Top 40s WHTZ, KIIS Hold At No. 1 in Spring Arbs

BY KIM FREEMAN

NEW YORK Top 40 outlets WHTZ New York and KIIS Los Angeles are winners again in the spring Arbitron ratings. The new book also shows gains for crossover outlets WQHT New York and KPWE Los Angeles. Classic rock once again proves itself a viable long-term format, and the country's first major market new age station, KTWV Los Angeles, comes on strong.

For complete results in New York, Los Angeles, and Chicago, see page 11. The following is a rundown of major, 12-plus share movements for music outlets in the markets available at press time.

NEW YORK
Malrite top 40 outlet WHTZ "Z-100" recoups its No. 1 market rank with a 5.8 share, up from a 5.1, while the winter leader, all-news WINR, drops to a 4.5 from a 5.4. Top 40 station WPLJ "Power 95" holds its winter share of 4.8, tying for the second market seat with Gotham's sole easy listener, WPAT-FM. New York's biggest share jupiters is Emmis crossover outlet WQHT "Hot 103," which rises to a 4.4 share, tying for the sixth overall position in the city. Hot 103's 4.4 continues the station's steady growth pattern after logging on less than a year ago.

On the urban front, WRLS edges into the lead, even though it slips from a 4.7 to a 4.6. Former leader, WRLK, drops to a 4.4 share, down from a 4.8. (Continued on page 70)

Pisello Indicted In L.A. On Income Tax Rap

BY CHRIS MORRIS

LOS ANGELES Salvatore Pisello, a central figure in the ongoing investigation into allegations of payola and organized-crime infiltration of the record industry, has become the first person indicted by the special Los Angeles federal grand jury looking into alleged music industry ties with organized crime.

In an indictment handed down July 9 in U.S. District Court in the Central District of California, Pisello, a reputed associate of New York crime figures, was charged with three counts of federal income tax evasion. (Continued on page 75)

Keynoters: Let's Get Active

BY FRED GOODMAN

NEW YORK The music industry must exercise its influence to effect positive changes in society. That was the message delivered to about 6,500 attendees at the New Music Seminar here July 13 by keynote speakers Richard Branson, founder and chairman of the Virgin and Voyager groups, and concert promoter Bill Graham of Bill Graham Enterprises.

Speaking at the official opening session of the eighth annual seminar, the keynoters—as well as conference directors Tom Silverman and Mark Josephson—set the tone of industry activism for the entire meet. (For complete NMS coverage, see pages 3, 38, 67, 78, 79.)

Starting the morning with a moment of silence in memory of industry legend John Hammond and Impact publisher Joe Loris, Silverman called on the industry in general and its trade magazines in particular to "pick up the ball on sexual equality." He credited Loris with championing equal hiring and equal treatment for women in the record industry.

Co-director Josephson, in dedicating the seminar to the memory of New York club booking agent and new music advocate Ruth Poisky, urged attendees to be social activists.

(Continued on page 79)

RecTrack To Pay Mechanicals Pubs License Big Importer

BY IRV LICHMAN

NEW YORK Hundreds of U.S. music publishers, armed with a favorable federal court ruling last March, have struck their first mechanical license deals with a major importer of European recorded product.

Although the Harry Fox Agency, agent for U.S. music publishers, can claim similar compliance by other importers in recent months, the party to these new licenses is by far the largest yet. Hillside, N.J.-based RecTrack (USA) Inc. The company is an importer of millions of 2-euro cassette titles mostly of '70s and '80s. It has more than 700 titles appearing on some 20 labels.

Importers were hit hard when a (Continued on page 70)

Billboard, AFI Join In Video Conference

NEW YORK Billboard is joining forces with the American Film Institute to present the first American Video Conference, set for Nov. 19-21 in Los Angeles.

The new event encompasses the ninth Billboard Video Music Conference and Awards as well as a concurrent program covering nontheatrical and special-interest video. It will be organized and staged by (Continued on page 79)
IF HEAT HAD A NAME,
IT'D BE
AVA CHERRY

NO DOUBT ABOUT IT, THIS GIRL IS SERIOUS. IF YOU'VE HEARD HER NEW SINGLE, YOU KNOW WHAT WE'RE TALKING ABOUT.

GOOD INTENTIONS IS LEAVING SCORCH MARKS ON DANCE CLUB FLOORS ACROSS AMERICA AND STARTING TO GIVE PEOPLE AT URBAN/POP RADIO HOT ATTACKS TOO.

Now, PICTURE ME, THE ALBUM IT'S FEATURED ON IS HERE TO FAN THE FLAMES WITH NINE MORE TRACKS OF UNADULTERATED PLEASURE. CHECK IT OUT.

THIS SUMMER EVERYONE'S GOING TO WANT SOME OF WHAT AVA CHERRY'S GOT.
BY STEVEN DULPER

NEW YORK By the year 2000, remote recording sessions via satellite will be commonplace. Considered will be practice music lessons on home MIDI keyboards comparable to those costing tens of thousands of dollars. By the end of the day; computers will listen and compose their own parts while jamming with human musicians; and the studio itself will offer a place for meetings and mix-downs than an actual recording facility.

Such predictions offered by a distinguished and diverse group of musicians, composers, computer experts, and recording engineers during a July 13 panel called “Music Technology 1999” at the New Music Seminar, held here July 12-17.

Wendy Carlos, a seminal force in electronic music composition and performance, opened the discussion by saying, “This is the greatest time for being a composer in the last 70 years. There is no longer any reason to apologize for being an electronic musician anymore.”

Carlos said the tools of the trade have crossed a threshold in the past few years, from “embarrassing to cutting edge,” claiming electronic musicians now have more versatility at their fingertips than does an orchestra conductor.

“Technology will ultimately make music more human, not less,” said Carlos. “It will eliminate many of the restrictions that have been placed upon composers and musicians devoted to live performance. I think you’ll see alternative styles, different tunings and timbres, musicians able to work with one another across time zones by satellite. Live performers will even be able to use all the parts of the body in creating music with the coming generation of instruments and electronic means.”

Robert Moog, inventor of the synthesizer that bears his name and a pioneer in analog synthesis, and Jim Moog, his partner, had a similar message. They talked about the future of electronic music: artificial intelligence, for example, which they see as less and less of a compositional aid. “It’s a compositional bottleneck,” said Moog. “It’s not a compositional aid.”

“You’re going to have the ability to do music more human, not less,” said Moog. “It’s a compositional bottleneck.”

Among the panel members were Jello Biafra, currently embroiled in a legal battle with Bruce Springsteen over a song he had written; and Mothersbaugh and DiMartino of America’s unsung heroes, the B-52s.

The eight-member panel—which had definite prorock, antiecology leanings—was in total agreement that electronic music was the music of the next millennium. Said Moog: “It’s a great time. The discussion was Danny Schecter of ABC-TV’s “20/20” program.”

Tipper Gore of the PMRC had been invited to join the panel, said Schecter, but had declined because “there were some fears for her personal safety.”

Stressing that the panel time were the Peters brothers of Truth About Rock Inc., a Minnesota-based organization informing parents of what it considers to be the moral dangers of today’s rock music.

In a rapid-fire oral presentation accompanying a surprisingly graphic and graphic slide show, the pair—who claimed to have engineered the burning of “the million record” that were “garbage”—drew hoots of derision from the audience and skepticism from many fellow panelists.

Despite the controversy they had so far given a similar presentation to more than 2 million people, the Peters read excerpts of letters from rock bands, such as the Allman Brothers, the Eagles, Prince, Billy Idol, Ted Nugent, and Julian Lennon and questioned them.


NEW YORK Everyone in New York has an opinion. Attendees of the New Music Seminar are certainly no exception. Billboard polled a random sampling for their views on this year’s meet.

Carl Canedy (record producer, Rock Candy Productions) One thing I found disappointing was the fact that I was the only producer. It’s a disservice to the moderaters didn’t control the panels. If there were two people with opposing views, they’d tend to ping-pong back and forth, hammering the subject to death. Last year I was here just visiting—It didn’t register—stay here in the hotel, hang out at the bar, and did just as much business as I’ve done this year.

Tommy Green (New York-based record producer): I’m getting to meet a lot of interesting people I might not otherwise have bumped into. I’m very happy to get an appointment at the adf offices of the labels. You submit a tape to them and the chances are 100-1 that they’ll listen to it. At least you meet some of them here.

Steve Gottlieb (president, TVT Records): The major labels are much less represented here than they were last year. I think it’s a reflection of their having abated a large amount of the responsibility for adf and for setting trends to independent. Look at most of the majors and you see the majority of their new product and their most exciting releases are either picked up off an independent label or are affiliated. It’s very important that meetings are held like this so you’ve got a sense of the industry’s energy and that it’s not being a desert...

Roger Dearing (Miami-based band the Drills): We came up with a new tape—have an album out already—and basically what we’re


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Hammond: Ultimate Talent Scout

BY PETER KEEPNEWS

NEW YORK—John Hammond has often been called the greatest talent scout in the history of the record business, and even the most cursory perusal of his track record suggests that he was certainly an astute assessor.

It might be an exaggeration to say that Hammond—who died after a long illness at his home here on July 10 at the age of 76—was responsible for launching the swing era. But it is a fact that it was Hammond who persuaded Benny Goodman to let him have a career as a band leader and who brought Count Basie's band from Kansas City, Mo., to New York and into the recording studio.

Discovery Of Greats Dead At 76

BY BILL HOLLAND

WASHINGTON, D.C. Broadcaster proponents of source licensing are again trying to prove to Congress that the industry's songwriters will not be affected by legislation designed to replace blanket licensing with source licensing for non-syndicated television programs.

This time, rather than just testifying on Capitol Hill, the country's songwriters will not be affected by legislation designed to replace blanket licensing with source licensing for non-syndicated television programs.

In samples of such letters obtained by Billboard as well as correspondence between Sen. Richard Shelby, D-Ala., and ASCAP president Morton Gould, what emerged is an enterprising bit of behind-the-scenes lobbying on the part of the All-Industry Committee and some wire-dodging on the part of ASCAP.

The All-Industry Committee has argued for two years that the greatest majority of TV music is produced by a small number of songwriters located primarily in Los Angeles and Nashville.

This spring, the committee gained the grassroots cooperation of the National Association of Broadcasters. In April, NAB senior vice president John Summers sent a letter to all (Continued on page 75)

Thorn EMI

Music Section

Posts Profits

BY PETER JONES

LONDON—Profits from the music division of Thorn EMI increased nearly three times, from 6.5 million pounds ($14.1 million) to 20.4 million pounds ($40.9 million) in the 12 months ending March 31. Overall, group pretax profits jumped 55% to 51.9 million pounds ($224.4 million).

According to group chairman Sir Graham Wilkins, who made these announcements at a press conference: "The reconstruction of Thorn EMI is almost complete. The music section achieved a marked improvement in performance and overall profitability. Encouraging increases in sales and market share were recorded by EMI Music in the important North American market."

But he warned, "Bringing the music sector to increased profitability, we know we still need to increase our share of the North American business. We're not there yet and we're looking for it in the U.S. But last year our sales there rose by nearly 18%, compared with overall market growth of only 15%.

While not being specific about North American losses, he said that had certainly been reduced and that his company is "budgeting for a profit there this year."

Strong back catalog, especially that of the Beatles, has enabled EMI Music to do well in the compact disk sales sector.

Regarding the division's future, the chairman said: "We've held the position all along that the music division is not for sale. That offer has still been made, and we are still knocking on our door. But the answer has always been the same, and it will continue to be the same."

The increased profitability, which includes a contribution of 0.8 million pounds ($1.7 million) from the sale of shares in Thames Television, has come via a much-reduced operation. In the past year, the music division has lost (Continued on page 70)

Bertelsmann Group

Revenues Top $1 Billion

BY FRED GOODMAN

NEW YORK—The West German-based Bertelsmann Music Group, whose holdings now include Aristal and RCA Records, says its net revenues topped the $1 billion mark for the fiscal year ended June 30.

The group, part of international multimedia company Bertelsmann AG, acquired General Electric's 75% share in RCA-Aristal as well as RCA Records' domestic label and record club operation for a reported $800 million in September. Prior to the purchase, Bertelsmann already held the remaining 25% stake in RCA-Aristal.

Since the buyout, the music activities of the newly formed Bertelsmann Group have been reorganized in RCA-Arista, RCA Records, BMG Direct Marketing Inc., and BMG Music International. The company will not reveal specific figures on a per-company basis, but claims significant growth in each operation.

BMG Music—which consists of RCA's domestic label and record club and also oversees the worldwide activities of the RCA Red Seal and Broadway division—reported a second-half revenue hike of more than 18%, led by newcomers Bruce Hornsby & the Range. The company also cited "significant increases in revenues" for Red Seal and the Broadway label.

Results for Aristal are said to be "top even last year's record success," Whitney Houston, Billy Ocean, and Aretha Franklin were among (Continued on page 79)
"CAN'T WE TRY."  
CAN WE EVER...

HEAT UP  
RADIO REQUEST LINES.

"Lights up our request line every time it's played."  
Richt Wood, Program Director, WPIT, New York

"Overwhelming response. People always want to know what it is."  
Chuck Rupple, Music Director KVIL, Dallas

ROMANCE LISTENERS.

"The hottest adult record out there. Period."  
Keith Naftaly Program Director, KVOE, San Francisco

"Surprise hit of the year. Strong adult female phone strong sales."  
Bobby Rich, Music Director, WRBO, Tampa

DELIVER THE SMASH OF THE SUMMER.

"Huge requests all demographics... ballad of the summer!"  
Kevin Weatherly, Music Director, KZZZ, Phoenix

"DAN HILL."

Featuring the hit duet with Vonda Shepard,

"CAN'T WE TRY."

On Columbia Records, Cassettes and Compact Discs.

Produced by Mark Medlock and John Cape for
The Entertainment Music Company
Management: Rosal Management Corp (Steve Grogan)
B.C. Talent Management Howard Ross Management
"Can't We Try" ©1987 CBS Inc.
Diebold Acquires Sales, Marketing Rights To Video-Vending Machines

LOS ANGELES Diebold, a large manufacturer of automatic teller machines, has made a bid to become a major player in home video vending.

The Canton, Ohio-based firm has acquired all the sales and marketing rights to Movie Machines, the credit-card-activated video vending machines created by Group 1 Entertainment and manufactured by Diebold. Group 1 had been test-marketing the machines for an upcoming national rollout (Billboard, July 18).

As details were disclosed, Group 1 president Brandon Chase says he received a substantial cash payment and will receive royalties on all future sales of Movie Machines. The move is effective Aug. 1.

Group 1 had made a $36 million production, maintenance, and servicing agreement with Diebold in the fall of 1995 for videocassette dispensing system. Diebold claims more than 50% of the automatic-teller market.

A staff of more than 50 people had been built up at Group 1’s West Hollywood office while a data-processing center had been established in Commerce, Calif. Data processing has been taken over by Diebold while an “orderly phase-out” of the company is under way. At least 75% of the staff is expected to depart according to Chase. It’s also anticipated that Diebold will centralize most Movie Machine activities in Canton under executive Bud Kirkpatrick.

Chase plans to return full time to film production with his Group 1 Films company.

By Jim McCullaugh

True Value Sets Talent Competition Country Showdown Contest

By Edward Morris

NASHVILLE More than 360 radio stations, seven state fairs, and 20 regional and country fairs will participate in the True Value hardware store chain’s Coonhound Country cuntst.

The sixth-annual edition of the nationwide talent contest for country musicians is expected to draw 100,000 entrants, according to Dean Unkefer, whose Special Promotions Inc. here is handling the event for True Value.

The talent is “merely the framework for the promotional and advertising priorities,” Unkefer says. By SRI’s estimate, the advertising spots radio stations must agree to donate and media buy of the spots in the contest will be worth around $2.5 million to True Value and other national sponsors who tie into the event with marketing funds.

Each station is required to devote (Continued on page 75)

Third Billboard Beatles Special To Air On United Stations

NEW YORK Though the familiar refrain of “It was 20 years ago today” has been heard regularly this year, fans of the Beatles know other events. Twenty-three years ago is more like it.

“I Want To Hold Your Hand”—the first No. 1 U.S. single by the No. 1 recording group of all time—entered Billboard’s Hot 100 on Jan. 18, 1964. The single’s B side, “I Saw Her Standing There,” was also a hit, and from that point on, John Lennon, Paul McCartney, George Harrison, and Ringo Starr quickly became household names.

With Capitol Records’ Beatles compact disk series, the band’s silver anniversary of its signing with EMI has already been well celebrated. But what may be being overlooked in the process are the remarkable solo careers of the (Continued on page 75)

On Charts, It’s Summer Of Love Again; Suzanne Vega’s Standing Solid In Top 20

PEACE If YOU’VE been a newstand in the past few weeks, you know that this is the 20th anniversary of theSummer of Love. You may not know that at least a dozen of the acts that dominated that summer are back on this week’s Top Pop Albums and/or Compact Discs chart.

In fact, both of the week’s two highest-debuting albums are by acts that helped shape that summer. Jef ferson Airplane (now Starship) and the Grateful Dead. Starship’s “No Protection” debuts at No. 79; the Dead’s “In The Dark” opens at No. 100.

The Airplane’s “Surrealistic Pillow” album rode the top 10 from May to October of 1967 and spawned the top 10 singles “Somebody To Love” and “White Rabbit.” The Dead’s “The Grateful Dead” album opened at No. 1 in May 1967 and stayed there for more than six months.

Neil Young, who has this week’s highest-debuting album, “Lilee,” was a member of Buffalo Springfield in the summer of 1967. At the time, the group was coming off the top 10 hit “For What It’s Worth,” six weeks for from $50-$80 on tapes that cost us $55.”

On the chart for more than six months.

Steve Winwood, currently enjoying the biggest album of his career, “Back In The High Life,” was then a member of the Spencer Davis Group, which was coming off the top 10 hits “Gimme Some Lovin’” and “I Am A Man.”

Eric Clapton, now on the chart with “August,” was then a member of Cream, which had a hit album with “Fresh Cream,” and, late in the year, a monster album with “Darrel’s Gears.”

Other artists from that summer who are listed on the current album chart include the Doobies, who had a No. 1 single with “Light My Fire,” and Aretha Franklin, who hit No. 1 with “Respect.”

The Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band,” which was the No. 1 album for 16 straight weeks that summer, had been the No. 1 CD for five weeks but now dips to No. 3. And the Jimi Hendrix Experience’s “Live At Winterland” inches up to No. 12 on this week’s CD chart. Hendrix’s “Are You Experienced?” album cracked the top 10 in October of 1967 and didn’t drop out until December 1968.

Currently on the scene acts not generally associated with the Summer of Love—but who were nonetheless hot at the time—include Paul Simon, Herb Alpert, Diana Ross, and Barbra Streisand.

FAST FACTS: Suzanne Vega’s second album, “Soli tude Standing,” sells six spots higher than No. 4 to No. 16 on this week’s Top Pop Albums chart, while her single, “Laka,” jumps to No. 15 on the Hot 100. The New York-based singer/songwriter’s 1985 debut album, “Suzanne Vega,” was No. 19, but remained on the chart for more than six months. Vega got a further boost when her “Let’s Go” was featured in the top five soundtrack album “Pretty In Pink.”

Gloria Estefan & Miami Sound Machine’s “Let It Loose” leaps to No. 19 in its sixth week on the Top Pops chart. If this album is an instant hit, the group’s last album, “Primitiff Love,” was a sleeper; it peaked at No. 21 in its 46th chart week. Though the last album never cracked the top 20, it did manage to log 40 consecutive weeks in the top 50.

Alexander O’Neal’s “Fake” jumps to No. 1 on this week’s Hot Black Singles chart, becoming the sixth No. 1 black hit in less than 18 months for producers Jimmy Jam & Terry Lewis. O’Neal’s 1986 duet with Cherelle, “Saturday Love,” peaked at No. 2 on the black chart. It was kept out of the top spot by another Jam & Lewis production—Janet Jackson’s “What You Have Done For Me Late ly.”

Janet Jackson may wish she’d stopped after five top five hits from her smash album, “Control.” The album’s sixth single, “The Pleasure Principle,” loses its bullet at No. 17 on this week’s Hot 100. Dare we point out that it’s the only one of the six singles not produced by Jam & Lewis?

Whitney Houston’s “I Wanna Dance With Somebody (Who Loves Me)” holds at No. 1 on this week’s Hot Dance/Disco Club Play chart for the second straight week. This beats the mark established by the record’s obvious role model—last year’s “How Will I Know”—which peaked at No. 3 dance.

We GET LETTERS: Ian Wallis of Scarborough, Ontario, notes that the top three albums on this week’s Top Pop Albums chart all debuted in the top 10. Whitney Houston’s “Whitney” debuted at No. 1, D2’s “The Joshua Tree” entered at No. 17, and Motley Crue’s “Girls, Girls, Girls” opened at No. 5.

Anita Allen of Budget Tape & Records in Larmor, Wales, points out that the album “Always And Forever” wasn’t the first country album to crack the top 20 on the top chart since Kenny Rogers’ “Eyes That See In The Dark” in 1983. Allen reminds us about Dolly Parton, Linda Ronstadt, and Emmylou Harris’ “Three” project, which hit No. 6 pop in May.
Muppet Babies: "Music Is Everywhere" "Rocket To The Stars" Produced by Mark Sanyian and Rob Walsh.

Look Who We Just Signed!

JIM HENSON'S FRAGGLES™ AND MUPPET BABIES™ ARE ABOUT TO BECOME RECORDING SUPERSTARS!

Columbia Records and legendary Muppet™ Master Jim Henson are proud to announce a new line of records and cassettes featuring the superstars of kids' entertainment—the Fraggles and the Muppet Babies.

To launch the new line, we're releasing four albums of hits from these award-winning television shows—shows watched and loved by millions of kids every week. Packed with the entertaining and imaginative songs for which the shows are famous, each record or cassette contains complete lyrics, so kids and their parents can sing along! Muppet Babies. Fraggles. Two super groups sure to be top sellers in the enormous children's market. Act now to stock all four Muppet masterpieces.

On Columbia Records and Cassettes.
Join Billboard in promoting Children's Entertainment—a genre growing as fast as today's mini-baby-boom. Reaching the best markets is not child's play. Only Billboard with its input into chain and independent retail buyers can provide the big push you need for Christmas and year 'round sales.

IN THIS ISSUE
- Best selling records, cassettes, video in children's entertainment
- What's hot and new for Christmas
- How to sell more children's product year 'round
- Profiles of top companies

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COMMENTARY

Maintaining The Commitment

CD IS NOT THE ONLY WAY TO MARKET MUSIC

BY DUNCAN BROWNE

Now that the music industry has en-
tered the digital age, the powers that be have apparently for-
saken the format that brought us this far: black vinyl disks. It looks like vinyl disks are still around, but for the life of me I can’t see why there are still so many 90 million turntables in homes throughout the U.S. Significant numbers of consumers are still buying and playing LPs.

However, as the industry becomes more committed to CD and continues to neglect black vinyl, those consumers who still make use of their turntables will become increasingly frustrated as it becomes more difficult to find that precious commodity—the LP.

Paradoxically, this presents an opportunity for those of us who are willing to remain committed to black vinyl.

No one contradicts that CD is a real music business; only that selling CDs means we can’t sell LPs anymore. When 8-tracks and cassette became new ways to market music, the LP was still a salable item. True, 8-tracks did die a natural death. But this was an evolutionary process, not a knee-jerk reaction as is the case with what is happening with the LP.

In the large-volume, deep-discount retail sector to seem with major labels that the black vinyl disk is a dead commodity. As a result, these retailers are stocking only superstar product or a very limited selection of best-selling ti-
tes.

This situation, often described as “black-vinyl death,” exists primarily in the minds of these retailers and publishers at an alarming rate.

Whether you sell LPs or not, you sell CDs. It’s as simple as that. I’m amused but frustrated when store buyers tell me that LP sales are off and have been declining for six months, and I then discover that they haven’t been stocking them in any depth for nine months. That’s what I mean by a self-fulfilling prophecy.

For some of us, this attitude cre-
ates some exciting new competitive edges. No longer do the smaller re-
tailers have to compete with deep-discount chains by selling superstar product for a nickel (or possi-
ably a nickel below) cost because that’s what the competition is doing. The smaller retailer can now gain a competitive edge simply by stocking LPs. Frustrated turntable owners will be on the lookout for retail outlets that still cater to LPs. Opportunity will knock on the door of the retailer who is still in the mu-
sic business by presenting a wide

spectrum of music on all formats.

What a windfall! No longer will the success or failure of a retailer depend on how small a profit mar-
gin he can survive on. He can main-
tain a decent customer base and profits simply by stocking the for-
at-"maining being abandoned by the dis-
counter up the street.

Like retailers, independent labels may discover they can also find oppor-
tunities in the antivinyl philosophy of the major industry players.

WHERE IS IT WRITTEN THAT BECAUSE OF THE VIABILITY OF CD THE CONVENTIONAL LP IS NO LONGER VIABLE?

Browne is general sales manager of Rounder Distribution in Cambridge, Mass.

Who is going to fill those empty record bins? The majors, of course, want to replace them with CD bins. But if independents seize the init-
tive, those bins can remain their do-
main, at least for those who still manufacture and distribute vinyl.

To me, it makes absolute business sense to maintain a commitment to vinyl. If there is a demand, it behooves us as business people to re-
spond to that demand. If people are willing to buy a product, we should be trying to sell them that product. There are a lot of consumers out there who want LPs, and those people are not going to disappear to-
morrow.

Quite probably, the LP-buying consumer base will gradually di-

tine and the smaller retailer, distribu-
tor opportunity will knock on the door of the retailer who is still in the mu-

sic business by presenting a wide

spectrum of music on all formats.

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What a windfall! No longer will the success or failure of a retailer depend on how small a profit margin he can survive on. He can maintain a decent customer base and profits simply by stocking the format being abandoned by the discount up the street.

Like retailers, independent labels may discover they can also find opportunities in the antivinyl philosophy of the major industry players.

various aspects to consider. However, as the industry becomes more committed to CD and continues to neglect black vinyl, those consumers who still make use of their turntables will become increasingly frustrated as it becomes more difficult to find that precious commodity—the LP.

Paradoxically, this presents an opportunity for those of us who are willing to remain committed to black vinyl.

