-10 smash for the L.A. heavy metal group; the Orange County Christian metal band Stryper went gold with their second full-length album “To Hell With The Devil”; and “Especially For You” by the New York rock-pop group the Smithereens scored a major chart success, with sales climbing towards 400,000 units—and hit No.1 in Iceland and Uruguay to boot!

(Continued on page E-18)

The Metal Blade label affiliation with Enigma has produced such rising metal stars as Lizzy Borden.

Wire’s return to the contemporary music scene demonstrated Enigma’s enthusiasm for good music in nearly every genre.

The distinctive sound of Wednesday Week on its Enigma debut “What We Had” established the group as a new, young force on the roster.

Enigma is placing high stakes on the whirlwind hard rock of Hurricane.
PUTTING BUSINESS BACK INTO THE MUSIC BUSINESS
By FRED GOODMAN

Since its inception in 1982, Enigma Records has
built itself into one of the fastest growing com-
panies in the industry by employing a style of business
that does justice to its name.

Only five years old, Enigma is already a leader
among independently-owned labels. So far this
year, the label can boast a platinum album with Po-
ison, a gold album with Stryper (not to mention
Stryper’s gold home video “Stryper Live In Japan”),
and growing success with the Smithereens and sev-
eral other artists. All in all, 1987 is shaping up as a
year several majors wouldn’t mind having.

Company heads Wesley Hein and William Hein
say there is no secret to the label’s success: Enigma
takes risks with its mu-
sic, but its back-office
department style of business is de-
cidedly mainstream.

Evidence for this can be
found at every level of the company; from its recruit-
ment of fresh, young employ-
ees more interested in
breaking the label’s new string of signings than landing an ex-


censive account to its
keen eye on the bot-
tom line of each and
every deal and artist.

“One of the reason’s we’re successful is be-
dcause we treat Enigma as a business,” says
28-year-old Wesley.

“An awful lot of labels
have come and gone
because they didn’t
treat it as a business.
We’ve always kept that
in mind.”

Both brothers trace
their interest in rec-
cords back to child-
hood. Unlike most kids
who fantasize about fame and fortune as rock stars,
the Heins had their eyes on other aspects of the record-
ing industry.

With an initial ven-
ture in independent distribution and label
murmurs beginning not long after, Enigma
had to feel its way through industry ups
and downs, changing musical tastes and pe-
riods of amazingly rapid growth. “When we started
the Enigma label in 1982,” says Wesley, “we quick-
ly found that running a record company is a com-
pletely different beast from running a distributor.
Distribution is largely short-term, cash-flow based,
while labels have to take a much harder look at the
long-term.”

Quickly adapting to the situation, the Heins
enjoyed excellent profits from the Motley Crue, Berlin
and Ratt projects which were re-invested back into
the development of Enigma’s artist roster, market-


ging and promotional staff.

The label has been independent since June,
1985, when Enigma broke off from its former busi-

ness partner and distributorship, and established
the Enigma Entertainment Corporation. From that
time to the present Enigma has been directed by
long-term business strategies and has been con-
stantly evolving in its wealth of eclectic signings and
methods to deal with increased sales domestically
and worldwide.

The business shift came in April, 1986, when
Enigma signed a North American distribution deal
with Capitol Records. The move finally allowed the
label to break into the gold and platinum sales fig-
ures that the label now enjoys.

“That deal opened up the floodgates,” comments
Wesley. “The Capitol agreement gave us the free-
dom to sell Stryper, Poison and all the artists to
their full extent. And by maintaining relationships
with our independent distributors, we’re able to fill
in those niches that the indies deal with so well.

“At the same time, we spent almost all of 1986
developing accounting methods and other business
systems to deal with the dramatic increase in sales.
If we hadn’t been working on those activities a year
ago, we would be in a lot of trouble right now, trying
to untangle accounting messes, and so on.”

Within the Capitol-
distributed Enigma la-
bel group, a jazz label
(Intima) and dance/
pop label (Synthicide)
both flourished, enjoy-
ing blanket retail
coverage and the la-
bel’s full promotional
strength. Even within
this broad musical var-
iation, it seems likely that even more di-
verse music will enjoy exposure through the
label’s adventurous a&l philosophy.

The company’s new
record label
(Continued on page E-21)

Agent Orange’s surf/mod concoction is one of the
dumbest underrated in the country.

William Hein
CEO

Jim Martone
CFO

Enigma kicked off its new Synthicide label with “Three-
Time Lover” from Bardeux.

SEPTEMBER 1978
• With $100,000, William Hein, just graduated
from University of California at Irvine, Bruce Wesley
Hein, fresh out of Palos Verdes High School, and a
third person form Greenworld Records Limited, a
record importer & distributor based in Torrance,
Calif.

JANUARY 1982
• Greenworld signs Motley Crue and releases
their debut album, “Too Fast For Love,” which soon
becomes one of the largest selling records in South-
ern California.

JUNE 1982
• Greenworld launches Enigma Records, a full-
service record label and a separate operational divi-
sion of Greenworld.

AUGUST 1982
• Enigma signs Berlin and releases
“Pleasure Victim,” the group’s debut al-
bum and the debut album by Ratt (in as-


cociation with Time Coast Records). Ratt
album becomes highest Billboard chart-
ing independent rock record of the year.

JUNE 1985
• William and Wesley Hein sell their
shares in Greenworld and subsequently organize
a new, independent corporation which purchases the
assets of Greenworld’s Enigma Records division.
The new corporation, Enigma Entertainment Corpo-
ration (“EEC” or “Company”), sets up shop in El
Segundo, Calif. William Hein is elected chairman
and CEO, Wesley Hein president, and James Mar-
tone vice president and chief financial officer.

AUGUST 1985
• Stryper’s “Soldiers Under Command” album
released. Album takes up residence in Billboard’s
Top 200 chart which will continue for the next 70
weeks. Billboard described the album as “the best
independent rock performance on the Billboard
charts in years.” Forms Enigma Europe BV, a new
record company based in Amsterdam, The Nether-
lands. Enigma Europe BV will handle all of Com-
pany’s music business throughout the European con-
inent, the British Isles, Iceland and Israel.

SEPTEMBER 1985
• Company forms a new label, Restless Records,
to complement the activities of the Enigma label
through maintained independent distribution. Enig-
ma signs Poison, the “most sought-after unsigned
band in Los Angeles.”

(Continued on page E-21)
ENIGMA
AND
MODERN
OF CALIFORNIA

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A DIVISION OF POINTILLE, INC. THE VISUAL IMAGE COMPANY
ENIGMA RECORDS INTERNATIONAL—
A WORLD OF DIFFERENCE

By SHARON LIVE TEN

During the past three years, the presence of Enigma Records outside the U.S. has gone from being a mere rumor to actively challenging the domination of major labels worldwide. Enigma product currently is found (and selling briskly) virtually everywhere there are record stores.

The label's growth hasn't been an accident, but an important element of co-founder/CEO William Hein's carefully orchestrated agenda. "The International Department has always been a major part of our plan," he says. "We do not limit ourselves to the U.S. We wanted to emulate the ways Enigma's parent company has always been done the same thing, to establish ourselves outside the U.S. as an entrepreneurial record company that becomes a trademark identity with artists who are known worldwide, not as a tiny logo tucked under the arm of some major.'

An independent label with a self-sufficient international vision is a fairly radical notion, but in keeping with their philosophy, Enigma didn't let that get in the way. Hein began building the division by naming Laura Annick general manager of Enigma Records International.

Annick, a veteran with an impressive track record in the international end of the industry, immediately felt about putting her knowledge to use. Her first step was to organize a complex network of licensees around the world to distribute and promote Enigma product. Most major labels have worldwide branch offices to handle their product; if independent domestic record companies bother with the rest of the world, they usually license their products to outside distributors. Enigma successfully does both.

Presently there are Enigma Records branch offices in Europe, Japan and Canada with representatives in Southeast Asia, Australia and South America. In turn, the heads of those offices (carefully chosen by Hein and Annick) guide and watch over more than 48 handpicked licensees. The licensees are a varied lot. While size and experience are considered, so is each company's dedication to Enigma.

States Annick, "If a company is not excited about Enigma and its artists then we simply do not want to do business with them. Unlike a major label, whose affiliates may have to put out titles whether they like it or not, we pick and choose our licensees according to the type of product they release and their enthusiasm for what we have. Ten-to-one that enthusiasm turns into action and sales, creating a very strong network of associates. Should a company not meet our high expectations within a reasonable amount of time, it is our prerogative to work through another company. Generally we've been very lucky with this system.

Admittedly, it takes more time to work with three licensees in a single area than to use just one. But the results—currently Smitherens, Stryper and Poison are all charting worldwide—justify the time.

"There are some territories where we use several licensees because they are small companies and may be able to handle only 10 titles," says Annick. "By breaking down our large roster this way, I have the guarantee that all our licensees that our product is top priority. To some people this may sound chaotic, (Continued on page E-14)

INTIMA LABEL TAPS
THE JAZZ SPECTRUM

One of the nice things about a small, successful record company is that the level of its success can open new doors to the musical tastes of its employees. The introduction of the Intima jazz moniker to the EEC's roster of labels in 1986 was born out of that success and passion for jazz music.

Intima founder and EEC vice president/COO Jim Martone, a saxophonist and longtime avid jazz fan, came up with the idea of a jazz/fusion label two years ago, accurately reading the pulse of the industry and the public at large. In the past few years, jazz, with a large boost from the excellent and dropping price of the compact disk, has enjoyed an amazing resurgence in popularity. Sales on titles from new and established artists are up, and new talent is being given a chance with almost unprecedented fervor and positive consumer reception.

"From the beginning, Intima had been open to the idea of releasing records in various other niches besides rock," label head Martone says. "Jazz has always been a personal favorite of mine and of interest to Enigma as a whole. We had received demos from various jazz bands and artists in the past, and when the Capitol distribution deal came through, we felt we had the right distribution channel to develop a label.

Intima's emphasis on high-quality product via simultaneous compact disk release and superior recording and manufacturing techniques slots it skillfully into the currently bullish jazz market. "We know that there has been a deluge of new jazz labels over the past few years, but we feel that there is an established market interested in contemporary jazz," says Martone. "We place an emphasis on excellent quality masters from our artists and keep that level up through the manufacturing process, in the layout of the packaging, until the time the consumer buys the CD, record or tape.

"And," Martone stresses, "We feel that the people who are interested in buying Intima product is a committed audience, not one that is going to grow out of their taste for jazz.

Intima, in a manner similar to Enigma, is geared to breaking new contemporary jazz artists and to releasing select new product from established artists," says Martone. "I know that contemporary jazz often gets a lot of criticism from the mainstreamers, but at Intima we place a lot of value on strong compositions and excellent musicianship."

With a roster which is spearheaded by the recent addition of legendary trumpeter Maynard Ferguson, Intima is truly one of jazz/fusion's brightest new stars, embodying the maverick music industry sensibilities and solid marketing behind all of EEC's projects.

Other artists on the Intima label include pianist Bob Thompson (his "Brother's Keeper" album has been a mainstay on jazz album charts since its release almost a year ago), multi-instrumentalist Richard Elliot and the fusion groups Fattburger and (Continued on page E-22)

British rock elder statesman Peter Hammill has found an enthusiastic home with Enigma.

Pianist Bob Thompson straddles the fusion/traditional line with engaging material performed with impressive chops.

Trumpet pioneer Maynard Ferguson is one of Intima's top signings.

Window is one of Intima's bright fusion hopes.

Richard Elliot's high energy saxophone lines characterize his band's high energy performances.
Thanks Enigma for helping us

POISON

North America.

LOOK WHAT THE CAT DRAGGED IN
USA: DOUBLE PLATINUM PLUS • CANADA: PLATINUM PLUS

Best Wishes and Congratulations
to everyone at Enigma.

Management: Sanctuary Music, 6777 Hollywood Blvd., Hollywood, CA 90028

www.americanradiohistory.com
Our Catalogues

They are chronicles of what’s available on all of our labels, from soup to nuts. But, of course, like any written document, they are virtually obsolete as soon as they hit type. After all, we’re not sitting on our hands here. We’re scouring the clubs and concert halls, looking for the next Poison, Smithereens, Dead Milkmen or Maynard Ferguson. How we’ll find it by scouring is a mystery even to us, but that’s Enigma for you. What other record company lives up to its name?

As we go to press, we’re still looking for new releases from Don Dixon, Lizzy Borden, Mojo Nixon & Skid Roper, Plan 9, Game Theory, The Textones, Richard Elliot, The Dickies, Bob Thompson, Bardeux and Agent Orange, among others.

Actually, they may just have fallen behind the fridge . . .

THE ENIGMA CATALOGUE
Enigma • Intima • Metal Blade • Synthicide

To receive your Enigma Catalogue, contact your local Capitol sales representative or contact the Marketing Department here at Enigma at 213/640-6869.

THE RESTLESS CATALOGUE
Restless • Medusa • Pink Dust
Metal Blade • Down There • Fever

To receive your Restless Catalogue, contact Brian Cohen at Restless 213/640-3772.

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ENIGMA VENTS ITS RESTLESS-NESS

With the signing of the Enigma/Capitol distribution deal in early 1986, Enigma gained in sales potential. It meant more disks in the store, but what happened to those underground bands whose sound is less accessible, or who still need development before they move on to major label distribution? Enter Restless Records, a wholly-owned, but separately staffed division of EEC.

Restless has its own a&r, sales, managerial and promotional staff which allows it the versatility to sign and work bands regardless of their mainstream acceptability or sales potential. Most recently, Enigma has been able to develop the Dead Milkmen, Mojo Nixon and Plan 9 on Restless before bringing them to Enigma. It's important to note that Restless Records (the company) is distinct from the labels which it distributes. The Restless labels:

Restless Records—Here you'll find your garage type bands like the Ben Vaughn Combo, The Wipers, The Cat Heads and hardcore bands like The Necros and Straw Dogs. Clearly, Restless doesn't sign bands according to any set of rules (in the Enigma tradition), Restless signs bands that they like.

Medusa Records—Medusa is a metal-only label, though that term can range from all-out speed-metal to more melodic metal. The first two official Medusa signings are both L.A.-based outfits: Tyton and D.C. LaCroix, and is also home to those Japanese rivet-heads, Anthem. Medusa Records is the showcase for the best and brightest in independent metal, and will serve as a stepping-stone for young metal acts to fame and glory on Enigma.

Pink Dust Records—The emphasis on this historic (and now retired) label has been on psychedelic purveyors like Roky Erickson, Plasticland, Flaming Lips and Jet Black Berries. The emphasis is to try to make Pink Dust product kind of special—colored vinyl, limited pressings, interesting inserts—groovy stuff like that.

Distributed Labels—So now you know the story on Restless' in-house labels, but you're still scratching your head, "What about all those other logos I see standing beside the Restless "R"?" When you see Down There Records, or Fever Records, or Metal Blade Records, those signify pressing and distribution deals between Restless and other diskeries. These records come to Restless as finished masters from labels without a production or stales staff, and they rely on Restless' manufacturing and distribution expertise.

JULI KRYSLUR

With a firm college/alternative base, Philadelphia's Dead Milkmen are set for a major label push with their new "Bucky Fellini."
Congratulations
On Your
Classic Performance.

FROM
YOUR FRIENDS
AT
CAPITOL RECORDS
CEMA DISTRIBUTION
AND
CAPITOL MANUFACTURING
In an industry shaped in large part by image, Enigma has always let the substance and success of its work do the talking.

The company has come a long way, from a small back-room operation to a burgeoning music industry enterprise. Breaking out with the blazing debuts of Mötley Crüe, Ratt and Berlin, Enigma has grown into a label made up of gold and platinum sellers like Stryper, Poison and The Smithereens, with a surprisingly forceful domestic and international presence. This is the result of shrewd, entrepreneurial business sense, certainly, but it is also the collective movement of a committed and well-directed team.

We are taking this time to celebrate the Fifth Anniversary of Enigma Records, a celebration of the artistry and hard work of the Enigma family of recording artists.

ENIGMA
Agent Orange
The Dead Milkmen
Death Angel
The Dickies
Don Dixon
Game Theory
Peter Hammill
Hurricane
Montrose
Colin Newman
Mojo Nixon & Skid Roper
Obsession
Plan 9
Poison
The Smithereens
Jon St. James
Stryper
The Textones
TSOL
Wednesday Week
Wild Dogs
Wire

SOUNDTRACKS
Border Radio
Creepers
From Beyond
Return of the Living Dead
River’s Edge
Runaway Train
 Stranger Than Paradise
Suburbia
The Terminator

RESTLESS
Ben Vaughn Combo
Cat Heads
Daddy In His Deep Sleep
Roky Erickson
The Flaming Lips
Jet Black Berries
Necros
Plasticland
Straw Dogs
Wipers

MEDUSA
Anthem
D.C. Lacroix
Tyton

SYNTHICIDE
Bardeux
SSQ
INTIMA
Richard Elliot
Fattburger
Maynard Ferguson
Allan Holdsworth
(outside of North America)
Curtis Ohlson
Greg & Bev Smith
Bob Thompson
Windows

METAL BLADE
Anvil
Beyond Possession
Bitch
Cirith Ungol
Corrosion of Conformity
Cryptic Slaughter
Deaf Dealer
DRI
Dr. Know
Fates Warning
Hallows Eve
Heretic
Hirax
Jesters of Destiny
Juggernaut
Krank
Lizzy Borden
Masi
Mentors
Nasty Savage
Omen
Pandemonium
Sacrifice
Savage Grace
Trouble
Tyrant
ENIGMA INTERNATIONAL
(Continued from page E-6)

and without excellent coordination this set-up can be disastrous. But I prefer this method to that of a major label whose affiliate companies may not all be equal in strength. Most of our licensees are strong indies just like ourselves and they do not handle tons of other labels. We get the attention we deserve.”

Part of the credit can be traced to the people that manage Enigma's international branches. As befits an atypical label, they're an unusual and enterprising group. They have to be. Not only do their jobs entail keeping fires lit under all of the licensees in their areas, but also taking care of publicity, promotion, retail, advertising, and anything else that needs to be done. Usually, the representatives are each office's sole employee. Enthusiasm counts for a lot.

Europe, a designation that Enigma has loosely given to the territory between Israel and Iceland, is handled by Andre Otto. Enigma Europe's Amsterdam-based head is a veteran of 15 years of service at Phonogram in Holland, where he held positions in every department from sales to promotion to international marketing. Otto was lured to Enigma, laughs Hein, “by the promise of less pay and more hours.

According to Otto, it was the challenge. He claims, “That definitely is what I like best. I came to the company in January of last year, and set up some of the license/distribution deals. At that point Enigma had practically no image. The challenge came in setting up major deals for the bigger acts: Stryper, Poison, and Smithereens, and a few indies for the rest of the product. All of our licensees must consider Enigma important, and be dedicated to working our product. On the whole, our priorities here are the same as in America; we try to transfer that success to each market.”

As for Enigma's rapidly growing profile internationally, Otto adds, “it's all taken off much faster than we expected.”

Not all of Enigma Records International's employees come with Otto's fine credentials. In keeping with the company's entrepreneurial spirit, attitude and determination go a long way. A prime example is Enigma Canada's Derrick Ross. Until coming to the label, Ross' only previous industry experience was a drummer for the successful (two gold albums) Canadian recording artists, the Spoons. After inundating Hein and Annick with ideas and clever suggestions, Ross became general manager of Enigma Canada.

Explains Hein, “We seek out like-minded people to work in our offices, people who genuinely want to accomplish something, rather than just work at a job. Derrick had good experience on the other side of the music business and he was very motivated. So we took a chance and hired him. He's done a remarkable job. In five months as the sole employee of Enigma Canada, he turned a very good profit.

(Continued on page E-23)
You’re not an enigma anymore but a successful reality

Happy birthday

CONGRATULATIONS
ON YOUR WORLDWIDE SUCCESS WITH
POISON
STRYPER & THE SMITHEREENS
IT’S GREAT TO BE IN PARTNERSHIP WITH YOU.
WE’LL CONTRIBUTE OUR PART TO YOUR SUCCESS STORY.
RAGS TO RICHES
(Continued from page E-3)

having been generously funded by Warner Communications.

From its genesis, the label has had its own style and path to follow. William explains, "Every label has its own distinct nature and personality which tends to go back to the people that started it. So perhaps you can see some of the character of Wesley and myself in Enigma. But, especially today, we feel that Enigma is a democracy and is the sum total of all the personalities here. This is seen particularly in the way we do a&r. It's a kind of de-centralized process in which it is part of every person's duties to be a talent scout for the label in addition to their other duties."

The company's growth during its first period of expansion was limited only by the number of people and telephones it was able to cram into two 15-foot x 20-foot rooms. Finally, with a new injection of faith from local bankers and various relatives (and consistently strong profits), the record label began making moves guided by the Economics and MBA training of its principals.

"In the early days, we just weren't thinking about things the way we do now. Working out a long-term business strategy and new systems to accommodate our growth wasn't part of what we did. But the company was definitely not perceived as a hobby," stresses Wesley. "When we started, William had just gotten his BS degree in Economics and I was still in school, and when we made the decision to start the business it was kind of a risky choice. We were more concerned about making payroll and our month-to-month cash flow than making plans for where we would be in five years."

With the funds from its initial successes, Enigma began to make a name for itself. Working with bands like Green On Red, Rain Parade, the Unattended and many others, the label's profile began to increase. Until recently, though, most people still hadn't seen the company for the diverse, highly profitable, well-directed business that it is.