No one contradicts that CD is a real music business; only that selling CDs means we can’t sell LPs anymore. When 8-tracks and cassette became new ways to market music, the LP was still a salable item. True, 8-tracks did die a natural death. But this was an evolutionary process, not a knee-jerk reaction as is the case with what is happening with the LP.

In the large-volume, deep-discount retail sector to seem with major labels that the black vinyl disk is a dead commodity. As a result, these retailers are stocking only superstar product or a very limited selection of best-selling titles.

This situation, often described as “black-vinyl death,” exists primarily in the minds of these retailers and publishers at an alarming rate.

Whether you sell LPs or not, you sell CDs. It’s as simple as that. I’m amused but frustrated when store buyers tell me that LP sales are off and have been declining for six months, and I then discover that they haven’t been stocking them in any depth for nine months. That’s what I mean by a self-fulfilling prophecy.

For some of us, this attitude creates some exciting new competitive edges. No longer do the smaller retailers have to compete with deep-discount chains by selling superstar product for a nickel (or possibly a nickel below) cost because that’s what the competition is doing. The smaller retailer can now gain a competitive edge simply by stocking LPs. Frustrated turntable owners will be on the lookout for retail outlets that still cater to LPs. Opportunity will knock on the door of the retailer who is still in the music business by presenting a wide spectrum of music on all formats.

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New Audience Niches Created
Fresh Formats Are On The Increase

BY KIM FREEMAN

NEW YORK “Most markets are said to have traditional formats, so I think radio is coming around again,” said Emmis VP of programming Rick Cummings to a top 40/crossover panel July 14 at the New Music Seminar, which was held here July 12-15.

Cummings was responding to a question about radio’s unresponsiveness to the public’s complaint of hearing the same songs repeatedly.

He was able to use Emmis as an example of a company creating new formats by describing the group’s two very successful cross-over outlets: KPWZ “Power 106” Los Angeles and WQHT “Hot 103” New York. He also pointed to Sunny Joe White, PD at WXXS-FM “Kiss 108” Boston and group PD for Pyramid Broadcasting, which is about to unveil an adult-rocked approach in Chicago, to illustrate his point.

White said that he, too, is bored with the homogeneity of radio around the country. He said that groups are being driven to try new formats in order to win audience niches. “We’re in the formative stages of designing a new format,” WXXS PD said of Pyramid’s efforts at the current WXXS Chicago. “We don’t have any name for it yet, but it will have more variety—possibly a format where you could go from a Billie Holiday into an Anita Baker.”

Panel moderator John Fogat, VP/promotion at Capitol, kept the discussion in sync with the interests of most seminar attendees by asking the question of what degree radio has a responsibility to break new artists. After establishing that radio’s primary responsibility is to sell advertising, programmers and GMs said that breaking new music on top 40 is part and parcel of creating salable product.

After noting that you can’t research new records, White said Kiss 108 adds records on gut instincts, gives them two weeks’ worth of play on air, then uses research to determine where to move the song within rotation.

Chris Collins, KSPF “FM 102” Sacramento, Calif., PD, stressed that breaking songs in a new format, programmers should introduce, or “stage,” songs that are most likely to appeal to an audience when listening is heaviest. Cummings said that broadcasters must remember that listeners of their records because radio doesn’t feel the same pressure to report their adds.”

One station is eyeing a new format in which you could go from Billie Holiday to Anita Baker

OUTLET COMMUNICATIONS has agreed to buy WASH-FM Washington, D.C., from Metropolitan Communications for $20.2 million, pending Federal Communications Commission approval. Outlet owns WTOP-AM Washington, D.C., and WMJF-FM Bethesda, Md., and will have to sell the latter as a result of FCC rules barring multiple ownership of media in one market.

LEGACY BROADCASTING is said to be buying classic rock outlet WXCR Washington, D.C., and its sister AM, WCPT, from Metropolis Communications for $22.7 million, pending FCC approval.

OLYMPIC BROADCASTING of Seattle will sell KKNX “The City” San Francisco to Pacific FM Inc. for $11 million, pending FCC approval. The City has been broadcasting an eclectic rock format reminiscent of free-form FM radio for the past two years. The buyer, Pacific FM, also owns KOFY-AM San Mateo, Calif.

ROBERT MOUNTY, formerly a top executive with NBC and Metromedia, has formed Mounty Communications Co. in New York. Plans call for acquiring medium-market outlets soon. He can be reached at 212-621-6688.

ROY COOPER is appointed VP/GM of Seonmic’s WIBC/WEAG Indianapolis, Ind. He had been general manager of the properties for several years.

Washington Roundup

BY BILL HOLLAND

REDUCED PROFITS of 30% for FM stations and 50% for AM stations. That’s what NAB says will happen if a law is passed in Congress to cut tax deductibles on advertising from 100% to 80%, with the remaining 20% deferred until the next year. The NAB statement, according to another study, would reduce advertising on stations by 4.8%. As we told you last week, NAB is pulling out the stops for grass-roots lobbying against the pending measure in the House Ways and Means Committee. NAB president Eddie Fritts has been on the Hill again testifying.

TOP 40

“If you’re looking for a reaction record,” says WHZT “Z-100” New York MD Frankie Blue, “it’s L.L. Cool J’s ‘I Need Love’ (Columbia). One play equals instant phone; two plays equals exploding phones.” A buzz generated by play on Gotham’s urban outlets spurred Z-100’s interest in Blue, one of the albums set is recording the new deals for all vendors, especially adult males. The MD predicts that the Lisa Lisa & Cult Jam album cut “Lost In Emotion” (Columbia) has the goods to match the No. 1 status of “Head To Toe.” “It’s a very mainstream record with two standout hooks,” he says. A song gaining steam is Noel’s “Silent Morning” (4th & Broadway), which is a top-selling 12-inch in New York and is making big jumps on the Hot Dance/Disco chart. Bon Jovi may have yet another hit on its hands, says Blue of “On The Edge Of A Broken Heart,” from PolyGram’s “Disorderlies” soundtrack. Musically, it’s in the “Living On A Prayer” mode, Blue says, and it’s pulling top three phones after just a few spins. Moving to No. 1 phones is George Michael’s “I Want Your Sex” (Columbia). Madonna’s latest, “Who’s That Girl” (Sire/Warner Bros.), jumped 26 to 10 on Z-100’s playlist last week.

ALBUM ROCK

With adults all the rage at radio now, here’s a look at WMQK “Q-103” Boston’s attempt to draw them with the CBS outlet’s “quality rock” fare Q-103 PD Barbara Temple defines quality rock as songs with great musicianship and intelligent lyrics. Overall, the station aims to treat artists and listeners with respect for their intellect. Gut rules over research at Q-103; here are some current picks by Temple and MD Sandy Benson. World Party’s “Private Revolution” (Cylinda) is one of many great tracks on the group’s album, says Temple, adding, “It’s got a great beat and a good message.” Filling a similar bill is Brian Mullen’s “More Than The Truth” (Island). “It’s mellodious, dramatic, and sung very well,” she says. The Smithereens’ “Time & Time Again” (Enigma) reminds me of Elvis Costello, probably in the guitar riff, and it’s a fun, up-tempo record for summer,” says the PD. Fire Town’s “Carry The Torch” (Atlantic) qualifies as quality based on great harmonies and its romantic tone, says Temple, whose final pick is “Just Around The Corner” (Columbia) by Cock Robin. On a final descriptive note about Q-103, Temple says some 50% of the station’s music is from the ’80s, which sets it far apart from the typical album rock outlet these days. Twenty-nine of the songs on Q-103’s playlist are absolutely new, she says.

Kim Freeman
SPRING '87 ARBITRONS

Promotions

In keeping with the cooperative tradition of the Upper Midwest Radio Conclave, WHTB Milwaukee operations manager Kipper McGee and his co-hosts (affectionately dubbed "Kipper's Kids") let it all hang out during the promotion panel at last week's Minneapolis conclave. McGee's co-hosts were WKLH Milwauke PD Steve Brill; WLOL Minneapolis' Greg Swedberg; and KGO Des Moines' Phil Wilson.

 Naturally, dealing with salesmen and their never-ending requests to give promotions to time buyers dominated the session—"Making lemonade out of lemons" could have been the theme of this discussion, as the programers cited numerous ways of taking a weak idea from a client or salesman (usually concerning giveaway items), adding a little creativity, and arriving at a promotion that benefits the station, the advertiser, and often several other clients as well.

For example, KGOO's Wilson recalled a time when a laser concert came to town, and its promoters wanted to give away tickets along with its schedule on KGOO. The station sweated the deal by bringing in a local tanning salon and offering a microwave as the grand prize in a Radiation Weekend contest.

Above all, panelists urged colleagues to affix great value to their airtime when it comes to giving away promotions for clients. They emphasized the ability to say no—with a logical explanation—to salesmen if the promotion suggested can't be made to fit naturally into a station's format.

As general pieces of advice, KHLI's Brill said, "Don't always go for the home run—you can score just as many runs with base hits." He also stressed the need to be realistic in matching the scope of an event to the size of a station's staff. On the same theme, McGee suggested bringing in civic groups, or co-sponsors, and legwork when planning big events.

KGOO's Wilson stressed the need for adequate insurance to cover promotions because "suing has become the national pastime."
Michael Hutson
1949-1987

With deepest sympathy,
respect and love

GAIA Records, Ltd.
and Gramavision Records, Inc.
ABE BAPTISTE's new PD at album rock/top hybrid KPBI Denver, arriving there about two months after Tom Hunter left the gig for MTV. As we recall, Baptist was most recently the PD at the former WINZ-FM Miami and left when it changed calls to WZTA and took on a new format of rock fare. Baptist spent part of the interim doing weekend morning Miami classica outlets.

Waylon Richards leaves his PD post at hit outlet KWK St. Louis over what station VP/GM Dick Bremskamp says was very sudden, but we were very pleased with where he brought us for what-wise,” says Bremskamp. Richards joined the St. Louis team when Chase Broadcasting bought KWK in November and took the station from album rock to its current hit fare. Richards' departure will not change KWK's direction, Bremskamp says.

DAN PEARMAN is the new MD at Gannett hit outlet KCVR “Power 96” Las Vegas, Nevada. PEARMAN was leaving a five-year run as operations manager and assistant PD at top at 40 station KEYZ Wichita, Kan. Dene Hallam, Power 96 PD (and this week's PD of the week), says PEARMAN's versatile, computer-oriented, and analytical, he's been a club DJ; and he's a Kansas City native.

WYRK “K-Rock” New York celebrated its second anniversary as a rocker last week, and former overnight man Robert Benjamin celebrated the milestone by being promoted to music director for the classic rocker.

MIKE SCHEAVER is getting his team together at KMAI “101” Honolulu after the departure of six staffers. They followed 1-94 former programmer Jay Stone to new hit outlet KULA “Power 92” there. Scheafer, a former programmer at KIIS Los Angeles, says the station's direction is similar to KIIS circa 1984, when the outlet was just on its way to a 10 share. Leading up 1-94's newly assembled morning show is C.J. Clark, formerly of WMZQ Myrtle Beach, S.C., and Wild Bill Logan, who is a former big market man, a Honolulu native. Rounding out the “C.J. and Wild Bill” show is sportscaster Coach Armstrong and newscaster Luke Pekelo. Brand new to the market is afternoon talent and program director Doug Lee, who comes from the overnight slot at leading urban outlet KSOL San Francisco.

TY BELL is out as PD of urban outlet WBLX Mobile, Ala., after eight months at the station and a set of upwardly mobile Birch books. For the moment, he's doing afternoons next door at WMMJ Mobile, but he'd rather get back into a challenging programming post. Bell's resume includes WLUM Milwaukee and KDIA Berkeley, Calif., and he can be reached at 205-341-0704.

Here's the answer to the burning question, What did WZAK Cleveland ID Lynn Toller Jr. wear to this year's New Music Seminar? A long, Colonial-era coat and a white wig. Last year, Toller painted his face for his appearance. This year, he explained the after-the-fact outfit by saying he wants people to remember him and, more importantly, what he has to say. Toller's comments and those of other NMS radio speakers will be aired in next week's issue.

The upper Midwest radio clanclave was a definite hit, with 320 attendees gathered in Minneapolis July 2-4. That's up from about 240 last year. Most people arrived with pen and paper in hand, reflecting an element that separates the sessions from several others: People come to learn. Of course, more than a few managed to have a darn good time as well. Look for season coverage next week, unless we're swallowed by a gigantic Arbitron book.

Z Rock infiltrated its fifth market, when the Satellite Music Network's hard rock satellite format found a hometown affiliate in KCRK Dallas two weeks ago. The format is known as Kmer country outlet KMDT. The disparity between massive hard rock sales and minimum airplay and the success Z Rock is enjoying was a key buying point, says KCRK VP/GM Dennis Grandemore. According to those at present, the format is making a name for itself on WZCR Cleveland, WZXR Chicago, WCXT Grand Rapids, Mich., and WNHZ Columbus.

The outlet found a plug promotional vehicle in the recent Texxas Jam. With little explanation, the station flew a banner over the concert site proclaiming, “Z Rock is coming to the Metropolis.” Since that time, KCRK has run ads for salespeople on air, and Grandemore claims that he has not only heard from qualified applicants but also from several people wanting to volunteer their time for the rockin' cause.

Longtime KZEW Dallas talent John Dillon can now be heard in a weekend request show on KZPS, the city's classic rocker. ... John Thomas arrives as a third member of the morning team at KLTE Oklahoma City. He comes from WLS Chicago and was quickly feeding a bit more irreverence to KLTE's wake-up show.

OLLIE TOPPER: OK, most of you had really great Ollie North promotions or gags going on last week. But WAVA Washington, D.C., probably got the most mileage out of its campaign when the Smithsonian Institute called asking for permission to use WAVA's “Ollie Kit” in a display on U.S. history. “I thought it was a joke,” says WAVA promotion director Kathi Kolodin. “But they're doing an exhibition on the Constitution and the blessings of liberty. If it's coming from the Iran-cam, they thought humor should be a covered, too.”

Once the stop and gags, Kolodin prepared one last Ollie Kit—which includes a personal shredder (kiddie scissors), a home security system (a lock and key), a $10 traveler's check, and a $3 coupon from Park Lane Hosery—all packaged in a styrofoam Viva SAO cooler. WAVA morning men Don Geromin and Mike O'Meara delivered the kit to the Smithsonian last week.

WAVA's dynamic duo, by the way, is starring in its own television show, “Prime Time Video Zoo With Don & Mike,” beginning Wednesday (29) and airing for four weeks. It will be shown on WUSA-TV in Washington, D.C.

NBC-TV's long-awaited update on the “new payola” aired July 10 on the network's “Nightly News” program. The stereotypical connections between sex, drugs, and rock 'n' roll were stressed with a slick, disco beat, as reporter Brian Ross described. What appeared to be the Bobbo Pence Convention two years ago in Atlanta. “There is no more important or wild an annual event as this one. There's all the champagne you can drink, frolicking in the pool, and a lot of important people, and more champagne,” Rosa said.

Ross also said that many of the people that at party may now be under investigation by grand juries in Los Angeles and other cities. The show featured a diagram which showed a band as a programmer, who in turn is bribed to being “addicted to the cash” and said he knows of others who are also on the take. KIKX Colorado Springs, Colo., PD John Danzer was shown as the first of what NBC said are many PDs being subpoenaed for grand jury investigations.

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week.

The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

by Kim Freeman
against the bill.

Broadcast Reform legislation was the topic of a July 17 hearing before the Senate Communications Subcommittee, which focused on a two-step bill that would put an end to the FCC's comparative renewal process. Broadcaster would get guarantees of renewal if they hadn't broken any major FCC rules, and if they keep up public-interest programming.

On the House side, a similar bill is about to be introduced by Rep. Al Swift, D-Wash., with or without broadcasters' support. The NAB is not happy about standard provisions of both bills.

Federal candidates spent 24.3% of their budgets to buy broadcast time in 1986. That's what an NAB survey conducted by Aristotle Industries shows. It's a far lower figure than had been assured. Candidates spent 42% more on direct mail, print buys, and the like than they did on radio, television, consultants, and productions. NAB president Ebbie Fritts, in testimony on the Hill, used the new data to try to scuttle a campaign-finance reform bill that would replace the lowest unit rate for campaign broadcast time with a flat 30% discount.

Must the Public File of a station be held at the main studio? The NAB would like the rule to be part of a reform measure in which a station's main studio will no longer have to be in the "community of license" but rather within the station's effective range.

The main studio provision is to be loosened, the NAB is asking the commission to see if the public files rule can be likewise modified.

FOR WEEK ENDING JULY 25, 1987

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<td>1</td>
<td>JANET JACKSON</td>
<td>THE PLEASURE PRINCIPLE</td>
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<td>2</td>
<td>GEORGE MICHAEL</td>
<td>I WANT YOUR SEX</td>
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<td>WHITNEY HOUSTON</td>
<td>I WANNA DANCE WITH SOMEBODY</td>
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<td>THE WHISPERS</td>
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<td>FREDDIE JACKSON</td>
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<td>GLORIA ESTEFAN</td>
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<td>ALEXANDER O'NEAL</td>
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<td>WILL TO POWER</td>
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<td>EILISH BELLE</td>
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<td>REGINA BELLE</td>
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<td>SMOKY ROBINSON</td>
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<td>LILLO THOMAS</td>
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<td>JELLYBEAN</td>
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**POP SINGLES** — 10 Years Ago

1. I Just Want To Be Your Everything, Andy Gibb, DLT
2. I'm In You, Peter Frampton, A&M
3. Best Of My Love, Emotions, COLUMBIA
4. My Heart Belongs To Me, Barbra Streisand, COLUMBIA
5. Do You Make Love, Peter McCann, 20TH CENTURY
6. Do The Right Thing, Shawn Cassidy, WARNER BROS
7. (Your Love Has Lifted Me) Higher And Higher, Rita Coolidge, A&M
8. Easy, Commodores, MOTOWN
9. Whatcha Done Don Pablo, COLUMBIA
10. You And Me, Alice Cooper, WARNER BROS

**POP SINGLES** — 20 Years Ago

1. Light My Fire, DOORS, ELECTRA
2. Windy, ASSOCIATION, WARNER BROS
3. Can't Take My Eyes Off You, Frankie Valli, PHILS
4. A Whiter Shade Of Pale, Procol Harum, COLUMBIA
5. Little Bit O' Soul, Music Explosion, SUE
6. Mercy, Mercy, Mercy, BUCKINGHAMS, COLUMBIA
7. White Rabbit, Jefferson Airplane, CAPITOL
8. Up And Away, Fifth Dimension, CHRYSALIS
9. C'mon Marianne, Four Seasons, COLUMBIA

**TOP ALBUMS** — 10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS
2. I'm In You, Peter Frampton, A&M
3. Superman, Barry Streisand, COLUMBIA
4. Love Gun, KISS, CASABLANCA
5. CSN, Crosby, Stills & Nash, ATLANTIC
6. Barry Manilow, ARISTA
7. Book Of Dreams, Steve Miller, SUNDAY, CAPITOL
8. F.T. James Taylor, COLUMBIA
9. Here At Last ... Live, Bee Gees, PAR
10. Emotions, REJOICE, COLUMBIA

**TOP ALBUMS** — 20 Years Ago

1. Sgt. Pepper's Lonely Hearts Club Band, BEATLES, CAPITOL
2. Headquarters, MONKEES, CAPITOL
3. Sounds Like, Herb Alpert & The Tijuana BOREAS, A&M
4. I Never Loved A Man The Way I Love You, ARETHA FRANKLIN, ATLANTIC
5. Serealiss Pillow, Jefferson Airplane, SAN FRANCISCO
6. Revenge, Billy Idol, WARNER BROS
7. Born Free, Andy Williams, COLUMBIA
8. Dr. Zhivago, DG
9. Boom, ELECTRA
10. More Of The Monkees, CAPITOL

**COUNTRY SINGLES** — 10 Years Ago

1. Rolling With The Flow, Charlie Rich, EPC
2. I Can't Love You Enough, Loretta Lynn & Conway Twitty, MCA
3. Don't Wanna Cry, Larry Gatlin, MONUMENT
4. Way Down/Pledging My Love, Elvis PRESLEY
5. Hot 'N Cold, HOLLIES
6. It Was Almost Like A Song, Ronnie Milsap, RCA
7. A Tear Fell, Billy "Crash" Bradford, ABC-DUN
8. I'm The Only Hell (Mama Ever Raised), Johnny Paycheck, EPC
9. (After Sweet Dreams) Play Born To Lose Again, Dotty, MCA

**SOUL SINGLES** — 10 Years Ago

1. Strawberry Letter 23, Brothers Johnson, A&M
2. Take On, Frontiers, A&M
3. Baby, Don't Judge Me, FOUR TOPS
4. I Will Be, Fishing, A&M
5. Sunshine, Enchantment, WAND
6. Easy, Commodores, MOTOWN
7. Livin' In The Life, Isley Brothers, MCM
8. Devil's Gun, C.J. & Co. , ATLANTIC
9. Party Lights, Natalie Cole, CAPITOL
10. A Sunny Side, WANG, UNITED ARTISTS

**FORTNIGHT'S TABBED**

1. **JULIE PATCH**
2. **MARTIN MISHIMA**
3. **PETER SULLIVAN**
4. **AL COBB**
5. **STEVE COCHRAN**
6. **JULIENNE RICHARDS**
7. **LINDA MOUTON**
8. **BRENNIE WOODS**
9. **SARA WATSON**
10. **JONA LYNCH**

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WASHINGTON RUNDUP
(Continued from page 10)

WASHINGTON RUNDUP
(Continued from page 10)
# Billboard Current Playlists - July 25, 1987

## Power Playlists

### PLATINUM

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<tr>
<th>Zone</th>
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### CURRENT PLAYLISTS

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### Billboard

- Published weekly, distributing current information on the nation's largest and most influential Top 40 radio stations.

### Gold Station

- Stations with a weekly cume audience between 350,000 and 500,000.

### Platinum Station

- Stations with a weekly cume audience of more than 1 million.

### Silver Station

- Stations with a weekly cume audience between 250,000 and 500,000.

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*Billboard* July 25, 1987

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www.americanradiohistory.com
KCPW’s Hallam Struggles Against Preconceptions

BY KIM FREEMAN

If KCPW “Power 95” Kansas City, Mo., PD Dene Hallam were God, “Thou shalt not harbor preconceptions” would be the 11th commandment.

“There’s an interesting exercise anybody can do,” recommends the Gannett top 40 PD. “Make two groups of people in one room and give one a piece of paper with five lines on it, and the other group paper with 10 lines. Ask both groups to come up with as many ideas as they can on a certain subject. I guarantee you that the group with 10 lines will come up with more ideas. If you gave them paper with no lines, the page would be full of ideas.

“Many people have limited ideas about how successful you can be,” he says. “My answer to what the goals are for this station is always, ‘The sky’s the limit.’

Hallam got right back at the bosses who ran the company, the industry or the station, and AC and AC2.

“Make more use of the station.”

To expect one station to break a song in 1987 is too much. Labels should go through other media. The band should be understood in the music industry, not just in the radio industry. A reasonable amount of chance-taking is healthy, but I don’t want to be the only one doing it.

“The great promotion people,” he continues, “are the ones that talk about a number of things. Like, the video or a copy of a story on the band in Time or Rolling Stone. The band is the one that has to be understood in the music industry, not just in the radio industry.

Before arriving in Kansas City close to four years ago, Hallam worked in his hometown of New York as PD of country outlet WHN and later as an independent consultant, WKKH. (Neither station exists anymore.)

Hallam says KCPW “is on the launching pad.” One major goal is to remedy an identity crisis. “Since 1985, this station has been beautiful music, country, a teeny-bopper rock, an urban, and now, whatever you want to call this I’m doing.”

While waiting for results of the spring 1987 Arbitron to roll in this week, Hallam cites encouraging Arbitron trends and the fact that Power 95 has already surpassed the ratings of the former KZZC, which left top 40 just prior to Power 96’s arrival. While Hallam calls every Kansas City music FM his competition, his biggest challenge is to chip away at top 40 KBBE, which stood with a 10.1 winter Arbitron share to Power 96’s 4.2. “It’s only a matter of time,” Hallam says.
ECM

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Music for 18 Musicians
STEVE REICH 821 417

Pat Metheny & Lyle Mays
AS FALLS WICHITA
Pat Metheny & Lyle Mays
AS FALLS WICHITA 821 416

CRYSTAL SILENCE
Chick Corea/Gary Burton
CRYSTAL SILENCE
Chick Corea/Gary Burton 831 331

MARK JOHN
Keith Jarrett
MY SONG
KEITH JARRETT MY SONG 821 406

MARC JOHNSON
STEVE REICH
STEVE REICH 821 417

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You’re talking

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These are 99 lean and mean CD’s.

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Sales & promotion tools spearheaded by a 17 Song Introduc an extraordinary price: Retail at under $4.00 (compare

...and you still make a profit — AND START A STAMPEDE IN YOUR STORE!

LET THE STAMPEDE START!

JUNE RELEASES

GLADYS KNIGHT & THE PIPS - Greatest Hits Vol. 1
DIANA ROSS - Last Thing on My Mind
GROVER WASHINGTON, JR - Mister Magic
THE MARVELETTES - Greatest Hits
MARVIN GAYE - Live
MARVIN GAYE - Greatest Hits
MARVIN GAYE - Let’s Get It On
DIANA ROSS - The Best
SPINNERS - The Best of the Spinners
MARVIN GAYE & TAMMI TERRELL - United
JACKSON 5 - Greatest Hits
MARTHA REEVES & THE VANDELLAS - Greatest Hits
J.R. WALKER & THE ALL STARS - Greatest Hits
FOUR TOPS - Greatest Hits
SMOKEY ROBINSON & THE MIRACLES - Greatest Hits Vol. 2
THE TEMPTATIONS - Hit the Wilson Scallop
MARY WELLS - Greatest Hits

VARIOUS ARTISTS - 18 #1 Hits From the Early 60's
VARIOUS ARTISTS - 15 #1 Hits From the late 60's
AL GREEN - Greatest Hits
AL GREEN - Greatest Hits, Volume II
VARIOUS ARTISTS - 25 Years Of Grammy Winners
FOUR TOPS - Great Songs & Performances That Inspired The Motown 25th Anniversary TV Special
TOMMY MCCODDERES - Midnight Magic
TEEN MARIE - Greatest Hits
DICK JAMES - Greatest Hits
DIANA ROSS - Diana
FOUR TOPS - Greatest Hits
THE SUPREMES - I Hear A Symphony
GROVER WASHINGTON, JR - A Seat Place
STEVE WONDER - Signed, Sealed & Delivered
GROVER WASHINGTON, JR - For You In Good
DIANA ROSS - Dearly With The Temptations & The Supremes
SMOKEY ROBINSON & STEVE WONDER
STEVE WONDER - For Once in My Life

THE TEMPTATIONS - Great Songs And Performances That Inspired The Motown 25th Anniversary TV Special
SMOKEY ROBINSON & THE MIRACLES - Great Songs And Performances That Inspired The Motown 25th Anniversary Special
VARIOUS ARTISTS - Greatest Love Songs
VARIOUS ARTISTS - What's Going On
VARIOUS ARTISTS - Good Feeling Music Of The Big Chill
DIANA ROSS & THE SUPREMES - Every Great Hit

JULY RELEASES

COMMODIOUSS - Compact Command Performances
MICHAEL JACKSON & THE JAY J - Compact Command Performances
SMOKEY ROBINSON & THE MIRACLES - Compact Command Performances
FOUR TOPS - Compact Command Performances
THE WILD IN THE 100 - Selections From The Original Motion Picture Soundtrack
GLADYS KNIGHT & THE PIPS - Compact Command Performances
GROVER WASHINGTON, JR - At His Best
DIANA ROSS - Lady Sings The Blues

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tists and songs, such as:
REMES • MARVELETTES
UNION WALKER • FOUR TOPS
COMMODORES

No leftovers. No fat.

(story Sampler CD at tle value $13.95)
EDUCATION: The Sept. 13 date reported here last week for MCA Radio Network's live broadcast of the UNICEF benefit concert has been pushed back to Nov. 22. The concert event is being coordinated by Graham Nash, and MCA says the re-scheduling is happening to give everyone involved in the mammoth project more time to work out the logistics. More details will be announced in the coming weeks.

EVERYTHING is in place for DIR Broadcasting's double-barreled Billy Joel broadcasts from the Soviet Union (Vox Jox, July 18). On Aug. 1, Joel will take U.S. listeners' calls and express his uncensored perceptions of the Red Bear in a live, one-hour call-in show. DIR president Bob Meyerowitz says that Joel is as excited about the call-in show as he is about the six-date Soviet tour.

Joel will have played three fully staged dates in Moscow prior to the call-in show. This is one of the best opportunities rock has had for a cultural exchange with Russia. As Meyerowitz puts it, "For one hour, the rock 'n' roll window will be open—at least a crack—in the Iron Curtain." All calls for the one-hour show will be funneled to New York, and then individual calls will be passed to Joel in Leningrad via satellite, one at a time.

On Aug. 2, DIR will broadcast Joel's first Leningrad date in a two-hour slot from 1-3 Eastern. This will be the first live-video satellite rock concert from the U.S.S.R. It is also the first fully staged rock show to play the Soviet Union. The concert will originate from the Soviet Union's largest facility, the Leningrad Sports and Concert Complex, and will give us a chance to hear how a large Soviet audience responds to decadent Western music. It's fitting that this broadcast will be capturing "The Bridge" tour.

DIR will have to bring its own portable 15-kilohertz stereo uplink—the Soviets don't seem to have any need for portable satellite hook-ups with studio-quality stereo sound capabilities as yet. The digital stereo system is being provided by DB Communications, Los Angeles, which will put the signal up on a Soviet satellite, down-link it in the U.S., and then send it up again for DIR affiliates. Phil Ramone will engineer. The barreled show will be available to more than one station in certain large markets.

John Moschitta, Jr., the "guy who talks fast" in the Federal Express television commercials, is now available as an interactive through All Star Radio Los Angeles. The comedy service bowed on June 26 with Moschitta playing the part of the air personality's eager gopher, whose fast-talking responses always go beyond what's asked of him.

The comedy service package consists of 130 generic comedy pieces, with Moschitta supplying eight new topical interactions each month. Comedy-hungry PDs can reach All Star at 213-830-1169.

ROLL CALL & LANE CHANGES: Steve O'Brien, veteran radio and TV personality and host of the Home Shopping Network, has taken over the host's seat at United Station's 90-minute weekly "Hot Rocks." He will continue with his on-air duties on World Travel News and as managing editor at cable TV's Travel Channel.

Record label veteran Jerry Sharell, who was recently named senior VP for MCA Home Video, has been appointed to the position of executive VP/entertainment marketing for Westwood One. Sharell will assume responsibilities for all WWI talent, promotion, and music marketing. Corrine Bal dassano makes a return with her appointment as director of ABC's Entertainment Network. She was regional manager of affiliate relations at United Stations.

JULY 25, 1987


The Way It Was, WNEW-FM New York veteran "Professor" Scott Muni shares his recollections of the Fab Four with Beatles producer George Martin as they tape a segment for "Ticket To Ride." Muni, who was at Kennedy Airport when the Beatles first arrived in the U.S., talked to Martin about the group's first tour here. "Ticket To Ride" is syndicated weekly by DIR Broadcasting. From left are Martin, executive producer Denny Somach, Muni, and producer Tom Couch.

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 24-26, Luther Vandross, Starwax, MJJ Broadcasting, one hour.
July 24-26, Lee Greenspan, Country Today, MJJ Broadcasting, one hour.
July 24-26, Whitney Houston, Hot Rocks, United Stations, 90 minutes.
July 24-25, Charlie Haden, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
July 25, Party America First Anniversary Special, Party America, ABC Radio Network, three hours.
July 25-26, Beatles' Silver Anniversary: The Fab Four On Film, United Stations Special Series, 90 minutes.
July 25-26, Time, Alexander O'Neal, RadioScope, Lee Bailey Communications, one hour.
July 26, Kissing Crew and guest to be announced, Hitline USA, James Paul Brown Entertainment, one hour.
July 26, Hooters/Cruzzados, Powercuits, Global Satellite/ABC Radio Network, two hours.
July 27, Bruce Hornsby, Live One, Westwood One, one hour.


WARNER BROS. REGISTERS HERE.
The Hip Clip is purely a gut decision.

DEAD IS ALIVE

Grateful Dead — MTV is sweeping the nation. In addition to selling out concerts on its national summer tour, the veteran group is garnering tremendous radio and retail response for its new Arista album, "In the Flesh," which hit the streets July 9.

The album's leadoff single, "Touch Of Grey," has become an instant worldwide smash radio hit, with programmers also picking up on several other cuts, including "West L.A. Faderaw," "When Push Comes to Shove," and "Hell In A Bucket."

On the retail front, Arista vice president of sales Jim Cawley says, "The feedback we're getting is that it's not only long-standing Dead fans buying this record. It's going way beyond the band's customary base. Our game plan on this particular album was to try, as we did with the Whitney [Houston] album, to put out just the right amount of records to every account. We made a good estimation of what the first four or five weeks would be like, especially in terms of the breakdown of CDs, LPs and, of course, cassettes. Arista's marketing campaign for "In The Dark" calls for a heavy push behind the CD version, says Cawley. People are really picking up on the CD format, so we noticed we were picking up strong demand for the CD — a lot of people were asking for it. And you ask that, "In The Dark" is one of the fastest-moving CDs the label has released to date. "Our initial CD shipment was too small, and we immediately seeing rise to 20%, and ultimately I think it'll be rising above that." The videoclip for "Touch Of Grey" is getting solid exposure on MTV, according to Cawley. He says the widespread media coverage of the Dead is "athletic and tremendous respect for an institution."

Commercial copies of "Touch Of Grey" — serviced to radio and retail as a promo-only CD single — are being shipped with a 14- by 21-inch poster, featuring a live shot from the video. "There is also a bonus cut on the single," says Cawley. "We wanted to give the fans that little bit extra.

TRUE TRANSITION

Sales of the new Madonna single, "Who's That Girl," are particularly hot since the song is not yet available anywhere else, says Rich Fitzgerald of Warner Bros. The single will ultimately be featured on the soundtrack of the upcoming Madonna movie of the same name, set for an Aug. 7 national release.

"The soundtrack's out for a few weeks, so people are really going out and buying singles," says Fitzgerald. "Madonna's clearly on a roll right now. She's just knocked off a major tour, the movie's coming — we couldn't ask for a better situation."

Prior to the release of the new single, the Warner Bros. [Sure Shot] label had enjoyed continued success with Madonna's 1986 "True Blue" album. After scoring yet another hit with "La Isla Bonita," the label finally stopped working that album.

"It was a very easy transition to go from the 'True Blue' project to 'Who's That Girl,'" says Fitzgerald. "There's a fair deal of feedback from radio that thought we should release 'Where's The Party' as a single — people were asking for it. And if she didn't have the movie, maybe we would have kept going ahead with more singles.

NONA'S A GO-GO

Nona Hendryx scored a top five hit on the Hot Black Singles chart with "Why Should I Cry," the leadoff single from her debut album, "For EMI America, Female Trouble." Next up from the former LaBelles member is the single "Baby Go-Go," penned by one Joe Cox, known to his very good friends as Prince. "We're really looking to get (Continued on page 24)
ARTIST DEVELOPMENTS
(Continued from preceding page)

another big black hit with 'Baby Go-Go,' just like we accomplished with the first single, says Michael Barackman, vice president of A&R for EMI America/Manhattan. "First and foremost, our goal with Nona has been to establish a black base for her on this album. As a solo artist, she has never really enjoyed a hit in that area, although she is incredibly well respected in the community, as you can tell by looking at the lineup of people participating on the record," Among those contributing to the Hendryx album were Jimmy Jam & Terry Lewis, the System, and George Clinton. "A lot of top names came to the party to show their support," says Barackman. "With Jam and Lewis, and the infamous Joey Cozy, we had the top guys from Minneapolis."

A 12-inch remix of "Baby Go-Go" has been completed by Mark Berry, a video for the single was filmed in Los Angeles. Hendryx recently made her stage return with a series of opening dates in Holland and Belgium on David Bowie's Glass Spider tour. Plans call for her to hit the U.S. concert circuit in September, with dates to be booked by Trip. "Nothing's confirmed yet," says Barackman, "but there is a strong possibility that she'll have the opening slot on a pretty significant tour."

GROWING PAINS

Island Records is taking a grass-roots approach with "More Than The Truth," the second album from singer/songwriter Nicholas Tremulis.

"There's plenty of time," says label chief Lou Maglia of breaking the record, which he describes as having a distinct r&amp;b/jazz flavor. "We're just developing an awareness of Nick as a new artist. It's a situation where it takes if makes six months. This way we'll establish him as he is." According to Maglia, Island's game plan for the Tremulis album is to work closely with adult contemporary radio on the first single, "More Than The Truth," and with VH-1 on its accompanying video clip, after which the label hopes to cross them over to top 40 stations and MTV.

"VH-1 is very supportive," says Maglia. "We're getting very positive reaction from AC radio."

Plans for a fall tour are in the works. "Nick has an incredible live show," says Maglia. "But he plays with 13 pieces, so to underwrite a band of this size is tough. It's an expensive undertaking."

TEEN IDOL

After scoring a top 15 hit with "Nothing's Gonna Change My Love For You," a remake of the George Benson song, teen vocalist Glenn Medeiros is enjoying success on the Top Pop Albums chart with his eponymous debut album on the independently distributed Amberst label. Sales of the album, No. 120 after seven weeks on the chart, are reportedly closing in on the 400,000-unit mark.

Just out is Medeiros' second single, "Watching Over You," which he penned. The Gloria Loring hit "Friends & Lovers." While stations are starting to pick up on the new Medeiros single, radio activity on "Nothing's Gonna Change My Love For You" is still very strong, according to Lenly Silver, executive vice president of the Buffalo, N.Y.-based label.

"There's a ton of people still playing the first single," says Silver. "The Miami stations are just picking it up now and playing it heavily. But the major label has committed to picking the second up." Silver says it's unlikely that the young artist will join the ranks of a major label. "We have a lot of big-dollar offers from the majors to buy this contract," he claims. "But we're very firm believers in independent distribution."

SPECIAL DELIVERY

The next 38 Special album, "Flashback," will be a best-of compilation featuring two new songs—one of which, "Back To Paradise," was No. 8 on last week's Album Rock Tracks chart.

The song, composed by Bryan Adams, Jim Valance, and Pat Benatar, is featured prominently in the summer movie "Revenge Of The Nerds, Part II," just out. David Anderle, A&amp;M vice president of film music and acting head of MCA Records, says "it was "a goldmine," a "sine qua non" of the group's linkup with the movie. "I thought the first film was really good," he says. "I thought it had a great sense of humor for 38 Special, for their image, with [Donnie] van Zant jumping around onstage. It just all worked—it all came together."

Artist Developments is edited by Steve Gellert. Reporters: Linda Molesi (New York) and Dave Di-Martino (Los Angeles).
Leppard Sets World Tour; Skynyrd In Tribute Dates

by Linda Moleksi

The madness begins: Def Leppard will kick off a world tour Aug. 27, starting with a string of European concerts. The Brit band will be supporting its upcoming Mercury/PolyGram album, "Hysteria," the eagerly anticipated follow-up to 1987's platinum "Pyromania" album.

The U.S. leg of the tour will commence Sept. 1 in Waikiki. The arena shows booked through Dec. 31. Dates are scheduled to pick up again Jan. 15. Geoff Downes, the tour's keyboardist, will be released on tour Sept. 20, when the band's album sales are at a low. The Leppas reportedly played to only a few hundred people each night. Come the fall, U.S. fans will undoubtedly be flocking to see the band in droves.

Together Again: Veteran Southern rock act Lynyrd Skynyrd is regrouping for a tribute tour, which will begin on Sept. 24 in Reno, Nev. Dates are tentative. The tour is set to run through Oct. 25. Capping with the tour, Aug. 27, will put out an album containing never-before-released Skynyrd tracks culled from its archives. Music videos, including one for the group's classic cut "Freebird," will also be serviced to MTV.

According to band manager Charlie Brusco, the package was put together to serve as a salute to late group members Ronnie Van Zant and Steve Gaines, who were among those killed in a plane crash on Oct. 20, 1977. The Skynyrd tour will consist of some 25 arena shows in major markets across the country, with two outdoor dates booked at California's Irvine Meadows and Universal Amphitheater.

Among the members confirmed for the touring lineup are Gary Rossington, Allen Collins, Billy Powell, Leon Wilkerson, Artimus Pyle, Ed King, and Johnny Van Zant.

Short Takes: Patti LaBelle, Luther Vandross, Maze, Atlantic Starr, The Gap Band, Frankie Beverly, and the Whispers are among the artists participating in this year's Budweiser Superfest series. After completing a successful European jaunt, the Long Ryders resumed the U.S. leg of their tour July 8 in Richmond, Va., with the expectation of their latest collection, "Two Fisted Tales." The group will hit New York's Ritz Club on Friday (24). Reggae artists the Killer Bees are about to embark on a three-week tour of Jamaica and Barbados, set to commence Aug. 17. Dates include the third night of the Reggae Sunsplash Festi-

val (Aug. 21), which is being held in Montego Bay. The group will be promoting its latest release, "Groovin,'" on Beehive/Jungle Records. Tom Conway takes over as senior vice president of finance for Manhattan's Madison Square Garden. He succeeds Steve Schwartz, who is now serving as senior vice president and general manager for the venue... Neil Young reunites once again with his old band Crazy Horse at Los Angeles' Pacific Amphitheater on Aug. 13 to launch an extensive U.S. tour. Young and Crazy Horse are supporting the recently released Geffen album "Life." Soul great Ray Charles hits the road Aug. 4 in Vienna, with a combination of indoor and outdoor dates running into the spring. An interesting selection of upcoming shows at Manhattan's Bottom Line: Poco on Friday (24), Omar & the Howlers on July 28, and Donovan on Aug. 14.

Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.
bray's breakfast club
is a full-time job

by nelson george

los angeles: steven bray has serious credentials. he's written
songs on several madonna albums and co-wrote "into the groove" with
the superstar. the drummer/composer/producer is also the only black
member of the breakfast club, whose first mca single, "right on truck," went top 10 pop. he co-wrote and co-produced the jen's contribution to
the "beverly hills cop 2" soundtrack, "cross my heart." now, at madonna's insistence, he's written songs for and
scored her soon-to-be-released feature film, "who's that girl?"

despite all this activity, bray has a low profile in the record industry
and prefers to keep it that way. "between madonna and the breakfast club, i
don't have much time for outside projects," he says. "and really, i'm not interested in doing a bunch of things and not that prolific a writer to
be moving from project to project to project."

bray says, "i see so much out there in the market that sounds like
'holiday.' people see something that is successful and imitators come out.
I wouldn't want to be involved in imitating things i've done before." the
detroit native has known madonna for 10 years and "is one of her oldest friends.
sicne of our relationship goes back to michigan, it's easy for us to
talk and to work together. from the beginning she's always been focused
and in one direction."

bray moved to new york in 1980, where he played in a band featuring
gOVERS, system member david frank, and top session guitarist pauly
pesco, who is currently touring with the system. during his scrumbling
days in new york, bray performed in a different band with ed gilroy,
the breakfast club's lead singer. "i've been in bands for years and
some was never successful, so the start the breakfast club has gotten off to
is encouraging," he says.

though he's the only black member of the breakfast club, bray
doesn't think the band's interracial composition should affect it. "i
'm all friends and have been a long
(continued on next page)

'nejee's theme' hits big

by steven ivory

los angeles: it's been called "fuzak," a mellow, usually
instrumental fusion of r & b, pop, and
sparse jazz interpretations, with an
intricate solo here, a moderately
complex chord progression there.
the genre is big this year, and sax-
ophonist najee (pronounced nahn-
gee) is one of its newest, brightest
stars.

"nejee's theme," his debut al-
bum for emi america, has pro-
duced two hit singles, including an instrumen-
tal rendition of anita baker's "sweet love."

the recently released third single,
"betcha don't know," is cer-
tain to help push the album over the
500,000 mark, a remarkable feat for a
debut instrumental work.

the 29-year-old new york musi-
cian, managed by new york-based
hush productions, has been the
(continued on next page)

For the Week Ending July 25, 1987

Hot Black Singles Action

Radio Most Added

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<th>Silver Additions</th>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to billboard. the full panel of radio reporters is published periodically, and individual changes are made, or is available by sending a self-addressed stamped envelope to billboard chart dept., 1515 broadway, new york, ny 10036.
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**BLACK SINGLES A-Z**

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HOT DANCE/DISCO

compiled from a national sample of dance club playlists.

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2. ONE LOVER AT A TIME (REMIX) ATLANTIC SARKY BROTHERS
3. LEAVE MY MONKEY ALONE WARREN ZEVON US
4. FULL CIRCLE COMPANY B ATLANTIC
5. KISS ME GOODBYE THE NYLONS OPEN
6. WHATEVER SATISFIES YOU/CAUGHT IN THE ACT JACLYNN BROWN WARNER BROS.

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1. I HEARD A RUMOUR (REMIX) PRetty Poison VISION
2. SHATTERED GLASS (REMIX) LAURA BRANIGAN ATLANTIC
3. FULL CIRCLE COMPANY B ATLANTIC
4. LOOKING FOR A LOVER (REMIX) TAURUS BOY COOL TEMPO
5. TEARS OF A CLOWN (REMIX) BASSUX ECH
6. CASANOVA LEVITI ATLANTIC
7. JESUS ON THE PAYROLL (REMIX) THROBBING DOWES
8. SOMEBODY ELSE'S (REMIX) LEE RUSSELL
9. I HEARD A RUMOUR (BANANARAMA) LONDON

1. CATCH ME I'M FALLING (REMIX) PRETTY POISON VISION
2. SHATTERED GLASS (REMIX) LAURA BRANIGAN ATLANTIC
3. FULL CIRCLE COMPANY B ATLANTIC
4. LOOKING FOR A LOVER (REMIX) TAURUS BOY COOL TEMPO
5. TEARS OF A CLOWN (REMIX) BASSUX ECH
6. CASANOVA LEVITI ATLANTIC
7. JESUS ON THE PAYROLL (REMIX) THROBBING DOWES
8. THOSE WORDS LARRY LEVISON-MISS VELMA
9. I HEARD A RUMOUR (BANANARAMA) LONDON

© 1987 Billboard. Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
**Picks From The 12-Inch Singles Bin**

by Brian Chin

"Who's That Girl" (Sire) by Steve Thompson/Mike Barbiero

with Ed Terry's keyboards gives an

even more Latin hip-hop feel to a track that

reminds many of "La Isla Bonita."


**NEW YORK SOUL: Rhonda Parr's**

"No Love" (Covert) is a

churning, house-tempos New York soul production by Ric Wake

sparked by a driving bass line in the wild Hunter Hayes style... Chan-
nelle's "Is It Good Enough?" (Profile), produced by Paul Simpson and

David Shaw, combines a street bass and a jazzy, mature vocal.


**LATIN HIP-HOP: Exaltation's**

"Heart's Desire" (Cutting) is a

hard-pumping, symphonic piece nota-
ble for its high-concept, operatic

lushness. C-Bank's "Perfect" (Next

Plateau) is more characteristic Lat-
in pop-hip-hop, but with a wistful

edge Borrowed from the Chicago

approach, so that the overall result is

not so well-architected as worked in two By Al Pizarro and

Wayne Burgois... Madonna's

version, is now a drop-dead sure

shot in all its versions for clubs and

radio of all stripes. The U.S. needs to

regain credibility by charting this

brand pop... Nancy Martinez's

pop/funk "Crazy Love" (Atlantic) is

a well-timed change of pace for her

third single... Patrice Rushen's breezy

funk "Anything Can Happen" (Arista) is remixed by Dave

Ogpin and JerryKnight/Aaron

Zigman... S.T. Techno Ensem-
ble's "Carnaval" (NightWave) is a

festive Latin instrumental.


**NOTES:** The B-side instrumental

"The Real Thing," a combination of
guided house, is driving a good part

of DJ sales of jellybean's "Who Found Who." 12-inch, while

-It's the first artist credit for

U.K. production team Stock/Ait-

ken/Waterman appears on "Road-

block" (A&M/Breakout U.K.), a

resolutely sequenced version of the

James Brown track that logically

shouldn't work but does; the sec-

ond pressing "rare dub" is crowded

with hip sampled bits and pieces... 

Razormaid's first compact disk edi-

tion is out. It includes some under-
ground nuggets like Elevon's "Traitor," D.A.F.'s "Brothers,"

Patrick Cowley's "Megaton Man," an-

other collaboration with Darin, Data,

Sparks, and others. Contact: 415-

695-9600... PS: The rumors are

ture. (Come to think of it, all the

rumors have always been true.) We

appreciate your good wishes.


**Urbina Doubles Duties As Chief Of Emergency, Quark**

BY BRIAN CHIN

**NEW YORK** Sometimes you can go home again. Curtis Urbina, pre-

paring to leave Emergency Rec-

ords after an eight-year tenure to

launch his own label, Quark, has

rejoined Emergency in the presi-

dent's position while continuing to
develop Quark as a company.

Urbina explains that while he

was disengaging himself financial-

ly from his partnership in Emer-

cency, his other partner, Sergio

Cossa, was distracted from the running of the label by other

projects. To protect his own interests in

Emergency, Urbina returned to

run the label on a day-to-day basis.

"I'm a sports-minded person,"

Urbina says. "The challenge of

running two companies, one very

reputable and one new, is a

challenge.


**'Running two companies, one very
reputable and one new, is a
challenge.'**


**'Running two companies, one very
reputable and one new, is a
challenge.'**


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‘Louisiana Hayride’ Is Revived
Show To Be Syndicated On TV

SHREVEPORT, La. “Louisiana Hayride,” a country music show that nurtured the talents of such performers as Hank Williams, Elvi Presley, and Johnny Horton, has come back to life in Shreveport.

The show was recently purchased by Bill Starnes and brought back to its original home, Shreveport’s 3,500-seat Municipal Auditorium. Starnes is the son of Jack Starnes, co-founder (with Papa Daily) of Shreveport Record- ers and an early manager and booster of George Jones.

Starnes plans to present the show each Saturday and to shoot video footage of talent. The program will be syndicated to commercial television stations.

The debut performances, held June 12-14, drew a little more than 5,000 people to five shows, which provided more than 14 hours of TV footage. Opening-night headliners were Kitty Wells & Johnny Wright, who performed on the first “Louisiana Hayride” show in April 1948; Bobby Wright, their son; and “Hayride” alumnus Slim Whitman, Nat Stuckey, and Byron Whitman, Whitman’s son.

The Saturday shows featured mainly new talents, with the Steffin Sisters being the top-billed act. The sole Sunday show, which drew the smallest crowd, lasted four hours. It featured Bobby Jones & New Life, the Florida Boys, the Rex Nelson Singers, and Wendy Bagwell & the Sunlighters.

Starnes says he would have loved to fill the auditorium capacity but is happy with the turnout he had because those listening paid to get in—a situation not common in many made-for-TV situations.

“We never anticipated going into this with such a big crowd,” he says. “The show has been produced on a much smaller scale for a long time now, and despite recent stories about the show and other publicity, it’s been out of people’s minds for a long time. We have to build it up until after our Aug. 15 initial air date. I figure it will take us three to six months to build up our audience, but we have that planned on that from the very beginning.”

Starnes brought in Fred “Red” McKinnon of the Hollywood-based Klages Group Inc. to supervise the installation of some $300,000 worth of lighting. Additionally, Don Teach of Shreveport Music installed a great deal of Yamaha sound equipment. Production and editing facilities are housed in a sound truck leased from Omega Audio of Dallas and a video truck leased from John Crowe Productions of Houston and Dallas. Plans call for the purchase of production equipment, Starnes says. There are three Phillips color TV cameras permanently placed in the auditorium. The show was purchased by Shreveport businessman David Kent, a former radio executive.

The show had a low-key format from 1973 until earlier this year, broadcasting from a 300-seat audito-

(Continued on page 35)

Attendees & Readers Express Their Points Of View
FAN FAIR FALLOUT: FAN MAIL '87

NASHVILLE SCENE’s July 4 (patriotic, of course) column on Fan Fair has drawn millions of letters. Well, not millions, really—but, at least, dozens. And some of those letters went all the way to the publisher of Billboard, Sam Holdsworth, in New York.