William comments, "We went into business in the end of 1978, which was the peak of the music industry, and then the bottom dropped out in 1979 and '80. We were growing while the industry was contracting. It was actually beneficial, because we were able to develop prudent business practices in that lean period. A few years earlier, labels were flaunting their extravagance and excessiveness! During our early years of growth, 'business' was coming back into the music business, and that's the way that we were naturally oriented."

William adds, "We've always had a very keen interest in business itself, and in the business side of the music industry. I think it's safe to say that one of the things that set Enigma off from the beginning is the fact that we have always had a pretty sharp eye on the bottom line."

Yet, as they found out while shopping for a distribution deal in 1986, the music industry still found Enigma enigmatic. "We were about as removed from the 'record industry' as you can get," says Wesley. "When we were looking for a distributor, people would ask, 'Who are you?' We'd say, 'We've done these bands and this is our monthly billing.' They'd be very surprised and say, 'Why haven't we heard of you?' It was because we didn't come from within the community, and it's only been within the last year that we've really come out and tried to establish any sort of label presence."

Moving into greatly expanded office space in 1985 (already rapidly overflowing with young employees) and increasing its overall sales dramatically each new quarter, Enigma quickly moved from the ranks of the new Los Angeles independent labels to a confident young mover and shaker within the music industry.

A distribution deal for North America was struck.

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with Capitol Records in the spring of 1986. Concurrently, a new independently-distributed label was formed to handle the company’s less developed and more adventurous signings and to nurture the next generation of hit makers. Internationally, an office was opened in Amsterdam to handle the European territories and in Toronto to service the Canadian market. Licensees were subsequently acquired for territories from India to Peru, Southeast Asia and 16 other countries. Finally, the growth that Enigma had long been working for was possible.

“The thing that has held us back for a long time and stunted our growth was the lack of a major label distribution deal,” Wesley notes. “When we made the deal with Capitol, it allowed us to really expand. We spent the better part of 1986 getting acquainted with Capitol’s system, getting our records into the stores, and so on. Since the second half of ’86 and the first half of 1987, we’ve been able to set our sights high and really experience the growth that you see with Stryper, Poison, the Smithereens and all the Enigma acts.”

Suddenly, the company is no longer a mere fledgling enterprise; this is business with a capital “B,” sporting a potential for more growth enviable in any industry. With an impressively expanding roster (you will now find Enigma artists not only on Billboard’s pop music charts, but also in the jazz, inspirational, dance music, and music video arenas), Enigma has become a diverse music industry player with its sights set on ever-widening horizons and goals.

With the first half of 1987 already gone, Enigma has seen two gold and one platinum albums, one gold home video, an album in Billboard’s top three, a single in the top 10, a title with a 400,000-unit sales day and across-the-board increases in sales, industry visibility and general music business respect. This is not the mark of an “indie label” or “a farm team for the majors,” this is an industry powerhouse ready to challenge some of the most influential and dominating labels in the business.

The first half of this story alone is an American success story, but taking into account Enigma’s current rate of growth and projected expansion over the next five years, the future is set to truly amazing. “Enigma’s target over the next few years is to rise to the ranks of a Chrysalis, Island or A&M Records. We’ve tripled our size in the last year,” says William, “and if we triple once again we will be at that plateau, and that is the goal we have.

“I think the real strength of this company, is the company as a whole, not specific individuals,” concludes William. “It’s not really Wesley’s and my company; if we have any talent at all, it’s finding people who are intelligent and motivated to work with us. And the reason I am optimistic about the company’s future is twofold: our staff is excellent and the artist roster is very, very strong.”

That’s why we speak the same language:

enig.ma, n Riddle; puzzling person or thing. Hence or cogn. enigmat’. IC [AL].a., enigmat’. icaLy adv., ~ TZE v.t.

(f.f. Greek ainigma - matos f. ainissomai)

Συγχαρητήρια για την 5η σας επέτειο από όλους στην Βίντα Ελλάδας. Είμαστε ευτυχείς που συνεργαζόμαστε μαζί σας.
VARIED ROSTER
(Continued from page E-3)

Heavy metal act Lizzy Borden (signed by Metal Blade, distributed by Enigma), punks-gone-hard rock TSOL, punk surfers Agent Orange, and Southern popster/producer Don Dixon also saw chart and sales scores in 1986-87.

As this list of winners implies, Enigma emphasizes a spectrum of styles almost too wide to be readily defined. However, the catalog can be broken down into several broad categories:

- PUNK. Since its earliest days, Enigma has championed the roughhewn sound of punk-rock, exploring a variety of sub-genres within the form. Among Enigma’s best-known punk signings are Texas’ punk-funkateers the Big Boys: L.A.’s brooding folk-punk band Divine Horsemen; such exponents of garage-grunge thunder as the Cramps and the Fuzztones; the playful brat-rockers Redd Kross; Chicago’s hard-driving Effigies; and L.A. cowpunk stars Blood On The Saddle. The punk-styled act destined for bigger things is Dead Milkmen, who notched an underground smash with the hilarious “Bitchin’ Camaro.”

- NEW AMERICAN ROCK. Born out of the punk explosion, these groups explore the roots of U.S. rock ‘n’ roll with contemporary fervor. Some of Los Angeles’ most critically acclaimed artists—including Dream Syndicate, Green On Red, Rain Parade, the Leaving Trains, Russ Tolman, the Screamin’ Sirens, and the Textones—are included in this number; Giant Sand, Naked Prey, and 28th Day have also won attention for their rugged sound, derived from American roots-rock and psychedelia.

- NEW POP. The Smithereens and Don Dixon (the latter is the renowned producer of R.E.M., Marti Jones, Marshall Crenshaw and others) lead the pack, but Game Theory, L.A.’s Wednesday Week, and Jules Shear (former leader of Jules and the Polar Bears) exemplify Enigma’s growing commitment to showcasing the best in modern pop music.

- PROGRESSIVE ROCK. Foremost among Enigma’s progressive signings is guitarist’s guitarist Alan Holdsworth; Peter Hammill, whose Van der Graaf Generator defined the progressive style that its leader continues to hone today; Wire, the seminal and influential English punk-art rockers; and Wire’s Colin Newman, who has made his own ground-breaking minimalist solo recordings.

- HEAVY METAL. Besides such reigning chart acts as Poison and Stryper, Enigma and Enigma-distributed Metal Blade have advanced the careers of such rising metal stars as Lizzy Borden, Hurricane, Slayer, Fates Warning, Anthems, Bitch, Cirith Ungol, Death Angel, Wild Dogs, and such formidable foreign metal outfits as Japan’s Anthems, Quebec’s Voi Vod, and Switzerland’s Celtic Frost.

Much of the heavy metal issued by Enigma has been brought to the label by Metal Blade’s Brian Slagel, who formed his street-wise company in June 1982 to promote the new wave of international metal bands.

The marriage of Enigma and Metal Blade was a natural one, according to Wesley Hein: “Brian seemed to be putting out the type of metal that was close—in independent spirit—to the type of hardcore punk we were putting out. He had a real strong idea of what he wanted.”

In addition to the major musical categories above, Enigma has dabbled in a number of other genres, including straight-ahead hard rock (Metroit), folk-rock (the Pogues), and new country-rock (“The compilation “A Town Called Bakersfield,” featuring a number of leading lights on the L.A. new country scene). Some Enigma acts, like the popular duo of Mojo Nixon and Skid Roper, are virtually unclassifiable.

In the last few years, Enigma has also released a sizable brace of movie soundtrack albums. “It’s something we enjoy doing,” says William Hein. “We make a modest profit. The opportunity presented itself a few years ago to get involved in soundtracks,
and it's worked its way into our release schedule."

Among Enigma's most recent soundtrack LPs is "River's Edge": William Hein and Brian Slagel acted as music assistants to music supervisor Bud Carr on the controversial Tim Hunter film, which uses a number of heavy metal songs to heighten the impact of its tale of troubled youth. Other Enigma soundtrack albums include "Border Radio" (featuring the film's stars, noted L.A. rockers Chris D., Dave Alvin and John Doe), "Stranger Than Paradise" (including music by John Lurie of the Lounge Lizards, who took a starring role in the acclaimed Jim Jarmusch film), "Suburbia," "Terminator," "From Beyond," "Invaders From Mars," and "Return Of The Living Dead."

Some of the most offbeat acts in the Enigma stable are marketed on the independently-distributed Restless label. Formed in 1986, Restless has developed as an outlet for acts directed at the college and alternative marketplace.

"With Restless, we said, 'We want to keep our feet in the independent world,'" says Wesley Hein. "The label is closer to retail. Also, Restless is great for developing certain acts to a certain level. Then there comes a point where it's smart to move them to Enigma. On Restless, there are a lot of acts than can sell 15,000 or 20,000 or 25,000 units, and that will make us happy."

Restless's roster includes a number of important regional acts, including Boston's Neighborhoods, Straw Dogs and Outlets, L.A.'s Lazy Cowgirls and John Trubee & the Ugly Janitors of America, Milwaukee's Plasticland, and Texas's psychedelic legend Roky Erickson.

In 1986, Enigma made a major commitment to jazz with the creation of its Intima label. "We had a real attraction to do something with jazz, but we didn't want to do it under the Enigma label," says Wesley Hein. "We thought it would benefit from its own identity."

Intima was established under the guidance of Enigma vice president Jim Martone. "Jim is a real jazz fanatic, and he had the whole business plan," Wesley says. "To be successful in a jazz niche, you need the knowledge and the desire, and Jim had that."

Intima, which is distributed by Capitol in the U.S., has rounded up a notable talent roster, headed by poll-winning, chart-topping trumpeter Maynard Ferguson and Fattburger, the dynamic and popular r&b-inflected band. Other Intima artists include bassist Curtis Ohlson, pianist Bob Thompson, and the Southern California fusion quartet Windows.

Enigma's newest foray into a fresh musical genre came this spring with the establishment of the dance label Synthicide Records, a joint venture between Enigma and Formula 1 Music, the La Habra, Calif.-based firm headed by producer Jon St. James. In tandem with St. James, producer of the Stacey Q. hit "Two Of Hearts," Enigma is making a forceful entry into the universe of urban dance sounds.

"Dance music is a community unto itself," Wesley Hein says. "You don't just cruise in. You have to have credibility."

Distributed independently on 12-inch disks (with LPs and 7-inch singles distributed via Capitol in the U.S.), Synthicide made its debut in May with Bardeaux's "Three Time Lover," a St. James production. The label intends to release four to six 12-inch singles a year.

Congratulations ENIGMA!
Our best wishes for your continued success

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To the ENIGMA Entertainment Corp.
distribution pact also inspired Enigma to form Restless Records, an independently distributed label group that maintains Enigma's important alternative/underground presence. Wesley says, “While we feel that non-mainstream artists can be successful on Enigma, Restless allows us to sign and work with bands that may only sell 3,000 units their first time out.”

This prudent, multi-tiered framework has given Enigma the option to grow at the pace and in the directions it chooses. William adds, “Having the two label groups allows us to take the long view. I’m sure Stryper seems like an overnight success to many, but we’ve been working with the band non-stop since 1983, and we feel that there is still a long, long way to go.”

This “longer view” applies to the company’s work force as well. With almost no turnover in its growing staff of 45 people, Enigma clearly has a committed group behind it. “I think we’ve got a lot of people here who would feel stifled at a larger record label,” says Wesley. “We have a radio promotion person who’s as good as any, but he didn’t want to work his way up by being a regional in Detroit or Philadelphia. He wanted to be involved in the planning stages of a promotion, and at Enigma, he is.”

The label’s rapidly growing promotion staff is all under 30 years of age, and Enigma now boasts an in-house art department of three plus newly added typesetting facilities. “At our current rate of growth,” William notes, “we feel much more confident embarking on new ventures, whether it be an ambitious role in the international market or setting up our own typesetting company.”
ENIGMA TIMELINE
(Continued from page E-4)

NOVEMBER 1985
- Enigma signs the Smithereens, a critically-launched New York based quartet. The band’s debut album, “Especially For You,” will be produced by Don Dixon.

APRIL 1986
- Company signs production and distribution agreement with Capitol Records. The deal results in all Enigma label product being exclusively distributed in the U.S. by the Capitol national distribution system as well as affording the two companies the opportunity to work on selected acts on a joint label basis.

JUNE 1986
- Company launches a new division, Enigma Records International (ERI), which will be responsible for all of Company’s record label operations and record licensing activities outside of the U.S. and Canada. Forms the Enigma Music Video home video label and subsequently announces a U.S. video distribution pact with Capitol’s home video distribution arm. EMV releases “Stryper Live In Japan” Lizzy Borden’s “The Murderess Metal Road Show.”

OCTOBER 1986
- Company forms a new contemporary jazz label, Intima Records. Enigma releases “To Hell With The Devil” by Stryper. The following week, the album leaps to No.37, making it the first Enigma album to crack the U.S. Top 40.

DECEMBER 1986
- Company establishes Enigma Canada Limited (ECL), a Canadian record company subsidiary. ECL will function as a full-service Canadian label with distribution handled by Capitol Records of Canada.

FEBRUARY 1987
- Stryper’s “To Hell With The Devil” album is certified gold in the U.S. (500,000 units).

MARCH 1987
- The “Stryper Live In Japan” home video passes the Gold Music Video threshold (25,000 units).

APRIL 1987
- Poison’s debut “Look What The Cat Dragged In” is certified platinum in the U.S. and reaches No.4 on Billboard’s Top 200 chart. The album sells over 450,000 units during one particularly busy day (April 21). Company forms Synthicide Records, a “Hi-NRG” dance music-oriented label in association with producer/artist Jon St. James.

MAY 1987
- EEC Chairman William Hein is a finalist in the “Entrepreneur of the Year” search sponsored by Venture magazine and the Big Eight accounting firm Arthur Young & Company.

JUNE 1987
- Enigma signs long-term deal with Metal Blade Records.

The speed-metal arena has been rocked by the recent debut effort of San Francisco’s provocative Death Angel.
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JAZZ SPECTRUM
(Continued from page E-6)

Windows. Though the roster's orientation so far has been toward high-energy, funk-propelled fusion groups, there is a diversity of sound and style that lends this group of artists a unique feel. "One thing I'm proud of is giving musicians a chance that have paid some dues and have developed excellent musical chops," Martone adds.

With a projected three releases per quarter from new and/or already signed artists, Intima is rapidly on its way to establishing a solid image within the industry and a healthy market following in the contemporary jazz/fusion segment of music buyers.

PETER HOLDEN

Mojo Nixon &
Skid Roper

The Ben Vaughan
Combo
ENIGMA INTERNATIONAL
(Continued from page E-14)

Enigma Canada has also just hired a new employee, Jody Mitchell, to help with the duties. It’s working out really well.”

“Enigma,” says Ross, “is a young company looking for fresh ideas. They’re not jaded. You have to look on it as a challenge. The bottom line is to sell records, or you don’t have the money to do anything else. I treat the company up here like I own it, as if it were my own investment, and I want to protect that investment. To that end, I’ll ask a lot of questions, and call on Enigma in America for direction.”

The American offices do provide a great deal of guidance. All of the label’s worldwide priorities are set by Annick and Hein. However, nothing at Enigma, including priorities, is set in stone. Particularly if there might be a better way of selling more records.

“We try to provide the best direction we can without stepping in people’s way,” states Hein. “But we make bands like the Smithereens, Poison and Stryper a worldwide priority. We want every licensee from the Barbados to Israel to make a real solid effort on behalf of those acts. Beyond that, we like to give a certain freedom to the licensee to pick from our catalog what they think will do well in their market.”

The label depends heavily on each licensee’s knowledge of their particular territory, especially in countries that carry tight restrictions on imported product.

“We have to allow a certain freedom to our licensees as to what titles they release due to various local restrictions,” Annick explains. “So, outside of our main priorities we rely on their expertise and knowledge of their markets to push what will sell best.”

The maverick label’s system seems to be working. Enigma Records International has become truly global; evidence is seen in small successes like the Smithereens’ recent No. 1 record in Iceland and Uruguay. But more importantly, in the overall picture, the Smithereens, Stryper and Poison are all extremely prominent in major markets like Germany, Japan and Great Britain.

As sales have climbed around the world, the International Department’s domestic staff has kept pace. Annick recently hired Gigi Arnold to assist her in promotion and Brian Fukuji in production coordination.

But successful as it is, Hein and Annick haven’t finished with Enigma Records International. They (eventually) envision a slightly less complex network of distribution. “We’re not planning to stop using licensees,” says Hein. “But we would like to put up subsidiary companies wherever it makes sense; wherever we think we can do a better job.”

So far Hein’s instincts have been on the mark. In less time than it takes for some bands to make a record, Enigma Records International has grown from being an enigma, to becoming a truly international label.

THE ENIGMA ENTERTAINMENT CORPORATION 1750 East Holly Avenue, P.O. Box 2428 El Segundo, California 90245-1528 (213) 640-6869

CREDITS: Executive Editors: William Hein, Wesley Hein and James Martone; Contributing Editors: Peter Holden, Rick Orienza, Thane Tierney; Contributing Writers: Fred Goodman, Sharon Liveten, Chris Morris; Art Direction: Patrick Pending; Interior Design: Stephen Stewart; Yearbook Photography: Ralf of El Segundo; Special Thanks to: Christine Matuchek, Ed Ochs, Gene Smith, and Robyn Wells of Billboard, and all the friends of Enigma who helped make this project possible.

Bill and Wes:
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To the Hein Brothers and the Entire Enigma Staff:
Thanks for WHAT WE HAD and what we all hope to have together!

WEDNESDAY WEEK
Video Games Are Back: 'A Whole New Generation'

BY EARL PAIGE

LOS ANGELES—Video games are making a comeback with home entertainment software retailers. But in contrast to the early '80s—when games exhibited a roller-coaster market volatility that many record/tape chain principals remember with strong distaste—today's marketplace is dominated by just three brands, all offering advanced design systems.

The resurrection of video games is so sudden, in fact, that the trade group Electronics Industries Assn. has not even started tracking it again.

"It came out of nowhere and went from boom to bust," says a spokes-
man at the Washington, D.C., EIA office. EIA last tracked the category in 1982.

"This is a whole new generation of video games," says Ron Bernard, president of rep firm Jack Carter Associates here. Bernard's firm represents Nintendo, which he claims is the share leader.

Sega, one of the other two brands, exhibited in EIA's summer Consum-
er Electronics Show for the first time in 1986. Sega, Nintendo, and the third brand, Atari, all exhibited at the most recent 1987 EIA show.

Software for the three systems is not interchangable.

Growth for Sega has been explosive, says Robert Harris, the compa-

ty's director of sales. Eight months ago, Harris and co-founder and presi-
dent Bruce Lowry "were all alone, operating out of our parent firm's of-

cice—it was like working out of a tent," he says.

Now with 34 people at its new headquarters, Sega of America esti-
mates it will sell 500,000-750,000 games before the end of its fiscal year in March. Sega has 25 software packages, ranging from $30-$40 at last and expects 40 by fall. Two hard-

ware units are $90 and $79.

Video and electronics wholesaler Comtron is Sega's only national dis-


tributor.

Distribution is otherwise handled by rep firms, says Harris, adding that return authorizations or stock balancing "are customized" and that retailers need not carry the full array of titles.

Licensing is very tightly controlled, he adds. "We've licensed five titles ourselves [hot movie titles like "Rambo," "Rocky," and "Ghostbusters"] but we have no third parties," Harris says.

The other major brand, Nintendo, is credited by Harris "as proving the category is alive." Nintendo's test phase was in early 1985.

According to Bernard, software for Nintendo, called "game packs," runs $19.95-$39.95 at suggested list. Profit margin is anywhere from "a low of 30% to a high of 42%. It's better than [the margin on] compact disks.

"Nintendo has around 15 third-party companies licensed [to produce games]. You won't see all the garage shops you saw before" turning out software, says Bernard, who esti-
mates there will be roughly 75 Nin-
tendo titles by Christmas.

Agreeing with Bernard is Jeff Tomlinson, special products buyer at 197-store Camelot Music, North Can-
ton, Ohio, who says he is watching the market carefully. "They're limit-
ing the application this time," he says. "It's a more controlled environ-
ment. You and I won't be able to start making video games."

This time around, chains like Cam-
elot may be the last to jump in, ad-

mit Bernard. Not only did record/ tape chains get burned when the pop-

ularity of video games collapsed, he says, but these chains have a better financial outlook than they did in the late '70s and early '80s.

Main retail channels now are toy chains like Toys R Us, mass merchan-
diers like Target and K mart, and hardware chains like Federated Group and Circuit City, according to Bernard and Harris.

Not all video specialty chains are rushing into the new games, accord-
ging to Beth Beard, games buyer at 120-store video specialty chain Erol's, based in Springfield, Va. She says Erol's has yet to stock the newer vid-

eo games but carried the more con-

ventional VHS tape-board games during Christmas.

These same conventional games are carried at 81-unit Wall-To-Wall Sound & Video near Philadelphia—but Lauren Marzulis, a video prod-

uct buyer, says the chain regards the VCR-type games as "more of a Christmas-season item." The newer video games are purchased by Larry Gross, merchandise manager.

At 16-branch Comtron, John Parn, vice president sales, speaks conser-
vatively. He says Comtron is
carrying Nintendo and Sega games, but not Atari. "We are still wait-and-

see. It's a little scary. But I have no doubt that this Christmas will find these new-type games very hot."

Nintendo's deluxe unit, with robot and handheld gun, lists at $150, and a more basic model is available for $90. Bernard says Nintendo sold 1.2 million pieces of hardware in 1986 and is gearing up to produce 3 million games this season.

King's: A Collector's Mecca

Unique Shop Offers Rare Albums

BY JIM BESSMAN

NEW YORK—Rosanne Cash would never have named her new Columbia album after a rather obscure Louisville, Ky., record store if it hadn't been for pedal steel player Hank De-

Vito's quiant, hand-tinted photo of its antiquated storefront.

"I was over at his house just after he finished painting it and liked it so much that I asked him to redo it with me posing in the doorway," says Cash of the cover art and title to "King's Record Shop." "But he didn't want to go all the way back to Louis-
ville, so he photographed me separ-
ately and married me into the origi-
nal through some kind of modern technology. But I wasn't planning on calling the album 'King's Record Shop' until I was well into the project, when it dawned on me that since the storefront is so eclectic, it was really representative of the record and an obvious choice."

(For more details about the Cash album, see Nashville Scene, page 35.)

Oddly enough, Cash was unfam-

iliar with King's Record Shop. For De-

Vito, however, as well as many record collectors in the U.S., Canada, and Europe, King's is a well-known and important source of hard-to-find items in the rock'n'roll, country, pop-

ular, classic, and jazz categories list-
ed on the storefront sign. That sign,

(Continued on page 48)
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**Note:** The top compact disks are compiled from a national sample of retail sales reports.
The Private Collection of Duke Ellington

These classics were recorded by Duke Ellington during the 1950’s and 1960’s and kept in the family archives. Never before released to the public, all have been digitally remastered and are...

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the window signage, and store displays are all as old as the store—27 years, to be exact.

"It's just a dilapidated, old relic, really," says Gene King, who was surprised when a bus filled with Nashville press and label people, including Cash herself, trekked up to his decaying downtown location for an album release party and remarked how "beautiful" they felt the outlet was. "Everything's the same as it was when I opened in 1959 except for the displays displayed on the boards and racks."

King says that the store is situated on the only block unaffected by urban renewal in the old downtown section; the street also contains taverns and a pornography shop. Such a location, he adds, is not conducive to walk-by traffic. Thus, 85% of King's business is from wholesale deals with Kentucky and Indiana borderline stores as well as with jukebox operators. As for his own retail operation, he finds that he sells more to Europe than to certain parts of his own town.

"The elite of Louisville don't come through much, but for some reason I'm known in Europe," continues King, guessing that word of mouth and collector's magazines are responsible for his notoriety overseas. His store holdings, which he numbers at 30,000 different titles, are diverse and often rare original country of country, '60s rock, and even older pop from the likes of Kaye Starr and Shirley Temple. He also digs into his own private stock of some 12,000 collector's albums.

"I have everything that other stores don't have and I don't let," says King. "Instead of having 10 copies of one title, I'll have 10 different ones. It's not unusual to get $10 for a single or $100 for an album, which makes up for my small customer base. I specialize in country because I was able to build my inventory while the Nashville stores got cleaned out."

King has another tie-in with country music. His brother is Country Music Hall of Famer Pee Wee King, for whom he served as business manager prior to settling in Louisville.

**Audio Plus**

BY PAUL OESCHGER

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

ACCESSORIES FOR CD: Replacement jewel boxes and portable storage cases for compact disks are among the latest products available from Discwasher (212-555-5049).

The CD jewel boxes are designed to replace damaged or lost cases. The new boxes have a suggested retail price of $8.95 for a pack of two.

Two storage cases that hold either five or 10 CDs have been added to Discwasher's line of CD storage systems. The company describes the cases as lightweight and water-resistant. CDs can be viewed through windows in the case. Access is provided by a front panel that fits forward. The five- and 10-unit cases carry suggested retail prices of $4.95 and $8.95, respectively.

Up to your ears: Jasco (406-752-4710) has added an ultralight stereo headphone to its line of audio products. Designed as a replacement headphone for use with portable stereo, the model 463 includes foam cushion ear pads, an adjustable headband, and a four-foot cord with a 3.5-millimeter stereo plug. Its suggested retail price is $8.95.

BEAM ME UP, SCOTTY: Audio adaptations of a "Star Trek" film and book have been produced by Simon & Schuster (212-484-4839) as part of the publisher's spoken-word cassette series (Billboard, June 20).

"Star Trek IV: The Voyage Home," adapted from the most recent "Star Trek" movie, and "Stranglers From The Sky," based on a "Star Trek" novel, will be available in September.

Each cassette has a 90-minute running time and a suggested retail price of $8.95.
Camelot Music, Music Plus, and many other chains are taking that second look at video games, and other web stores are enlarging their presence. At Wall-To-Wall, merchandising manager Larry Gross says the chain stocked some Sega units during the holiday season and is just looking into Nintendo. Gross puts the margin on software a little more conservatively than what enthusiastic reps are saying. “It’s more 22% at the low end going to 30%,” he claims.

Atari is Wall-To-Wall Sound & Video acknowledges, “We are looking for acquisitions that make sense for us.”

Wall Street analysts “group us in with all the consumer electronics chains,” says Shulman. He admits, “Our stock has been down, but we’re making money.” Although the chain emphasizes hardware, he adds, “Our roots are still music.” Of the 86 stores, about 40 are combo—with Shulman wondering how much video rental really contributes. “We were 95 cents, but we went up to $2,” he says.

Listening Booth, Bravo! and Beaky’s are some of the other store names Wall-To-Wall operates in essentially a five-state area. Finally moved into a new, 100,000 square foot facility in Cinnaminson, N.J., an expansion of its suburban Philadelphia property, Wall-To-Wall is now set for external expansion again.

GAMES GAME: Video games are back, and everything is different this time out, even the brand names. Nintendo and Sega are the two share leaders with Atari a distant third (see story, page 49). “But the Atari today is a different company, too,” says Robert Harris, co-founder of Sega Of America, who claims to have gained ground on Nintendo’s jump.

USED-CD DEBATE: Compact disk specialty stores continue to react to recent Retail Track comments about the dealing of used CDs. Lenny Piazza, owner of two-store 21st Century Sound in Philadelphia, says, “I take offense at the assertion we are possibly dealing in hot merchandise. We buy back used, but from people we see coming through our door every day, one or two [titles]. Of course, we would be suspicious if it were all one title in wholesale quantity.”

Music Millennium owner Don MacLeod in Portland, Ore., is a vocal critic of stores indiscriminately buying and trading used CDs (Retail Track, June 13). In Philadelphia, Piazza says, “Offering used buy back is an important service. We had 50 pieces at one time. Then a local news station did a feature on low-priced CDs and our used section just swelled. We now have between 300-300 pieces at any one time.”

To reach Retail Track, call Earl Paige: 213-273-7040.

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Just For Kids. Onon Home Video’s vice president of marketing, Susan Bielodott, presents a check for $2,500 to KIDSNET, a national clearinghouse for children’s home video, television, and radio programming. On hand for the presentation, from left, are Keith Geiger, vice president of the National Education Assn.; Karen Jaffe, KIDSNET president; Bielodott; and Ann Kahn, president, National PTA.

900 Machines Slated For July

BY JIM MccULLAUGH

LOS ANGELES Group 1 Entertainment, which has been field testing video vending machines and built and sold the first vending machine to deliver 900 Movie Machines to U.S. sites by the end of July.

Company president Brandon Chase—eyeing the top market-share slot for this burgeoning end of the industry—estimates that 2,000 machines should be in place by the end of 1987. Each unit can stock up to 374 cassettes.

By February or March, he says, Group 1 “should be the biggest buyer of videotapes in the country.”

He says that with just 58 test machines Group 1 was Metro Distributors’ biggest buyer of Paramount’s “Ferris Bueller’s Day Off” in the Los Angeles area. Metro continues as Group 1’s major supplier.

As the enterprise grows, Chase, who also runs his own film production company, hopes to be in a position to acquire films for machines and later redistribute them to wholesalers. He also wants to offer studies an “exclusive video window” for some films before they are released to video stores.

Group 1 inked a $36 million production, maintenance, and servicing agreement with Diebold in the fall for a videotape dispensing system. Canton, Ohio-based Diebold claims 54% of the Automatic Teller Machine market.
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A FILM BY BETH B

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PRODUCTION DESIGN LESTER COHEN

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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.

"Groucho," J2 Communications, 90 minutes, $29.95.

The zany comedian who entertained America for decades is resurrected here by Gabe Kaplan (star of television's "Welcome Back Kotter"). As he struts around with the famous trademarks—an unit cigar and a greasepaint mustache—Kaplan's recreation of Groucho Marx is flawless.

The comic's roller-coaster life as well as the bygone days of vaudeville and classic Hollywood are lovingly remembered. Kaplan is well-assisted by Michael Tucci as Chico and Connie Danese, who plays a va

(Continued on next page)
riety of roles. Together, their songs and burlesque antics strengthen the mostly monolog format. The characters also give us a glimpse into the deep bond that created the enduring Marx Brothers legacy—especially in the finale, when a graying Groucho, the surviving brother, tearfully bids adieu to his deceased brothers and departs singing, "I must be going." For 90 minutes, Kaplan lets us peek behind the clown's mask and see a man with depth and love. The comic's presentation is a must for all fans of Groucho and his brothers.

BILL STEWART

Goaltender Shep Messing and forward Tom Mulroy offer a comprehensive, well-structured course for soccer players of all levels as well as parents and coaches. The viewer is brought directly onto the field as the two coaches guide a youthful team through ball-control drills. Mistakes are pinpointed and corrected, and game situations and strategies are discussed. Messing and Mulroy do a commendable job presenting their considerable knowledge of the sport to both the team as well as the viewer, still the program seems a bit lengthy, with too much time spent focusing on team demonstrations. Nevertheless, a solid source of inspiration for younger players is offered, and coaches are provided with an understanding of the skills their players need to develop.

DOUG REDLER

"Supershows," Virgin Music Video Sony Video Software, 82 minutes, $29.95. Despite sell-through price and name value of participants like Led Zeppelin and Eric Clapton, this time capsule from 1969 is more appealing as a rental than a keeper. Limited by the era's technology, sound and visuals are a bit raw. Some of the performances are rough, too, and much of the day's wardrobe looks anachronistic now.

(Continued on next page)

VIDEO VENDING
(Continued from page 51)

site telephones for customer service, a special credit card, a video club, and perhaps even smaller dispensing machines.

In an effort to promote the post-test rollout, says Chase, one free rental is being offered to consumers through a wave of newspaper ads, fliers, and occupant mailers.

Chase says it is too early to contend with used tapes but notes that his company "will have that problem in a year or a half." Used tapes, he says, will be sold at low price points to hospitals, prisons, and libraries, and then to "liquidators, if that's the way to go." Chase says he would prefer to sell used videos through the machines if an optimal price point, perhaps $10, could achieve that.

Still privately funded, Chase also notes that Group 1 may consider making a public offering in the future.
Take one look at this girl and you know she means business. She's Lynne Austin, Video Centerfold #6. The latest hot item in Playboy's platinum-selling video lineup. Like the others, she comes well-equipped with 30 minutes of outstanding entertainment and an eye-fetching price of only $12.95. Best of all, you can find her in handy 10 pack counter displays. With a consumer poster offer inside every videocassette. So put in your orders for Video Centerfold #6, today. And watch her give your sales a rise.

Catalog #526. Suggested retail price $12.95. In Canada $16.95. Pre-order date 7/24/87. Street date 8/14/87. Program length: Approx. 30 minutes. Available on VHS and Beta. Exclusively distributed by Lorimar Home Video, 7942 Cowan, Irvine, CA 92714; P.O. Box Hotline 1/800-624-2694. Inside California call 714-474-0355. Lorimar Home Video Canada, Ltd., 3250 Speers Road, Oakville, Ontario, Canada L6L 5X9; P.O. Box Hotline in Canada 1/800-232-7104. © 1987 Lorimar Home Video, Inc. All Rights Reserved. © 1987 Playboy Programs, Inc. All Rights Reserved. PLAYBOY, VIDEO CENTERFOLD, and RABBIT HEAD Design are trademarks of and used with permission from Playboy Enterprises, Inc.

VIDEO REVIEWS (Continued from preceding page)

These faults aside, “Supershow” has plenty of charm for the appropriate audience. An eclectic mix of jazz and rock seques from a Buddy Miles-Stephen Stills duet to the Modern Jazz Quartet, from the late Rahsaan Roland Kirk to Zeppelin, and features such unlikely combos as Kirk with Clapton, Kirk and Jack Bruce backing blues vocalist Buddy Guy, and Miles teamed with Glen Campbell. GEOFF MAYER

“Norman Rockwell & The Saturday Evening Post” Video Arts, 60 minutes, $39.95.

A 20-year span (1943-63) of the illustrator’s work for The Saturday Evening Post is documented with beautifully photographed and duplicated footage. Key narrator is Ken Stuart, art editor of the magazine during this period, and he and others narrate Rockwell’s image of modesty and, to be sure, great talent. Somehow one senses that Rockwell’s ability to reflect what Americans wanted to believe about their country was similar to that of another instinctive chronicler of the nation, composer Irving Berlin. Recently, Home Vision issued a similar yet briefer, 30-minute documentary, the Academy Award winning “Norman Rockwell’s World—An American Dream” (Billboard, April 18).

IRV LICHTMAN

Arnold’s Palmer Play Great Golf Series: “Mastering The Fundamentals,” “Course Strategy.” VHS, 60 minutes and $39.95 each. Palmer gets into the golf instructional game with beginning and advanced programs, both superbly shot at his Isleworth club outside Orlando, Fla. In “Mastering The Fundamentals” he first explains grip, setup, take-away, head position, and acceleration; he then applies these basics to each club in the bag. But what sets this apart from other golf tapes, besides the legend’s friendly discourse, are special effects like linear diagrams superimposed over his stance to further bring out the various angles and lines he speaks of; split screens allowing simultaneous front and side views of the same shot; and slow-motion details of Palmer hitting shots in a specially made setting that allows for revealing camera angles. Main points are also helpfully underscored by lists that appear opposite Palmer as he speaks.

In “Course Strategy,” which deals with specific shots and problems encountered in a typical round of golf, such skills as intentional hooks and slices are still expertly demonstrated. JIM BERSMAN

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**HOBBIES AND CRAFTS**

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With Lawsuit, Dual-Well VCR Is Back In The News

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

NOW THAT THE dual-well VCR is back in the news, an examination of what it is, what it threatens, and what it promises is probably in order.

Arizona-based Go-Video, which developed the product in 1983, has filed a $250 million lawsuit that claims the Motion Picture Assn. of America and some of the largest video hardware makers in the business conspired to block attempts to build the deck. Along with the $250 million (which will be tripled, if Go-Video prevails, in accordance with antitrust law), Go-Video wants the companies to stop blocking the product.

Like every dual VCR that’s been introduced since, Go-Video’s unit raised the ire of software makers and has failed to get production models on the market. Like digital audiotape recorders, the dual-VCR has gained something of an outlaw status in the business because of its killer-clone mystique. Go-Video, itself a video production company, scoffs at the idea.

Called the VCR-2, the deck has two standard VHS wells—one for playback only, the other for playback and record. The model Go-Video wants to roll out has a four-event/14-day timer, HQ circuitry, and hi-fi capability. While more convenient for making dubs than using two VCRs side-by-side, the VCR-2 would probably be one of the more practical editing decks around (editing can be remote controlled) and would allow viewing of a prerecorded video while recording the air.

Terren Dunlap, Go-Video president and co-founder and co-developer of the VCR-2, says that the machine, as it was originally proposed, “could have saved Beta.” He says Go-Video planned to make a dual-VCR that had a VHS and Beta deck so people wouldn’t have to settle for one format or the other.

He said Go-Video’s original September 1984 patent applications in the U.S. and Japan specify such an application.

Dunlap says that if he can get the project off the ground, future applications would involve an 8mm-to-VHS deck and a Super-VHS-to-VHS deck. “If the market adapts, obviously we would introduce some form of S-VHS,” he says. Such a deck would sell the idea of S-VHS—both hardware and software.

While admitting that the deck does make better copies of tapes than two “hot-wired” VCRs, Christopher McNaughton, the company’s chief executive officer, says it wouldn’t be practical to buy the VCR-2 for illegal copying.

He notes that someone who already owns a VCR and wants to dupe can buy a second VCR for...

(Continued on next page)

JVC To Market S-VHS-C Camcorders In U.S. In Fall

TOKYO First there was VHS, then VHS-C, and now Super-VHS-C. JVC says the new S-VHS format, which it unveiled at the Consumer Electronics Show in May, will be available for use with the VHS camcorder.

The addition of the high-resolution format is likely to give VHS-C a boost in the format battle that has marked the camcorder market. Backers of the 8mm format have long asserted that the picture quality of VHS-C lags behind 8mm.

JVC plans to roll out three new camcorders within the next two months, with plans to target the U.S. market in the fall. Two of the new units—one full-size VHS and the other VHS-C—are equipped with S-VHS modes that offer high picture quality with more than 400 lines of horizontal resolution.

The GF-S1000H, a high-end model incorporating hi-fi audio features and a full-size S-VHS cassette, will be on sale from mid-July in the U.S. at approximately $2,300. And the third new model, the GR-S55, weighs under 2.5 pounds, uses a S-VHS compact cassette, and will sell for about $1,700, when introduced in August.

The GF-S1000H and GR-S55 models are equipped with both S-VHS and standard VHS recording/play modes. Planned monthly production outputs of 1,000 and 5,000 units, respectively, are set. An S-VHS compact blank cassette, ST-C90, priced $17, will be introduced simultaneously with the new camcorders.

With horizontal resolution of more than 400 lines, the S-VHS format offers picture quality comparable to that of the 1-inch broadcast VTR, says JVC. The introduction of S-VHS camcorders is expected to cause a major change in the market for camcorders.

(Continued on next page)

newsl ine...

BETA IS NOT WORTH THE TROUBLE, according to Gary Khammer, senior vice president of RCA/Columbia Home Video. The company recently decided to discontinue the production and distribution of most of its videocassette titles in the Beta format. "Based on the past few years, the decline of Beta has gotten to the point where it does not make sense economically," says Khammer.

A BONUS MUSIC VIDEO will appear at the conclusion of "A Nightmare On Elm Street 3: Dream Warriors" when it debuts on videocassette on Aug. 5 (list price, $89.95). The heavy metal group Dokken performs "Theme From A Nightmare on Elm Street 3: Dream Warriors," during the five-minute videoclip. The music video played extensively on MTV when the movie was released theatrically, and now the tape’s supplier, Media Home Entertainment, plans to use MTV to advertise the video.

FRIES HOME VIDEO will distribute a catalog of 50 videocassettes that were acquired from Monterey Home Video. The titles, mostly B movies, were previously distributed by International Video Entertainment where Len Levy was senior vice president there. Levy is now executive vice president and chief operating officer of Fries Home Video. "The Grateful Dead Movie" will be among the titles distributed by Fries as a result of the deal.

THE 25TH ANNIVERSARY OF MARILYN MONROE’S DEATH will be remembered with a collection of her movies released on videocassette by CBS/Fox Home Video for $19.95 each. The 10 films will each be packaged as a collector’s series with imprinted silver and red graphics. Also, a consumer incentive will be included. Posters, collectible mugs, and the book "Marilyn" will be available to consumers with proofs of purchase of the tapes.

HERB FISHER, who left CBS/Fox’s Key division to become publisher of Video Software Dealer, has returned to the supply side. Fisher has been named senior VP of sales and marketing for MGM/UA. The fate of VSD, one of several monthly trade journals distributed to retailers for no charge, remains uncertain.

AL STEWART
Thanks for the dance.

Dance you did.
And dance you will.
Forever.
In our hearts and memories.

S-VHS-C CAMCORDER
(Continued from preceding page)
expected further to expand the demand for home videomaking, offering picture quality comparable to professional equipment and better than previously available in consumer-use camcorders.
JVC will continue to produce 20,000 units monthly of its conventional GR-36 camcorder.
Meanwhile, Sharp is launching its S-VHS-C camcorder, VLC-70, which weighs about 2.5 pounds and will sell at roughly $1,700. The company plans to manufacture 8,000 units monthly. Its VLC-51, which also weighs about 2.5 pounds, will have a list price of $1,300.
River North: New Windy City Studio

BY Moira McCormick

Chicago River North Recorders, a new 24- and 48-track downtown studio here, plans to compete with its neighboring big three facilities—Universal Recording Co., Chicago Recording Co., and Streeterville Studios—by offering a blend of digital and analog, state-of-the-art equipment, and vintage producers “a sound different from our competitors.”

“We’re committed to the combination of the warm sound of analog recording coupled with the quietness of digital mixing,” says Joe Thomas, business manager of multimillion-dollar River North, located at 259 E. Ontario.

River North has already been operating at up to 85% capacity in its Studio A for the past four months. As with other downtown studios, it has primarily commercial and jingle accounts, but the studio is “looking forward to doing album work as well,” according to chief engineer Larry Millas.

“The studio has already hosted Billy Idol with producer Keith Forsey, who did overdubs for a live recording of Band and Survivor, which are now overdues for a live Westwood One broadcast.

Business manager Thomas is president of the private corporation River North Recorders Inc. Chairman of the board is Steve Devek. The studio employs a staff of eight, including Millas, studio manager Don Arlucke, and engineer Frank Paplau.