This really hurts. And I had written such wonderful words about Fan Fair ’87. Check column and you’ll find such accolades as “Fan Fair’s signature record sales, attendance” and “Judging from the record turnout of more than 24,000, heavy and frantic buying activity, and performances ranging from standard to sterling, Fan Fair ’87 will go down in show business’ books as the biggest, and just maybe, the best, in history.”

But the criticism has all dwelled on a tongue-in-cheek Fan Fair Pop Poll.

Consider this letter from Louidil Juan Leon, co-president of the International Fan Club Organization based in Wild Horse, Colo. (“the world’s most active fan club group”): “Surely Mr. Wood could have found something more newsworthy and/or entertaining to write about Fan Fair than insulting the weight and/or dress of the fans or the IQ of the security guards! I salute your reference to the MTT Records show and Judy Rodman’s rain-soaked performance as well as the fans who stayed to see the show. Mr. Wood lingered a bit, as many of those fans did, he would have seen a dozen more acts take the [same] stage for the 29th-anniversary International Fan Country Promotion Show! Obviously he did not stay and, despite the fact that the IFCO featured 12 of the industry’s hottest performers, we rated no Billboard review. A number of those performances are featured on this year’s CD, an album more for dour to be listened to, appreciated fans!...Certainly I am not alone in taking affront to Mr. Wood’s Fan Fair coverage, and I believe an apology is in order.”

Oh, no! (If I can borrow one of Ms. Louidil’s exca-
imations points). Not only did she send this epistolary mis-

sile to my boss, she also sent it to some close Nashville friends—Hali Durham (vice president of the Grand Ole Opry), Jerry Strobel of the Opry, and Jo Walker-Meador, executive director of the Country Music Assn. I really admire the job the Johnson sisters perform for country music, its stars, and fans, but I hate being on hit list. These ladies generate more mail than any other stars that ever appeared at the Grand Ole Opry.

Just when I recovered from the Johnson jab, I got a double dose from Californ- nia. Wanda Sturdivant of Anaheim protests, “I couldn’t quite figure out what Mr. Wood was trying to convey to Billboard readers with his pop quiz trivia. If there is a weight limit on fan club mem-

bers, I apparently missed that block on my registration form. Also, in Mr. Wood as concerned about

‘pop-itical’ subscribers to your magazine as he is [about] them attending Fan Fair.”

I always enjoy getting mail, and I am always open to criticism. However, any mail coming from Mr. Wood would be a down pour to drench, but appreciative fans!!...Certainly I am not alone in taking affront to Mr. Wood’s Fan Fair coverage, and I believe an apology is in order.”

And, by the way, make plans to book a week in

(Continued on page 35)

RCA Offers Hondas As Prizes
In Restless Heart Album Contest

NASHVILLE: RCA Records has just concluded a Restless Heart promotion involving Honda motor- cycles and six national record chains. The promotion, which ran throughout May and June, was a combined sweepstakes and display contest with Honda motorcycles as prizes.

According to an RCA spokes-

woman, more than 350,000 entries were cast in the sweepstakes. Each of the participating retail stores was asked to build a Restless Heart display focusing on the group’s curr-

tion, “Wild In The Streets.” An entry box was placed adjacent to each display. The chains and the number of stores within each taking part in the promotion were as follows: Record Bar, 180 stores; Western Merch- anders, 118; Roundup Records, 88; Centr- al South, 50; Tower, 41; and Camelot, 36.

For its part, Honda provided the

prizes and the offer of co-op adver-

tising money for dealers who chose to participate. Honda publicist Marty Schuster says dealer participa-

tion was “substantial,” saying that there seems to be an overlap between motorcycle enthusiasts and country music fans.

A sweepstakes winner is being chosen for each of the six chains and will be given a Honda Magna motorcycle. The store manager in each chain judged to have made the best display will be awarded a Honda Elite 80 motorcycle.

To heighten cooperation between the local record stores and dealers, Honda distributed Restless Heart posters, around which the displays were built, through its dealers. Sweepstakes and contest winners will be announced soon, according to RCA.

EDWARD MORRIS

FEBRUARY WEEKEND JUNE 25, 1987

Billboard Hot Country Singles Action

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/SYND ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON REPORTERS</th>
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<tr>
<td>LITTLEWAYS</td>
<td>Dwight Yoakam</td>
<td>3</td>
<td>18</td>
<td>54</td>
<td>59</td>
<td></td>
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<tr>
<td>SHINE, SHINE</td>
<td>Eddy Raven</td>
<td>5</td>
<td>17</td>
<td>28</td>
<td>50</td>
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<td>NOBODY SHOULD HAVE TO...</td>
<td>Crystal Gayle</td>
<td>0</td>
<td>12</td>
<td>22</td>
<td>34</td>
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<td>FIRST TIME CALLER</td>
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<td>WHEN THE ONE...</td>
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<td>13</td>
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<td>IF YOU STILL WANT A FOOL...</td>
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<td>8</td>
<td>19</td>
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<td>LUV ME LIKE YOU LIED TO...</td>
<td>Tanya Tucker</td>
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<td>10</td>
<td>14</td>
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<tr>
<td>Mama's Rocking Chair</td>
<td>John Conlee</td>
<td>1</td>
<td>8</td>
<td>18</td>
<td>27</td>
<td></td>
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<tr>
<td>Fishin' In The Dark</td>
<td>Nitty Gritty Dirt Band</td>
<td>6</td>
<td>13</td>
<td>25</td>
<td>119</td>
<td></td>
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<td>crying just a little</td>
<td>Marie Osmond</td>
<td>2</td>
<td>8</td>
<td>13</td>
<td>23</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 periodi-

ically 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.
THE FORESTERS' FANS THINK OF THE FOUR SISTERS AS THE FIRST LADIES OF COUNTRY MUSIC.

IN APRIL, THE ACADEMY OF COUNTRY MUSIC VOTED THEM VOCAL GROUP OF THE YEAR.

YOU AGAIN, THE FORESTER SISTERS' NEW ALBUM, SHOWS THE ACADEMY AND THE FANS ARE BOTH RIGHT.

YOU AGAIN
THE NEW ALBUM INCLUDES THE HIT SINGLES: "(I'D CHOOSE) YOU AGAIN" AND "TOO MANY RIVERS"

Management: G. GestEil Roy/All8or Entertainment
Her new album "Sure Feels Good" (ELT-40956)

Features the hit single "Child Support"

On EMI America compact discs, high quality cassettes and records

Produced by Tom Collins for Barbara Mandrell Productions

Barbara Mandrell
### Nashville Scene (Continued from page 32)

Nashville for Fan Fair ’88. The dates: June 6-12. Like I said in my previous column, Fan Fair ’87 was the biggest and just maybe the best in history.

**NewsNotes:** The Tennessee Film, Tape and Music Commission has been restructured, reorganized, and renamed. It is now called the Tennessee Film, Entertainment, and Music Commission and is composed of nine Tennessee citizens with expertise in the film, television, and music industries.

G. Gerald Roy, owner of Stellar Entertainment and Roy & Roy Public Relations, has announced that the two companies will be expanded and relocated from Hendersonville to Music Row. The new address is 1019 17th Ave. S. 615-252-4844. Capitol Records’ Mel McDaniel visited with WSIX radio morning personalities Diane Ritchey and host Eddie Edwards on the air and debuted his latest album, “Mel McDaniel’s Greatest Hits.” The visit took place prior to Edwards’s announcement that he would be making a move to KLAC Los Angeles, where he’ll be taking morning show host duties opposite Gerry House, another former Nashville singer/songwriter.

Nashville singers/songwriters Lorna Greenwood and Kathy Shepard, aka Mon Reve, have teamed with Nashville actor/writer/director Michael Bouson (of “Avant Garage” fame) to form Kitchen Table Productions. They’ve written a family-oriented musical titled “Just Another Good Old Fashioned Fiddle Playin’, Banjo Strummin’, Chicken Pluckin’ Kitchen Table Fiddle.” It premieres in Nashville Sept. 19-19 at p.m. in the Langford Auditorium, Vanderbilt Univ. campus. Tickets are $7.50 and will be available through Ticketmaster outlets beginning Aug. 15.

**Louisiana Hayride** (Continued from page 32)

Ruin in rural Bossier Parish, adjacent to Shreveport. But it still managed to showcase talent, including Dennis Boys, Craig Dillingham, Perry LaPointe, and former MCA artist Nicki Fuhrman.

Stars plan to have the TV show initially carried in Louisiana, Mississippi, Alabama, Tennessee, Georgia, South Carolina, Texas, New Mexico, Arizona, Colorado, Kansas, Missouri, Arkansas, and New York. His goal is 100 markets in North America, with expansion to Europe and possibly to Australia and New Zealand.

**John Andrew Prime**

### Benefit Concert Set

NASHVILLE. Eight of Nashville’s top songwriters will perform in the Pass It On benefit concert for the Sue Brewer Fund of the Songwriters Guild Foundation. The show will be staged at the Belcourt Theater here, beginning at 8 p.m. (CDT) Wednesday (22).

Scheduled to perform are Rosanne Cash, Guy Clark, Rodney Crowell, Vince Gill, John Hiatt, John D. Leondt, Lyle Lovett, and Pat McLaughlin. Each writer will honor the fellow songwriter who has inspired him or her. Tickets are $10 in advance and $12 at the door. Proceeds will be used to fund college scholarships.

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### FOR WEEK ENDING JULY 25, 1987

#### Billboard Top Country Albums™

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>LAST WEEK</th>
<th>2 WEEKS AGO</th>
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<tbody>
<tr>
<td>TITLE</td>
<td>ARTIST</td>
<td>LABEL &amp; NUMBER DISTRIBUTING</td>
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<td><strong>No. 1</strong></td>
<td>RONALD EAGLETON &amp; BROTHERS</td>
<td>75018 1 (8.98)</td>
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<tr>
<td>1</td>
<td>RANDY TRAVIS &amp; BROTHER SONS</td>
<td>MCA 25465 1 (8.98)</td>
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<td>2</td>
<td>GEORGE STRAIT</td>
<td>MCA 25465 1 (8.98)</td>
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<tr>
<td>3</td>
<td>DWIGHT YOKAM</td>
<td>MCA 25465 1 (8.98)</td>
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<tr>
<td>4</td>
<td>EMILY HARRIS, DOLLY PARTON, LINDA RONSTADT</td>
<td>MCA 25465 1 (8.98)</td>
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<tr>
<td>5</td>
<td>THE JUDDS</td>
<td>MCA 25465 1 (8.98)</td>
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<td>6</td>
<td>RESTLESS HEART</td>
<td>MCA 25465 1 (8.98)</td>
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<tr>
<td>7</td>
<td>REBA MCENTIRE</td>
<td>MCA 5973 1 (8.98)</td>
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<tr>
<td>8</td>
<td>RANDY TRAVIS &amp; BROTHER SONS</td>
<td>MCA 25465 1 (8.98)</td>
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<tr>
<td>9</td>
<td>HANK WILLIAMS, JR.</td>
<td>MCA 25465 1 (8.98)</td>
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**Sweethearts of the Rodeo**

**SWEETHEARTS OF THE RODEO**

**THE O'KANES**

**THE O'KANES**

**HARMONY**

**MOONSHINE**

**YOU’RE MINE**

**WALK THE WIND BLOW**

**GUITARS, CADILLACS, ETC.**

**ASLEEP AT THE WHEEL**

**KRAZY KINGS**

**JUNIOR SADLER**

**JOHNNY CASH**

**AMERICAN FACES**

**THE TOUCH**

**WINE COLORADO ROSES**

**HOLD ON**

**GREATEST HITS**

**CORNERSTONE**

**CONWAY TWITTY**

**WHERE THE FAST LANE ENDS**

**STILL STAY**

**TAMMY WYNETTE**

**GREEN LEAF**

**IF THERE’S ANY JUSTICE**

**GREATEST HITS**

**RATTLESNAKE ANNIE**

**WINNERS**

**COUNTRY RAP**

**STARDUST**

**WHO’S NEW IN NASHVILLE**

**A MATTER OF LIFE . . . AND DEATH**

**TWENTY GREATEST HITS**

**MODERN TIMES**

**BREAK THE RANK**

**RADIO GOSPEL FAVORITES**

**WHERE IN THE WORLD ARE YOU GOING**

**AMERICAN RAI**

**PLAIN WOODPLANNER**

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<tr>
<td>LITTLE BIT OF LOVE</td>
<td>EDDY RAVEN</td>
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<td>BUSY INVOLVED CHERUB</td>
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<td>I'D RATHER BE DOATLESS</td>
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<td>CAN'T YOU EVER LEAVE ME</td>
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<td>I'M NOT LEAVING YOU</td>
<td>JIMMY RAY JOHNSON</td>
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<td>CLIMB EVERY MOUNTAIN</td>
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<td>YOUR HOME IS MY HOME</td>
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<td>JUST BECAUSE WE'VE BEEN</td>
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<td>DANCE TILL THE SUN SHINES</td>
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<td>CRIMSON ROSE</td>
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<td>TRY TO TAKE A PART</td>
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<td>LOVE COMES TO EVERYONE</td>
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| TRY TO TAKE A PART           | JIMMY RAY JOHNSO
A NOVEL FAREWELL: When KBBQ Denver dismantled its country format July 1, competing KLZ staffers threw a special party for the outgoing crew at a local nightclub. They also designated a full broadcast day, promoted in newspaper ads, in which KLZ programming, on each shift shared the mike with their respective KBBQ counterparts.

Says KLZ PD Steve Grammey, “We didn’t have a place for them on our staff, but we wanted to do something for a nice bunch of folks and toot our own horn at the same time.”

“DONT EVER TAKE IT OFF THE AIR.” That’s what listeners are telling MD John Swam, KJNE Waco, Texas, about “Hymnme” (Mercury) by Joe Kenyon, aka crack studio musicians Jerry Kennedy and David Briggs. “The reaction is amazing,” says Swam.

MD Charlie Plant of WWY Dunan, Ala., says the Kenyon record “the instrumental equivalent of Randy Travis. Travis could sing the telephone book, he’s so hot, and ‘Hymnme’ is sparking the same reaction. I get five to 10 calls every time I play it. It dominates our phones.” The same holds true with Winston-Salem, N.C., folks. According to WTOQ PD Les Atrace, “It’s unbelieveable—I’ve never seen an audience response like this.”

PARENT POWER: The O’Kaneo have a strong start at KKIY Fayetteville, Ark., with “Daddies Need To Grow Up Too” (Columbia). Says PD Tom Sleeker, “It’s a good folksy sound. It just sounds like the hills of northwest Arkansas and fits our station so well.” The response is also impressive at KVOO Tulsa, Okla. “Those guys come up with great stuff,” says PD Mike Wilson.

Wilson is also high on “The Hand That Rocks The Cradle” by Glen Campbell with Steve Wariner (MCA), saying, “It’s a very hot phone item here.” Ditto for the Las Vegas market, says KFMS MD J.C. Simon. “I wasn’t sold when I first played it, and I was shocked at the heavy response.”

“IT REMINDS ME OF AN OLD BUCK OWENS RECORD,” said a listener calling for Dwight Yoakam’s “It’s Only A Feeling” (Reprise), according to KFRE Fresno, Calif., PD Bob Mitchell. “I think he meant it as a tribute to Buck, and it’s right on the mark for our audience.”

KJNE’s John Swam says initial response indicates this is the strongest Yoakam release to date.

COUNTRY SINGLES A-Z

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Marketing Heavy Metal: Expertise Needed

BY GEOFF MAYFIELD

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COUNTRY CROSSING: One-stop and stores are definitely feeling the surge as country acts earn more pop exposure. "There's more of a buzz than any time in the past few years," says Jim Thompson, head of sales and marketing for Big Apple in Durham, N.C. (with units all over the Southeast, extending out to Texas). A standout for the chain is the "Firebird" album by Dolly Parton, Linda Ronstadt, and Emmylou Harris. "This brought in consumers who haven't been buying this type of music since the '70s," says Thompson. Among the other hot acts Thompson cites: sweet

by Earl Paige

Restless Heart's "I'll Still Be Loving You" is mentioned by several Sun Belt one-stops as spearheading the trend. Says Allen Casey, buyer at South Texas Wholesale Records & Tapes in San Antonio, Texas: "It [Restless Heart's record] was showing up on so many stores' pop orders." Also of the trend, Casey hails a San Antonio rock station that's already had a two-week run with KISS's "Minimum" on its most recent album.

CHAPTER ONE: US distribution

New Music new distributors... The renewed health of independent distribution was expected to fuel discussion July 15 as the National Assn. of Recording Merchandisers Independent Distributors Advisory Committee met at the Country Music Resource Center, in New York City immediately following the New Music Seminar.

The meeting's time and location made sense to Pat McMahon, president of Landmark Distribution on Long Island. "It was originally set for Chicago July 14. We would have met ourselves coming and going," says McMahon, a new committee member.

Landmark, which opened at the end of 1985 and is currently adding a second branch, feels the surge in indie vitality, says Monica, whose first distribution experience was at Sunshine Record Distributors in 1977, following six years at the Scepter and CTI labels.
Spec’s Owner Has Finger On Chain’s Pulse

82-Year-Old Spector Has Overseen Store Expansion

MIAMI After 39 years as the grand patriarch of Spec’s Music Inc. here, 82-year-old Martin “Mike” Spector enjoys his work more than ever.

He has more than earned retirement and has largely turned the company over to his two daughters, Ann Lieff, president, and Roz Spooner, executive vice president. Still, Spector opts to put in at least three or four workdays each week and keeps a watchful eye on the chain’s day-to-day numbers.

Spector prefers to work in the same office that he has occupied for years.

Don’t have any hobbies,” he explains. Spector displays a work sheet taken from a legal tablet detailing daily revenue reports from all 33 Spec’s stores. “I write it all down in these columns. Then the computer read-outs come in from the home office,” he says.

Along with vigorous store expansion and an increased commitment to home video products, the successful 1985 launch of the Spec’s public offering led to the construction of a modern, 30,000-square-foot home office and warehouse complex. But Spector prefers working in the same office he has occupied for years, in the back room of the chain’s 8,800-square-foot flagship store on Dixie Highway opposite Univ. of Miami. The store is closer to his home. “I just live 15 minutes from here,” he says.

More than convenience, though, it seems that the founder of Spec’s likes the opportunity this back-room office affords him to keep his finger on the pulse of the retail trenches. He is fond of saying that he does not watch over the Coral Gables sales crew. “They think I do. Actually, I’m not that interested anymore.” Despite that denial, one cannot help noticing that his desk sits directly behind a special surveillance window that overlooks the main sales floor. And when you talk business with Spec-
tor, he is likely to cite chats he has had with customers shopping at the store.

Along with running that daily tab, Spector serves as chief spokesman to the market-makers, bird-dogs new locations, and acts as one of the company’s primary liaisons with Wall Street (NASDAQ: SPEK). Warning to this subject, he relates the circumstances that found him taking the chain public in late 1985.

He readily admits to “not being aggressive in the late ‘60s, when my mind was on getting my children [including sons Michael and Bayard] through college.” During that time, national chains were expanding, with many—like Camelot Music and Musicland—entering the Spec’s Florida turf. “The labels kept saying I should open more stores. I had 16. I didn’t listen to them.”

An almost chance opportunity presented itself in the early ‘80s, when a New York brokerage became intrigued with the potential of Spec’s. “They told me to get [revenues] up to $16 million.”

After hitting that volume, Spec-
tor says, two factors jelled: “First of all, they liked the idea of our be-
ing a family business. I was not going public to raise money. Sec-
ondly, the [brokerage] chairman liked compact disks,” he says with obvious delight.

It was iffy for a while “because that fellow Louis Kwiker was hav-
ing all that shrinkage with video,” he says, referring to Wherehouse Entertainment’s president and the woes that caused the chain’s mar-
ing value to drop during the sum-
mer quarter of 1985.

(Continued on page 42)
### Billboard Top Compact Disks

**FOR WEEK ENDING JULY 25, 1987**

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#### CLASSICAL™

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ERSKINE ON DENON:

classical sampler. I think it was in 1977, on my second trip to Japan.

We asked Erskine about the players on "Transition." "It's a marvelous band—John Abercrombie and Marc Johnson, Joe Lovano, Bob Mintzer," he enthused. "We have Don Grolnick and Kenny Werner on keyboards, and Peter Gordon sitting in on French horn. I can't say enough good things about the musicians and Vince Mendoza, who did some of the arranging."

"I think we represent the jazz tradition quite well. But to me, the music sounds like something new. The album sounds like itself." Peter reflected for a moment. "The most important thing for a musician is to play the music that he hears inside of himself," he said. "And Denon encourages that 100%.

In jazz and classical, the important new music is on Denon. As it should be.

He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine and his latest CD, "Transition" is his first on the Denon label.

Erskine told us that "Transition" is a live direct-to-2-track digital recording. "The advantage of going direct is a subtle one. There's an element of excitement and risk. You capture much more of the live performance quality."

When we commented that Denon has been recording digitally longer than any other label, Peter nodded. "The first digital recording I ever bought was a Denon

PETER ERSKINE COMBINES ELECTRONIC AND ACOUSTIC SOUNDS ON HIS NEW DENON CD.

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DENON SUPRAPHON Interface.
Spector, however, was not fazed: "I said, 'Let $60,000,000 shares go out at $6 and offer our investors a good bargain.'" The Spec's red herring caught on immediately.

Along with fueling the company's move into new product categories, including personal electronics and video—there are now 22 video locations in the web—Spector says public money has been used largely for store expansion. Since Spec's began trading stock, its stock count has swollen from 16 to 33, with more on the way. Within the next two months, the chain will open a store in Key West and three in the Tampa area, bringing its total to 37 outlets.

In many ways, Spec's is back in the glamorous spotlight he once sought—this time on Wall Street, rather than in Hollywood. A Virginia-born music lover who fronted a piece combo called the Zuzas before entering Washington & Lee Univ. and, later, Virginia

‘The brokers liked the idea of our being a family business’

Law School, Spector practiced law for 12 years. In that time, he recalls, he had long thought of opening a record store.

Show business loomed first, however, when chance acquaintances brought him to the attention of CBS and started him on a talent agent career (interrupted by five years with Gen. Patton’s army as intelligence wing cryptologist helping to unravel Nazi codes). His brief postwar stint at Universal Pictures found him lured to Miami by a brother who sold him on Flori-da’s booming growth.

If any single factor helped catapult Spec’s after the infusion of public money, it is probably video—which Spector watches closely at stores now stretching up both sides of the state to Gainesville. Aware of the boost that video has given his chain, he frequently checks the box office figures were on the movies we’re renting.”

The most recent interim financial report shows revenues for the quarter ending April 30 leaping to a 47% increase over a year ago, boosted by video rentals. Spector also pays lavish tribute to the management team that also Andreus, vice president of advertising and general manager; Bill Lieff, vice president of development; and Peter Blei, chief financial officer.

Spec’s Music Sets Summer Sweepstakes

MIAMI Buoyed by the results of a chainwide promotion during the summer of 1986, Spec’s Music has rolled out another season-al blitz: the Spec’s Free Wheelin’ Summer Sweepstakes.

As the theme suggests, big bait for the July 6-Aug. 28 campaign will be wheels: three Suzuki Samurai and pair of cars. Through consumers’ drawings, the wheel will dole out a vehicle per week, beginning at the end of July.

With co-support for a wide range of product, Joe Andreus, vice president of advertising and general manager, anticipates the sweepstakes’ promotional budget will exceed $250,000. "When done with it all, it’ll probably be closer to $300,000," he says.

Like the 1986 Spec’s Summer Festival—which helped the chain post 40% increases in the months it ran—television spots will be a key ingredient in Andreus’ media mix. The campaign also hits radio and cable TV.

At the store level, the chain has developed extensive point-of-purchase material and is staging sales incentives for floor personnel.

FOR WEEK ENDING JULY 25, 1987

TOP MIDLINE ALBUMS

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<tr>
<th>ARTIST</th>
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<td><strong>NO. 1</strong></td>
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<td><strong>STEELY DAN</strong> MCA-1558 (1977) GROD</td>
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Stores Explore Rentals Acquisition Alternatives

BY EARL PAIGE

LOS ANGELES - Strapped by sluggish cash flow and hit by increasing competition, small home video stores are exploring alternative rental-library acquisition plans that include buy-back programs and tape leasing.

At least two vendors are testing buy-back programs through the 101-store, New Jersey-based retail chain Palmer Video. The buy-back program, in turn, enables distributors and leasing firms, creating even more confusion for dealers (Billboard, July 18).

“There is a complete breakdown in distribution,” complains Gary Messenger, president of the 12-store North American Video chain in Durham, N.C. Most distributors we deal with can’t even fill pre-buy orders, because they’re buying so close to the vest.

Not only are distributors purchasing conservatively, many are also tightening credit policies, says Eugene Lemon, owner of the single-store Video Network, Oakland, Calif. “I had to write a $900 check to keep from having my credit cut off,” he Lemon.

Lemon, like many other small-size dealers, is just starting to lease. He obtains $95.95 movies for $29 and $79.95 list titles for $35. He can keep the leased titles over a period including “six weekends.” After that, he can either return them or purchase them at a reduced price. He can also extend his lease. “I was just ready to make my first return for the price of ‘Heartbreak Ridge’ again — because it’s just $5 a week.”

So far, Lemon has leased such titles as “Heartbreak Ridge,” “Hanah And Her Sisters,” “Round Midnight,” “Little Shop Of Horrors,” and “Witchboard.”

The one movie Lemon is gearing up for is “The Color Purple.” He says, “I’m leasing 15 and purchasing 22 outright. I have 12 copies pre-sold.”

Lemon claims the latitude of leasing has allowed him to handle the surge of requests at release date and also gives flexibility in other areas. He has just reduced rental prices from $9 to $2.69, he says, “because this is a promotion, a test. On ‘Color Purple,’ I’ll be testing another concept. If they return it the same day they can have any of 2,000 other titles free for one day.”

Leasing is also a way for start-up stores to work, but Bayani Ion found that his new store could not feasibly benefit. Owner of Late Night Video, also in Oakland, Ion says, “We were paying too much — and you get carried away when you don’t see those big [purchase] bills coming in.”

When he opened in February, Ion was leasing at a price based on a percentage of cost. “A $73.95 title would be $52 for 60 days, then extra months were $6, and buy-back was 50% of cost. It got out of hand,” he says.