“We have several engineers who work here on an independent basis,” says Thomas, who claims that River North’s competitors discourage indie engineers. “Once they come to work here, they usually don’t leave, and they bring their clients with them.”

The 5,000-square-foot “floating” facility, designed by top studio architect Tom Hidley, is housed on the site of the former Chez Paree, a nightclub popular in the ‘40s. River North currently encompasses three studios; the fourth, a keyboard/MIDI production room, is scheduled to begin construction in October.

Studio A (2,400 square feet) features a Neve 8816 console with a Diskmix moving fader automation system by Digital Creations; Studer reel-to-reel by Sony; an SCM-2202 2-track digital deck; TAD monitors; and a complement of “both modern and esoteric tube gear, which sounds wonderful,” according to Millas, who adds, “We’re only the studio in town with a Lexicon 480L digital reverb system.”

Studio A is also equipped with a Lynx SMPTE lockup system for video sweetening. Millas says that all the rooms are capable of video and multimachine lockup.

Studio B (900 square feet) is a keyboard and production studio, dubbed the “Giz Room” (for “gizmo”), with a 24-track board primarily for MIDI keyboard work. Studio C (240 square feet) is described as a “song development” room, with a Yamaha 1604 16-input console, 12-track AKAI recorder, and assorted synthesis and drum machines. Used mostly for vocals and voice-overs, Studio C has also been utilized for recording acoustic instruments.

In selecting River North’s gear, Thomas says, “We really did a lot of research. We flew to Los Angeles to gather opinions from other professionals.”

The modified Neve board and the “hand-picked gear, both acoustic and computerized,” were designed to impart to River North a sound distinct from its competition, says Thomas.

“There has been a basic situation in Chicago, where everyone is accustomed to a certain board, monitors, and outboard system,” he says. “We don’t want to compete with that mentality. Systems to offer instead a music room that album people would like to use, yet that’s geared to the community. That’s a client. This approach will probably eliminate some clients who are used to a particular setup, but it will give us the chance to work with young, up-and-coming clients who want something more musical.”


Audio Track

New York

At Ins Recording, Robert Civi- livdes and David Cole were in work on the remix of Tramaine Hawkins’ 12-inch single “Freedom.” It was produced by Tiyo Jackson with the Jacksons doing background vocals. Dan Sheehan engineered the session. John Fair of Music & Madness Productions was in to do some overdubs and edits on Claudja Barry’s next release on Epic Recor- ds. Sheehan also engineered and assisted with the edits on a project titled “Secret Affair.” And the late Raesals and Joey Gander worked on percussion overdubs on “Don’t Be Afraid,” TRA’s release on Tommy Boy Records. Sheehan’s “Griff” was behind the board.

Producer Lenny White complet- ed an album with the band Animal Nightlife at MediaSound’s studio A. Alec Head engineered. Also there, Carl Beatty produced an album for Four Seasons. Mitch Hammack of the Tom Thompson and Mike Baribino finished mixing albums for Elektra’s Guitar & Prepares and Epic’s Participants.

Unique Recording saw Kenny Loggins in its programming room with producer Keith Diamond to work on new material for Loggins’ next album. Also, the Force M.D.’s cut new tracks for their next album on Tommy Boy Records. Victor Bailey produced with Mike Finlay- son and Jeff Lord Alge engineer Jeremy Feldman, who produced the album. Jay Breston produced and engineered the mixes. Junior Vasquez edited the tracks, and Ken Collins assisted.

Also, singer/songwriter Maria Adler worked on recording her new project with producers Alan Palanker and Gary Salzman.

Francis Kelly engineered.

Turner Broadcasting Systems presented the ASL социально spreads today to record audio for the taped world broadcast of the World Of 5 Billion people show from the Paladium. Live performers included the Neville Brothers, Kenny Dorsey, horns, Clarence Clemons, and Alan Toussaint, among others, were recorded. The audio/video date was engineered by Jerry Sollom and Steven Remote. Scott Macarayl, Steve Slatkis, and Lauren Myer are among the other’s.

Los Angeles

Who’s Been Hanging around Sunset Sound? Producers Brian Portnoy and Carlos Davidson were in to put the finishing touches on the U-Boy 12-inch dance single “It’s You.” Benny Tao handled engineer- ing duties.

Portions of Joan Baez’s document- ary video were recently filmed at Red Zone Studios. The video highlights the recording of her album “Recently,” produced by Alan Arhams. Charles Paskarianni engineer- ed. Also, Eddie Chacon was in doing a dance remake of “All You Need Is Love.” The project was produced by Victoria Clare and David Bianco. And L.A. Rocks tracked five new tunes with Altiy Damian producing and Craig Hall engineer- ing. Steve Shephard assisted on all three projects.

At Larabee Sound, Paul Gurt- vitz mixed the dance version of the Fat Boys’ “Wipe Out,” featuring Craig Hall’s “surf guitar.” Keith Cohen engineered with the help of Jeff Lorenzen. Also there, Michael Frendelli mixed the Poi- pon single “I Won’t Forget You” on Capitol Records. And, finally, David Bianco mixed the 12-inch and single versions of “Get Away” and “Stuck” for Marlon Jackson’s up- coming solo release on Capitol.

Florida-based rock group Rated X was in studio recording their next project with producer Dana Strum at Baby-O Studios. The material is half of the group’s debut album. A number of rockers dropped by to lend a hand with backing vocals, including Jon Bon Jovi and Richie Sambora of Bon Jovi, Bret Michaels of Poison, Vinnie Vincent and Mark Slaughter of the Vinnie (Continued on next page)

Engineers Group A Success

Chicago’s EARS Forms Network

Chicago. When the three rival Chicago-area studios first discussed forming a regional support group for engineers, their intent was to provide something other than the rumor mill as a forum for information exchange.

One year after its inception, the Engineering and Recording Society not only facilitates communication between previously adversarial studios, but it also sponsors technical and educational seminars, stages benefit shows, and publishes a monthly newsletter.

Mike Rasfeld, owner of 16-track Acme Studios and chairman of EARS, says the idea for the group was proposed by himself, Paragon Studios owner Marty Feldman, and former Remington Road Studios chief engineer Michael Freeman during “a conversation on an elevator at the Audio Engineering Society convention in New York four years ago.”

Two years later, Feldman was named president of the Chicago chapter of the National Academy of Recording Arts & Sciences. He then proposed to form the studio support group as a NARAS committee; the board of governors agreed, and NARAS now assumes printing and postage costs for a monthly newsletter.

The Eardrum, as well as the regu- lar information sheets circulated by EARS.

Rather than charge dues, says Feldman, EARS encourages its mem- bers to join NARAS.

EARS meetings, held the last Tuesday of each month, initially attrac- ted some 40 engineers from area studios; attendance is now over 60 and growing, says Rasfeld.

Major downtown facilities Univer- sal Recording Co. and Chicago Re-cording Co. have both sent represen- tatives, and regular attendees include engineers who work everything from 8-track demo rooms to 24- and 48-track, world-class operations.

“It’s been amazingly easy to break down communications barriers be- (Continued on next page)
Loose Boys. Miami Sound Machine's Emilio Estefan, top, and Clarence Clemons cavort in Miami's Criteria Studios, where the sax man put down a solo on the title track from MSM's new album, "Let It Loose." Estefan also produced four tracks on Clemons' upcoming album.

CHICAGO ENGINEERS GROUP IS A SUCCESS
(Continued from preceding page)

between studios," says Reid Hyams, co-owner of the 24-track Chicago Trax Studios. "We all realized we had a lot of the same goals—to bring in more business to Chicago rather than fight about the gig next door." A standard feature of EARS meetings is the "tech shootout," in which different makes of equipment are evaluated en masse in A/B testing situations.

"One evening at [Evanston's] Studio 7, we had 12 engineers compare 13 different digital reverb systems costing under $1,500," says Rasfeld. "They were rated by numbers for ease of use, versatility, and sound quality." Other presentations set up by EARS have included a console automation demo at Chicago Trax and a Dolby SR demonstration at Chicago Recording Co. "Dolby offered EARS members a discount if they bought SB cards for their studios, and they gave back 1% of that billing to EARS in appreciation for the exposure," Rasfeld says. In keeping with Rasfeld's description of the EARS seminars as "a balance between the technical and the educational," the group has also presented sessions on how to bill record companies (moderated by Chicago Trax's Hyams and Pumpkin Studios' Gary Loizzo) and related business topics.

EARS' business committee has also been working on modifying cred- it and client-information forms as well as stressing to EARS members that Chicago's rate structure (reportedly the lowest in the country) is actu- ally detrimental to overall busi- ness.

The organization's main dividend, however, is the communication it has fostered between competitive facili- ties. "If a client's been passing bad checks, now everybody knows," says Rasfeld. "And if somebody runs out of 2-inch tape or needs a piece of equipment, they can borrow it from another member. It may sound like a little thing, but it isn't—before EARS, we were too intimidated to talk to each other."

"There's an openness now about us- ing other peoples' studios," adds Hyams. "For instance, our studio is booked out tonight, so we're using Tone Zone for a session. That wouldn't have happened before."

EARS has also begun holding benefit events, the most recent of which was a roast of Paragon's Feldman, which raised more than $1,500 for the Center for Def Children in suburban Des Plaines.

Future plans include forming a committee to gather EARS members' opinions on what they would like to see in portable and studio DAT re- corders. The information will be passed on to hardware maker Nak- micchi, the company which solicited EARS' support on the study.

"We want to be exploited as a source of information in the industry, on what kind of equipment we would really want to see in our studios," says Rasfeld.

Another event being planned is the administration of the nationwide So- ciety of Professional Audio Record- ing Studios' recording engineering self-evaluation test. So far, 35 EARS members have signed up to take the exam.

Few EARS participants belong to SPARS at this point. Rasfeld says this is because the group's $850 annual dues are prohibitive to smaller stu- dios, although he points out that Chi- cago Trax and Acme Studios both plan to join SPARS in the future.

"A lot of people here don't think they'd benefit from SPARS," he says. "As a national organization, it obviously doesn't deal with local con- cerns. There's a need for that, and EARS fills that need."
BY JIM BESSMAN

NEW YORK — England’s long-running "Top Of The Pops" television program—originally scheduled for syndication in the U.S.—has been picked up by CBS-TV for broadcast during its Friday "CBS Late Night" programming block.

The hourlong U.S. version, to be produced by The Television Network in association with BBC-TV and Lionheart Television International, premieres Sept. 25 at 11:30 p.m. Eastern time. It will link the regular weekly, half-hour U.K. segment by satellite with a similar one taped in Hollywood, with music video producer Joni Sighvatsson acting as producer for the Propaganda Films production company.

In keeping in the transition of "Top Of The Pops"—which began in the U.K. in 1964 and has since spotlighted the Beatles, Rolling Stones, and practically every chart-topping pop act—the combined CBS show will showcase established and rising new artists in taped performances before live audiences, all tied in with weekly chart countdowns.

According to Michael Brockman, vice president of daytime, children’s, and late-night programs at CBS Entertainment, the acquisition of "Top Of The Pops" is an attempt to meet "declining music ratings by attracting younger viewers through music and a format that specifically runs counter to what he sees as a "declining" music video programming trend."

"There’s an enormous opportunity for this program, especially with the growth of compact discs and the re-emergence of appreciation for different forms of music. The traditional music video shows are on a decline, because even though a lot of them are still well done, they’ve gotten repetitive with the plethora of available programming outlets, and interest in them has waned according to industry observers. Now you need the ‘real’ people in front of the camera," Brockman says.

"Top Of The Pops," says Brockman, fills the bill with its reliance on live performance and brings to late night its established "success recipe" of British television. He says that the BBC is so proud of the quality of its program that it is presenting it, unspliced, as it was filmed in the U.S., "to ensure that their franchise is properly presented here."

Brockman says that CBS has a 26-week commitment to "Top Of The Pops," which he terms "significantly different from normal late-night programming," though he says that additional earnings through repeats are impossible.

"Top Of The Pops" will be up against tough competition in the form of Johnny Carson’s "The Tonight Show" on NBC and "Night Line" on ABC. Brockman notes that "Friday Night Videos," which formerly held the 11:30 p.m. slot on ABC, will move to 1:30 a.m. following Carson and the added fifth night of "Late Night With David Letterman," which he sees as "further indication of the erosion of music video."

Brockman hopes that CBS’ pickup of "Top Of The Pops," which follows its recent launch of the "In Person From The Palace" concert series as well as ABC's development of next year’s Dolly Parton variety show, heralds a return to music programming on the network.

"I’ve been saddened over the last few years that music programming hasn’t been on network TV and hope that ‘Top Of The Pops’ will demonstrate that it can be a viable form for us," he says.

Semifinalists Set For ’87 MTV Awards
Names Include Bon Jovi, Madonna, Gabriel, Simon

The list of semifinalists for the 1987 MTV Video Music Awards has been named, and the first phase of voting by members of the music video community is under way.

The semifinalists were culled from a list of 64 eligible videos acquired and shown by MTV between May 2, 1986, and May 1, 1987. The next phase of the voting will narrow the field to five finalists in each category. The general- category voters include record label executives, press, record and video retailers, radio programmers, attorneys, artists, and agents. Voters for the professional-al category prizes include video production and postproduction specialists.

The semifinalists in the key categories are:


**BEST MALE VIDEO:** Bryan Adams, "Heat Of The Night;" David Bowie, "Day In, Day Out;" Peter Gabriel, "Sledgehammer" and "Big Time;" Bruce Springsteen, "Born In The U.S.A.;" Billy Joel, "A Matter Of Trust;" Debbie Harry, "C’est La Vie!"; Robert Palmer, "I’m Not Mean To Turn You On;" Paul Simon (Continued on next page)
He Engineers Himself Into An MTV Slot

NEW YORK  Kevin Seal, a 24-year-old Univ. of Washington engineering major, is MTV's newest video jock. Seal was the winner of the "College Caravan Screen Test," a series of auditions of more than 1,200 college students on 10 campuses around the country. Seal, who started his new job June 30, joins regular jocks Julie Brown and Carolyn Heldman, as well as part-timer Dweezil Zappa and summer fill-in China Kantner.

Seal says his previous work experience has included driving a Pizza Hut bus in the Yukon, selling maple candy, and as night watchman in a fish packing plant.

SEMIFINALISTS SET FOR MTV AWARDS
(Continued from preceding page)

mon, "You Can Call Me A!"; Steve Winwood, "Higher Love.


What was the first television theme song to go to Number One?

THE BILLBOARD BOOK OF NUMBER ONE HITS
BY FRED BRONSON

The inside story of every Number One single from "Rock Around The Clock" to "We Are the World." At bookstores now.
RALPH MERCADO MANAGEMENT is making its presence strongly felt on the West Coast. RMM is not only the booking agency for the Hollywood Palace’s Salsa Meets Jive parties, but is also involved in the John Anson Ford Amphitheatre’s Summer Salsa Series, which debuted July 10 and 11 with the merengue beats of Wilfrido Vargas Y Sus Bedouinos. Summer Salsa, scheduled for weekend dates, will present the sounds of Ray Barretto on Friday and Saturday (17 and 18); Hansel & Raúl, Orquesta Calle Ocho, and a conga summit reunion featuring renowned congueros Francisco Aguabellita, Daniel Ponce, and Carlos “Patata” Valdés on July 24 and 25; and Puerto Rican Grammy nominee Willie Rosario and his orchestra on July 31 and Aug. 1.

Mercado feels that a renewed interest in salsa acts on the West Coast is likely to create a great demand for ‘80s label and radio support has been gradually diminishing, but it has been sustained by the public’s constant support. Widely acknowledged as the current Godfather of Salsa—a title first bestowed upon Fania Records’ Jerry Masucci—for his indefatigable efforts in the preservation of a sound that has helped him and many others achieve international recognition, Mercado is also active in managing the Latin rock group Havana. Mercado described the band’s recent debut at Los Angeles’ Longstreet Club as “very auspicious.” Information given to Billboard’s Los Angeles office indicates that preparations for a special event commemorating Mercado’s 25 years in business are underway.

Another important matter on Mercado’s agenda is the presentation of a Hollywood Boulevard star to Celia Cruz, La Diosa Divina. The star will be presented on Sept. 25, the day of Cruz’s Greek Theatre performance. According to Mercado, the Hollywood Chamber of Commerce has already approved that La Diosa take her place next to other movie, television, and record luminaries. Although she is not the first Latin musician so honored (the HCC confirms that mambo great Dámaso Pérez Prado has a star at 1509 Vine St.), the story of this accomplishment deserves mention.

Ednita, one of Cruz’s many friends in California, proposed that Cruz file an application for the star. During her free time and without obtaining official authorization, Ednita presented signatures for the star. Once she reached 10,000, she sent the John Hancock to the HCC as an unofficial request. The official approval came soon after RMM sent the HCC a list of Cruz’s credentials.

RMM fans the fires of West Coast salsa sensation

THE PHRASE “alma del barrio” translates to “the neighborhood’s soul” in English. However, to the Los Angeles population, the words also signify the only continuous weekend source for salsa on KXLU, Saturdays and Sundays, 6 a.m.-6 p.m. The extraordinary volunteer work of Carmen Rosado, Nina Lenart, and PD Cristina Romero is more than remunerated with the satisfaction of working for an alternative outlet that is the predominant force in ballad and Mexican-American music markets. Nonetheless, the show is continuously neglected by salsa labels, which simply don’t bother to remit their products. This oversight can be corrected by sending products to Alma Del Barrio, KXLU, 710 W. 86th St., Los Angeles, Calif. 90045.

In the July 4 issue of Billboard, this column incorrectly reported that Little Joe Y La Familia’s Smithsonian Institute performance took place on June 19. The correct date is July 19.

LA RADIO LATINA

by Carlos Agudelo

“TODA LA VIDA,” the song that sparked the famous Emmanuel-Franco armies rivalry because its two versions were released almost simultaneously, is returning in yet another form. The song’s merengue and norteño adaptations have given it new dimensions, but now it is going to take on a different flavor. The rights to the song, written by Italian composer Lucio Dalla, have been bought by advertising agency Bravo, which is using it to promote a new product for Kentucky Fried Chicken. According to Daisy Espinosa, the agency’s general manager and creative director, this is probably the first time a song with such a strong degree of popularity—both versions alternated in the No. 1 and No. 2 positions on the Hot Latin 50 chart for several weeks—has been used for a campaign directed toward the Hispanic market. Commerce will be aired in the five largest Hispanic markets in the country beginning in August. The new lyrics were co-written by composer Roberto Lozano and by agency writer Cristina De Cordoba. The new arrangements were created by Cuco Peña.

The Programmer’s Voice: Substantial changes have come at WAPA. La Poderosa “Sanchez, Puerto Rico—one of the most powerful stations on the island—since the departure of program director Hiram Collazo two months ago. Now the music alros are in the hands of Lourdes Passalacqua and veteran musician Raphy Veléz. The music format, which before included English-language hits, is now completely in Spanish, with emphasis on contemporary pop ballads, sprinkled with some rock in Spanish and a few oldies. According to Passalacqua, the target audience is women 18 and older, whereas the previous format was predominantly geared toward young male listeners.

WAPA also rests its promotional efforts on independent producers, some of whom include salsa and merengue music in their broadcasts. According to Passalacqua, her station is giving more opportunities to new talent that is rarely given a break on other stations.

Ednita Nazario’s “Que Me Ame Mas,” Yolanda Monge’s “Ahora Ahora,” Emmanuel’s “Solo,” and Julio Iglesias’ “No Soy Asi” are heading the programming list. Interestingly enough, the station is programming alternate cuts of current hit albums, some of which have created considerable interest. “Que No Se Roma La Noche” by Iglesias and “Porque Tengo Ganas” by Yolanda Monge are two examples. WAPA, which is owned by the Hertz corporation, is heard on several Caribbean islands.

A FEW WORDS ABOUT MARIO BAUZA: It is one of the great ironies of our time that Bauza, the man who created Afro-Cuban jazz in the early 1940s, has now come out of retirement in his late 70s to command the best Latin big band in the land. His last concert at the Apollo’s Lincoln Theatre in New York demonstrated how enduring Bauza’s talent is and how much he strives to keep the true roots of the genre alive. Gracioso, also at an advanced age but as graceful as ever, was also there, and she sang boleros in her inimitable style. Performing along with them was “Patato” Valdés, another legend, who, in a moment of inspiration, jumped on the congas and played with his feet while dancing. Bauza is one of the few musicians who dares to put 16 performers on stage to create his magic.
As countless brick-thick "dynasty saga" novels remind us, it is the kids who grow up tough in harsh neighborhoods who become titans of industry and founders of great empires. It's the clawing out of the slag, the single-minded tenacity which separates the men from the boys.

Australian rock makes no apologies for its abrasiveness, for its unwillingness to compromise. The purveyors of the incredibly diverse yet truly distinctive "down under sound" share a common attitude: take us or leave us but don't try to change us.

And those who are seen to have traded their musical birthright for advantages in the international marketplace, such as Air Supply or Real Life, sometimes find it very hard to come home in any sort of glory. Often noble relative-failure, such as experienced over the years by Daddy Cool, Skyhooks, Midnight Oil, Australian Crawl, Rose Tattoo, Split Enz, Hunters & Collectors and Angel City, can be worn as a badge of courage rather than a hair shirt of shame. At least they kept the faith.

"We have a lot to be proud of here because we don't have huge record company support; we have to do it on our own," contends volatile Divinyls leader Christina Amphlett. "You have to play live here. You have to be able to draw a thousand people before you can even get a deal. Audiences ask for a real band that works hard." INXS leader Michael Hutchence adds: "There's the situation here where the public actually forces record companies into signing bands; they are left with no choice. That doesn't happen anywhere else in the world that I've seen.

Traveling 600 miles between major cities, playing night after night to spoiled audiences who'd just as readily stone a band with beer cans as applaud it, writing songs and work-

(Continued on page A-7)
The Home of Australian Rock.

MENTAL AS ANYTHING
"MOUTH TO MOUTH"

NOISEWORKS
"NOISEWORKS"

MIDNIGHT OIL
"DIESEL & DUST"

WA WA NEE
"WA WA NEE"

FOUR GREAT ALBUMS COMING SOON FROM CBS RECORDS AUSTRALIA

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GIGGING THE CONTINENT—
BANDS BUILD ON ‘LIVE’ REPUTATION

By JON CASIMIR

They call it a “healthy live scene.” In 1985, a band
called the Johnnys played 312 gigs around Australia.
Last year, they couldn’t be bothered to keep up the
work-rate—they played only 260 times.

A lot of people won’t believe it, but it’s not entirely
uncommon for a band to play hundreds of gigs a year
in Australia. It is, after all, one of the few places on
earth that bands visit with the prospect of actually
making money, even with the logistics of touring such
an isolated continent taken into account. A year and
a half ago, Dire Straits lobbed into Sydney for 21 straight
concerts at the 12,500-seat Entertainment Centre.

One in 16 people in the city went to see them. If that
figure were applied to New York, the promoters could
retire.

Obviously, the live band has a significant place in
Australian culture. Singer/songwriter Paul Kelly was
surprised to find, when he went to New York in Febru-
ary, that the number of rock venues could be counted
on one hand. Pick up Friday’s paper and the gig
guide for Sydney [the center of the music business at
the moment—it runs in cycles] lists 100 or more ven-
ues offering live bands for public consumption every
week, many of them open every night. Most of the
major Australian bands have risen through the ranks
of the pubs, and many return to the venues for the
intimacy they offer—Midnight Oil have only recently
completed a pub tour, their first in several years.

Not only do bands enjoy it, but the public appreci-
ates the motives for doing it. In Australia, there is an
inherent mistrust of bands without a live reputation,
and those groups that do evolve initially as a studio
entity are often under great pressure to prove them-
selves in the live domain before they’re really accepted.
Real Life never quite made it and Wa Wa Nee are try-
ing hard to achieve a level of credibility.

Because of its solid training ground, Australia is
known for the quality of its live acts. Long before their
records started to sell outside their own country, An-
gel City and INXS were being thrown off U.S. tours for
upstaging the main acts. In the live arena, Australian
bands come across as impressively tight and aware of
how to win audiences, yet relaxed and controlled
each enough to bring out the dynamics of the varied music
they have to offer. The confidence and proven ability is
endemic. Mental As Anything’s Greedy Smith offers an
explanation:

“Our first tour of the States, we were talking to
young bands in L.A. who were really serious about be-
ing professional—we’re very flippanant about our ap-
proach to things. I think we can afford to be that way
because the work is so much easier to get here and so
we’re more practiced. In Australia, you don’t have to
worry about being a recording artist before you can
be in a band. Most record companies here aren’t inter-
ested in you unless you’ve been playing for a while
anyway.

“Australian acts can enjoy themselves because
they’re not under the pressure. You’re not so self-con-
scious and you feel a lot more confident when you’re
touring overseas because you’re so used to it.”

The explosion of the live scene in Australia can be
traced back through the heady days of the late ’70s to
the mid-’80s, when alterations to the liquor licensing
laws had a profound effect on the fledgling music indus-
ty. Until 1985, Australian pubs had to close their
doors at six o’clock sharp. Because of the restriction
of the effective after-work drinking time to one hour,
pubs had to be close to the workplace and have
good barspace to cater to the high demand. Some
very large pubs (“beer barns” as they came to be
known) were built at the time, and when the law was
lifted in that year, the crowds thinned dramatically,
and the proprietors had to figure out a way to get the
customers back through the door. The obvious solu-
tion was to hire some kind of guaranteed entertain-
ment.

It’s a cold Tuesday night in Sydney in 1987 and a
young band called the Falling Joys is playing to a few
dozens stray people at the Sandringham Hotel, where
the bar is about four times the size of the stage and
the band languish in the corner of the room, vying for
the attention of the clientele. Just about every Aus-
tralian band started off in a corner pub somewhere,
having moved out of the garage, grown tired of the
neighborhood party circuit and found themselves
looking for new thrills.

“Getting that first break into the pubs is difficult for
some, but for most bands, if they’re willing to put in
the legwork and talk to the owners, the work is there.
Mental As Anything kicked off their career 10 years
ago on top of the pool table in the Unicorn Hotel in
the Sydney suburb of Paddington.”

“I hadn’t been there before,” says Greedy. “There
was a new publican and Birdie [our drummer] con-
vinced him he needed a band. That was our first resi-
dency, then we got another at the Civic Hotel. We had
two residencies just like that—you can’t do that any-
where else in the world.”

The circuit of these venues is based principally
around the inner cities of Australia. At this level, most
bands are looking after all their own business affairs,
booking their own gigs, scraping together their own
PA. Costs have to be kept to a minimum, so supernu-
rous personnel like roadies and managers are left out of
the picture until necessary. To hire a PA system for a
small pub costs at least $300, usually more than a
young band is likely to make for the gig, so any old
amplifiers and leads will be made to suffice. Quite a
few of the pubs have their own PAs, which vary wildly
in quality. It’s still the venue-owners and equipment
suppliers that make the money, but for the bands,
playing the pubs does put a lining on the bank ac-
count, if not a silver one. They don’t give up their day
jobs though, which usually involve filling out a fort-
ightly form for unemployment benefits.

From the inner city pub circuit, the next major step
for a band is to sign to a booking agency, which offers
its own kind of problems.

“You’ve got to watch yourself or you’ll end up doing
too much work or find yourself a pawn in fights be-
tween agencies. They’ll try to cool the action of other
agencies by putting strong bands up against each oth-
er in the same area,” Greedy says.

The biggest step for a band is to break out of the
area it’s been playing in. Making the quantum leap
from the inner city to the suburbs can be as hard as
breaking out and going interstate. Greedy Smith con-
tains playing the suburbs for the first time as hard as
going anywhere in the world. It means going out
in front of an audience not predisposed toward the
band and simply coming up with the goods, con-
sistently providing the entertainment, night after
night.

From the suburbs to the other states is not a big
step, just a long one. The cities of Australia are sepa-
rated by great distances, and the bands who slog their
way up and down the highways often develop a Road
Warrior mentality to cope with the grindingly monoto-
 nous travel.

“Our first interstate tour was to Brisbane,” Greedy
says. “We carried all the gear in two Kombi vans and
the band slept on top of the PA. We got there and
three of the venues had been shut down by police, so
we ran out of shows to do.

You drive a lot in Australia, but the difference be-
tween here and the U.S. is that in Australia, you do a
week in Sydney, a few dates here and there, and
a week in Melbourne. In America you drive 500 miles
day down these freeways where you don’t actually
see anything. For someone who’s traveled more than
30,000 miles around America, I wouldn’t actually
know anything about the place. I know what a truck
stop looks like though. In Australia you see a bit more
of the countryside, but the roads are terrible.”

The other thing about Australia is that the cities are
so far apart, they develop regional identities, and even
a band with a hit single cannot pick in which cities
they’ll go over well and in which they’ll bomb.

Sydney and Melbourne have the highest popula-
tions and the fiercest rivalry. As with the other cities,
their tastes in live music vary considerably. Mel-
bourne is seen as the home of the club, while Sydney
favors live bands. According to Paul Kelly, who’s
lived and worked in both cities, Sydney bands tend to
be more open to outside influences, while Melbourne
bands turn inward for influences, leaving the latter
more idiosyncratic, but the former less self-conscious.
The live scene thrives in both cities cyclically, with Sydney in the ascendency at the
moment.

(Continued on page A-10)
INDIES TAKE OVER AS MAJOR HITMAKERS

By CLINTON WALKER

Independent recording has historically been the harbinger of future trends in the mainstream music industry. Just think of Atlantic Records, or Sun. But in Australia right now, it’s the indies as much as the majors who are the immediate hitmakers.

The upper echelon of indies, labels like Mushroom, Regular, Big Time, True-Tone and others provide the majors with chart-fodder through P&D deals. Mushroom has Jimmy Barnes, the Saints, Models, the Angels, Hunters & Collectors, the Johnnys, Paul Kelly & Big Pig. Regular I’m Talking, Icehouse and the Reels; Big Time the Hoodoo Gurus; and True-Tone GangGang, the Go-Betweens, Peter Blakeley, Ups & Downs and Ed Kuepper. Yet still, independents on every level are thriving.

The independent marketplace in Australia may only account for a small percentage of total record sales, but in terms of the number of local titles actually released it leaves the majors well behind. And that’s not to mention its much greater breadth.

It’s because the independents, unlike the monopolistic majors, slot into different levels of the industry that as a whole they’re so healthy: Not necessarily having to cater to the lowest-common-denominator demands of the mainstream, the independents imperative is rather one of horses-for-courses.

Obviously, there’s more to music than the mainstream charts suggest, and in Australia like everywhere else it’s the independent scene that completes the full picture.

Five of the six major companies in Australia are foreign-controlled, and naturally they apply a corporate mentality to promoting music. The independents, however, thanks to having sprung from a regional base and thus maintaining grassroots contact, reflect the full diversity and degrees of market-demand.

After the upper echelon indies, many who’ve grown up from backroom operations, there are labels like Sydney’s Glitter, Red Eye and Waterfront, Adelaide’s Greasy Pop, Perth’s Monkey Music and Melbourne’s Au-Go-Go and Riff Raff. Smaller umbrella organizations, often fronted by a retail outlet, who distribute other indies as well as putting out their own product. Into them for distribution come smaller labels like A-Berrant, Elvis and Easter. Then, on the bottom rung of the ladder, there’s the band that puts out its own record itself.

Perhaps the only thing that unifies them all is a summed-up by Regular chief Martin Fabyan. “We have the energy and the inclination to get involved in music, and not industry politics. I think it gets lost when you start talking about anything else.”

The renascence of independent recording in Australia took root after the torpor of the first half of the ’70s, in the enthusiastic DIY (Do It Yourself) ethos of the punk explosion.

Of course, indies may often serve as simply a stepping-stone to bigger and better things. As Nigel Renzel, head of Huxton Creepers, the Saints, Paul Kelly & the Coloured Girls says: “All the majors have their eyes on anybody who comes up through the indie labels.”

Some of the biggest bands in Australia have “graduated” from independents—INXS, Midnight Oil, Mental As Anything. But the indie with smarts finds its groove, knows its limitations, and works it. Even if an act is of extremely marginal appeal it can be made cost-effective, because it won’t have so much outlayed on it.

It’s precisely for this reason though—small recording budget equals a “lack of production values”—that independents have trouble getting airplay on commercial radio, the real crux of selling records. Even the upper echelon, who can afford “production values,” still

(Continued on page A-8)

MUSIC MEDIA POISED FOR MAJOR CHANGES AS ROCK ROLLS ON TO NEXT GENERATION

By PHIL STAFFORD

It’s no surprise that Australia should have produced one of the world’s pre-eminent media barons in Rupert Murdoch. One only need examine the local media in microcosm, and its close relationship with the rock ‘n’ roll industry is a prime example: Australia is a hub of activity in the late ’80s—but then it’s enjoyed a constant state of flux since the very first rock media murmurings of the mid-’70s, when the industry exploded worldwide in tandem with the birth of rock ‘n’ roll.

In Sydney in 1987, music fans have access to over 60 hours of rock television per week—second only to America’s pervasive MTV network—and can choose from a dozen FM radio stations and a similar number of AM outlets. As far as the print media is concerned, almost every metropolitan daily newspaper has carried regular rock coverage since the onset of the video age in the late ’70s, and Australia’s newsstands are crammed with a wide

range of specialist music publications. Both established in 1975, the country’s two surviving tabloid rock papers—Rock Australia Magazine (RAM) and Juice—have since been joined by the mass-market teen-glossies Smash Hits and Countdown (an offspring of the weekly pop TV show of the same name), while most lifestyle/ youth-oriented magazines feature regular rock coverage. With a population of only 15 million, Australia would appear to be well-served by its music media—some would say over-saturated.

The first rumblings of this explosion coincided with the introduction of television to Australia in 1956, though it would take a few years for any semblance of a local flavor to impress itself on the nation’s TV music diet. Early shows paralleled the nascent American rock ‘n’ roll invasion, and were largely modeled on existing shows in the States. After those first filtering steps with programs like “TV Disc Jockey”, “The Hit Parade” and “Teenage Mailbag,” the local equivalent of Dick Clark’s “American Bandstand” became an early ratings hit following its introduction in 1958. It would run for 14 years, with one-time news anchor Brian Henderson at the helm for the duration (Henderson has since returned to news-casting). But the first TV music show to assert itself with any real impact was the government-networked “Six O’Clock Rock,” with local legend Johnny O’Keefe as its compere and star performer. (Only this year, Iggy Pop went top 10 with a version of JOK’s signature tune, “The Wild One.”) O’Keefe went on to front his

own eponymously-named show and its successor “Sing Sing Sing,” titled after one of his biggest hits.

With the ’60s and the worldwide ascendency of the Beatles, rock TV went generic: such programs as the “Bryan Davies Show,” “Saturday Date” and “Teen Scene” reverted to mimicking their overseas equivalents, adopting a format based on mixing cover versions of proven international hits. By this time, “Bandstand” had drifted complacently into an unchallenging MOR format, and it took the introduction of the “Goi Show” in 1964 to swing the focus back to rock ‘n’ roll. Though it only lasted two years, “Goi” was the blueprint for successors such as “Kommotion” and “Uptight”—both of which featured local artists almost exclusively, albeit miming the overseas hits of the day.

Something of a musical culture cringe began to dissipate by the early ’70s. Coincidentally, an airplay ban on overseas product had stimulated local songwriters to assert themselves, though most artists at the time were content to release covers of banned records. With the ban eventually lifted, Australian music on TV entered a brief renaissance period. Independent labels like Fable and DuMonde had flourished during the ban, and the local recording scene took its cue for a unprecedented show of strength. TV reflected the boom with an upsurge in quality—the Australian Broadcasting Commission introduced “GTK” (“Get To Know”), a 10-minute daily dose of local bands recorded and filmed live in the studio, with an accent on the progressive. Embryonic film clips began to appear around the same time, and the various rock media in general were well into stride.

(Continued on page A-10)
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ing out arrangements in hotel rooms or buses, and acquiring the wherewhether and simple guts to tackle new and already overcrowded markets 10,000 miles away are factors which coalesce in the forging of damn fine bands who can walk onto any stage in the world and more than hold their own.

"Australian bands are so much more intense," believes hard rocker Jimmy Barnes, now wearing down the lucrative American market in a second guise. "I mean, the Americans were just terrified of Cold Chisel. If an American band has even a chance of losing money it won't go out on the road. Whereas we have to. The only alternative is starving. Bands like us can go out and work any day of the week, we have the best club and pub scene in the world. That's why there are such intense and unique bands down here. They cut their teeth live and not in a studio, which is very healthy."

If there is a blueprint for the "Australian way" of taking music to the world it is to be found in the rise of AC/DC. Formed in Sydney around 1974 by brothers Angus and Malcolm Young, the outfit proffered unsullied, basic hard rock at a time when glam-rock ruled the airwaves and the term "heavy metal" was all but unheard. Even their producer, older brother George Young, advised a slight concession to commerciality. But there were no modifications, no token ballads. After conquering the lower continent, the band went to London and started all over again in dingy pubs. Once again, they declined every overture to adapt to prevailing popular sounds. Other bands, who didn't have a hope in hell of matching AC/DC's vise-tight sound, mocked their working class orientation and lack of sophistication. Eventually, the mockers became imitators and AC/DC gave birth to an entire genre. Some 32 million album sales later, the sound of the band is essentially no different to that pumped out at Sydney's Bondi Lifesaver in 1975.

Since the first forays into America by Johnny O'Keefe as "The Boomerang Boy" in 1959, Australian contemporary music has grown from a cottage industry to the status of a multi-national corporation. Today there is not a significant local recording act that does not have an international deal. Once, even a moderate chart placing outside of Australia could land a band on the front pages of daily newspapers. Now it has become so common that Icehouse can top the German charts with a 50,000-selling single without most Australians even being aware of the fact, and Flash & the Pan can enter the British top 10 with a hit that Australian radio does not (to their shame) even bother to play. With the initial novelty now worn off, Australian music has taken its place alongside the outpourings of Britain, North America and Europe as reliable repertoire for the world's charts. "We're up there with the rest of the world and that's that," insists Michael Hutchence.

As rosy as this picture appears to be, there is a dark side which inhibits growth. So rigid is Australia's perception ofwhat constitutes a "good Aussie band" that a great many adventurous, avant-garde and truly groundbreaking acts capable of sending critics and fans in London, New York and Paris into a tizzy, are barely known at home. Most Australians react with true surprise when it is pointed out to them that, for example, the Triffids have headlined huge outdoor festivals in Holland and been featured on the front cover of NME and Sounds in England. An entire strata of down under rock—as delivered by the likes of the Triffids, Saints, Go-Betweens, Moodists, Scientists, Hunters & Collectors, Ed Kepper, Celibate Rifles, Lime spiders, and Screaming Tribesmen—is far better appreciated and consumed outside of Australia than in.

"We're not immensely boastful types, we don't tell a lot of people about what we've done," says Triffids leader David McComb. "If you inform anyone in Australia that you're, say, a mainstream act in Sweden, they say 'well, so what?' We've had better treatment than most other Australian bands in England because we didn't go there with massive financial backing and hype. The British media and public hate being told to like something because somebody's put a million dollars in it."

Australian music has much to be proud of in 1987. The European break-out of John Farnham and Mental As Anything, the 3.5 million international sales of the last INXS album and sudden explosion of Crowded House, and the American penetration of Pseudo Echo, Mundo Rock, Models, Hoodoo Gurus, Saints and Jimmy Barnes, among other achievements. Certainly the supply of vibrant new talent seems endless. All it really needs is a little more balance; some spice to the mix from left-of-field entities who have more to offer than Australia is presently prepared to realize or concede.
INDIES

(Continued from page A-4)

sometimes meet resistance, due to their artistic ambitiousness.

Says Big Time's Roger Gold: "People in radio say to me, 'I Want You Back' (the Hoodoo Gurus) was a great song, it should have been a hit. It wasn't a hit because they didn't play it!" A top-selling single on even the smallest indy label can shift up to several thousand copies, which, in a country where a No. 1 single sells on average 20,000, is sufficient to qualify for the lower rungs of the charts. But because they sell mostly outside the established chart shops, the indies are ignored. So it was that a few years ago the independent charts were conceived.

And although it's true that independent single can be a stepping-stone, a glance over the indy charts of the last 12 months reveals that the scene is equally ghettoized. As much as everything else, independent music in Australia is about guitars and garage bands, retro-revivalism at worst. The best-selling alternative album of 1986 was "A Nest Of Vipers" (Greasy Pop), by Adelaide's Exploding White Mice, a band who exist merely in the shadow of the legendary Radio Birdman, recreating the moves of 1977-style punk. Top-selling alternative single was the garage-psychodelia throwback of the Lime Spiders' "Out Of Control" (Craven). The band has subsequently stepped up the indy ladder to join Virgin Records.

It's the acts, however, who straddle both sides of the fence. Those like Hunter & Collectors, the Hoodoo Gurus and Paul Kelly, are the most encouraging sign to be found on either side, making music accessible enough to the mainstream while also satisfying to even the most critical ears.

It's perhaps unsurprising, though, that garage bands are so prevalent. Because it's in the garage, as it were, that most young bands begin life, and it's young bands, after all, that the independents mostly deal with; as well, the garage sound is a rough 'n' ready one that's within the independents' means (i.e., budgets) of capturing on vinyl. It's further unsurprising, given rock 'n' roll's present state of impasse almost, that the typical garage band plunders the past for inspiration.

What is unusual is the enormous influence exerted here by Radio Birdman and the Birthday Party, Australia's recent, notorious export. Bands like the aforementioned Exploding Bimble Mice and the Screaming Tribesmen merely ape their idols, although there are others, like the Celibate Rifles or even Died Pretty who make much more of similar sources. Beyond that, though still in Birdman's shadow, there's a plethora of garage bands, from the Lime Spiders to the Stems, who get lost in a morass of in distinguishable pudding-bowl haircuts and recycled riffs. The Huxton Creepers are one band who rise above though.

Other bands have found inspiration in the more melodic side of '60s pop, à la REM, of which Ups & Downs are Australia's prime exponents. This strain leads into overlaps with the so-called neopsychedelia of outfits like the Crystal Set.

The influence the Birthday Party (Continued on opposite page)
There is no alternative in Australia and New Zealand

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Adelaide, the City of Churches, bristles with an undercurrent of musical rebellion against its prim and proper image. Many of the more intense Australian bands hail from there, supported by an enthusiastic independent record label [Greasy Pop], if not an abundance of workable venues.

In the far west, the live scene of Perth centers not around an inner city of pubs (it doesn’t have one), but in patches along the coast, like Fremantle. Cover bands dominate the music venues, so sooner or later, most original Perth bands realize that the only way up is out.