Video Plus

BY EDWARD MORRIS

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

PHONE HOME, HAL: Advanced Video Dynamics (215-643-9450) introduces an easy-to-install device that enables consumers to program their VCRs simply, at home or via phone — even long distance. Called HAL, the instrument literally talks the user through the programming process with a simulated voice. According to the product literature, installation involves nothing more than plugging the unit into a wall socket and telephone jack or an answering machine. Remote programming must be done from a touch-tone phone.

HAL, which is due to reach retail shelves this fall, is compatible with both Beta and VHS VCRs and has a retail price of $189.95.

TOT REPELLENT: Parents who must constantly drag their kids back from sitting too close to the television set now have a surrogate solder in the Eye Guardian from Philips Television (201/858-1830). The PC 2001 sits atop the TV set and creates an infrared zone which, if the child remains inside the zone for more than 28 seconds, turns off the set. To prevent a child from trying to circumvent the system by watching the TV from below or the side, the Eye Guardian has adjustable signals. Included with the $979 unit is an owner’s manual and all mounting accessories.

SHELF-ESTEEM: New for video dealers from Millrock (800-645-7626) is the M699A shelf. Designed to be used for spine-out or face-out video display, the shelf can hold up to 288 small video boxes or 270 tapes in storage caddies. The unit has deep shelves, spaced 9 1/4 inches apart, and a top cap that serves as a flat display surface. An integrated point-of-purchase material. Each shelf occupies a floor space of 12 inches by 48 inches and stands 63 inches high. Available in white, gray, or oak colors at $290 for one or $275 each for orders of two to five.

At 11-store Video Place just outside Washington, D.C., Pete Conti, general manager, offers another example of why leasing in less attractive to bigger chains. Video Place is “less fearful of tying up capital in high-price A titles because it pre-sells many copies and maintains a sale cabinet for used copies in each of 10 stores. “We have a warehouse store where we dispose of surplus,” Conti says.

However, 20-store franchise firm Starlite Video in Phoenix, Ariz., favors leasing, says Linda Lauver, president. “Why build up a dollar inventory on A titles, when the manufacturers come along and lower the price for sell-through programs?”

Nevertheless, most larger-size retail firms will want lower fees and longer lease periods than leasing firms are currently offering, says Allan Caplan, chairman of Applause Video, Omaha, Neb., which operates 21 company-owned stores and has 17 franchises. Moreover, Caplan indicates, large chains have enough clout with distributors to enjoy economically viable stock balancing arrangements.

VideoPlus

FOR WEEK ENDING JULY 25, 1987

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

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<th>WEEK ENDING</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<th>WHOLESALE, SUGGESTED RETAIL LIST PRICE</th>
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<td>LEARNING ABOUT LETTERS</td>
<td>Children's Television Workshop</td>
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<td>9.95</td>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for nontheatrical home-video product; 25,000 units or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 units or $2.4 million for nontheatrical home-video product; 50,000 units or a value of $1 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 15,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. * SF short-form, *LP long-form, *C concert, *D documentary.

www.americanradiohistory.com
NEW YORK The Video Software Dealers Assn.'s Hispanic committee, the trade group's newest task force, held its initial meeting June 23 in Chicago.

The main topic on the committee's agenda was the planning of the VSDA convention seminar titled "Se Habla Dollars? Hispanic Video," a session on the product's profit potential, aimed at distributors and dealers regardless of whether they carry Spanish-language inventory.

Peter Marai of supplier Condor Video, a subsidiary of Media Home Entertainment, will moderate the discussion, which will be held the afternoons of Aug. 18 and Aug. 19 during the Aug. 16-20 meet in Las Vegas.

Panelists include Phil Alexander, Warner Home Video; Maria Hickman, Erol's retail chain; W.E. Medlock, Lubbock, Texas, dealer North University Rentals; Connie Paciotti, Madera Cinévideo; Jorge Quintanilla, East Texas Periodicals, a subsidiary of East Texas Distributing; and Derek Rodgers, from the Puerto Rico branch of distributor Metro Video and chairman of the Hispanic committee.

Among the topics the seminar will seek to address are the size of the Hispanic market, what type of inventory is available, how to determine buying decisions, and how to serve the Hispanic customer.

In addition to the aforementioned panelists, other committee members who attended the Chicago planning session were Mary Donovan, Walt Disney Home Video; Ed Goldstein, Unicorn Video; Gene Kelly, Home Box Office; Leo Lobato, Vidimension; Lomberto Perez, Video Vision Magazine; David Quintaro, Video Viva; Efrain Rueles, Movies To Go; Roberto Aquirre, Univisa; Dennis Steinman, National Video; and Al Zarzana, Garden Oasis Video. Lou Berg, chief of Houston supermarket Audio/Video Plus and chairman of the VSDA convention, also attended.

J&R Program Successful; More Planned Sony Promo Uses Free CDs

BY JIM BESSMAN

NEW YORK Using compact disk giveaways as its hook, Sony Video Software Co. mounted an end-of-the-year music video promotion at New York J&R Music.

Based on results of the fourth-quarter blitz, Sony now plans to take the campaign to other major record retailers.

The program, which featured 28 music videocassettes listing at $20.95, offered buyers of any of the titles a coupon good for any CD priced up to $31.95. According to Sony's national account manager, Paul Daly, the promotion achieved more than 75% sell-off of the approximately 700 units supplied, including reorders. He says that at J&R's request, it was extended an extra 30 days because of the sales generated during the initial two-month commitment.

J&R's video buyer, Bob Schmidt, says sales were "astounding," considering that it was a new type of promotion and that its timing was less than optimal.

"We didn't get the product out on the shelves until the day before Christmas," says Schmidt, "so we missed the critical two weeks before Christmas. But January is always a big month for self-through, and of course, so many people get VCRs and CD players for Christmas."

Schmidt singles out Sony's advertisement and point-of-purchase support for bringing customers into the video department at J&R's downtown Manhattan complex. "We're located at the lower level of the main store, so we don't have our own display window. But we have access to a window in the jazz store, which has its own separate entrance, and we displayed empty boxes of all the Sony promotion titles and had a sign directing them to our store."

Sony-funded print ads in the Village Voice, New York Times, and New York Post also drew traffic to the promotion's in-store standup in land display, wherein the 26 of 35 proffered Sony music titles were stocked. "I don't like promotions to get out of hand, and 30 titles would be unmanageable," says Schmidt.

Noting that only a handful of the promotion titles were new releases, Schmidt credits the CD incentives as "breathing new life into catalog titles, some of which the public has little awareness of." He says that "One Night At Blue Note" was one of the first titles to sell out, and Daly adds that jazz titles accounted for 25% of the total sales.

But Daly notes that the campaign pushed titles from all genres, including "Monterey Pop," "Tina Turner Live," "McCoY Tyner," and "Iron Maiden Live."

Additionally, two John Lennon titles, "John Lennon Live" and "Imagine," were featured, and Daly cites these in explaining the promotion's CD tie-in.

"Currently, the Beatles' CDs are among the highest sellers," he says. "So it pays to cross-merchandise music videos with CDs." Schmidt sees a strong correlation between music video and CD customers, noting that only one music video buyer turned down the CD coupon for lack of a CD player.

"We want the music retailer to understand that we'll sell all the beat families if they sell records, videocassettes, and CDs and that they're missing the boat if they don't actively merchandise CDs with videos," says Daly.

He adds that a 90-day promotion, similar to that run at J&R, began July 18 at Philadelphia chain Wee Three Records and that more such campaigns are being discussed with other retailers. Daly says Sony's complete program includes product mix, merchandising, and ad support.
Study: Out-Of-Stock Tapes Fuel Renter Dissatisfaction

BY CHRIS MORRIS

LOS ANGELES. While few video renters actually leave a store empty-handed, the discovery that what they want is out of stock negatively affects their opinion of the rental experience, according to a recent survey, conducted by the New York-based management consultants Alexander and Associates, tabulated data from a total of 4,000 households during four weeks between mid-May and mid-June. Of those households, 2,200 owned VCRs.

Alexander and Associates are hesitant to supply actual figures from the study, which is available to group subscribers for $1,000 and to nonsubscribers for $2,500. However, general comments by president Bob Alexander indicate that consumer dissatisfaction with the rental process may not be as dramatic as other studies have indicated. (Perhaps the most frequently cited gauge is the 1986 Fairfield Group study, which noted that 88% of renters are unable to find the titles they want in their stores.)

Alexander notes that 40-45% of VCR households will rent a tape within a given seven-day period. "Some people who go out to rent a specific tape and can't find it go home without renting a tape," Alexander says.

However, he adds, "We find a very small percentage of VCR households end up being unsuccessful [in finding something to rent]. But that lack of success colors people's perceptions of availability. The perception [that many tapes are] out of stock is high.

"Our second major conclusion is that just about everyone who owns a VCR will encounter an out-of-stock problem a few times a year," Alexander continues. "They may run into it every three to four months."

Yet Alexander concludes that "the level of irritation ultimately is not extreme" on the part of the renter. "A complete shutdown is a

(Continued on next page)
New Releases

HOME VIDEO

Symbols for formats are: → Betamax, ▶ VHS, and □ Laserdisc. Where applicable, the suggested list price of each title is given; otherwise, “no list” or “rental” is indicated.

FROM THE HIP
Judd Nelson, Elizabeth Perkins
▶ VHS: $89.95

ISTANBUL
Brad Dourif, Mark Didden
▶ LaserDisc: $16.96

JAKE “THE SNAKE” ROBERTS
Jake “The Snake” Roberts, Mean Gene Okerlund
▶ LaserDisc: $16.96

MANNEQUIN
Andrew McCarthy, Kim Cattral
▶ VHS: $16.96

MY DEMON LOVER
Scott Valentine, Michelle Little
▶ VHS: $16.96

MUNCHIES
Harvey Korman
▶ VHS: $12.96

NEW YORK YANKEES
Babe Ruth, Lou Gehrig, Yogi Berra
▶ VHS: $19.95

P.K. & THE KID
Molly Ringwald, Paul LeMat
▶ LaserDisc: $18.95

PRETTY SMART
Tricia Leigh Fisher, Patricia Arquette
▶ VHS: $37.95

THREE AMIGOS
Chevy Chase, Steve Martin, Martin Short
▶ VHS: $19.95

TRESPASS
Robert Forster, Mary Pilott, Van Brooks
▶ VHS: $12.95

SALVATION
Stephen McHattie, Dominique Davalos
▶ VHS: $19.95

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 of none indicate “no list” or “rental”—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036

STUDY OF TAPE RENTERS
(Continued from preceding page)

real low number,” he says.

Alexander says that the conclusions of his study point to “a real depth-of-inventory problem. We do think that the trade is not buying deep enough.”

Noting that the top 25 most-requested titles found in the study are recent A titles, Alexander adds, “The stock-outs are too high on those titles.”

He says that his company’s analysis supports manufacturer programs that allow retailers to buy top titles in greater depth.

Addressing the subject of pay-per-view, a topic outside the focus of the current study, Alexander says, “We have seen in the normal course of our work how cable and pay-cable promotions boost home video rentals.” This finding flies in the face of current fears on the part of video retailers that pay-per-view showings are eating into rental revenues on the same titles.

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STARRING: WILLIAM SMITH, SID HANG, ROBERT OLDBURY, ROSS HAGEN...ALSO STARRING: MARIE WINDSOR...DIRECTOR OF PHOTOGRAPHY: GARY GRAVER...SCREENPLAY: ALABAMA, FILM EDITOR: MICHAEL KELLY...EDITED BY KATHY WEAVER...ASSOCIATE PRODUCER: HERB LINSEY

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TRANS WORLD ENTERTAINMENT U.S.A.

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PREBOOK DATE: JULY 29

ON SALE DATE: AUG. 13

BILBOARO JULY 25, 1987

47
Gospel Lectern
by Bob Darden

This is the final installment of a three-part interview with legendary gospel music songwriter/performance artist Bill Gaither.

Among his 10 companies and demanding songwriting schedule, Bill Gaither has two pet projects. One, the New Gaither Vocal Band, has just released its first album in three years, "One X 1," for Word/Nashville. The other, the Bill Gaither Trio, waited more than a year and a half to release "Welcome Back Home" for Star Song Records.

"We take a long time between albums because we work on each song," he says. "I can't understand artists who tell me that they have to go into the studio every six months and write an album there. I don't see the fire in their eyes—and I sure don't hear it on the album. The songs are everything. Or should be."

"Likewise, some songwriters tell me they write just to write, they call it 'pumping,' keeping the lines open in case until a gem pops out. I think if you keep cranking them out, eventually you won't be able to write the gems anymore."

And the author of such jewels as 'He Touched Me' and 'Because He Lives,' Gaither knows of what he speaks. Too many artists and record labels seem to be concerned only with the short-term gain. And Gaither says that kind of attitude will always catch up with you.

"I blame both the label and the artist," he says, "4 million records into his career, 'I blame the artists and their lawyers for driving such hard bargains and the companies for allowing them. Then the companies have to say, 'We pay—you play.' That leads to an album every six months. To me, the joy of the business is in the crafting of the songs.

"If I could tell a young artist something, I'd say, 'Don't let your lifestyle dictate your artistry. Sure, it's nice to have new things, but not at the expense of your future. You may not be hot next year."

Unlike some songwriters, Gaither has tried to remain contemporary. He's still got a cabinet full of hate mail from people who objected in the '50s and '60s to the "godless modern sound" of songs like "The King Is Coming" and "There's Something About That Name." He says a songwriter has to change with the times.

"It's change or die," Gaither says. "I was speaking at a songwriting seminar recently and said that and a guy got up and said, 'Aren't you worried that by continually listening to new things you'll lose that part of you that made 'He Touched Me' and 'Because He Lives' sound so special in the late '60s.'"

"I said, 'What I wrote in 1964 or 67 was the sum total of all the musical influences in my life up to my first 27 years. What I write today is the total for all life—my entire life.'"

Bill Gaither offers words of wisdom to newcomers

I've listened to and been influenced by over 51 years. Do you want me to deny everything I've heard since then?"

Gaither's songwriting and performing success have given him a degree of control over almost every facet of his music that's almost unheard of in the general music industry. He says the creation of all of those side businesses has been for one purpose only.

"It's the dream of every artist to have control of his music, his leaves, his return. And Gaither says that kind of power is always going to be a dream."

"I blame both the label and the artist," he says, "4 million records into his career, 'I blame the artists and their lawyers for driving such hard bargains and the companies for allowing them. Then the companies have to say, 'We pay—you play.' That leads to an album every six months. To me, the joy of the business is in the crafting of the songs."

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Lincoln Center notices a homegrown art form

In the quarter-century that it's been open for business, New York's prestigious Lincoln Center for the Performing Arts has hosted countless jazz concerts, including roughly 10 Newport/Kool/JVC Jazz Festival events every summer since the festival moved to New York in 1972. But Lincoln Center has never presented its own concert series devoted exclusively to jazz—until now.

For the first time in August, the Lincoln Center's 900-seat Alice Tully Hall will be the site of a concert series titled Classical Jazz. The first concert, Ladies First, is a tribute to various female singers and musicians featuring Betty Carter, Marian McPartland, Carrie Smith, and others. The second, A Tribute To Thelonious Monk, boasts a lineup of Sphere, Barry Harris, Carmen McRae, and other friends and/or admirers of the brilliant pianist and composer. And on Bird Night, the likes of Jay McShann, Frank Morgan, and Red Rodney will salute Charlie Parker.

Classical Jazz is being presented in association with WBGO, the noncommercial Newark jazz radio station. The high-profile Wynton Marsalis is artistic adviser, who happens to be a friend of mine.

Interestingly, this is the first time in Grant's long and distinguished career that he has had a program on an FM station. It is also the first time he's worked for a noncommercial station, a situation he says he finds delightful.

"I can play whatever I want to play—and I can play four hours of music with no interruptions," marvels Grant, who can be heard on "Jazz 96" every Saturday from 3-7 p.m.
By JIM McCULLAUGH

The more things change, the more they remain the same. That might be an apt way to describe the children's home video market.

This market segment continues to grow faster than the home video industry as a whole. Children's titles are projected to account for nearly 18% of home video titles sold this year. Sales should be well over $2 billion this year with units well over 100 million.

The children's category is also fueling the rapidly growing sell-through market and Christmas 1987 looms as potentially the largest ever for the category.

But the manufacturer/distributor/retail landscape has changed considerably from a year ago. The mad frenzy, acquisitions, advertising, publicity and other posturing that was in evidence last year has abated. Still, for those companies that have made serious product and marketing commitments, kidvid remains more than vibrant.

Notes analyst Tim Baskerville: "Some of the excitement has quieted down a little bit, but it's still a relatively healthy category. Not everybody seems to be as committed to it as they were. Disney is still doing real well and they're probably (Continued on page K-12)"
Presenting star-studded children's videos

Random House proudly presents children’s home videos with big name stars. And outstanding artwork. Original music from celebrated composers. And classic works from well-loved authors.

In short, videos that people want to own.

You’ve seen it happen with our best-selling Sesame Street Videos. And now Big Bird, Cookie Monster and all their buddies are back, in four brand new videos that are sure to be as much in demand as our original six.

All ten titles combine great moments from the Sesame Street television show with sparkling new material especially created for this series. And each cassette comes with an attractive activity book to help reinforce the learning skills.

Our Sesame Street line continues to grow with the addition of our new Sesame Street Start-to-Read Video Series. Based on the enormously popular books of the same name, these brand-new videos offer children a unique read-along format. As Big Bird narrates the stories, the words appear at the bottom of the screen—which makes learning to read both easy and fun.

Big Stars, Big Stories

Our Looking Glass Videos feature some of today’s biggest stars, who bring their own inimitable, award-winning styles to the best of the children’s classics. Imagine Jack Nicholson hissing his way through Rudyard Kipling’s The Elephant’s Child. Or Meryl Streep’s gentle sharing of The Velveteen Rabbit, that wonderful tale of the toy who longed to be real.

The visual charm of all four of our Looking Glass titles is further enhanced by the original music of such celebrated composers as George Winston, Mark Isham and Bobby McFerrin. Anyone who knows these best-loved stories is sure to treasure the videos as well.

Favorite fairy tales come to life through the magic of animation in our Reader’s Digest Children’s Classics. Storytelling becomes an art form as David Niven introduces a whole cast of characters in Oscar Wilde’s The Remarkable Rocket. And Richard Chamberlain enchants his audience with the sad, sweet plight of Hans Christian Anderson’s The Little Mermaid.
We've got Oscar the Grouch.

Stories like these—and our other fully animated favorites—will charm children of all ages.

**Longtime Favorites**
The imaginative animal fables of Leo Lionni, beloved creator of children's picture books, take on new dimension in a distinctive animated video. Created in collaboration with famed animator Giulio Gianini, these gentle fables offer children a unique visual beauty. They are big stories for little listeners. And they are destined to become modern classics.

Our busy, breezy new video from Emmy-winning favorite Shari Lewis offers 101 Things For Kids to Do. Shari and her puppet pals demonstrate a multitude of quick and easy word games, riddles, puppets, mini-mysteries and magic tricks—all using simple things found right at home. It's the perfect something for "nothing to do."

**Soon-to-be Stars**
This fall's most extraordinary video introduces children to a whole new way of communicating—American sign language. Sign-Me-A-Story, which features Sesame Street regular Linda Bove, is enchanting and enlightening entertainment. Linda first teaches simple signs, then she and three other performers act out two familiar fairy tales while a hearing actor speaks all the lines. A special production technique places the live actors in an artwork setting, giving this unique video a charming storybook look. It's a treasure for all children—both hearing and deaf.

And finally, we offer seven delightful stories set to original music in the Video Music Box Story Songs video. Every child knows "The Three Little Pigs" and "The Tortoise and the Hare," but now they can sing along with these and other favorites. Each story is presented with puppets, cartoons or special live-action film—which makes the Video Music Box an enchanting place to visit. And as a special value, each video comes with a free audio cassette for sing-along fun away from home.

**Get In On the Action**
Make Random House—and our growing list of titles—your resource for star-quality children's videos!

Call your Random House Merchandise Sales Representative today. And find out what our winners can do for your sales.
Programming Patterns

MUSIC VIDEO AND SOCIAL-SKILL TAPES
JOIN HIT RANKS OF LICENSED CHARACTERS AND STARS

By JIM McCULLAUGH

While programming patterns continue to shift in the children's video industry, several key ingredients appear to remain stable. Disney is recognizable characters maintaining their dominance.

A recent glance at Billboard's Top Kid Video sales chart shows a Disney presence on 19 of 25 positions. The balance features such characters as Teddy Ruxpin and the Transformers.

For those manufacturers who still want to be a player in kidvid, selective character and personality programming appear to be crucial programming issues. The mad scramble for licensed characters has eased, partly because syndicated television ratings have fizzled and too many new entities—risky and unproven—have appeared.

Multi-million dollar advances, though, are still the norm for some big names although here, too, the ranks—and activity—has thinned.

Beyond the established, a handful of new programming ideas—such as kidvid music video and social skills tapes—have broken through in the past year, but these types of unexposed projects are still considered a "tough" market since it's difficult and marketing prohibitive to "break" a character or idea purely on home video, despite the presence of 50 million VCRs. Yet when some of these programming ideas get marketing support and exposure they can catch on. The challenge, say programmers, is familiarizing distributors and video specialty stores with these unchartered titles and then investing in marketing and exposure.

"Unlike a book store," notes Nancy Steingard, vice president of programming and production at Hi-Tops Video, a major new player this year, "where you can pick up a book and leaf through it and take a chance, you still have no way of knowing what a video will be like beforehand unless there's a recognizable element."

Among new developments on the programming frontier appears to be interactivity, although the linear approach of VCRs is still considered limiting. Major breakthroughs are seen for Compact Disk-Interactive (CD-I), still in the early software developmental stages. A number of major and minor kidvid suppliers are eyeing this area.

"The children's business is in its own way mirroring the general release side of the business," says Steingard, "What seems to work best is the 'A' children's title." She defines an "A" as "those programs that have a lot of money behind them, a big feature release, or a well-known licensed character. "It's always been like this but now more so than ever."

"Uncle Fred Far Out Pets" is latest addition to Uncle Fred light-hearted learn-to-draw series on CBS/Fox.

"Our philosophy," she continues, "is that it takes as much effort to get out an A title as it takes to get out a C title. The return is so much greater on A titles. We're looking for the Teddy Ruxpins of the world. We realize how special that property is. That's why we went after Barbie and Captain Power. We're looking for those strong licensed characters. Barbie has the recognition in the marketplace."

Echoing the comments of other executives, she says, "Licensed characters from a toy company which used to have

Singer/actor/composer Tim Noah is attracting national attention with his one-man extravaganza "In Search Of The Wow Wow Wibble Woggle Wazzie Woodle Wool" on Seattle-based Noazzart/Lensmen label.

major impact don't anymore unless it's a well thought out program with a lot of money behind the toy. There have not been that many winners. We have become selective in the types of licensed characters we're looking for and the type of strength we want behind them.

Programming is also crucial to success in the burgeoning sell-through business, she says, singling out such Hi-Tops innovations as "Baby Songs"—music video for toddlers—which have done well.

"We're also still committed," she says, "to programming with social value that consumers might not be able to get elsewhere. We've been experimenting but it's harder to get exposure. Yet

(Continued on page K-9)

MERCHANDISING KIDVID TO SPEARHEAD THE MOVE INTO SELL-THROUGH

By DAVID WYKOFF

Don't shy away from pushing sales of children's video product. You can make it work for you. Such is the consensus among a wide array of industry members, who believe that proper merchandising is the key to selling children's video.

Allan Caplan, the outspoken owner of Omaha, Neb.-based Applause Video chain, says that, "There's no reason why you as a video retailer can't do well with children's video. All you have to do is work it, and it will work for you."

Richard Russack, owner of the four-store, Concord, Mass.-based Video Revolution chain, is widely considered the Boston area's leader among video specialty stores in handling children's product. "We're very happy with what we've done with children's video, but we're convinced that we can do better, much better," he says, noting that for sell-through children's video ranks second to exercise as a product category and that a whopping near 15% of this total business is done in sales and rentals of children's products.

And, even where sell-through isn't yet an established or substantial portion of business, children's video is pushing it in that direction. Don Alexy, movie club manager for the 13-store Curtis Mathes hardware/software franchise in Northern Ohio, is using children's video to spearhead the chain's move into sell-through. "We're kicking off a new promotional idea, the Curtis Mathes Movie Club, and we're going to do all kinds of give-aways and in-store appearances to promote sales of children's product.

"And, that's the right category for us to start a push with because the retail lists are relatively low, the manufacturers seem to be giving a lot of support and kids seem to thrive on watching the tapes over and over again, adding a value dimension to the purchase. So, now it's a matter of the more we expose it to people, the more they'll buy," he says.

Pat Tidwell, buyer of children's audio and video products for music retailing giant Camelot Enterprises, says that, "We haven't done a great amount of work on or seen great revenues with sell-through in general. But where we have seen significant growth is in children's video. I'd like to say that I'm very satisfied with our children's video sales and they keep getting better all the time."

Retailers: distributors and manufacturers alike agree about the three most important steps in launching children's video sales:

(Continued on page K-9)
Get set for the critically-acclaimed animated wonder, *An American Tail*. It's family entertainment at its best. You'll be charmed by the delightful adventures of one very determined young mouse named Fievel who journeys from Russia to our shores in search of the American Dream.

*Steven Spielberg*'s presentation features the voices of Dom DeLuise, Madeline Kahn, Christopher Plummer and is brilliantly directed by famed animator Don Bluth.

To bring *An American Tail* home to your customers, just contact your MCA distributor today.

HiFi Stereo Sound Videocassette #80536
Closed captioned by the National Captioning Institute.
Used with permission.
This videotape has been digitally mastered onto HiFi COMING SOON ON LASER VIDEODISC STREET DATE: SEPTEMBER 3, 1987

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PACKAGING AT ITS BEST IS QUALITY ASSURANCE FOR PARENTS

By DAVID WYKOFF

Though product packaging is an important consideration in all video fields, it is even more crucial in the children's market where it serves an additional role: quality assurance for parents.