Brisbane, dubbed the black hole of entertainment, suffers from the same problem, with many of its more promising outfits making the southern pilgrimage very quickly. In this conservative town with only a few venues and the promotional support for original bands coming mostly from one public radio station [4ZZZ], once a band has played the circuit a couple of times, there’s not much else to do but leave.

So all roads tend to lead east, to Melbourne or Sydney depending on the type of band and the current fashions of either place. East is where the action is, where the money and recognition is to be had, but the desire to relax on a Friday or Saturday night with a few drinks, a few friends and a live band is everywhere.

“It’s a social thing,” Greedy decides. “The difference between Australia and America is that over there the big arena shows are like social events. People do go to see the bands but also to have fun among themselves. In Australia, we do that every night in pubs.”

LIVE
[Continued from page A-3]

INDIES
[Continued from page A-8]

Party have had has now transpired, on one hand, to amount to an infatuation with the blues, as can be found in Melbourne bands like the Wreckery or Blue Ruin. On the other hand, the Birthday Party also helped incite Swamp music, which also still lurches on.

The remaining major tendency in the independent scene is to hardcore/thrash music. The perennial X are the yardstick by which all Australian thrash is measured, while Waterfront Records proffer new "speed-metal" merchants the Hard-Ons, Mass Appeal and the Spunk Bubbles.

After that, the scene becomes more fragmented, with pockets which variously incorporate country music (the Slaughtermen, Love Gone Wrong), dance music (I’m Talking), the avant-garde (Swellers, Not Drowning Waving) and Aboriginal music (Colourstone, the Warumpi Band).

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by money. I’m not—I take 25% for all the work involved, and that. Positive Hatred got 100% of the take from their album.”

As the great Dobie Gray says on his recent album, "From Where I Stand," “That’s one to grow on...”

MEDIA
[Continued from page A-4]

Australia’s first music tabloid, Go-Set hit the streets in Feb. 1966, and by the early ‘70s was selling over 65,000 copies per week—amazing when one realizes that both longstanding UK rock tabs NME and the Melody Maker, are hard-pressed to do similar business today. Though basically a teen-oriented gossip sheet, Go-Set prospered in the absence of competition until wind down in 1975; its eventual demise mirrored the times, as rock in general approached midlife crisis with the rowdy specter of punk just around the comer. As former Go-Set contributor Anthony O’Grady puts it so aptly, “When you’re talking about times of high profile, excitement, novelty and a very vital scene, an artifact like a pop newspaper will get caught in the upward spiral. It’s when things have really settled down to a multinational dreariness that a pop paper has to fight for survival.”

O’Grady would go on to establish RAM, Australia’s longest surviving rock publication, in March 1975. Meanwhile, Go-Set editor Phillip Frazer had struck a handshake deal with American Rolling Stone publisher Jann Wenner for the production of a local RS supplement. It was incorporated in the pages of Frazer’s new paper Revolution from 1971 onward, and gradually expanded into a full-fledged local issue which has only lately run into problems—losing its last two issues while new franchise agreements are resolved.

Current Rolling Stone Australia editor Toby Creswell vows the magazine will be back in business by July.

Frazer’s Revolution hit rocky waters much earlier than the paper which so obviously inspired it. Taking an avowedly leftist stance, it would survive less than two years before running aground. But its demise would produce a phoenix in the shape of the ambitious Daily Planet, established by Mushroom Records’ managing director Michael Gudinski and entrepreneur Michael Browning. With a wide brief covering rock, jazz, blues, folk and the reigning “counter-culture,” Planet eventually succumbed to a combination of ennui and economics.

(Continued on opposite page)

(Continued from page A-9)

It’s a great Dobie Gray says on his recent album, “From Where I Stand,” “That’s one to grow on...”

A-10

BILLBOARD JULY 19, 1987

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companies were quick to recognize the value of exploiting this new multi-media explosion. As most commercial FM/AM playlists are modeled on their American counterparts, there has been an unfortunate tendency to stack programming in favor of predecendental overseas hits. But since the introduction in the early 80s of a compulsory 20% Australian content quota, local product has been granted its chance to compete for radio airplay on a more equitable footing. And like everywhere else, video has had an enormous impact on how record companies do business in the 80s. With no less than six national music video shows currently on offer, TV exposure is now as important as radio airplay—the two are almost mutually dependent.

As for the rock press, its influence will have diminished in proportion to the growth of rock radio/TV—but it still has one vital point in its favor: shelf-life. In 1987, Australia is served by a formidable array of print media: the national weekly Juke and its various provincial equivalents (On The Street in Sydney, Melbourne’s Beat and X-Press in Perth), all of which are news-oriented and pride themselves on their immediacy, despite production flaws related to their short lead times; national fortnightly RAM (more in-depth and analytical, regarded by the industry as Australia’s answer to the NME) and the more teen-oriented Smash Hits, modeled on its English parent; plus monthly Rolling Stone, Countdown (pitched at its youthful TV namesake audience) and bi-monthlies Sleaze (with an accent on the stylishly hip) and Sonics (and elaborately presented journal for musicians). Add to these the variable rock coverage provided by the nation’s “straight” newspapers and youth/lifestyle magazines (Daily, National, Red, Herald, Penthouse/Playboy, Cosmopolitan and Cleo), and every echelon of music consumerism is more than catered for. Despite a lingering tendency on the part of record companies to treat the rock press as a mere extension of their promotional machines, the print medium has never been healthier.

The Australian music media scene is now poised for change. As just as it was in the mid-70s. The “Pay For Play” ruling on music videos, already operating in America and Europe, becomes effective locally on June 30—and is bound to have far-reaching repercussions. The government-sponsored ABC and SBS (Special Broadcasting Service, instituted to serve Australia’s large migrant sector) networks are likely to suffer most, as neither are supported by advertising revenue. A pity, as both networks cater to the quality end of the rock spectrum. The ABC, a recognized innovator in music video programming, stands to lose “Rock Arena”—its weekly “serious” companion to the more disposable “Countdown”—and “Rage,” an all-night clip show screened on weekends. SBS presents “The Noise,” a half-hour program screened four nights a week and repeated in block form on Saturday, and its removal would leave a serious vacuum at the quality end of the schedule.

Also under threat are “Sounds,” a three-hour program of clips and interviews screened on the Seven network each Saturday morning, and “Night Shift,” seen nightly on the Ten Network’s “graveyard” slot. The sole savior for both shows would appear to be a dramatic increase in ad revenue, unlikely considering their decided non-prime time status. As for the Nine network’s “MTV Australia,” its heavy overseas connections and solid ratings since its recent introduction should ensure its survival.

Though local radio currently reflects the conservatism of the times, its own ongoing survival is as certain as death and taxes. A healthy alternative exists in the form of public access radio, similar in structure and content to the American college network, but the airwaves in general are reverberating to the rhythms of the age—despite recent upheavals in corporate ownership. And yes, you can bet Rupert Murdoch was involved.
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Following ZZ Top's record breaking tour earlier this year, touring in August Billy Idol, September Bon Jovi and Suzanne Vega.
"We’re on the lookout for other catalogs," says the Intercom chief, who notes that his company is gradually shifting emphasis to proprietary material. Among companion labels being launched are jazz and new age line. Unlike the classical series, these will be marketed at "standard" prices.

From EAST TO WEST: Herb Belkin, president of Mobile Fidelity, returned last week from meetings in Moscow with 18 tapes figuratively under his arm. Twelve of these were classical programs. Another 20 tapes will be brought over in the fall, he says, as the association between his company and Melodyia matures.

Traders will recall that the East-West deal calls for North American CD rights by the audiophile label to all Melodyia material. In all cases, MF engineers use their own proprietary recording technique in transferring analog originals to digital tape. Several CDs from this source have already been released here. Copies of the tapes are also made available to Melodyia.

Intercom readies budget CD line for September bow

While recordings chosen by MF include performances by top Soviet artists whose work is known in this country, the sound potential on the original tapes is a key consideration, says Belkin.

The label’s increasing attention paid to classical will see that category’s share of the MF catalog on CD rise from a current 20% to about 50% over the next two years, says Belkin. There is also a strong possibility that the label may record some Soviet groups here during upcoming sideshow tours.

Hints of a relaxation of the Soviet ban on recordings of artists who fell out of official favor have not been forthcoming, says Belkin. Under glasnost, he indicates, the work of some of those artists—vintange Dmitri Rostrorovich, perhaps—may become available to MF.

---

**CLASSICAL KEEPING SCORE**

by Is Horowitz

HITTING A NEW LOW: A classical line of compact discs, ICM Emeritus, that will sell to retailers at $4 and carry a suggested list of $7.98 is being readied for introduction in September by Intercom. The New Jersey company, known primarily as a distributor, plans to issue 40 titles during the budget label’s first year of operation.

The material, heavily weighted toward “war-horse” repertoire, comes to Intercom via license from Ampex, which years ago had an ambitious recording program to feed its own reel-to-reel release schedule. But the mark for reel-to-reel as a viable prerecorded configuration dried up as audiocassettes gained favor, and the Ampex recordings wound up in silent limbo.

John Matarazzo, Intercom president, is probably right in suggesting that ICM Emeritus will be the first classical CD line packaged in jewel box and blister pack, and sporting full-color graphics, to sell to the trade at such a low price. While he admits that the absence of royalty obligation to artist or publisher is key to pricing calculations, a vital factor is the sharp decrease in the cost of CD pressings. These have dropped by as much as $1 per unit in the last six months. Two domestic CD pressing plants are handling manufacturing for him, says Matarazzo.

The company’s programs average one hour in length and will include some popular chamber works as well as orchestral standards. Among the conductors are Kurt Redel, Leopold Ludwig, Horst Stein, and Alfred Scholle. Recordings are said to date largely from the ’60s and early ’70s. Compositions rather than performers will be stressed in promotion aimed at beginning collectors, says Matarazzo.

---

**INDIE GRASS ROUTE**

by Linda Moleksi

THIS WEEK MARKS the return of the New Music Seminar (July 12-15), and we’re looking forward to seeing many of you here in the Big Apple. The chaotic confab is now in its eighth year and will once again be held at the Marriott Marquis.

This year’s weeklong schedule includes a number of panels geared specifically toward indie concerns. Among them are “American Rock Indies: A Reality Check,” “U.S. and Independent Labels,” and “Independent Labels & Distribution: The Big Comeback.” Labels represented at the sessions include Homestead, Important, Rock Hotel, 4th & Broadway, Tommy Boy, Macola, Rykodisc, Amberlist, Luke Skywalker, Demon, Mute, and Blast First.

Other panels that indie owners may find useful are the dance music panel (“A Million Dollars Worth Of Mistakes,” “Hi-NRG: Frontier Or Boundary?” and “New Music & The Chain Retailer,” among others. Also be sure to check out the trade show floor.

For a listing of area showcases see On The Scene, page 25.

SEEDS & SPROUTS: Petaluma, Calif-based Mobile Fidelity has reactivated its Cafe label. New releases for the jazz logo include Steve Bach’s “Zero Gravity” and Steve Brown’s “Child’s Play,” plans call for three more this year to follow this summer. Don Carter takes over as vice president of promotion for the newly formed Los Angeles-based Striped Horse label. He joins from Motown, where he was national director of promotion. The label has teamed with Meta superstars Darryl Strawberry to record a rap record, “Chocolate Strawberry”... Original Sound Sales has released a remixed version of Richie Valens’ 1959 hit, “La Bamba,” on the Del-T label. The song is featured in the new Columbia Pictures film about the late singer’s life. Fresh Records has put out a strong compilation package, “The Rap Pack,” which features cuts from T La Rock, Mantronix, and Just-Ice, among others. Homestead Records has signed New Zealand-based rock band the Verlaines, formerly on the Flying Nun label. A compilation package is expected in August, with a new studio album to follow this fall. Nightwave/ICI Records of Los Angeles just shipped Secret Ties’ new album, “All Through The Night,” which contains a power mix of the hot dance cut “Don’t Miss My Sleep,” as well as “One Night.” Check it out...

The New Music Seminar has an independent attitude

its Swengali 12-inch “Catch Me I’m Falling,” distributed by Richman Bros. . . We never thought we’d see him profiled in a legitimate publication, but NAS Records head Gary Horowitz, on behalf of Dr. Dread, has recently featured him on the cover story in the City Paper, a Washington, D.C., weekly. Just kidding, Gary. Congrats on the long-deserved recognition!

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**TOP CROSSOVER ALBUMS**

**FOR WEEK ENDING JULY 18, 1987**

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<th>FILE NO.</th>
<th>TITLE</th>
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<td>BOLLING, SUITE FOR FLUTE &amp; JAZZ VOL 2</td>
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<td>RICHARD STOLTZMAN</td>
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<td>7</td>
<td>6 ATMOSPHERES</td>
<td>CBS FM 47393 (CD)</td>
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<td>STRATAS SINGS WELL</td>
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<td>DOWN TO THE MOON</td>
<td>RCA FM 42795 (CD)</td>
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<td>10</td>
<td>WE KNOW WHAT WE LIKE, MUSIC OF GENESIS</td>
<td>RCA FM 63248 (RC)</td>
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<td>11</td>
<td>BACHMANNS</td>
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<td>BEGGIN SWEET WORLD</td>
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<td>13</td>
<td>RODGERS &amp; HAMMERSTEIN</td>
<td>CBS FM 42795 (CD)</td>
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BY WOLFGANG SPAHR
HAMBURG, West Germany Surplus capacity has put compact disk manufacturing prices here under pressure. CD players are quoted less than $2.20 per unit. But company heads are putting a brave face and remain at least outwardly bullish about their ability to compete in a growing market.

Pioneer’s Hanover plant, which produced 52 million CDs in 1986 and may turn out as many as 65 million this year, has been facing problems, Schäfer points to falling CD hardware prices and a newly launched midprice series as forces that are likely to give fresh impetus to the consumer market and ensure that surplus capacity is only temporary. "We expect good seasonal business," he says. "The only plants which will get into trouble are those that cannot produce at the exact cost that customers want, and PDN is certainly not among them." Schäfer insists that this company has made no production cutbacks, though he concedes that a special weekend shift agreement that ran until June 30 will not be extended.

Some companies have put their faith in the quality of service they can offer. At Bellaphon, president Branko Zivancovic says, "Our customers are prepared to pay a little more for excellent quality instead of having cheaper performance that has a bad reputation."

And Franz Koch of Koch Digital in Austria comments, "You have to be flexible because of dumping offers, mainly from abroad, but a tempting price alone would not get satisfied customers to change their pressing plant every month."

Uwe Swientek, head of Bertelmann’s Sonorex plant, shares the widely held belief that the smallest manufacturers will be hardest hit by capacity surpluses. According to Swientek, Sonorex itself began cutting production costs at an early stage: "Competitive prices and fast turn rounds have enabled us to avoid any need to reduce output. He says, "We are convinced that growing surplus capacity will lead to a further price drop. This will hit smaller and younger companies hardest, but the CD plants of the big, established companies certainly won’t go bankrupt." EMI Electrola managing director Wilfried Jung foresees a gradual fall in CD manufacturing prices as capacity and volumes grow, but does not anticipate a sudden drop. Even if there were 10 CD plants in West Germany, he says, he would still seriously consider opening another.

"The main target of manufacturing policy should be to get the market to adjust and make the lowest possible price at which the market is satisfied. EMI has no surplus capacities. We closed down a black vinyl plant some time ago, and when cassettes and CD are concerned we have adequate capacity for the unforeseen and those of our contractual parties," says Jung.

Teldec managing director Manfred Atzez believes that a too rapid decline in analog releases and the phenomenon of CD plants sprouting up everywhere have led to overcapacity, encouraging even investors from outside the record industry to jump on to the CD bandwagon.

Teldec itself will concentrate on high-quality Direct Metal Mastering traditional pressings, Atzez says. All precautions have been taken against surplus capacity. Because the company’s plant serves mainly to meet its own needs, Tel dec is not worried by competition, he says. On reports that Teldec has introduced short-time working, Atzez says that any company must react sensitively to changes in demand. "We will adjust the number of shifts and the number of people working, and will only reduce for a short time, he says.

EUROPEAN GROUP TO EXAMINE VCR IMPORTS

LONDON The EEC Commission is set to investigate claims that Japanese and Korean manufacturers are dumping compact disk players on European Economic Community markets at unfairly low prices. Manufacturers made in the two countries account for about 65% of sales, compared with about 50% in 1984, the commission says.

European hardware makers, notably Philips and Grundig, have repeatedly complained of unfair competition. In the case of VCRs, an import ceiling is in effect restricting the numbers of units to be brought into EEC countries each year. If the new complaints about CD players are substantiated, antidumping duties or minimum price levels may be imposed.

Japanese and Korean CD player exports to Europe are estimated to have been worth up to $400 million last year, with prices up to 40% lower than those of European producers. While the EEC market grew 12% between 1984 and 1986, the volume of imported CD players rose 16-fold.

Prices of Far Eastern machines have continued to fall by 15% to 20% a year, squeezing the profitability of European manufacturers and exacerbating trade frictions. The situation is complicated, however, by increasing European-based manufacturers ex-}

Cos. Claim Japanese, Korean Makers Dump Machines

Symmetrical bullishness characterized the DMEC Group of companies as Sony and Akiak. Pioneer of Japan has also started producing loudspeakers in the UK, and Sony and Kenwood, to make CD hard-}

BPI In Plea To Musicians

BY PETER JONES
LONDON A plea for the Musicians Union to "come to terms with the modern world" was made at the annual meeting of British Phonog- }

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W. German CD Makers: Surplus Capacity Will Pass

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PARIS During the last 10 years, the income of French authors and composers from audio and video media rose by 50%, according to Jean-Loup Tour- nier, director general of SACEM/SDRM, the French per- forming and mechanical right soci- eties.

Of the total income of the two societies of $747.7 million ($278.7 million, only 16.5% ($279.7 million, or $44.8 million) came from sales of records and videos, Tour- nier says. The public diffusion of recorded music was the second-most-import- ant income source (29.05%), con- tributing 474.1 million francs ($117.7 million). Of this, 209.8 million francs ($34.4 million) came from discotheques, 209.7 million francs ($34.4 million) from background music systems, and 54.6 million francs ($8.9 million) from dances.

Live performances accounted for 10.8% of the income, or 182.5 million francs ($29.9 million). Re- veal- outs from cinemas made up 3.9% of the amount, or 65.8 million francs ($10.5 million).

Tournier says that while the bal- ance of payments between the French societies and their foreign counterparts was in equilibrium in 1985, last year saw a decline in French earnings abroad. Income from overseas was 192.5 million francs ($31.2 million) whereas royalties paid to foreign societies amounted to 225.6 million francs ($37 million).

Of all forms of artistic expres- sion, Tournier says, music in all its idioms is by far the most popular, particularly with young people. Music accounts, he says, for 40% of radio and television program- ming in France.

Performance income from all sources for SACEM was up by 8.76% over 1985 at 1.15 million francs ($188.7 million), with the biggest gain coming from radio and TV, with an increase of 19.6%.

This category generated 275.8 million francs ($45.2 million).

The fastest growth sector in the SDRM’s income was that of video-cassette royalties, up 59.1% at 10.7 million francs ($1.75 million).

Noting that 1986 was the take- off year for compact disks in France, the report says that with sales of 1.5 million last year, the CD system could topple the black LP more quickly than was originally anticipated. The CD boom helped increase mechanical income from sound-carrier sales by 4.25%, with revenues now at 290 million francs ($44.1 million), after a decline between 1984 and 1985.

The report says that the private copying royalty provided for in the copyright legislation of July 1983 began to be implemented in Sep- tember. It anticipates that the SDRM will receive a total of 200 million francs ($12.2 million) this year, 50 million from audiocassette sales and 120 million from video- tape sales.

Operating costs for SACEM and SDRM went up by 5.17% in 1986. The report notes that this increase is smaller than the growth in in- come, which was 7.04%. Last year, 33.85% of SACEM’s income and 14.2% of the SDRM’s income was accounted for by running costs.

 Altogether in 1986 the SACEM and SDRM distributed a total of 1.215 million francs ($199 million) to their members, an increase over 1985 of 5.2%. SACEM spent a total of 91.3 million francs ($15 million) on welfare and cultural activities in 1986.

S. African Musicians’ Union Prepares For August Launch

BY JOHN MILLER
JOHANNESBURG The South African Musicians’ Alliance, which recently announced plans to be- come a union (Billboard, May 9), will stage its national launch this August. Plans call for regional branches to be established throughout the country.

At an open meeting here, Alli- ance members hammered out pol- icy on a number of key topics, in- cluding contracts, royalties, the cultural boycott, and the problems of working with the state-owned South African Broadcasting Corp.

To prevent exploitation of black artists, SAMA intends to hold discus- sions with record companies on a possible standard contract for re- cording acts. It plans to cooperate fully with the committee, as yet unannounced, that will deal with the cultural boycott issue, but says that unless this committee in- cludes musicians it will not be fully representative of South African society.

On the broadcasting issue, a code of conduct is to be drawn up containing a moral undertaking for musicians not to become in- volved in government propaganda. Some organizations here have called for a musicians’ boycott of SABC, but with the exceptions of Radio 702, Capital Radio, and one minor television station, there is no other avenue through which artists can have their state heard.

The Alliance also resolved to give assistance to acts that do not fit within the record industry’s structure. These so-called alterna- tive musicians have few platforms open to them, and SAMA’s cultural committee will attempt to help them.

BPI IN PLEA TO MUSICIANS

(Continued from preceding page)

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He affirmed his faith in Copy- code, but said he accepted that me- dia reports have branded it a fail- ure. On the ethics of home taping, particularly with DAT, he posed a rhetorical question: “If there was a Japanese device for opening Yale locks, would that make burglary legal?”

Dickins said he considered rental of compact disks to be the biggest threat faced by the industry. “Video outlets have to find a new way of making a living, and that is going to be CD rental. We, as music lovers, know nobody wants an album for a night. Renting is done for one rea- son from compact disks. The added if facul- ty of the CD means it is going to be rented out many times.”

When DAT is introduced there is going to be a real problem, because people will then have the perfect copying machine.”

DAM Will Be In The Spotlight

AT This Year’s Japanese Audio Fair

TOKYO At least 16 Japanese manufacturers will display digital audiocassette machines at this year’s 36th Japan Audio Fair, set to take place Sept. 14-18 at the Harumi International Fair Grounds here.

The slogan for the fair—which the Japan Audio Society, as spon- sor of the event, says is the world’s biggest annual consumer audio video—outlines, “Digital Revolution ’87—A Festival Of Sound And Image.” Exhibitor panels will outline the history of ana- log and digital recording tech- niques, and experts and industry representatives will be on hand to answer questions on the DAT format.

In all, more than 80 firms will exhibit more than 5,000 products at the event, among them Aiwa, Hitachi, Matsushita, JVC, and Sony.

Concurrent with the audio fair, the Society of Consumer Audio Distributors will stage a special three-day show devoted to im- ported audio product lines at the Grand Palace Hotel here.
Won't Promote Palmer Collaboration
Duke Street Pushes Marsh

OTTAWA Robert Palmer singing Jimi Hendrix's "Purple Haze" is a great idea for a single, right? Don't bet on it from Duke Street Records, the distributor for Hugh Marsh's "Shaking The Pumpkin," to which Palmer contributes four vocal tracks, the most prominent one being the Hendrix remake.

Even though album rock radio has jumped on the track and Palmer's top 40 success could generate a crossover hit, the label is committed to keeping "Purple Haze" strictly an album cut. It's not just an agreement with Palmer that keeps the label from issuing what could be its largest-ever single: It's Duke Street's commitment to keeping the spotlight on Marsh, a rock/jazz violinist/arranger many are calling Canada's Alan Parsons.

"We have to look at this record as a Marsh record, not a Palmer record," says Andrew Herman, president of Duke Street. "Putting out 'Purple Haze' as a single would stop building Marsh's career and start building Palmer's career." The company's tactic, Herman says, "is not to have Marsh stepping up to success by stepping on someone else's coattails.

Instead, Duke Street plans a methodical, long-term campaign to accompany the second Marsh release, out June 30 in Canada after a shrewd advanced mailing to radio and press that ignited interest in the Hendrix song.

"No doubt, this could be the key to unlock the door on Marsh's career," says Adrian Heaps, national promotion director for Duke Street. "And, if it gets played by radio, fine, I don't mind that. But we have to look at this record as part of a long-term career for Marsh. We can't just sell it out for a quick hit. Just as a matter of interest, how does a virtually unknown artist persuade a star to contribute? Easy, says Heaps, just send along a tape.

"Hugh rearranged 'Purple Haze' with Palmer in mind and decided he was just going to send it to him," Heaps recalls. "I just laughed and said, 'Go ahead.'"

When Palmer was in town early in 1986, he said Marsh's "The Bear Walks" was one of his three favorite records of 1985. A meeting was arranged for Palmer and Marsh to talk. Once Palmer completed his "Riptide" tour, he came back to Toronto and worked on four songs in February.

By Kirk LaPonte

CDs Pace Revenue Boost
Sales Have Risen 101% This Year

OTTAWA The compact disc is now gaining in more revenue than the LP to Canadian record companies and accounts for almost all the increase in shipments the industry showed in the first five months of 1987.

That's the picture painted by the latest figures from the Canadian Recording Industry Assn. results are being posted in the U.S., according to a study by the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers (Billboard, July 4).

Overall, manufacturers in Canada posted an increase in sales of $214 million to $121.9 million for compact record, and CD shipments in May 31 year-to-date figures released recently by CRIA.

But it's clear the CD is carrying the industry this year. CD sales have soared a whopping 101% to $35.3 million, while unit sales are up 75% to a total of 2.25 million. More LPs are still being sold—5.7 million by manufacturers to distributors and rackjobbers in the first five months, compared to 2.7 million CDs—but the revenue from LPs is down 1% to $28.2 million. For the first time, CDs have surpassed LPs as revenue generators for the business in Canada.

Cassettes continue to dominate the business and show steady increases in sales and shipments. The CRIA figures indicate the dollar value of shipments rose 14% to $55.9 million, while actual units shipped increased 15% to a total of 11.5 million.

In all three configurations, the figures indicate pricing has been static.

There have been substantial decreases in prices in 12-inch single sales. CRIA says, Twelve-inchers, only two years ago a rocketing configuration, have dipped 42% in the five months ending May 31, while seven-inch singles have dropped 31% in unit totals during that period.

Maple Briefs

There has been a major shakeup following the arrival of Gary Slaght as president of Standard Broadcasting radio division president. Greg Stewart, general manager of CJAD and CFM-FM Montreal, is out. Rob Braide, former PD at CHOM-FM, which just earned its highest ratings ever in the Montreal market, is in. "We expect he'll be good for us," says Slaght. "It's bad for CHOM."

The House of Commons, just before it adjourned for its summer recess, gave a second reading to the proposed new Copyright Act. It will go to a committee for study later this summer and fall, raising hopes it will be passed by year's end. The bill includes stiffer penalties for piracy and abolishes the 2-cents-a-song mechanical rate, paving the way for composers, publishers, and record companies to set a new rate.

"SLIDEGHAMMER" and "Big Time" were co-winners of the international music video prize at the fourth annual Video Culture International festival recently in Toronto. "Biarre Love Triangle" by New Order and "Rough Boy" by ZZ Top received honorable mentions. The festival, a multimedia event that draws tens of thousands of attendees, is recognized internationally as a prestige video conference and exhibition of world-class work.

Marquis Records president Earl Rosen, manager Michael Golin, and video producer Tony Tobias of the Imagers are newly elected to the board of the Canadian Independent Record Production Assn. Rosen is the association's longtime executive director, but he is leaving in the fall to return to the record business and other consultant ventures full-time.

Upped at A&M Records of Canada Ltd. are J. P. Guilbert as vice president of promotion and Jim Monaco as vice president of publicity. The two had been national directors in those posts previously. Added to the label as Ontario promotions manager is Joseph Kulawick, previously A&M's special projects chief in national promotion.

Peggy Colston-Weir has left CHFI-FM Toronto after several years in PD. Another Toronto radio development has Terry Williams, who recently resigned from CHUM-A, surfacing as a consultant to newly launched CJEZ-FM Toronto.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPonte, 72 Hamilton Ave., N., Ottawa, Ontario, Canada K1Y 1B8.

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<td>FLEETWOOD MAC TANGO IN THE NIGHT WARNER MCA</td>
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<td>NEW MAN BE THE REASON WEA POLYGRAM</td>
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<td>40</td>
<td>THE CURE KISS ME, KISS ME, KISS ME EMI</td>
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**BRITAIN**

| (Courtesy Music Week/Gallop) As of 7/1/87 |
|---|---|
| 1 | IT’S A PET SHOP BOYS PARLOPHONE |
| 2 | UNDER THE BOARDWALK BRUCE WILLIS MOTOWN |
| 3 | STAR TREK/NO FAME |
| 4 | WISHING WELL TERENCE TIND ARBY CBS |
| 5 | THE LIVING DAYLIGHTS TAKE 2 WARNER BROS |
| 6 | PRETTY ON MY CLIFF RICHARD EM |
| 7 | ALWAYS ATLANTIC STARR WARNER BROS |
| 8 | I WOULD LIKE TO DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA |
| 9 | YOU’RE THE VOICE JOHN FARNHAM WEA/WHITNEY H |
Entertainment Stocks Lag Behind Market
But Record Companies Post Strong First Half

BY FRED GOODMAN

NEW YORK - Entertainment stocks listed on the Billboard Mar-
tion chart lagged far behind the Dow Jones Industrial Average
during the first six months of 1987. The 37 publicly traded companies
for which six-month comparisons could be made posted an overall
aggregate gain of 10.53%, compared with the approximately 28%
p posted by the industrials.

The entertainment companies traded on the New York Stock
Exchange managed to gain 17.82% as a group, while over-the-counter
stocks as a group managed to gain less than 2%, with 15 companies ris-
ing an average 1.84%.

Companies that trade on the American Stock Exchange tracked
by Billboard fell in the middle of the other two exchanges, managing
a hike of 11.48% as a group.

The three public companies with major record groups—CBS Inc.
(NYSE: CBS), Warner Communications Inc. (NYSE: WCI), and MCA
Inc. (NYSE/MCA)—performed far better than the group as a whole.

The leader was WCW, whose stock gained over 50%, rising from 227/2 on the end of 1986, to 397/8 on July 6. CBS also showed a strong gain—
from 128 to 173—despite speculation that the Record Group will have
difficulty matching its 1986 results, at least through the third quarter.
Wall Street analysts have been putting a lot of faith in the company’s
fourth quarter, largely based on ex-
pected domestic revenues for M-
chael Jackson’s forthcoming album.

**Publicly traded record retailers 
had a tough time of it despite strong in-store sales**

Foreign income from the Jackson release is expected to be reflected in
the first quarter of 1988.

MCA also saw its stock rise sub-
stantially, although not at the mar-
ket. The MCA began the year at
39% and closed July 6 at 47.211, a hike of
more than 20%.

On the Big Board, WCI and CBS were
joined by several other public

22%,- compared with
1st quarter of 1988. The momentum was most impressive for Walt行
Disney Productions (NYSE/DIS), which saw its stock rise nearly 68%
in the first half, from 43/4 to 72%.

Capital Cities/ABC (NYSE/CCB)

The last couple of months may have been hard for Comstock (ASE/CMS)
(s.-“stated this page,” but the company recently traded the American Stock Exchange’s list of continuously profitable companies
with five-year annual earnings growth of 25% or more, and a five-year
annual growth rate of 54%. Also on the honor roll was Wherehouse
Entertainment Inc. (ASE/WEI), with five-year annual earnings growth of
22%.

**Video Jukebox Network**, a Miami-based interactive cable station special-
inizing in music video programming, says its founder, Steven A. Peters,
recently sold an option to purchase up to one million of the company’s
4.5 million shares to venture group VJN Partners. VJN is owned by CEO
Partners II Ltd., controlled by media broker Jack, Patricia Michaelis
The deal makes the move to facilitate “national ex-
ansion of the company’s programming.” Video Jukebox’s warrants are
listed on the pink sheets.

**The American Bar Assn.** will be taking a look at music copyright issues
during its upcoming meeting in San Francisco. A special panel, entitled
“Music—My Sweet Lord” Versus ‘He’s So Fine,” will focus on in-
court betting on similar issues; music

and Disney Productions (ASE/DLP)

company owned by the Sara Lee Corp. (NYSE/SL). A company

spokesman says the deal will include titles priced between $10 and $40
in 500 outlets. Product includes theatrical, children’s, and how-to titles.

**Play it Again, Dick:** Newsline goofed. We recently reported Ken Fergus-
on had been named CEO of Dick Clark Productions (NASDAQ/DCP).
In fact, Dick Clark is the company’s CEO. Ferguson is chief financial officer,
and Frank La Mina is president and chief operating officer. I had a good
point, but we just didn’t dance to it; we give the original news item a 73.

**Australian Firm Acquires British CD Manufacturer**

NEW YORK—Melbourne, Austra-

lia-based investment and manage-
ment company, First Half, has just announ-
ced that its compact disk manufacturing associate, Disc-
tec, has taken an additional 25% stake in an es-

tablished U.K. CD manufacturing operation in a reported $24 million

cash deal. According to Quatro, the deal gives the company a 14% share of the global CD manufactur-

ing market.

Discotec has acquired 100% of

First Half, Ltd. and its associated
company, Disc Technology Ltd. It
will take over operations on July
1. To date, the plant has been op-

erating for seven months and has
been at full capacity for the past
three months. The Melbourne plant

is located in Sussex, Eng.

and has a current annual capacity of 5

million units, slated to rise to 10

million upon the completion of a

second replication plant prior to

settlement.

Discotec’s Melbourne plant
opened earlier this year and has an
annual capacity of 25 million CDs.
Over 80% of the plant’s pro-
duction is committed to overseas

clients.

“For all Discotec and Discotec

clients in the U.K. and interna-
tionally,” says Discotec chief execu-
tive Roger Richmond-Smith, “two
first-class factories in tandem
and in fast track, combined with
efficient global control, and contin-
ued global commitment to high

quality at low prices.”

“For Discotexts and Discotec

people alike, the acquisition means

greater opportunities and job se-

curity and, at Discotec, the likelihood

of faster expansion than would

previously have been possible.”

John Kavanagh, the executive
director of Quatro, adds: “The

Discotec deal is a strategic acquisi-
tion which provides scope for Disc-
tec to significantly increase its pres-
ence in the U.K. and EEC mark-
ets. It will allow the group to take

discotects’ established international market-

ing and valuable relations that have

been forged with key equipment suppli-

er. Within the U.K., the

company has its own plant, and it

will provide a strategic position in

the U.K. and EEC markets.

“Like Discotec, the Discotec plant
uses Meiki injection mold-

ing technology, and the plant is of

a comparable standard to Disc-
tec’s Melbourne operation. The

plant also includes mastering facil-

ities, which means the manufac-
turing process is carried out under

one roof, as will shortly be the
case with the Discotec plant

in Melbourne.”
THE VALUABLE DEAD
In The Dark
PRODUCERS: Jerry Garcia & John Cowan
Captured 6-23-79

Pete Townshend has delivered a lifetime of songs, and this album is yet another testament to his genius. "Sprintin'" and "I Can't Explain" are just two of the many highlights. This album is a must for any fan of Pete Townshend and The Who.

THE YOUNG IDEAS
Our Lives
PRODUCERS: The Young Ideas
Captured 5-25-78

The Young Ideas take on the role of social critic in this album. Their songs range from commentary on the Vietnam War to commentary on the state of the music industry. "Vietnam" and "I'm A Rebel" are just two examples of the political songs on this album.

THE GRATEFUL DEAD
Go to Hell
PRODUCERS: Jerry Garcia & Bob Weir
Captured 9-10-73

This album marks a turning point for the Grateful Dead. "Sugar Magnolia" and "Uncle John's Band" are just two of the many highlights. The band's sound evolves into the space rock that they would become famous for.

THE JOHNSON COUNTY FAIR
The Heart Of The Country
PRODUCERS: Bob Johnston & The Johnson County Fair
Captured 8-25-74

The Johnson County Fair deliver a collection of traditional country music on this album. "Sweet Home Alabama" and "The Ballad of Jody" are just two of the many highlights. This album is a great introduction to the sounds of the American South.

THE STUMBLE
Where Are You Now?
PRODUCERS: The Stumble
Captured 10-15-77

The Stumble deliver a collection of soul music on this album. "I Can't Help Myself" and "Treat Me Like a Woman" are just two of the many highlights. This album is a great introduction to the sounds of the 1970s soul music.

THE ROLLING STONES
Beggars Banquet
PRODUCERS: The Rolling Stones
Captured 9-21-68

The Rolling Stones deliver a collection of rock music on this album. "Satisfaction" and "นม Kingdom Come" are just two of the many highlights. This album is a great introduction to the sounds of the 1960s rock music.

THE CARS
Heartbeat City
PRODUCERS: The Cars
Captured 9-1-86

The Cars deliver a collection of pop rock music on this album. "Just What I Needed" and "My Best Friend's Girl" are just two of the many highlights. This album is a great introduction to the sounds of the 1980s pop rock music.
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

HEARTS “ALONE” (CAPITOL) holds at No. 1 on the Hot 100 for the second week, with its victory margin being especially wide in airplay. It appears that the only challenger within reach of No. 1 for next week is Bob Seger’s “Shakedown” (MCA). U2’s “I Still Haven’t Found What I’m Looking For” (Island), bulleted at No. 7, is a contender but is still too far behind in points for a one-week surge to the top. It’s a former Power Pick/Sales & Airplay, and, according to the track record of past combined picks, it should reach No. 1.

SEVERAL RECORDS on this week’s Hot 100 that did not earn bullets are hits in various markets. Club Nouveau’s “Why You Treat Me So Bad” (Warner Bros.) moves up five places to No. 28, with eight reporting stations listing it in their top 10, including K-95 at WAPE Jacksonville, Fla., 7-4 at KATD San Jose, Calif., and 21 at both KXX-104 Birmingham, Ala., and KITY San Antonio. “I’m Bad” by L.L. Cool J (Columbia), moves up five places to No. 84, with jumps of 29-19 at KBEB Houston, 6-1 at KBOS Fresno, Calif., and 22-18 at Y-106 Orlando, Fla. Both Debbie Harry’s “In Love With Love” (Geffen), at No. 73, and WILL TO Power’s “Dreamin’” (Epic), at No. 60, broke out of the Miami market, with Harry now No. 1 at Power 96, and Will To Power spreading to other markets as it moves 27-19 at KMEL San Francisco.

MADONNA’S “WHO’S THAT GIRL” (Sire), last week’s Hot Shot Debut, nabbed the Power Pick/Airplay. The airplay runner-up is “Love Power” by Dianne Warwick & Jeffrey Osborne (Arista), which is also the most-added record already on the chart, with 61 adds (see box below); it makes the biggest move of any record on the chart, 17 places to No. 49. Right behind Warwick & Osborne in airplay point gains is “Rock Steady” by the Whispers (Solar), which moves to No. 25 nationally. It is No. 1 at three reporting stations and top five at 13 reporters.

QUICK CUTS: Al Jarreau’s “Moonlighting (Theme)” (MCA) has a most unusual gap in sales vs. airplay points. Only about half of the radio panel is playing the song, although they are reporting good response, making it No. 37 in the airplay-only ranking. Great retail reports push it to No. 17 this week in sales and to No. 23 with a bullet on the chart… New Jersey singer Regina Belle is the only new artist making a debut on the Hot 100 this week. Her “Show Me The Way” (Columbia) enters at No. 88… The Cure is breaking through at pop radio for the first time with “Why Can’t I Be You?” (Elektra). It makes a small move in a tight part of the chart but is bullets due to strong response in Houston, Salt Lake City, and the San Francisco Bay area. The song moves 20-11 at KWSS San Jose, where PD Mike Preston says it was top five in requests after one week of airplay. It is now top three in requests and top 10 in singles sales there.

FOR WEEK ENDING JULY 18, 1987

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<th>HOT 100 SINGLES ACTION</th>
<th>RADIO MOST ADDED</th>
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<tr>
<td></td>
<td>PLATINUM/</td>
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<tr>
<td>DOING IT ALL FOR MY BABY</td>
<td>Huey Lewis &amp; News (Capitol)</td>
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<tr>
<td>LOVE POWER</td>
<td>D. Warwick/J. Osborne (Arista)</td>
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<td>WHEN SMOKEY SINGS</td>
<td>ABC Mercury</td>
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<td>SAY YOU REALLY WANT ME</td>
<td>Kim Wilde (MCA)</td>
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<td>LA BAMBA</td>
<td>Los Lobos (Sire)</td>
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<tr>
<td>WHO FOUND WHO</td>
<td>Jell &amp; Bean (Columbia)</td>
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<tr>
<td>ONE HEARTBEAT</td>
<td>Smokey Robinson (Motown)</td>
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<td>I HEARD A RUMOUR</td>
<td>Bananarama (London)</td>
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<td>MAKING LOVE IN THE RAIN</td>
<td>Herb Alpert &amp; His Tijuana Brass (Philips)</td>
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<td>CAN'T WE TRY</td>
<td>Dan Hill (Columbia)</td>
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</tbody>
</table>

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
1987 Billboard Radio Award Nominees

NEW YORK The following is the complete list of nominees in the 1987 Billboard Radio Awards:

**TOP 40/CROSSOVER**

**STATION OF THE YEAR**
- Major market: KISS-Los Angeles; KJWR Phoenix; WFMS-Atlanta; WMMS-Cleveland.
- WKYS-Detroit; WWXO-Fort Worth, TX; KSKG-Salt Lake City; KXMR-Columbia, Tenn.

**PROGRAM DIRECTOR**
- Major market: Johnny Lander/KDKK-Hous-
  ton; Jeff Witten/WRQX-Washington, D.C.; Howard Freshman/WMXJ-Orlando; Dennis Winslow/WMYK-
  Mike Pirsch/WMGFM-Billings, Mont.; Mike Halloran/KOST-Anaheim; Ray Kent/WMXJ-Albany.

**MUSIC DIRECTOR**
- Major market: Steve Masters/KTSX-San Fran-
  cisco; Franklin/WMXJ-New York; Jack Leben/WWLW-Detroit; Rick Stevens/WMXJ-Boston.
- Steve Kelly/WKSI-Greensboro, N.C.; Jim Peterson/KZPD-Atlanta; Spike O'Dell/KURL-Davenport, 
  Iowa; Linda Peterson/KZPD-Davenport, Iowa; Charlie Fox/KYRO-Seattle; Melrose/David Hooper/Iowa; 
  Gary Mosto/WMXJ-Columbia, Tenn.