Packaging's primary function for children's products, like that for all other fields in home video, is to attract attention, to draw customers to the tape. "When you have a customer holding your product in his or her hands, think of all the things that you've done right. And, one of those things, perhaps the most important here, is to produce a package that has drawn the customers to it," says David Suess, president of Spinmaker Software.

But, in the children's field, packaging and design needs to answer parents' concerns about the quality of the product their children view. Art Reynolds, vice president of creative affairs at J2 Communications, summarizes the view of all industry members surveyed in saying: "All research shows us that parents are highly concerned with the quality of children's programming, whether it has to do with educational, entertainment or reproduction values. This is a concern that children's product packaging has to respond to.

Nick Clementi, group product manager of consumer products for Western Publishing, pushes this thought even further. "Unlike most other kinds of children's products, videocassettes aren't of the nature that you can see what's inside of the box—even if you open it. It's not like a book you can open and read or a toy that's on display. Unless there's a monitor playing the tape, you can only guess or surmise about what's on the tape from its packaging," he says.

Studies and manufacturers respond to this quality concern in a variety of ways:

- Highlight an established, trustworthy name. This can be the name of the manufacturer, the series that the tape falls in, or the licensed character or famous performers featured on the tapes.
- Use actual representation of the programming on the front cover (e.g., live action or animation).
- Plug endorsements or honors won.
- Provide basic information as to target group, educational or entertainment value, time length, other products also included with the tape, etc.

Walt Disney Home Video, one of the most respected and recognized names in children's programming, designed its initial packages with a prominent logo and a clean, white background. "We did this to emphasize the Disney name, our best calling card, and to introduce products that people might not know but still try because they're Disney. Also, we hoped to get retailers to create a children's or Disney section, and uniform packaging plays into that," says Disney Home Video's creative director Randy Erickson.

Most other manufacturers either have directly followed Disney's lead in design (Spinmaker and J2, for example) or adapt the uniform design concept to their own needs.

Western's Golden Book Video lines use a couple of basic designs and background colors, always with the logo featured prominently.

However, both Disney and J2 packages have evolved to using different colors and a smaller logo, though, according to Erickson, "in some international markets where we're looking to establish ourselves, we use the white background, large logo design.

Uniform design also plays into the series orientation of children's home video. "Obviously, we do our best to lead the customer from one product to the next. In the children's market, where kids actually enjoy repetition of characters and/or plot-line, uniformity of packaging is very important," says Clementi.

Random House's line of Sesame Street titles all feature the programming's famous characters as the focus of the front jacket design. "Not only are the Sesame Street characters immediately attention-grabbers, they lend the tapes that necessary element of quality. Parents know that they have open and read videocassettes further. "Unlike that other fields you've done right."

A II agree that product quality is a high concern for parents in purchasing videocassettes for their children's viewing. And, in light of the glut of product now available in the children's field, both parents and retailers are looking to reviews and/or achievement honors for help in choosing the highest quality product.

Two Boston-based non-profit child advocacy organizations, Parent's Choice Foundation and Action for Children's Television, are America's leaders in recognizing outstanding children's product, and their yearly choices for highest quality and outstanding achievement are the most coveted distinctions in the field.

Parent's Choice magazine is a quarterly publication from PCF that reviews all kinds of children's media, and its advisory board includes noted scholars, performers, librarians, critics, parents and other concerned parties. Editor-in-Chief Diana Huss Green says that the purpose of the annual awards is to bring children of all backgrounds and skills together with material that will help them grow mentally, emotionally and as human beings.

Action for Children's Television president Peggy Charren calls ACT "a national non-profit organization working to encourage diversity in children's television and to eliminate commercial abuses targeted to young people." Charren notes that ACT's honorees are recognized for "high achievement, not endorsement. We look for things that are a little bit different or an existing void. Not everything that we recognize is what you might term a 'best pick' in an overall sense.

Here are Parent's Choice and Action for Children's Television's honorees for the past two years. (PC chooses its awards on an August to July calendar, so its 1986 awards are its most recent.):

Parent's Choice
1986's Best (judged by Joel Siegel of ABC-TV):
"Tales Of Beatrix Potter," Children's Video Library.
"Babar The Elephant Comes To America," Children's Video Library.
"Ugly Duckling And Other Classic Fairy Tales," C.C. Studios.
"A Cricket In Times Square," Family Home Entertainment.
"Here We Go, Here We Go Again," JSK Enterprises.
"Jack And The Dentist's Daughter," Davenport Films.
"Will Rogers: Champion Of The People," VidAmerica.
"Moving Out," VidAmerica.
"Hockey Night," Family Home Entertainment.

(Continued on page K-11)

ORGANIZATIONS' APPROVAL HELPS ELEVATE VIDEOS OF DISTINCTION

Sesame Street's "Start-To-Read" series on Random House for fall release features animated Muppets.

Hi-Tops offers interactive video based on Mattel's Captain Power toys.

Malcolm Jamal Warner anchors "Home Alone" guide for kids on Hi-Tops.

Billboard July 25, 1987
Our Playhouse welcomes your customers home with the best in children's entertainment.

From exciting children's product that's priced to sell to the kind of fun-filled rentals parents want to bring home.

Nobody has a gang like ours!
The Sleeper Hit Of The Year!

"Come Dream With Me Tonight"—TEDDY RUXPIN® Lullabies

Wake up to an all new addition to the TEDDY RUXPIN® Video Collection, from Hi-Tops Video. It's the TEDDY RUXPIN® LULLABIES! Children will love the six

sleepytime songs...you'll love the sales.

Here's a fact that'll open your eyes.
The TEDDY RUXPIN® Video Collection has been on Billboard's Children's Video

Chart for an unprecedented sixteen

weeks straight...so far. Now here's another

TEDDY RUXPIN® Video, and it's going to

be a dream to sell.

Pick up the TEDDY RUXPIN® LULLA-

BIES, available exclusively from Hi-Tops

Video. Your sales will be anything but

sleepy!

SUGGESTED

RETAIL

$14.95

PROGRAMMING

(Continued from page K-4)

when people hear about these kinds of programs, they respond. Hi-Tops, for example, will continue to marry well-known characters, such as the doll Cricket with "active" programming that encourages activity." In addition to creating a program that can't be found on television, she says, these types of programs are a bridge to the new wave of interactivity.

"Consumers," she says, "will begin to understand what that means and you will see more active viewing. Parents don't want their child to sit in front of the tube so much. These will be a more value-laden purchase. Adults are not that excited about interactivity but kids are. You'll have a niche for interactivity because of children's enthusiasm for games [computer games]. When you see all the toy companies...Mattel, Hasbro, Worlds Of Wonder...getting involved, you know it's almost here. That will spill over to video. That's why we are doing CD-V and CD-I.

It's a direction that makes sense." Anne Upson at CBS/Fox Video observes: "Licensing activity is dying down. The licensors and toy companies have been asking so much money for these half-hours. When you put them out at that price point and if that character does not succeed, the company is in trouble. The risk has outweighed the rewards. Teddy Ruxpin was a risk but there was so much put behind it.

"The parents are also catching on and paying more attention. If the kid is not asking for it, they won't buy it or rent it. Parents become so loyal to specific programs that they tend to push them."

Upson links programming issues to retail, particularly at the video specialty store level. There, she observes, even the best program can run into roadblocks if distributors or dealers don't know the title or character.

The CBS/Fox philosophy has been to go with such recognizable entities as Mr. Rogers, Dr. Seuss, Dennis The Menace, Mr. Wizard, the Fairie Tale Theatre, Muppet videos and the like.

"We know Mr. Rogers," she says, "can reach the specialty stores and the bookstores with visibility."

The company continues to explore selective original projects such as "Kids in Motion."

"We've created a library that we can keep re-releasing," she says.

The hardest market to program for, she says, is the pre-teen 7-11 set. "That's a tough market. They're bored with younger programming but their parents won't let them watch horror movies or MTV."
SELL-THROUGH
(Continued from page K-4)
* Make a serious commitment in display space and signage.
* Be intelligent about merchandising children’s video.
* Be creative and aggressive about merchandising children’s video.

Surprisingly enough, some retailers don’t understand why they’re not selling tapes when they don’t set up an area or atmosphere to do such, says Caplan. His thoughts: “You can’t sell something if you don’t give it some display space and signs to attract customers’ attention.” Nick Clementi, group manager of consumer products for Western Publishing, cites some of his own research findings. “For the most part, we’ve discovered that people stop at the first place they see a certain product. If you don’t have all your children’s products where they stop, you’ve probably lost sales,” he says.

All suggest that dealers freely display product for customers to handle. Says David Suess, president of Spinnaker Video, “Our research shows a 400% difference in sales in this field when consumers have the product in their hands. And pilferage, which is fairly small in this business, will be more than made up in the margins and gross sales.”

Bob Hamalian, owner of the four-store, Brockton, Mass.-based Home Entertainment Showplace chain reports a 40% jump in sales after installing a Sensormatic system opening up the display racks.

Placement of the children’s sell-through section is another matter that should be considered. “Obviously, you don’t want to put it near the horror or adult sections. Or, by the door, either. We prefer to put ours near the register,” says Alexy.

Remember to place displays at the eye-level of those making the purchase decisions, says Caplan. “You want to have the product there in front of whoever’s going to buy it. If you find that the children influence their parents’ choices, then the product should be down where they can see it,” he says.

It’s important to carry the right product, comments Jim Jimiarro, president of J2 Communications. “You should have a good knowledge of your customers, and the manufacturers and distributors ought to be able to guide you. You can’t start with too little or too much product and do it right.”

Robert Singer, director of marketing for Random House Home Video, says that knowledgeable sales help is a must. There’s a glut of titles now, and the video specialty store needs to be able to guide its customers,” he says.

“Get whatever help you can from the manufacturers, especially for

(Continued on page K-14)
PACKAGING
(Continued from page K-6)

can trust Sesame Street programming," says Robert Singer, Random House Home Video's director of marketing.

Most manufacturers also use an actual representation of the programming in their package design. Spinnaker's Suess nearly learned about the necessity of doing such the hard way. "When we introduced children's video, I planned on using illustrations on the packaging, even though the tapes used high-quality, live production footage. We were fortunate to do some consumer research before shipping because we discovered that the illustrations implied a lower quality product," he says, noting that the packaging was redesigned to include live production photos.

For Disney, this often means recreating animated scenes because the original cartoon footage reproduces well. "We'll recreate if necessary. The packaging artwork must tell the consumer about the product, and it can hurt you if the design tells the consumer that the product is of less quality than it actually is," says Erickson.

Endorsements and/or awards won are another area of quality assurance (see p. K-6). Many tapes, especially those concerned with child safety (such as Kid Stuff's "Child Awareness" series), carry endorsements on the front cover.

Though, many others list endorsements on the back of the tape with other informational matters such as length, targeted age group, and a description of the programming. There seems to be no industry-wide consensus on placing such on the front or back cover of the tape, with individual manufacturers using what information they deem necessary and appropriate to their design and marketing schemes. They all do agree with Clementi's assertion that, "Manufacturers have a social responsibility to provide certain kinds of information about the product on the packaging." Machine compatibility is usually labeled on both the front and the spine on the tape and list prices are usually not included at all. And, in light of crowded display sections, where tapes are merchandised spine-out only, some manufacturers, such as Disney, are looking to provide artwork as well as basic information on the spine.

Not a quality issue per se, though certainly related, is a plug for other titles in a series. Some can be as simple as a mention of the series name or "look for other tapes in . . ." while other manufacturers go so far as to list other tapes.
"Little Lord Fauntleroy," Family Home Entertainment.

For Groups
(The following titles are suggested for use in groups because of their subject matter or their price is conducive to sharing.)


Honors
"The Big Cats And How They Came To Be," Pyramid Film and Video.
"Goldie And Kids," Prism Entertainment Corp.
"Your Newborn Baby," Meridian Entertainment Corp.
"Slim Goodbody's Daily Desk'er-cises," IVE.
"Little Boy Lost," Magnum.
"Mr. Rogers Talks About Dinosaurs And Monsters," Playhouse Video.
"The Elephant's Child," Rabbit Ears Video.
"Merry Mother Goose," Golden Book Videos.
"Casey At The Bat," Playhouse Video.
"Sleeping Beauty," Walt Disney Home Video.

Remarks
"Clifford's Sing Along Adventure," Scholastic Productions.
"Arthur's Eyes," Children's Video Library.
"Funfit," Scholastic Productions.
"Bears' Skin," Davenport Films.
"The Sharks," Vestron Video.
"Gorilla," Vestron Video.
"Best Of The Football Follies," NFL Films Video.
"Bermuda Triangle," VidAmerica 1985's Best
"Rikki Tikki Tavi" and "Mowgli's Brothers," Family Home Entertainment.
"Sylvester," RCA/Columbia.

1987 Achievement in Children's Television Honorees
Hi-Tops Video, for "Home Alone," a creative and unthreatening approach to teaching home safety.
Random House Home Video/Rabbit Ears Productions, for "The Elephant's Child," Kipling's story (Continued on page K-14)
HERE'S THE CHRISTMAS PROMOTION YOU'VE BEEN WAITING FOR.

12 NEW PEANUTS® VIDEOS FOR JUST $11.95 EACH!

You'll have plenty of reason to celebrate when you offer your customers these outstanding new Peanuts videos for just $11.95 each. It's an irresistible product at an unbelievable price, and that's a combination that's certain to put a lot of jitter in your pocket during the holiday selling season.

- Twelve great volumes featuring Charlie Brown, Snoopy and the whole Peanuts gang ... never before released on video ... all priced at just $11.95 each.
- Free floor display with your order of 24 tapes ... plus wall posters, window banners and ready-to-run advertising slicks.

STREET DATE: OCTOBER 1, 1987

Act now! Call your participating distributor for details.

KARTES VIDEO COMMUNICATIONS
7225 Woodland Drive
P.O. Box 6881
Indianapolis, IN 46226
317-297-1888

A SCRIPPS HOWARD COMPANY

INTERACTIVE
(Continued from page K-1)

still more of a leader.
"Certainly it's a more crowded category. Companies saw the opportunities a year or two ago, but not everyone is doing the kind of numbers they would like."

He estimates the market could be as high as 20% as better distribution is more in evidence.

"But the fast growth that we used to see in this category has tailed off a bit. Some of the very lower priced stuff is less popular. The $10 price point may not be the smart way to go for some manufacturers. It belongs in the $15-$20 range if people are going to make money. The pricing trend has bottomed out."

He also notes that licensing has cooled off as the ratings of licensed character shows have lowered while some of the magic drawing power is less than it used to be.

Says Wendy Moss, Hi-Tops vice president of sales and marketing: "It's still more viable than the other categories. Children still watch videos over and over again.

"Last year everyone jumped on the bandwagon and that created a lot of excitement and enthusiasm. Some manufacturers are not as strongly involved today."

One key to success, says Moss, is concentrating on a line which is what Hi-Tops set out to do.

Moss also notes that mass accounts are getting stronger as well as non-traditional video outlets such as toy stores, bookstores and supermarkets for sell-through.

"She says Hi-Tops is gearing up for a major Christmas push."

Industry leader Walt Disney Home Video has set a Oct. 6 street date for its "irresistible Christmas promotion." The classic "Lady And The Tramp" at $29.95 is the plum.

In all, Disney will feature 29 titles including other classics "Sleeping Beauty," "Dumbo" and "Alice In Wonderland" at $29.95.

After the Christmas push, Disney plans to take "Sleeping Beauty" out of circulation for at least five years, similar to the "Robin Hood" and "Pinocchio" strategy. "Lady And The Tramp" will also be available for a limited period.

Another element to the Disney promotion is to broaden its base in the contemporary, live-action title marketplace by re-pricing "Flight Of The Navigator," "The Journey Of Natty Gann," and "Never Cry Wolf" at $29.95 also.

The company will also offer a free consumer offer: buy one "Lady ... " and one other $29.95 title and get one free holiday-themed $19.95 cassette, either "Jiminy Cricket's Christmas" or "A Walt Disney Christmas." Deliv-
Disney contends that its approach to Christmas this year is carefully tuned to extensive consumer research. A major goal is to incite multiple purchases believing that consumers want to collect.

Other titles in the Disney campaign are animated featurettes "Winnie The Pooh And The Blustery Day," "Winnie The Pooh And Tiger Too," "Winnie The Pooh And The Honey Tree," and "Winnie The Pooh And A Day For Eyore," all at $14.95.

Live-action titles at $29.95 also include "Mary Poppins," "Pete's Dragon," and "Old Yeller."

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

Last Christmas Disney chalked up 4.8 million units with its "Sleeping Beauty"-led promotion and sold more than two million this summer with its "Goofy Price" campaign. Like last year, Disney is also planning a major media advertising support campaign, as well as extensive P-O-P for the dealer.

Disney also plans major cross promotional associations with several companies including McDonald's.

Other manufacturers also plan to launch major summer and fall campaigns in anticipation of Christmas.

Believing the product has seasonal appeal, CBS/Fox' Bob DeLellis notes his firm has already made a move with the Fairie Tale Theatre and Muppet video series. Prices on the 26 former are $19.98, while the 10 Muppet videos are $14.98.

"The major jump is in the fall," notes DeLellis. "We are noticing more and more video dealers trying to push the product. That will make a major difference. The volumes are not shifting totally to mass merchants with us. More video stores are buying product and selling it through to the video dealer, and I don't think they are bringing it in just for rental. I believe it's selling through. We'll be promoting it for sale and probably have a compilation push the rest of the year."

Other manufacturers are also planning major fall push in the kidvid area.

Some examples:
(Continued on page K-14)
WHERE KIDS, FUN AND LEARNING ARE CONCERNED...

OUR VIDEOS ARE A NATURAL BUY-PRODUCT.

DON'T MISS OUR ARRAY OF AWARD-WINNERS AND NEW TITLES SOON TO BE RELEASED

SUNDAY SCHOOL STORIES
SOCCER FOR EVERYONE
* LIKE MUSIC
** MAKING PLAYTHINGS
I LIKE ANIMALS
* PLAY SAFE
** TREASURE ISLAND
* CHOCOLATE PRINCESS

*PRIMARY MATH
I LIKE SCIENCE
PLANETS OF THE SUN
* STARTING TO READ
JOHNNY AND THE GIANT
THE MAGIC PONY
BASIC GRAMMAR
* HYSTERICAL HISTORY

READING WITH MOTHER GOOSE
WRITING THE ALPHABET
MUSICAL MULTIPLICATION
READ AND SING WITH AMERICA
LEARNING LETTERS, NUMBERS AND COLORS

CONCORD VIDEO
America's first children's educational video company. Still first in a child's world of learning.
9000 Sunset Boulevard, Suite 603, Los Angeles, CA 90069
(213) 271-5705

We welcome any new concepts or distribution licenses for children's entertainment or educational videos.

SELL-THROUGH
(Continued from page K-9)
merchandising displays and p-o-p material," says Caplan. Many manufacturers, and most of the majors in the children's field, have toll-free numbers for dealers to call. "They work hard to make all kinds of beautiful and useful aids. Use them," he says.

One thing that differentiates the average dealer from the truly successful is creativity and aggressiveness in merchandising. "You don't always have to spend a lot of money, but you really can help yourself by trying out new ideas and keep working hard," says Caplan.

Here are a few suggestions:

* Set up a children's viewing room, says Rusnack. "It draws children to the product, and it can help build a 'gathering spot' reputation for children after school or on Saturdays."

* Go a step further and make your own children's fantasyland. Caplan's children's castles in Applause stores are both widely known around the industry and highly successful. "You fill them with product displays and TVs, and you can't help but enlarge your children's business—and your adult business, too, when they leave their children there and shop on their own."

* Check out other kinds of retailers and see how they merchandise, says Western's Clementi, who finds many of his ideas from card and book shops. "Try ribboning a single manufacturer's product. Because there is the same packaging, it can grab more attention if you spread it across three or four rows or up-and-down a column."

* In-store appearances are always important, and often more prone to security problems in the children's field. Julie Weissman, producer of Playhouse's 'Kids In Motion' tape, hosted an appearance at the Children's Museum of Manhattan, complete with an exercise session from the tape, to very successful results. Less ambitious efforts could include a reading session or the like.

APPROVAL
(Continued from page K-11)


NOTE: Both organizations charge an entry fee for submissions. For Parent's Choice, it's $50 per entry and $40 if five or more. For ACT, it's $185 per submission. Parent's Choice also prints a booklet entitled "Choosing Videos, 6 Easy Steps." It can be obtained by contacting Parent's Choice at Box 185, Newton, Mass. 02168. (617) 965-5913.

D.W.

INTERACTIVE
(Continued from page K-13)

* Coming off sales of 600,000 units with six titles on is Sesame Street videos. Random House plans four more titles, as well as several other new entries, according to Robert Singer. A substantial fall push is mapped out. Among newer titles are two Start-To-Read Videos including "Ernie's Big Mess" and "I Want To Go Home;" "Sign-Me-A-Story" with Sesame Street's Linda Bove and "The Video Music Box Story Songs;"

* Worldvision is offering the Snorks, as well as newer editions of Smurfs, Heathcliff, Plastic Man and Thunder The Barbarian.

* Kartes is offering 12 Peanuts videos for $11.95.
The Roland D-550 is a rack-mounted version of the firm’s D-50 digital synthesizer.

The eight synthesizer voices can be expanded to a total of 16 with an expanded chassis. As you sample sounds into the ProPhat 3000, the unit automatically detects the pitch of the sample and places the sample on the correct key of the keyboard. Included is a compact remote panel that edits all functions from your lap via an oversized LCD display.

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

NOISES OFF: Last month, U.S. recording engineers and producers got their first look at the newest member of the ANT Telcom C4 line of noise-reduction systems, the E413. The 24-channel unit was demonstrated at New York's Giant Sound. According to a Telcom rep, the system was designed specifically for the U.S. market, is easy to install (no alignment procedures necessary), and provides an overall dynamic range of 118 decibels. ANT says it is now able to vastly improve the design of the noise-reduction system via the use of space-mounted devices that allow better energy efficiency and reliability. For example, no cooling fans are required in the E413, the rep notes. Telcom C4 noise reductions are used all over the world. There are more than 14,000 channels in place, and the system was recently used in the recording of TLC's "The Josh Tree." Digital updates: Houston-based Digital Services, a leading digital recording center in the Southwest, has added a Fairlight CMI Series III to its already formidable arsenal of digital keyboards and processors. The Fairlight is equipped with SMPTE chase/lock capabilities, 14 megabytes of RAM, a sequencing computer, and 192 megabytes of hard disk storage. Digital Services is also equipped with 48 tracks of Sony digital audio, an SSL console, and other top-flight gear.

On the Road with NBC: When NBC-TV's "Today Show" goes on the road, it travels with a Neve 5455/16 recording board, says Dave Levin, the show's audio engineer. The console is not only stereo-capable, but also has a customized configuration, including a special input to the submaster. The board's next road trip is to China, Levin says.

NEC 410 for All: Console maker Neve is now making its highly regarded Necam automation system available for fitting to all mixing boards, rather than only Neve products. According to John Andrews, director of sales and marketing, "Due to the growing popularity of moving fader systems—powered by Neve in the '70s—we have come under increased pressure to sell Necam for fitting to other manufacturers' consoles."

Even Time Off-Line: Even Time, the New York-base folks, for video and film postproduction house, has added a new, ¾-inch, off-line edit suite to complement its online line capabilities. The new room is equipped with a Sony RM440 controller and Sony C590 and C560 U-matic tape decks. All gear in the room is set into specially built racks, allowing it to be moved easily.

PASS Has 24 Studio PASS in New York; has pacted with Gramavision Studios in a deal that allows PASS to utilize Gramavision's facilities for 24-track projects. The Gramavision facility is located within walking distance of PASS on lower Broadway and is stocked with Studer and Otari re-recording mixers, and an assortment of outboard gear by Quantec, Lexicon, and EMT, among others. Edited by STEVEN DUBLER

FOR AD DETAILS CONTACT: GENE SMITH, ASSOCIATE PUBLISHER (212) 764-3736 OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE
Agfa is proud to announce the launching of the AGFA FORUM AWARD that is to be given to those individuals whose work has distinguished them in the audio and video industry. The award was conceived at the first meeting of the international AGFA FORUM in Cologne, West Germany, last year. The historic meeting heralded AGFA's bold move toward fostering international dialogue in the audio/video sphere. The AGFA FORUM AWARD is the first step in what will be a continuing series of honorariums, conferences and exchanges of professional interest. It is AGFA's philosophy that people working together in a spirit of cooperation, have made our industry and the advances of modern technology possible. And for this reason, the AGFA FORUM agenda includes the $15,000 FORUM AWARD, to be presented this year for outstanding work in the audio sector, at AGFA international headquarters in West Germany. All nominations must be received no later than October 9, 1987. For nomination forms and more information, contact Agfa-Gevaert Inc. · National Secretariat AGFA FORUM, 100 Challenger Road, Ridgefield Park, N.J. 07660 or Agfa-Gevaert AG International Secretariat AGFA FORUM · Kistlerhofstr. 75 · D-8000 Munich 70 West Germany.
Unprecedented $99.95 List Reportedly Considered
HBO Ponders Strategy For 'Platoon'

BY AL STEWART

NEW YORK Having secured the home video rights to one of the most sought-after movies ever released, HBO Video officials say they are exploring a variety of strategies for the early fall release of 'Platoon,' including marketing the movie for an unprecedented suggested list price of $99.95.

The company also says "the door is open" to the involvement of a corporate sponsor.

Still, company officials stress that they are in the process of hammering out the details on pricing and a specific release date. Nothing has been finalized yet, they say.

While an informed source close to HBO originally told Billboard that Oct. 7 was set as the release date (Billboard, July 11) and the preorder cutoff would be Sept. 21, company officials will only say they are shooting for release in early autumn.

Frank O'Connell, president and chief operating officer of HBO Video, confirmed that the company has been approached by "several packaged-goods companies" that are interested in arranging a sponsorship deal for the tape. He stresses that it is too early to comment on any of the marketing specifics, especially price. He did note, however, that the company expects to sell at least 300,000 copies of the movie if it is priced for the rental market.

"We are considering a wide variety of price strategies," says O'Connell. "I don't know if we'll release 'Platoon' at $79 or $89 or higher or if we'll price the tape at a set-through price. It's not an easy decision to make."

A company official acknowledged that there is concern that a move to $99.95 for "Platoon" will result in more publicity for the price hike than for the title itself. Still, the company is eager to maximize the potential of what O'Connell describes as "the most significant title every marketed by HBO Video."