**COUNTRY**
- Major market: KLCAM-Long Islands; WWWJ-
  Democratic; Dennis Lyle/WMXJ-Cleveland, Ohio.
- Minor market: Mary Ellen Fisch/WKXO-Davenport, Iowa.

**ADULT CONTEMPORARY**
- Major market: KVLJ-Dallas; WHTX-Filbert, 
  PA; WJZP-Gainesville, GA; KOST Los Angeles; 
  WSOM-Cleveland; WRQX-Washington, D.C.; 
  WFMS-Atlanta; WMMS-Cleveland.
- Minor market: David Page/WMXJ-Columbia, 
  Tenn.; Rick Dorsey/WMXJ-Boston; Mark Leben/ 
  WMXJ-Detroit.

**PROGRAM DIRECTOR**
- Major market: Keith Abrams/WHIX-
  Pittsburgh; Dennis Wilson/WMXJ-Gainesville, 
  GA; KOST Los Angeles; WSOM-Cleveland; 
  WRQX-Washington, D.C.; WFMS-Atlanta; 
  WMMS-Cleveland.
- Minor market: Bob Kane/WRQX-Mem-
 phis; Melman/WMXJ-Columbia, Tenn.; 
  John Dunn/WKSI-Greensboro, N.C.; David 
  Spiller/WWXO-New Orleans.

**MUSIC DIRECTOR**
- Major market: Art Tiller/WSNY-New York; 
  Lyle Kelley/KOST Los Angeles; Jeff Mazick/ 
  WCIR-FM New York; David Blauzer/CMR 
  Entertainment.

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<td>I WANNA DANCE WITH SOMEBODY</td>
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<td>LA BAMBA</td>
<td>Los Lobos</td>
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<td>DREAMY</td>
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<td>THE LADY IN RED</td>
<td>Chris de Burgh</td>
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<td>37</td>
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</tbody>
</table>

Note: The above table lists the top 40 singles of the week based on sales and airplay as reported in the Billboard Hot 100 chart. The chart is published weekly and reflects the popularity of songs across the United States. The rankings are based on data from radio airplay and sales. The chart is a significant indicator of a song's success and popularity in the music industry.
New Companies

Productions One, formed by Billy Bell. A full-service company offering production, promotion, video, public relations, and publishing. First releases include "Deep Of The Night"/"On My Own" by Beverly Thomas. The second single will be "I Can Tell" by Peter Zak 28-19 42nd St. Astoria, N.Y. 11103. 718-626-0459.

Dreamscape Records, a division of the Warrior Entertainment Group, formed by Christian Treiber. Company is a full-service label emphasizing new artists and material. First releases are "Short Skirts" by the Rockin' Valentines and "GEO" by the Rhode Island-based band BEO, both scheduled for release in August. 1331 Eddy St., Providence, R.I. 02905; 401-941-4708.

Poker Productions, a company formed by Nashville songwriters Charlie Black, Austin Roberts, and Bobby Fischer. Company is currently working on material for its first artist, Melissa Carr. 1618 16th Ave. South, Nashville, Tenn. 37212; 615-292-3611.

The Rosner Media Group, a public relations firm specializing in hard rock, heavy metal acts, formed by Debra Rosner, who has been publicist for Enigma/Capitol act Poison for the past three years. Additions to her roster include Quiet Riot and the Vinnie Vincent Invasion. 14347 Ventura Blvd., Suite 219. Sherman Oaks, Calif. 91423. 818-566-LOUD.

The David Williams Co., formed by David Byrd Williams. Company will provide diversified services to clients in advertising, entertainment, and other fields. In addition to public relations, counseling, publicity, promotion, audio/visual script writing, and photography will be offered. 70 Mountain Ave., Bloomfield, N.J. 07003; 201-338-6261.

FOR THE RECORD

The Newsmakers page photo headlined "Stars Come Out In Kingston" in the July 4 issue of Billboard probably should have been headlined "Errors Come Out In Billboard." Here's a rundown:

• The single "Girlie, Girlie" was credited to the wrong producer. The Jamaican single by Sophoe was produced by Ronald Chung.

• Third World's new Columbia album "Hold On To Love" was improperly identified as the band's label debut. The album is the band's fifth for Columbia.

• Rita Marley was misspelled as the lead singer of I-Thrie; she is a co-member of the group with Marcia Griffiths and Judy Mowatt.

• The photo credit was omitted. All photos on the page (except for the picture captioned "What's News") should have been credited to Ted Cunningham.
S ORRY,
ALL INTERNATIONAL
CIRCUITS ARE
BUSY...

ON ESI STREET
YOU’RE NEVER LEFT
HOLDING THE PHONE

That’s right, with Esi Street (Easy Street) and your
phone you can turn any P.C., laptop computer or
word processor into an instant communications
and information system. Esi Street does it. It’s an
Electronic Mail (Email) network designed spe-
cially for entertainment professionals around
the world!

Make a local phone call — wherever* you are —
and you can send and receive Email commu-
nications, telex, mailgrams, cablegrams, letter-
grams . . . or just chat person-to-person on-line!

Esi Street is perfect for booking travel, transmit-
ting accounting data (spreadsheets), issuing or-
ders, receiving vital information and keeping on
top of it all, when and where it’s convenient for
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It’s far less expensive than telephone, telex or
tax. It’s portable and it’s immediate. No more
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problems. And no restrictions — because the
service works around the clock.

And there’s more. Esi Street gives you informa-
tion too. Use Esi Street to plug into vital data from
the Album Network, Billboard, The Hollywood
Reporter, Pollstar and others — up to five days
before it hits the newstands!

Thousands of entertainment professionals are
building their business on Esi Street. You can join
them. Or you can keep on holding the phone.

Put your business on Esi Street! Call now:

<table>
<thead>
<tr>
<th>City</th>
<th>Phone Number</th>
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<tbody>
<tr>
<td>New York</td>
<td>212-757-0320</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>213-937-0347</td>
</tr>
<tr>
<td>London</td>
<td>01-221-2749</td>
</tr>
</tbody>
</table>

*Most places in North America, the UK, Europe, Scandinavia, Australasia and Japan.
FOR WEEK ENDING JULY 18, 1987

TOP POP ALBUMS™

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

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This week's Top 50

<table>
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<th>ARTIST</th>
<th>-label &amp; number/distributing label (s)</th>
<th>title</th>
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THANK YOU!

To all of the special people who attended my concerts at the Universal Amphi-theatre and especially to those of you who contributed to my soon-to-be-released U.S. album, produced by Joel Diamond and arranged by Artie Butler. It is every artist's dream to have some of the world's greatest songwriters under the same roof sharing the same experience. Thank you for making my dream come true...

ENGELBERT HUMPERDINCK


"Engelbert is a British Ponce de Leon. With three generations of fans, he's still brand new and will go on indefinitely... He's exuberant and singing better than he ever has before."

Cleve Herman
KFWB Radio

"...there's a lot to be said for listerability style, precision and performance—all of which Humperdinck displayed in profusion...The guy's definitely a romantic devil."

Todd Everett
Los Angeles Herald Examiner

"As a performer, he fulfills every woman's fantasy on stage... In my eight years in radio, Engelbert is the most popular entertainer we've ever presented in concert."

Madelaine Vlasic
KNOB Radio
**KEEL / HON Jovi DATES:**

**July**
- 21-22 Landover, MD
- 23 Hershey, PA
- 25 Erie, PA
- 27-28-29 Mansfield, MA

**August**
- 1-2-3 Madison Square Gardens, New York, NY
- 6-7 Meadowlands, E. Rutherford, NJ
- 9-10 Nassau Coliseum, Long Island, NY

**KEEL CLUB DATES:**

**July**
- 11 Taylorville, IL
- 12 Chicago, IL
- 13 Milwaukee, WI
- 14 Cincinnati, OH
- 15 Cleveland, OH
- 16 Syracuse, NY
- 17 Long Island, NY
- 18 Queens, NY

**August**
- 5 Washington, D.C.
- 8 Hartford, CT

---

Somebody's Waiting
See the video on MTV and all rockin' music video outlets.
third agreement has been inked for six units in the South Bay area near San Francisco. Berger says the holder of the Atlanta/Nashville contract was previously a franchisee in the Popington chain which NVI acquired last year. But at pre stance, he could not say whether the new franchisees have ever experienced in video retailing field.

In a Billboard interview, Berger acknowledged that NVI's move to superstores will bring the company's outlets up to about 160, depending on whether there are franchisees who have initial interest in the concept of the superstore. Berger says that NVI's franchisees are still expected to add at least 40 stores to the fold.

Beyond the agreements already signed, Berger said the St. Louis deal may result in as many as 20 stores. He added that negotiations are in process for an additional 40 stores, although he has not disclosed the markets where these stores will be located. He said a formal announcement of these units will be made in the next 90 to 180 days.

A franchise fee for a first superstore will be $25,000, with additional units priced at $10,000 each. The projected estimates indicate that outlet stores will cost $110,000-$600,000, but those expenses will be lower if store owners avail themselves to pay-per-protocol terms to stock video inventories.

Further, Berger said NVI will launch conversion programs within the next two months for current franchisees to upgrade their stores to superstore status or enable several stores to merge into a single superstore operation.

According to Berger, NVI's earliest hesitation for the large-store concept was a result of skepticism about the return on investment that larger stores yield. "Our feeling was, why spend $600,000 to open one store, when you can open 10 smaller stores for that same $600,000 and get a better return?"

But he added, "in the last 180 days, we've analyzed the market," and based on its new research—including a reevaluation of the performance of stores in that are already in this concept of the stores—Berger's crew now sees the superstore as viable.

He also sees the superstore as a route for NVI to bolster its presence in major markets. The web's count of more than 700 stores is far greater than any of its franchise competitors, but—with the exception of such cities as Denver, St. Louis, Los Angeles, and New York City—the bulk of its outlets are located in small- to medium-size markets.

We've generally not addressed the largest markets," said Berger. "The fault was our policy that to open a National Video store, you had to open with 50% more in sales than you were currently supporting competit or. Therefore, if you wanted to open a store in New York City, which the huge beaches had 10,000 movies, you would have to have 15,000 movies before you could open.

But that requirement will not apply to NVI's superstores, which Berger says opens opportunities to open in major cities like Los Angeles, New York, and Chicago. However, the biggest incentive that National Video is offering to speed the sale of such franchises is a waiver on all royalties until Oct. 31, 1988, for any superstores that open before June 30.

"Assuming an average monthly revenue of $75,000, that could yield a savings of as much as $45,000," said Berger. Further, National Video will guarantee availability of pay-per-view service termination fees at their superstore locations. It's the combination of rental to its large-store investors. PPT is the contro versial shared-revenue method of product distribution that the franch iser is testing in at least 150 stores, wherein video manufacturers offer lower buy-in costs for tapes. Berger said PPT will lessen inventory costs for superstore franchisees.

After the royalty waiver expires, NVI's superstores will be charged the same percentages that are now charged. They also allow franchisees to claim the following credits: monthly royalty of 4.5% of the store's sales, and a 3% ad and promotion share. Those franchisees are obligated to pay an additional 4% to local advertising programs.

National Video's move toward the superstore concept an admission that with increasing congestion in the video marketplace it will be up to them to expand and differentiate through the franchising of smaller outlets. Not according to Berger. "There's still a lot of growth in the midsize store market," he said. "There are many, many markets in which such midsize stores are not viable, and may never be.

According to NVI research, a superstore requires a population base of 30,000 within a three-mile radius. Assuming that parameter, NVI says there are 1,500 locations throughout Chicago and 500 of those sites have already been claimed by competitors. If Berger reaches the 500-store mark, he has pledged, that will give his operation half of the remaining feasible locations.

Berger claims that superstore expansion will not require NVI to develop new programs over and above those available to all franchisees. Current systems allow National Video store owners to supplement their rental income with the sale of candy, popcorn, soft drinks, plush toys, and Disney figurines. Other optional NVI programs include video selling, television ad campaigns, canned store events, and video rental transfer.

Berger says that at the 500-store mark he will require his franchisees to carry the full line of NVI's product line—photographs, music videos, T-shirts, and other such goods. At that level, he says NVI can begin to earn its 30% return on investment.

When Berger was questioned by Blackshear, senior VP at the company, whether NVI would ever enter the home video distribution market, the response was no. Berger said that NVI's future growth would be focused on in-store video sales, and that the home video market was no longer viable for such a big company. NVI has already announced plans to start a new division dedicated to home video sales, and Berger said that this would be the company's focus in the future.

At the end of the interview, Berger said that he was pleased with the progress that NVI has made in the past year, and that he was looking forward to the continued growth of the company.

The letter to the editor was written by a member of the National Video Institute, who requested that their name be withheld. The letter praised NVI's growth and progress, and expressed hope for continued success in the future.
Time period] all these groups go on to do albums through the second and third year. (the total number of Twin/Tone & A&M albums) could be five and twelve. And one of the reasons that we chose A&M and are real happy with the deal is that their history has shown that they're real good at going at it sitting without that and that seems to be a major emphasis with them—working people through, until maybe the public comes around to what the label had in mind."

A&M's David Anderle likens the label's Farm system, in a way. Basically, it is getting involved with A&M-oriented record people who have the right ideas and knowledge to take bands at their most infantile stage and not only make inexpensive records with them on a very small scale but also have a plan for the expansion of the label and the road-building as a live act. And they can do all these things on a shoestring. Therefore, they'd be able to do it with more acts than we would be able to do."

At Twin/Tone, those albums that A&M doesn't' pick up will go through the company's same network of independent distributors, says Ayers. And there will be several other albums, he adds.

Says Ayers, "In many cases, I think A&M will probably scratch their heads at what we're about the type of things we're doing on the independent side. Hopefully, two or three years down the line, they'll smile and get involved with these people. That's been the story here. Two years ago, Soul Asylum wouldn't be talking about having a major label; five years ago, the replacements wouldn't have been. So there will be more of those types of acts."

The label is considering producers for the upcoming Soul Asylum album, says Ayers. Projects release date for the set is February.

Continental Home Vid Gets New Name: Cinema Home Video Group

NEW YORK Continental Home Video has been renamed Cinema Home Video Group from as part of a restructuring plan that will align the supplier more closely with theatrical distribution and production.

The restructuring comes one month after Andre Blay and Eliott Kastner acquired a controlling interest in both Continental and its sister company, Cinema Group Distribution. The theatrical distribution group has been renamed Cinema Group Pictures, will continue to operate as an independent production and distribution company while supplying product to Cinema Continental Home Video.

The home video division has been revamped to sell product more aggressively through the traditional video outlets, according to a representative of the company.

While Continental had sold product almost exclusively to distributors since its establishment in 1985, the new organization will pursue other ancillary markets, such as mass merchandisers, rackjobbers, schools, and libraries. The company plans to name a vice president of sales and national sales manager specifically for this purpose.

In an apparent cost-cutting move, two umbrella groups have been installed to handle the marketing and finance functions of both organizations. Al Stewart

Save the clouds.

When you lose your vision, you lose the clouds. You lose the sunsets, the seashells, the moonlight and snowflakes.

This year 50,000 Americans will lose all that and more. Forever.

Yet with your help half of all blindness can be prevented and the National Society to Prevent Blindness will fight to ensure that the people lost who lose their eyesight have a chance to save the clouds.

Give to Prevent Blindness.

National Society to Prevent Blindness

Box 2030, Madison Square Station
New York, N.Y. 10010

Billboard Magazine April 18, 1987
Concertgoer Sues Singer
Roth Draws Wrath

BY CHRIS MORRIS

LOS ANGELES A 24-year-old concertgoer is suing David Lee Roth and the Los Angeles Forum, alleging that the volume of the music at a Roth show last month irreparably damaged her hearing.

The suit, filed July 2 in California Superior Court in Los Angeles County by Linda Duke of suburban Glendale, claims "the heavy metal concert" at the Forum "resulted in hearing loss and punitive damages to be proven at trial as well as compensation for medical expenses and loss of earning capacity." 

The L.A. action is the second suit of its kind filed this year: A Florida woman has filed suit against Motley Crue, charging that her hearing was damaged by the heavy metal band at a 1984 show.

Duke attended Roth's Dec. 20 show at the Forum, one of L.A.'s biggest concert venues and home of the Lakers and Kings professional sports teams.

According to Duke's attorney, Gianniworth & Associates, the general of the concert that the young woman had ever been to, and she had been invited to go by a friend. Allerdings sagt, dass Duke und ihre Freunde den Sound tung "the back of the hall." 

"During the concert, the music was extremely loud and the words of the songs were incomprehensible," the suit says. "Approximately midway through the concert, the music became increasingly louder until eventually, near the end of the concert, the entire sound system completely blew out." It reportedly took 15-20 minutes for technicians to re-store the sound.

Immediately following the con-cert, Duke experienced a constant ringing in her ears; the suit further alleges that she later suffered "painful physical and mental symptoms, including dizzy spells, swelling of her face and temples, insomnia, paranoia, fright, anxiety, and trauma."

A doctor has diagnosed her ail-ment. She has also said that "she has identified its cause as the loud music at the concert. The specialist also believes that Duke could ultimate lose her hearing and develop vertigo, which might result in the loss of her ability to drive."

At the request of his client, Duke's attorney says, "Ms. Duke is filing this lawsuit because she believes that rock stars have a duty to their public to warn of the risk of damage to hearing that can take place at a rock concert. Music should bring pleasure, not pain, and young people should be able to attend a rock concert without the fear of losing their hearing."

Liz Hill of Diamond Dave Production, a division of Capitol Records, which owns the Forum, says that Roth has not been served with legal papers yet and that the company refrains from commenting on the suit until that time.

Forum spokesman Bob Stein says, "We're not comment-
ting on that. We have to be served with [legal papers]. Our attorneys have no comment to make yet."

Both Duke and Motley Crue, says, "These are bogus claims, and the only thing they do is put the [cost of insurance up and ultimately the cost of tickets up."]

Well-Represented: Don Phillips has picked up three clients, all aspiring rock acts, since opening his aptly named firm, Up and Coming Stars, in South Farmingdale, N.Y. in January. His business universe and his age-old record company, he claims, has become a minimum of three demos, a bio, and a photo of each client. Phillips, a graduate of Nassau Community College, has also been working with the up-and-coming "Karmic Metal," who has been hospitalized due to back pains.

Chances at the Top: Mike Bone has been ap-pointed president of Chrysalis Records, replacing Janie Jackitoff as the company's chief executive. Elektra's senior vice president of marketing will go to Halle Milgrim, vice president of marketing/creative services寻求 could possible to the rise of Bob Kruse, once thinking about bringing Los Angeles-based vice presi-vent of promotion Dave Urso to the Big Apple? When Track contacted Craigio, the veteran music man confirmed the rumors, saying: "I thought [sales chief] Chris Wright was only changing the logo." 

Polygram Classics sales rep are telling retail-ers that a major buy-in on the label's front-line compact disc product, with as much as a 10% discount involved. Launch may be as soon as the end of July.

Although major Music print publisher Columbia Pictures Publications has raised the list price of selected singles titles from $1.50 to $2.00, don't expect its chief competitors to follow suit. Excus at two giants, Hal Leonard and Warner Bros., say there's no chance they'll raise prices. CPP's president Kevin Kirk has come out swinging against both retail operation, Hollywood Sheet Music, which has units in Hollywood and Glendale. After a phone conversation with CPP's Warren L. Wonders wrote a letter to him, sending copies to 45 other industries. They denounced the price in-crease to the point where they felt that $2.95 itself was too high a list. They further predicted a decrease in unit sales at least 25%. Kirk tells Track that the price increase is actually "two-tiered," with "very se-lective" pricing of $3.50. Retailers usually pay 60% of the sales price for music prints, with the increase raising their wholesale cost by 28 cents.

Nick Hits the Road: Nickelodeon, the children's cable channel owned by MTV Networks Inc.,

Willei sets Farm Aid Plans
New Date Creates New Problems

NASHVILLE Farm Aid III will be held on Sept. 19 in Farmingdale, N.Y., with Paul Corbin says negotiations are still on with Nelson.

"Some deadlines are past," Corbin says, "but that's not un-likely. He adds that he knew the dates were being changed before Nelson made his announcement.

TNN's proposal calls for broad-casting Farm Aid from noon until the beginning of its prime-time peri-

AND THE WAY IT GOES: Publishers Steve Allen (yes, the celebrity/songwriter), Lester Still, Al Gal-

The Ink on a Contract formally outlines the terms of the $200 million deal bringing Chappell Mu-

Well-Represented: Don Phillips has picked up three clients, all aspiring rock acts, since opening his aptly named firm, Up and Coming Stars, in South Farmingdale, N.Y. in January. His business universe and his age-old record company, he claims, has become a minimum of three demos, a bio, and a photo of each client. Phillips, a graduate of Nassau Community College, has also been working with the up-and-coming "Karmic Metal," who has been hospitalized due to back pains.

Public Service: On July 4, five-store Gotham chain New Video began offering free overnight loans of "Sex, Drugs & AIDS," an award-winning AIDS-prevention documentary produced by O.D. Productions. The 19-minute tape, distributed at no charge at Gotham locations, features the late and friends of AIDS patients. The film was first shown on HBO, then aired on PBS.

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they play like their lives depend on it.

**after dark**, the acclaimed second album from Cruzados, including the smash track, "bed of lies," plus "small town love," "road of truth," and "time for waiting."

it all begins **after dark**.

---

Cruzados

on arista chrome cassettes, records and compact discs.

ARISTA

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The New Single
"Who's That Girl" 7/24/87
Produced by Madonna and Patrick Leonard

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Michael Davidson
Duncan Faure

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