O'Connell confirms that the company is looking into the prospect of a corporate sponsor for the tape. "As soon as it was announced [that HBO Video had secured the rights to "Platoon"]," he said, "we started hearing from a number of consumer products companies interested in arranging a sponsorship," says O'Connell. The involvement of a sponsor would not necessarily mean that a commercial will be added to the tape, O'Connell says. A tribute to Vietnam veterans that merely mentions the name of the sponsor is a possibility, he says.

O'Connell says that the content of the movie, a poignant, often graphic account of the Vietnam War, does not readily lend itself to the appearance of a commercial on the tape. "We have to be very careful," says O'Connell.

Meanwhile, the movie remains the subject of a dispute between Los Angeles Superior Court. Vestron Video maintains that it secured the home video rights to "Platoon" through a prebuy arrangement. Vestron has also maintained that its decision to purchase the video rights made production of the movie possible.

The film's producer, Hemdale Films, claims that Vestron did not meet its financial obligations and thus forfeited its claim to the movie (Billboard, April 11).

While the case is still pending, the court has ruled in the way for Hemdale to sell the rights to "Platoon" to another sponsor. Shortly before the ruling, HBO Video's parent company, HBO Inc., secured the rights to both "Platoon" and another film that has also been the object of a Hemdale-Vestron dispute, "Hoo- siers" (Billboard, July 11).

HBO Inc., which also owns the cable television rights to the movies, reportedly paid more than $10 million for the North American home video rights to the two movies.

Embassy Guarantees 30% Exchange On 'Reel Deals'

LOS ANGELES Embassy Home Entertainment will guarantee a 30% exchange or "inventory relief," on all the titles in its fourth-quarter Reel Deals promotion.

According to EHE executive vice president Rand Beamistein, a retailer must buy and display at least 36 units from Embassy before Oct. 30 in order to qualify. The cassettes can be in any combination of the company's sell-through products.

A photograph of the display and a complete list of titles submitted to Embassy will allow retailers to exchange up to 30% of Reel Deals purchases for other $19.95 EHE product before Jan. 31 and March 31. Embassy will make a merchantable offering.

Beamistein notes that promotions like reductions on Reel Deals are permanent.


Order close on Cheap Chills is Aug. 10; street date is Aug. 26.

Sony Video promo with J&R Music offers for CDs... see page 45

Horror films are also being pushed

Sony Video promo with J&R Music offers for CDs... see page 45

Sony Video promo with J&R Music offers for CDs... see page 45

Sony Video promo with J&R Music offers for CDs... see page 45

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"Going On Fifty: The Israel Philharmonic With Zubin Mehta."
Kultur Video, 50 minutes, $39.95. A violent reaction of an Israeli audience to a performance of a Wagner piece is only one among a number of fascinating vignettes offered here in documenting the history of the orchestra and its music director, both of whom recently turned 50. Another is a good-humored (and inept) stab at conducting by legendary pianist Itzhak Perlman, one of the many international artists who provided essential support to the orchestra over the years.

There’s lots of good music-making in this well-paced production, whether by young talents or seasoned veterans. Heard are portions of works by Weber, Tchaikovsky, Puccini, and Berlioz, the latter a visually arresting segment from “Symphonic Fantastique” where the New York Philharmonic joins the Israel Philharmonic on stage.

The orchestra, now a leading international ensemble, was formed by Jewish refugees from Nazi terror. Its career and Mehta’s have long been intertwined.

IS HORNITZ

"David Carridine’s Kung Fu Workout."
JCI Video, 55 minutes, $29.95.

At first glance, it might seem that David Carridine is merely squeezing the last bit of life out of his popular “Kung Fu” television series, but this was in the making of Carridine and “Sifu” Kam Yuen (a kung fu master who served as technical advisor for the TV series) lead us through a program of nonimpact movements that make for a graceful combination of physical conditioning and self-defense. As true of the character he played on TV, Carridine’s manner is serious yet gentle and always encouraging. The fitness program is deceptively in its appearance of simplicity, the skilled interpreters glide through it with ease. In reality, the program is demanding, but it is clearly one of the most thoughtful, effective workouts ever presented for home video.

A. STEWART

"Rerecords: Legend Of King Cheer & Blues/The Max Roach Story."
Home Vision, 120 minutes, $39.95.

B.B. King’s appearance on a group of Los Angeles r&b titans and master drummer Roach through their music without resorting to hackneyed narrations. The programs, made for British television in 1984, are outstanding pictorially, and the music is often fine, with some superior performances coming in the music neophytes will have to look elsewhere for an introduction.

CHRIS MORRIS

"How To Raise A Street-Smart Child."
HBO Video, 43 minutes, $9.95.

A thorough examination of the dangers threatening children and how they can be better protected is provided in this excellent program which originally aired on the cable TV network HBO. Host Daniel J. Travanti explains how children can be better educated to avoid potentially dangerous situations. Interviews with children, police officers, and a convicted child abuser make young people seem shockingly vulnerable. However, the advice offered to help protect children is well-presented and seems to address every possible threat. By following these tips, children will be better prepared to protect themselves and will certainly feel safer, as will their parents.

PAUL OESCHGER

"The Andy Griffith Show: The Best Of Barney."
Premier Promotions, 105 minutes, $39.95.

In these retro times—when George Jetson bodymopped towels and Archie and Jughead coffee mugs add a special something to the yuppie’s lifestyle—a folksy offering like this is appropriate. Even during its original run, “The Andy Griffith Show” seemed just too good to be true, with its pure country charm. In the Reagan era, Mayberry is a comfortable place to visit for old fans and new converts alike. This collection of four videos focuses on flustered Barney Fife, the consummate sidekick and the very definition of nebbish bluster. We see Barney buy his first car, with results that even in their obviousness are amusing. We visit Barney’s little home, follow his exploits as a motorcycle cop in a town unappreciative of his antics, and witness the results of a destroyed chain letter.

THE VOICE OF KID VID. Suddy Edsen and Ruth Buzzi, center, take a break during the taping of “Mister Peanut’s Most Mutt-Me.” The animated story of a lovable orphaned puppy will be released by Kartes Video Communications on Oct. 1, with a list price of $14.95. Also on hand for the recording are Greg Sherlon, left, the creator of Mister, and Don Messick, who provides the dog’s voice. Edsen furnishes the voice of Santa Claus, while Buzzi uses her distinctive voice to play Mrs. Claus.

COLLEEN TOLLEY

“Going For It!” Morris Video, 30 minutes, $14.95.

A well-made video on skateboarding and dirt-biking has a great deal of potential among young consumers. This poorly produced tape is certainly not it.

During the mere 15 minutes which each sport is given, the producers attempt to provide information on equipment design, purchasing, safety, and competition as well as action footage. The narration is very poor. It all appears to have been filmed spontaneously, with the speakers often making repetitious and unclear statements. The dirt-bike action footage is poorly filmed. The editing of these segments is weak as well, with speakers often being cut off in mid-sentence. The video’s only redeeming value is its emphasis on safety. Still, even in light of the low list, be advised not to go for this tape.

"Cheerleading Routines.”
Morris Video, 30 minutes, $14.95.

Featuing the award-winning cheerleaders from Richardson High (Continued on page 56)
Paramount Cuts Prices On Two Coppola Titles

LOS ANGELES  Paramount Home Video is reprinting Francis Coppola's "The Godfather" (a double cassette) and "Apocalypse Now" to $29.95, down from $59.95. The move is part of the company's fourth-quarter "Star Trek IV: The Voyage Home" campaign (Billboard, July 18).

Two films debuting on cassette and being added to the "20/20" promotion are "The Red Shoes" and "Nantucket. The Motion Picture." The Windham Hill gift set, four cassettes at $99.95, is also being offered for a limited time.

Rounding out the promotion are seven animated titles at $14.95, including two Will Vinton Claymation titles, "The Adventures Of Mark Twain" and "The Adventures Of The American Rabbit."

Educational Computer Buys Concord Company Will Retain Its Los Angeles Base

LOS ANGELES  Concord Video has been acquired by Oklahoma City-based American Educational Computer, a major publisher of textbooks and educational computer software and the marketer of the board game Wordmaster. The purchase price was not disclosed.

Included in the acquisition are approximately 70 Concord titles in four product lines: Fun Learning; Learn-A-Long; General Education, which is made up of six different topical series under a joint venture with Hollywood Select Video; and 50's Classics, a joint venture with Reel Time Inc.

The Concord titles range in price from $9.99 to $15.99 and are primarily aimed at mass-market accounts.

David Catlin, founder and president of JCI and JCI Video, marketers of the highly successful Kathy Smith workout videos, recently joined AEC as senior vice president. Based in Oklahoma City, Catlin will be responsible for marketing and product development.

Catlin says the company will aggressively seek to expand its product in educational, general entertainment, and other fields. Programming links between computer software and video product are being explored, he says. Computer software and prerecorded video may also be marketed under a common banner.

Several sponsorship tie-ins are also in the midst of being negotiated, with announcements expected in time for the Video Software Dealers Assn. convention in August.

Clive Fox, president of Concord, will direct all Concord Video marketing and will be based at the firm's Los Angeles office.

JIM McCULLAUGH

Mayberry Folks Make Vid Comeback

NEW YORK  Barney Fife, Mayberry's loyal but bumbling deputy sheriff, is the focus of the first video-cassette version of "The Andy Griffith Show."

"The Best Of Barney," will lead the Mayberry Gold Collector Series, a line of videos that promises to expose an entirely new generation of viewers to the folksy sitcom that debuted on television 25 years ago. Four episodes that center on the hapless deputy are included in the 105-minute video with a list price of $9.95.

While the show's popularity endures through reruns, until now none of the 249 episodes have ever been offered on videocassette. James Pettus, a video sales rep, called the show's syndicator, Viacom International, and discovered that the video rights were available. He started a new company, and is convinced he has a gold mine on his hands.

"I think we caught a lot of people snoozing on this one," Pettus says.

While Pettus hopes to finalize a distribution deal with Com ferm, the first tape is currently available directly from the company. (For information: Premier Promotions, Box 15692, Charlotte, N.C.; 704-399-1111.)

Pettus feels the series is a natural for video. Like "The Honeymo ones," the show has developed a cult following, with many viewers who were in diapers when the show first aired.

But unlike Jackie Gleason's short-lived sitcom, "The Andy Griffith Show" ran for eight years. Consequently, Pettus has over 200 shows to choose from instead of a few dozen.

"We tried to put together some of the best episodes. The reason we started the series with 'The Best Of Barney' is Barney Fife is so closely identified with the series. We're also planning to release a 'Best Of Floyd The Barber,' 'The Best Of Ernest T Bass,' and 'The Best Of Otis The Town Drunk,' but that will depend on how well the tape catches on."

Like the fictitious town of May berry, Pettus' start-up firm, Premier Promotions is located in North Carolina. "It's kind of ironic," says Pettus. "I guess you could say the show is coming home again."

AL STEWART

Record-Breaking Confab Expected VSDA Space All Sold Out

NEW YORK  The Video Software Dealers Assn. says that for the first time in the six-year history of its annual convention, all exhibit space has been sold out.

The convention, to be held Aug. 16-20 at the Las Vegas Convention Center, will have 435 exhibitors, up from 371 last year.

Attendance is also expected to climb. While 8,300 attendees were on hand last year, VSDA officials are predicting a crowd of close to 10,000 this year.

Stan Silverman, the association's director of meetings and conventions, says he expects the 1987 VSDA convention to be "the largest and most exciting yet."

"The fact that we have sold all available exhibit space this year at such a rapid rate only serves to confirm these feelings."

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AL STEWART
YOUR CUSTOMERS WILL DO A DOUBLE TAKE.

And what an irresistible pair it is—Playboy's 1988 Video Playmate Calendar and Free Wall Calendar. Featuring a dozen delectable Playboy pinups. Each Video Calendar contains 60 minutes of timeless entertainment that your customers can enjoy month after month. And with a suggested retail price of only $24.95 this Calendar Bonus Pack promises to be one of your biggest sellers to date. So stock up on Playboy's 1988 Video Playmate Calendar and Free Wall Calendar today, in the attention-grabbing five pack counter display. Because this is one set everyone's going to want to get their hands on.

VIDEO REVIEWS
(Continued from page 54)

“Performing Routines” is ideal for people involved in cheerleading as either a coach or performer. Each technique is first explained by Carol and Lance Wagner, members of the National Cheerleaders Assn. The fundamental exercises and movements of cheerleading are also fully detailed. The routines included here are well-choreographed, but the easy-to-follow instructions should enable any cheerleading squad to incorporate these colorful routines into its own repertoire.

CHARLIE MASSARA


Are you so shy that you turn to ice when you're near a woman or so macho that you intimidate them? Do you think John Reishe was a fashion genius? If you suffer from these delusions, this tongue-in-cheek course can help you identify your faults and, with practice, eventually become a regular Don Juan.

Nothing serious here. Just a comedy that follows the exploits of Ed, an average-looking, goofy kind of guy who is constantly draped with beautiful women. How does he do it? Ed knows that by building image and appearance while identifying strengths and weaknesses he can successfully “pick up” single women. No one will mistake this for a how-to tape, but there are plenty of laughs. And besides, if Ed can do it, anyone can!

DOUG KEDLER

“Draw And Color Far-Out Pets,” Playhouse Video, 60 minutes, $11.95.

Host “Uncle” Fred Lasswell leads young viewers through this guide to drawing animals. Aimed at very young children, it provides examples of 12 “cartoons.” While Uncle Fred's drawings are very good, his narration is annoying. Children will not find in him another Captain Kangaroo and are unlikely to want to watch the tape more than just a few times. The great educational potential of the video could have been much better utilized as well.

PAUL OESCHGER

GOODTIMES PRICE CUTS
(Continued from page 32)

Goodtimes, marketed and distributed separately. Its catalog includes programs featuring the cartoon characters the Flintstones, Scooby Doo, and the Smurfs.

Company president Joe Cayre says the merger will mean that “we'll have one voice with a buyer.” Cayre adds that the company, Goodtimes/Kid Classics Distribution Corp., is in a “perfect position to develop an even stronger presence in the video marketplace.”

Baker says the merger was partially responsible for the price reduction on the MCA titles. "After the merger we sat down as a company and said we want to be consistent on price."

The first titles, “Airport 77,” “Change Of Habit,” and “All Night Long,” are due in stores the first week of August.

AL STEWART
Bootlegs Still A Hot Issue. Policedouse hundreds of pirated videocassettes with gasoline in Caracas, Venezuela. Moments later, the cassettes were set ablaze as reporters and movie industry officials looked. The demonstration was an attempt to draw attention to a continuing crackdown against film and video piracy.

ANDRE BLAY IS MAKING MORE CHANGES at his newly acquired home video firm, Cinema Group Home Video (formerly Continental Video). Danny Kopels, the marketing VP who has been with the company since its inception in 1984, and Jim Brown, the director of sales, have left the company. Blay, who along with film producer Elliott Kastner recently purchased controlling interest in the home video division, is expected to install his own management team prior to the Video Software Dealers Ass'n convention in August.

HERB FISCHER, the former publisher of Video Software Dealers Ass'n who was recently named senior VP of sales and marketing for MGM/UA Home Video, wants to clear something up. While he is leaving his post at the publication after only a year, he says he is doing so to fulfill a "lifelong dream to work for a major studio." Fischer says he is not disillusioned with the publishing business and takes exception to a Billboard report that said VSD's fate is uncertain now that Fischer is no longer at the helm. "One person does not make a magazine," says Fischer.

HBO VIDEO WILL GIVE AWAY 200 VIDEOS a week in conjunction with "American Dance Traxx," a weekly syndicated radio program produced by Westwood One Network. HBO's Hot Summer Videos promotion will be plugged throughout the three-hour radio show, which showcases America's 40 most popular dance hits. Each week 100 people will be selected in a random drawing and win two HBO Video titles. The promotion will run until October.

OVER 312 MILLION BLANK VHS Cassettes were sold last year for a total dollar volume of $1.25 billion, according to a recently released study by the International Tape/Disc Ass'n. While both figures represent a significant increase, the $1.25 billion figure is up by 23% for a total in excess of $1.25 billion—one again did not keep pace with a 29% increase in units sold. Meanwhile, Beta continues its nosedive: down 28% in dollar volume and off by 20% in units sold. Still, the ATA points out that more than 34 million blank Beta tapes were sold in 1986 for a total of $177 million in sales.

TINA TURNER'S SUMMER TOUR has prompted Sony Video Software Co. to permanently reduce the price of the full-length concert video "Tina Live: The Private Dance Tour" from $29.95 to $16.95. Similarly, the video 45 "Private Dancer" has been slashed from $16.95 to $9.95. "We expect to see increased volume on these two titles as retailers take advantage of the natural tour tie-ins," says Michael Rudich, merchandising manager for Sony Video.

WITH FIVE JANE FONDA WORKOUT TAPES now on the market, consumers may be puzzled as to which they should buy. The solution, according to supplier Lorimar Home Video, may come from a point-of-purchase display that is designed to help consumers choose the proper tape. Dubbed Jane Fonda's Fitness Library, the display includes a grid that is intended to match the shopper's current fitness level and workout objective with a suitable Jane Fonda tape.

AL STEWART

FOR WEEK ENDING JULY 25, 1987

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER</th>
<th>TAPES</th>
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<tr>
<td>1</td>
<td>TOP GUN</td>
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* Recording Industry Ass'n of America, gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for nontheatrical made-for-home video product; 25,000 units or $1 million for music video product). ** RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 units or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ‡ International Tape Disc Ass'n certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. § Short-form, LP-long-form. © concert, © documentary.
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<tr>
<td>CUT OUTS &amp; OVER STOCKS</td>
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<tr>
<td>LP's, tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.</td>
</tr>
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<td>PERFORMANCE</td>
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<td>P.O. Box 138</td>
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<tr>
<td>New Brunswick, N.J. 08901</td>
</tr>
<tr>
<td>(201) 542-9800</td>
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<td>Telex: 510600216</td>
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<th>COMPACT DISC</th>
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<tr>
<td>C.D.'s—INVENTORY OVERSTOCK. 1500 places, various. $10.25 per disc call 215-525-1048. For information, 10 am - 5 pm.</td>
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<tr>
<td>OPENING A NEW VIDEO STORE?</td>
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<tr>
<td>WANT TO INCREASE PRESENT INVENTORY? WANT TO ROTATE OLD INVENTORY? WANT TO SELL DEAD INVENTORY?</td>
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<td>CALL TRADE-A-FLICK</td>
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<td>1 800 654 5390</td>
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<td>CUT OUTS &amp; IMPORTS</td>
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<td>LP's, cassettes, 45's and 45's, cassettes. Country &amp; R &amp; B. Gospel. Write for free catalog. Trade only</td>
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<td>MARIHEL DISTR.</td>
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<th>REAL ESTATE/ FOR SALE/LEASE</th>
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<tr>
<td>SPACE TO SUBLET — perfect for video production company or editing facility. Take advantage of being next door to an established 24 track audio/video studio. Call Joel at (212) 362 7840.</td>
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<th>SERVICES/ SUPPLIES/ EQUIPMENT</th>
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<tr>
<td>CALL NOW TOLL FREE</td>
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<tr>
<td>1-800-468-3953</td>
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<td>CALL FOR OUR PRICE LIST</td>
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<td>FOR DISKMAKERS</td>
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<tr>
<td>153 W. 46th Street + N.Y. 10036</td>
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<td>212-302-4114</td>
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<td>Farralene Enterprises, Inc.</td>
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<tr>
<td>165 Central Ave.</td>
</tr>
<tr>
<td>Farmingdale, N.Y. 11735</td>
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<td>(516) 752-8824</td>
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<tr>
<td>125-1 Iroko St.</td>
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<tr>
<td>Los Angeles, Calif. 90061</td>
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<tr>
<td>(213) 732-3781</td>
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<td>DEALERS ONLY</td>
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<th>Software</th>
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<tr>
<td>ATT: MUSIC STORE RETAILERS</td>
</tr>
<tr>
<td>MUSIC RETAILERS POINT-OF-SALE/ INVENTORY/ ACCOUNTING COMPUTER SYSTEM FOR THE IBM/PC AND COMPATIBLES</td>
</tr>
<tr>
<td>Daily control of sales/inventory</td>
</tr>
<tr>
<td>Automatic vendor ordering</td>
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<tr>
<td>Full store accounting GL/AP/AR etc.</td>
</tr>
<tr>
<td>Flexible point-of-sale register</td>
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<tr>
<td>Unlisted Bar codes and credit card scanners</td>
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<tr>
<td>Auto end-of-day feed to accounting</td>
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<td>Affordable/low maintenance system</td>
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<tr>
<th>Budget &amp; Midline Cassettes</th>
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<tr>
<td>Original out-of-print albums and singles. All types of music. We specialize in records from the '50's, '60's and '70's. Largest selection. Write for free catalog.</td>
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<tr>
<th>Used Movies</th>
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<tr>
<td>WANTED TO BUY</td>
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<tr>
<td>75 Vanick St. N.Y. 10013</td>
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<td>(212) 226-4401</td>
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<th>Digital House</th>
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<tbody>
<tr>
<td>CD Production Coordinators</td>
</tr>
<tr>
<td>Go from any mastered format to packaged CD</td>
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<tr>
<td>Full services include:</td>
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<td>Preproduction and Mastering</td>
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<tr>
<td>Catalog Re-Mastering</td>
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<td>Project Coordination</td>
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<td>Smalt Custom Runs</td>
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<tr>
<td>Personality Setup Service</td>
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<tr>
<td>Contact: Harry Hirsch</td>
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<td>(201) 767-0804</td>
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<td>800-623-3742</td>
<td>$0.00</td>
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<td>212-764-7388</td>
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<tr>
<td>212-764-7388</td>
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by Carlos Agudelo

ON JULY 14, HISTORY WAS MADE in the Latin recording industry. For the first time in a long, long time, perhaps ever, representatives of all segments of the market got together to talk about their common situation. It was a meeting called by the Assn. of Latin American Record Manufacturers and the Recording Industry Assn. of America. Parallel imports and piracy were key issues discussed. In attendance were representatives of multinational and independent record manufacturers, record distributors and retailers, copyright associations, and other segments of the industry.

In addressing parallel imports, Guillermo Santisso, president of ALARM and head of Profono, said that both organizations are joining efforts and are determined "to defend our rights by step, consistent by step.

In addition to Santisso, the meeting was presided over by Randy Medina, director of ALARM, and Jorge Schoenfeld and Steve D’Onofrio, general and deputy general counsel of RIAA, respectively.

Medina said that piracy and parallel importation are out of control. "So far this year we have had 60 arrests, and 207,000 cassettes have been confiscated," he said. Medina said that if counterfeiting and parallel importation are not stopped, "there is no question the industry will cease to exist.

Taking pains to stress the seriousness of the situation and the determination of his organization to "get back 100% of the market share," Schoenfeld said that his company will send those people suspected of selling imported records cease-and-desist notices. "If they don’t respond to our request in writing, we will use all legal means at our disposal to prosecute them," he said. Among those means are the RIAA’s staff of lawyers and trained investigators as well as local, state, and federal enforcement agencies and statutes.

As the meeting progressed, however, other questions arose. Jessie Moskowitz, owner of Record Mart, a retail store in the Times Square subway station in New York, mentioned the unavailability of catalog numbers one and two. She had discontinued legend but still requested by customers. "You are talking about the pop market here. But you don’t know the Latin market (salsera and tropical product), which is different," she said. Schoenfeld then said that ALARM had made a policy of not prosecuting people for selling product not manufactured by the legitimate copyright holders. Domini- 


tic Torres, owner of Bate Records in downtown Man- 

hattan, who is being prosecuted for selling imported records, maintained his innocence and claimed his business had been unfairly chosen for prosecution.

**Latin Notas**

by Tony Sabourin

THE NAME KUBANEY has for many years been synonymous with commercial success. It has also been interchangeable with that of its founder, Mateo San Martin.

It was in 1955, back in la vieja Cuba, when San Mar- 

tin gave people like the icon of Afro-Cuban poetry, Luis Carbonell, and songstress-turned-Castrophile Esther Borja their first recording forum. Twenty-two years ago he made the Dominican Republic his first home away from home. "It gave me a chance to as- 

semble its culture and musical predilections," San Martin says.

After exploiting the bachata craze and before the salsera minnow was born in the late 60’s, Kubaney was also in the son genre through Los Abajados—the Dominican duo of brothers Cuco and Martin Valoy, who, lore has it, were indoctrinated by the genre’s luminaries, Lorenzo and René Hirreuzelo from Cuba, better known as Dúo Los Compadres, during one of their frequent tours through Dominican. But it was Johnny Ventura’s 20-album career with Kubaney that gave both label and artist indelible places in merengue history. Today, years after the business relationsh-


cup was the next country to succumb to the availing Dominican rhythm, followed by Guatemala. One market that needs no fur-
Top Latin Albums

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

Week Ending July 25, 1987

Classical Keeping Score

The first-time U.S. tour in 1988-89. So far, two weeks have been booked, with a third probable, according to Stephen Neiman, general manager and artistic director of the ensemble. The Beethoven cycle it launched for Nebbia has been completed in 1986, says he. Fourteen new CDs, including material by Wehbi, will be recorded over the next 14 months. Strangeley, Hanover and Nimbus have just formalized their de facto exclusive recording contract.

Record Awards Show: Ovation Magazine mounts its first Classical Music Awards at Carnegie Hall in New York, in June, at which indie labels will share some of their more unfortunate business experiences with attendees. Moderated by Tommy Silverman of Tommy Boy, it will award a realistic look at what it means to be an independent label by addressing various problems of the business. Topics include the costs and commitments involved in breaking a hit record, the inevitable problem of cash flow, the risk of major labels stealing acts and/or key employees, the importance of

The New Music Seminar offers 'a reality check'

legal contracts, and artist development versus one-off.
Panelists were Neil Dixon of Canada-based Chart Toppers, Enigma's Willien Heim, RAS Gary Himmelfarb, Island's Art Jaeger, Supertrons' Fred Pereir, Jim's Marty Scott, and Sleeping Bag's Will Sokolov.

SEEDS & SPROUTS. Homestead's packed into work when it showcased a number of its bands at the成龙著名Bei Daoshi Nightclub. As a result, Stern spoke about the event for some three minutes while on the air. Airetime for that program is reportedly valued at $1,700 per minute. Homestead's panelists were

First Vanguard midline CDs expected in October

As time progresses, the market for classical music is becoming more competitive. The number of indie labels offering classical music CDs is increasing, and indie musicians are looking for ways to reach a wider audience. However, the market is still small, and indie labels need to find innovative ways to distribute their music.

Indie Grassroots

by Linda Moleksi

Among the new titles are a coupling of the Franco Spanish and Debussy Nocturnes with Sergi Comissiones conducting the Baltimore and Houston symphony orchestras, and a former two-fers on LP, “The Worst Of P.D.Q. Bach.” All the CDs are being pressed for the larger medium by Jeff Zaraya, a former Vanguard engineer.

In addition to production planning, Mame will be responsible for press, promotion, and radio activities. She will also serve as liaison in licensing matters. We will be on the lookout for other classical titles, and Mame says Mame will be involved in certain portions of the classical operation as a consultant.

The Hanover Band, the 38-player British period instrument group on the Nimbus Records roster, has signed with the Herbert Barnett Agency for a
4AD Compiles Ambitious Album, Vid Package Strengthens Label Image

BY JIM BENSSMAN

NEW YORK British indie label 4AD has pushed the outer limits with the release of a lavish nine-track compilation album package and accompanying videocassette.

But company head Ivo Watts-Russell hopes that the ambitious "Lonely Is An Eyewear" album and video, which is being distributed independently in the U.S., will have a big payoff as a novel promotional effort for both the label and its roster.

4AD, which was recently likened to "a music developer's Motown" by a U.K. music sheet, has long been hard to categorize. A subsidiary of the U.K. label Beggar's Banquet, its best-known artist in the U.S. have included English Modern, the The, Cocteau Twins, and Wire's Colin Newman.

The "Lonely Is An Eyewear" album/video package contains two songs by Dead Can Dance and one each by The Act, the Mortal Coil, the Wolfgang Press,Throwing Muses, Cocteau Twins, Dif Juz, and Clan of Xymox.

All the videos, except for Throw- ing Muses' "Fish" (from which the album/video title derives), were directed by Nige Grierson, who along with Watts-Russell directed the club Depeche, 4AD's in-house design team. The clip for Boston-based Throwing Muses' video was directed by Charles Jevremovic and C.L. Monroe for Danger Video in the U.S.

The videotape is priced at $29.98 and is available Aug. 1, one month after the release of the audio version. Albums and audio cassettes are priced at $19.98. (Note: CDs was unavailable at press time but is said to be comparable to that of typical import CDs).

According to Watts-Russell, the "Lonely Is An Eyewear" videocassette, which is characterized by an engrossing, inner-directed visual style, is representative of the soundtrack, cost in the vicinity of $100,000, not including producer/director fees.

"To the Duran Duran's, that's perhaps one of the most exciting things of doing it, it's a massive commitment," says Watts-Russell, who notes that the longform music videocassette is 4AD's first commercial video release. "From the research we've done with different distributors, the market for music video appears to be well established in small world.

"There's no way we will break even, but in terms of [creating] a worthwhile product as a promotional exercise for the label and groups, the value is there from a business point of view," he adds.

All the "Lonely Is An Eyewear" tracks were written or recorded specifically for the album compilation and the video, except for Dead Can Dance's previously recorded "Frontier.

Watts-Russell says that when the project was initially conceived two years ago, it was planned as a joint music and videocassette release to complement the album. This is the first 4AD artist roster and 23 Envelopes' graphics, packaging, and filmmaking talents.

"We got tired of outside produc- tion companies and directors that took our ideas and watered them down into traditional tacky pro- mos," he says. Thus, 4AD's original intentions were focused into a commercially "not as a promo but as visual accompaniment to the re- corded project.

Watts-Russell says that by treat- ing the production specifically as a commercial release, 4AD need not be bound by the "constraints" of promotional videos and traditional outlets.

Inappropriately, Grierson's direc- torial style was similarly uncon- strained by promotional video conven- tions.

The director came to 4AD after earning his college degree with the short film "Maelstrom." "I was there about the deterioration of a relation- ship," he says. "It was very impressive in its approach to photography and use of inner intensity.

Watts-Russell says "Maelstrom" contained an "atmospheric" score featuring several 4AD artists, in- cluding the The's Matt Johnson, Harold Budd, and Colin Newman. He says it showed a "close under- standing" between the director and music as a link between music and film, especially in light of Grierson's "mysterious, textural, and abstract" cinematic style.

The net result was a line-up of a limited-edition black vinyl version of the album features a folding inner sleeve surrounding both the album and a 24-page, full-color booklet, of which fits inside an outer slip case.

Within the booklet are production notes and artist-related blurbs, printed with 23 Envelope graphics, including pictures taken from the videos. Manufacturing cost of each unit is $7, says Watts-Russell.

The entire "Lonely Is An Eys- eore" project is being promoted in the U.S. by Thirsty Eye Music Com- panies Inc., an indie promotion company that also houses the Beggar's Banquet U.S. office.

According to Thirsty Eye's Mark Guinean, a 12-market video club promotion will be launched at the Rockefeller Center club during the 12-week run. He says that Wolfgang Press' "Cut The Tree" clip has already been shown in New York, and that most of the cassette will be featured in an upcoming episode.

Guinean adds that VH-1 has slated "Frontier" for play on its "New Ventures" program, with This Mortal Coil's "Acid, Bit- ter, and Sad" if possible.

A&M Titles Discounted In Japan

NEW YORK
SIMEON SOFFER directed Debbie Gibson's video for "Only In My Dreams," the first single off her Atlantic eponymous debut album on MTV in 11 minutes. The clip takes the artist through a series of surreal fantasies. Julie Pante- lich produced for Soffert/Pan- telich Productions in Japan. Gibson served as director of photography. Post- production work was performed at the Visual Video Center.

Aretha Franklin is portrayed by a puppet in her latest video, for "Rock-A- Lotti," a track off her Arista album, The lady of Soul. The video, which was created by Max Gyllen- haal, leads a real-life cast that includes Whitney Houston, New York City Ballet and - of course - Aretha. It has been extended into the various au- dio counterpart's packagings.

The video is live and the video version will be released in the video version will be released in Japan, is a 60-minute concert video. It was filmed on location at Chastain Park in Atlanta with director Joe Gates. The project was pro- duced by Bill Howard and Dana Victor in conjunction with Fred Da- niels. It comes with a special bonus audio cassette soundtrack, which includes a bonus audio cassette soundtrack.

Sony longform promo using CD giveaways is a big success . . . see page 45

Video Track

HEART JUST WRAPPED a video for "Who Will You Run To," the first single off the group's cur- rent Capitol album, "Bad Animals." The clip combines performance footage with conceptual segments and animation based on native indi- an symbols that appear on the cover of the album. Performance se- quences were shot on location in an old barn in Maine. The video was di- rected by Steve Barron, whose credits include Dire Straits' video for "Money For Nothing," Michael Jackson's "Billie Jean," and a-ha's "Take On Me." Barron is affiliated with Limelight Productions.

Production companies and post- production facilities are welcome to submit information on completed projects. Please send material to Linda Malecki, Video Track, Bill- board, 1615 Broadway, New York, N.Y. 10068.

Book Offers List of Rock Films, Longforms

NEW YORK "Music Video: A Consumer's Guide," a new comprehensive listing of more than 800 music video longforms, rock films, concerts, and films containing musical sequences, is available in paperback.

Included in the volume—compiled by Michael Shore, who has also written "The Rolling Stone Book of Rock Videos"—is a list of product covering a wide range of musical genres, including rock, pop, jazz, soul, funk, MOR, gospel, and blues. Classical music and music film musicals are not included.

Each entry contains information on the artist, producer, director, (Continued on page 62)

www.americanradiohistory.com
**New Videoclips**

This week's listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director, please send information to Billboard, New Videoclips, 1315 Broadway, New York, N.Y. 10018.

**EXPOSE**
Let Me Be The One
Kam-Tones/MCA

**BOY GEORGE**
Everything I Own
Ultimate Music Productions

**RENAISSANCE**
Don't Look Down
Oscar/OIC

**HEART**
Who Will You Run To?
BMG/Rosie

**HOLLYWOOD BEYOND**
What's The Colour Of Money?
Steve Albee/Atlantic Productions

**LEVEL 42**
Running In The Family
Running In The Family Productions

**LIME SPIDERS**
My Favorite Room
Pete Credlin聞 Virgin

**THE OTHER ONES**
HOLIDAY
Are You Still In Love With Me?
Hammar/Capitol

**ROCK & HYDE**
I Will
Under The Volcano Capital

**MASON RUFFNER**
Dancin' On Top Of The World
Capitol

**STAGE DOLLS**
Heart To Heart
Capital

**SURF M.C.'S**
Sort Of Die
Surf Of Date Productions

**BOOK OF ROCK FILMS**
(Continued from preceding page)

- **label**, distributor, and running time, along with humorous (and highly subjective) reviews intended to warn prospective buyers (or anger fans).

An extensive appendix provides addresses of independent or mail order video outlets carrying the product listed. The book is priced at $9.95.

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**ROCK & HYDE**
I Will
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**MASON RUFFNER**
Dancin' On Top Of The World
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South Korea, EEC Commission Reach Agreement On Copyright

LONDON South Korea has taken another step toward amplying and strengthening its new copyright legislation. The country has reached an agreement with the European Economic Community Commission to negotiate a bilateral pact for reciprocal protection of intellectual property.

Such an agreement already exists between South Korea and the U.S. New legislation, due to take effect soon, affords protection only to four works published after July 1 of this year and only provides that their country of origin is a signatory of the Universal Copyright Convention.

The move to implement the deal with the EEC comes after a complex bilateral dialogue that the bilateral agreement with the U.S. was discriminatory against the EEC countries. It seems increasingly likely that such bilateral agreements will feature prominently in the development of copyright protection in Southeast Asia.

Although the copyright communities in the major music markets are anxious to see international measures produced in the Asian Pacific territories, such bilateral agreements are seen as a step in the right direction.

Bilateral deals may well follow the threat of economic sanctions—mean that countries with little trading muscle may find their copyrights excluded from national protection.

License purchases are to be applied against Indonesia by the U.S. as of Oct. 20, according to IFPI president Neshu Ertegun. This follows pressure from the IFPI and the RIAA.

Indonesia's long-promised copyright legislation was adopted in 1985, yet only now has a national law been adopted that addresses the need for proper copyright enforcement in this region. The scenario has changed dramatically in the last five years, with Indonesia already in place in Singapore, Taiwan and Malaysia.

In Hong Kong, copyright enforcement is undertaken by the assistant chief minister, a former chairman of customs and Excise, and not the police force.

$50 Million Still To Be Distributed

Band-Aid’s Work Continues

BY BILLY JONES

LONDON It is two years since the twin-British concert of Band-Aid were staged (July 13, 1985) at Philadelphia’s JFK Stadium and London’s Wembley Stadium to give pop music its finest hour and to raise around $70 million to help feed the starving, first in Ethiopia and then elsewhere in Africa.

The rent-free Band-Aid offices just off Oxford Street in London’s West End are still open, and the staff of four, sometimes five, is busy dealing with inquiries and accepting what is now just a trickle of donations.

There’s still more than $50 million left in the kitty to hand out to deserving causes.

But now the focus is on the Band-Aid Trust in London to finally shut up shop by the end of next year.

By then, it is hoped, decision-making will be shifted nearer to Africa, heart of the poverty and starvation that inspired Bob Geldof, the former Boomtown Rats chart-topper, to become the world’s most successful and controversial fund-raiser.

Geldof remains chairman of the Band-Aid Trust. Other members of the team of seven include lead pop/rock promoter Harvey Goldsmith; BBC television program chief Michael Grade; ex-Ultravox member Midge Ure, Geldof’s partner in the Band-Aid recording venture; and, of course, Geldof himself.

Money for long-term projects has spread from just Ethiopia to take in Burkin Faso, Niger, Sudan, Chad, and other countries. A recently authorized Band-Aid Trust donation of more than $1 million went to supply 28 trucks, via Oxfam, to help ease the situation in war-torn Mozambique.

Some 200 different charities worldwide have benefitted from Band-Aid donations. These are selected by project selection committee of specialists in London.

But now, Geldof’s team says, Band-Aid is in its third phase, making all-out efforts to “Africanize” the organization. Each new move is carefully documented.

“We’re committed to ensuring that the public who donated by buying a record, watching a concert or running a race will know exactly where, when and how their money is being spent,” says a spokesman.

Hong Kong C’reight Meet Set

BY CHRISTIE LEO

HONG KONG A conference here spotlighting the rights of intellectual property is being organized for January by Francis Knight, who heads Asian Security & Investigation Services.

Knight, who is also on a subcommittee of the American Chamber of Commerce, hopes to attract leaders from the record, video, and film industries, as well as police and customs officials.

“The aim,” he says, “is to get speakers to underscore the importance of ensuring proper copyright enforcement in this region. The scenario has changed dramatically in the last five years, with Indonesia already in place in Singapore, Taiwan and Malaysia.”

In Hong Kong, copyright enforcement is undertaken by the assistant chief minister, a former chairman of customs and Excise, and not the police force.

As president of IFPI, Ertegun intends to work on bringing the federation and the Recording Industry Assn. of America closer together.

“…We have already made a start by setting up an RIAA/IFPI liaison committee,” he says.

Also high on Ertegun’s agenda after his vacation will be negotiating with B.I.E.M. for a new, more simple mechanical royalty contract, to take effect Jan. 1.

WCI’s Ertegun: Man With A Mission

Meets With Turkish Officials On Copyright Law

BY MIKE HENNESSEY

LONDON The newly appointed president of special projects for Warner Communications Inc.’s record group has wasted no time in extending his missionary work on behalf of the record industry.

Immediately after the WEA International meeting in Milan where his change of responsibilities was announced (Billboard, July 4), Neshu Ertegun was in Hong Kong, engaged in dialogue with members of the government relating to enforcement of the country’s copyright legislation.

After meetings with Prime Minister Tansu Cakici, chief adviser to the Turkish prime minister, and Suha Tank, the minister of culture who sponsored anti-piracy legislation, Ertegun reported that as of Sept. 4, the Turkish copyright law will be strictly enforced and all pirate recordings seized.

“The government has promised full support of its new laws,” Ertegun says.

“This is a country of 55 million people, and the prospects for the legitimate record industry are excellent. Already the major labels and some independents have lifted sales in the country where their interests, and once the anti-piracy measures come into effect—with all legitimate product required to bear a government stamp—sales figures must improve significantly.”

Ertegun plans to take a long vacation before resuming his record industry duties. “Now that I am free from day-to-day responsibilities here,” he says, “I can devote more time to IFPI work and to opening up new markets for the WCI record group. I also plan to create a new label—not solely for jazz—and to do more production.”

One of the new label’s first projects will be an album by the veteran vibraphonist Milt Jackson.

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Also high on Ertegun’s agenda after his vacation will be negotiating with B.I.E.M. for a new, more simple mechanical royalty contract, to take effect Jan. 1.
June Certification Give Madonna Top Female Status

BY KIRK LAPOINTE

OTTAWA Madonna's "True Blue" album has gone gold in Canada. It took the 33-year-old star nearly a year to sell her million Canadian sales and has received diamond certification from the Canadian Recording Industry Association.

Overtaking Tina Turner's "Private Dancer" and Cyndi Lauper's "She's So Unusual" in recent months, Madonna's album met the gold mark in May. Official certification came only in June, however, on the eve of a Madonna mini-tour in Canada that drew sellout crowds in Toronto and Montreal.

WEA Music of Canada Ltd., which is prudently in certification business, albums, got CRBA's auditors to ultimately deem the album the 10 times platinum mark in Canada, only weeks before an eastern Canada tour, which should move the 6.5 million even higher. No hard rock album has achieved such success in Canada in recent memory.

U2's "The Joshua Tree," already Island Records' best seller of all time in Canada, showed massive sales in the month, going up to quintuple platinum, and at least a total of more than 500,000 sales.

The other multiplatinum album certified in June was the "Charles Of The Carolines" soundtrack, a strong catalog item for PolyGram by Vangelis.

Maple Briefs

A DEAL IS EXPECTED shortly that the Trans-Canada Cabaret, the Quebec music corpocorporation, take over Varietees Musicales, one of the province's one-stop shippers for singles. According to Bonnycastle, the 63-year-old man, there are only two full-time employees.

RADIO AND SYNDICATION turntable.... Gerald Laing, formerly general manager at CKDA-AM and CFMS-FM Victoria, British Columbia, moves to WOOG-WOOG Vancouver, British Columbia, with Ross Winters working as musical director there. Rick Shannon, formerly with CKLG, joins CFMI-FM New Westminster (in the Vancouver area) as program coordinator.

Daniel Richler, formerly host of CFTV-TV's "The New Music" and most recently host of CBC-TV's "The Journal" arts package, is taking a year off to travel and write. During his sabbatical, he has been a big draw for the current affairs program, but he wants some time to relax.

Corey Hart had to postpone the balance of a national tour after collapsing from exhaustion. A show in Thunder Bay, Ontario, was interrupted three times because Hart was fatigued, and the decision was made a couple of days later in Sudbury, Ontario, to head home. Hart has lost weight and not been eating well, his label reports. Rescheduling of the tour is possible for the fall.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada.

June North Sea Jazz Fest Draws Record Crowd

Jazz Stars Of Past, Present, Future Share Spotlight

BY MIKE HENNESSEY

THE HAGUE, Holland Giants of the past, legends from the past, and stars of the future were all featured in the 12th JVC North Sea Jazz Festival, held here July 19-22—and their performances were enjoyed by a record total attendance of 43,000.

Paul Ackett's mammoth jazz extravaganza provided the usual wide ranging setlist, a night of passion and dedication, and two immensely fiery bands from Cuba, Irakere and the Gonzalo Rubalcaba group.

There were standing ovations for two sets by the Dizzy Gillespie 70th Anniversary Big Band, assembled by Jon Hendricks, and resounding applause for Dexter Gordon, whose robust tenor saxophone work with the so-called "Round Midnight Quintet" showed him to be still slightly commanding compared to the Duke of old.

There were great performances too by two new nonets, the "Curly" Calloway, bursting with youthful exuberance, frontal an excellent band, and Benny Carter, 80 next month, was effortlessly lyrical and powerfully swinging.

Carter was presented with the North Sea's own Bird Award, created two years ago in memory of Charlie Parker, and awarded in three categories, U.S., European, and Dutch, based on the votes of an international jury.

This year's European winner was Donald Fagen, Nels-Henning Ørsted Pedersen. The Dutch award went to saxophonist Piet Noordijk.

The festival—which cost around $1.5 million and was paid for and organized in part by Tourism Navigation Canada, with sponsorship from JVC and Barclay cigarettes, as well as city and state subsidies—also included a pro-digging blues program, with contributions from Taj Mahal, Albert Collins, James Cotton, Earl King, and the Harlettes.

The lobby of the Congress Center building was enlivened by the powerfully extravagant Dirty Dozen Brass Band—which has become something of a North Sea tradition—and there were also some outstanding showstoppers from Monty Alexander's Jamaican Jazz Jamboree.

Among the "rediscovered" stars were Jon Hendricks, Frank Morgan, and Herb Steward and pianist George Wallington. Trumpeter Tommy Potter played impressive sets with the Ronnie Matthews Trio, and the Randy Brecker/Bennie Wallace Quintet featured some aggressive contemporary jazz, including a striking wave-time line on "All The Things You Are."

British jazz was well served by the presence of Icky Fingers and the Courtine Piano Band, plus tenor saxophonist Ralph Moore, who contributed some solo work with the Dizzy Gillespie Band. Canada had fine ambassadors in the form of the powerhouse Denny Christiansen Big Band.

Among the younger musical elements there was an impressive debut by 17-year-old Dallas trumpeter Roy Hargrove, who more than held his own in a "Trumpet End" with his band, with Woody Shaw, Jimmy Owens, and surprise guest Wynton Marsalis.

The son of one of the most remarkable Australian multi-instrumentalists (he also plays trombone and euphonium) James Morrison.

The revelation of the festival was 33-year-old pianist Michel Camilo from the Dominican Republic, now based in New York, whose pyrotechnics won him a standing ovation for each of the two sets he played with his dynamic trio.

Enigma's Heavy Metal Roster Captures Singapore Audience

SINGAPORE Exposure through local fanzine publications and constant airplay has helped build a sizable market here for U.S. label Enigma's product, distributed in Singapore by Pacific Music, which also handles RCA, Virgin, Chrysalis, and Motown.

Gary See, Pacific Music executive, says rock local fans supported Enigma's debut in Singapore, "need an alternative to regular top 40 fodder. Enigma sales growth here has been very encouraging in the past six months.

He says that although Pacific exec Sherryt Enigma releases, the label "could turn out to be one of our strongest independent labels." The best seller on the local front is Poission's "Look Who The Cat Dragged In," closely followed by heavy metal albums by Christian rock band Stryper, whose music has sold well despite the band being previously unsigned.

Gary See, "Heavy metal groups didn't enjoy strong sales in Singapore, unlike Malaysia, until the market breakthrough success of such groups as Bon Jovi, Dokken, and Van Halen. But we're expecting a market change with more clubs giving exposure to new music and music fans veering more to rock bands."

Certainly there is a shift toward metal programing on radio and television. A year ago, DJs generally avoided playing heavy metal hits on new radio. Now radio programmers have more metal to meet growing demand.

Gary See: "More and more new acts are surfacing." He points to the market breakthrough of Enigma as the Smithereens with its album "Especially For You." and says that other labels are starting to move, including Mojo Nixon & Steve Hope with "Pretz," the Wipers "Pillow Blind" and "Land Of The Lost," the Tohosh's "Flame Street," and Wednesday Week's "What We Had."

British Act Wins Country Competition

BY MICK GREEN

AMSTERDAM For the first time in its six-year existence, the Golden Star Television and Radio Station Contest, a prestigious Country Music Masters was won by a British act.

John Paul, better known as the blonde female singer of the chart-top ping '70s group The New Seekers, was back by the Louisiana Hell Band and is the unanimous choice of all 15 international judges.

The winner scored more than 60 points ahead of Luxembourg's Cajun group Le Clouse, with the French band Alien Flyboys in third place.

The competition is based at a leisure park in Looohor, Holland, 15 nations competed, including Poland. Each act performed two country songs, with the jury awarding points for "country feel," along with musical and vocal talent and visual presentation.

One song from each contestant is recorded and the resulting program is shown on television in 20 different countries, underlining the increasing appeal of country music around Eastern and Western Europe. Hungary and Czechoslovakia have asked to be included in next year's event.

Though not a requirement of the competition, all songs were performed in English. More than half were written in English, and of those whose first language is not English.

Bundes Replacing Busch At PolyGram

HAMBURG Richard Busch, 52, will resign the presidency of PolyGram Germany on Jan. 1 to join the super junior record company.

He will be succeeded by Ben Bundres, currently president of PolyGram in the Netherlands.

The resignation of the German chief is the result of a change in the management team on Oct. 1 to ensure "smooth transfer of responsibilities" in the German company, which controls Deutsche Grammophon, PhonoGram, Metronome, Antenna, and PolyGram Record Service.

Busch's career so far has been largely devoted to a&F. The 45-year-old executive was Programmn Interna
tional a&a director from 1968 to 1975, during which time he major project within EMI. He was named to his current position in 1985, when he set up and headed WEA Spain. He returned to PolyGram Netherlands in 1984.
He writes. He plays. He sings. So diverse are his talents that Jonathan Butler is making his vocal debut on a two record set.

The single, "Lies," the first of 16 songs, is advancing up the charts in just about all formats.

And on every tour date with Whitney Housier, he's winning over thousands more fans.

Jonathan Butler, 72 minutes of music with the promise of much more to come.

on Jive records, cassettes and compact discs.
Hammond had two passions: American popular music and racial equality.

Goodman, a successful studio clarinetist, might never have formed his own big band if it had not been for Hamond’s prodding, and his later forays into classical music were inspired by Hammond as well. Goodman even became a member of Hammond’s family in 1942 when he married Hammond’s sister Alice.

But Hammond was not a member of the pantheon of many prominent performers with whom Hammond was associated during his lengthy career as a record producer, but he did play a major role in the development of many prominent artists, including those featured in the next section of this article. Hammond produced that big band and classic guitar player Bill Bix Broonzy, gospel singer Sister Rosetta Tharpe, and others.

Hammond’s record as a talent scout was not unblemished. For example, he turned down the opportunity to record Ella Fitzgerald, and when he never registered very much enthusiasm for Duke Ellington’s orchestra. And when John Lee Hamond, a tireless champion did not make it; for every Bob Dylan, there was a singer who simply didn’t have the talent.

John Henry Hammond Jr., born in New York on Dec. 15, 1910, made his initial mark as a writer. He contributed to the New York Times, Detroit Free Press, and the New Republic. But his career in the record business, which began in the early ’30s alongside his career in journalism, gradually became dominant. He worked for Vocation/ Brunswick, Keystone, Mercury, and Vanguard, but he is best known for his association with Columbia, which began in the ’30s and became permanent in 1959, when he joined the label as its chief producer.

During his more than two decades as a Columbia executive, Hammond’s discerning ear achieved its first major breakthrough in musical love, jazz, but he kept his ears wide open. He heard the potential in Bob Dylan’s music when few did, and he produced the Dylan of hamond’s first two albums. He nurtured Aretha Franklin’s extraordinary voice. When she achieved major success only after leaving Columbia for Atlantic, but her jazzy-oriented work under hammond’s direction was in many ways more impressive as her later work. And when he first heard Bruce Springsteen in 1978, he signed the young singer/songwriter/saxophonist. His selection was international, and he promoted eagerly, both inside and outside the company.

Hammond retired in 1976, but he remained a vital presence on the scene until recent years—when his deteriorating health, combined with the death of his wife, Esmé, and his friend Benny Goodman, left him in a progressively weakened condition. His retirement from the label in the early ’80s to run his CBS-distributed label, John Hammond Records. Soft AC outlet WITW remains the station’s most polarized format, with a 4.1 share. Soft rockin’ WNSR falls sharply after a strong winter, dropping to a 3.2 share. The personnel and format adjustments had little effect on AC/personality outlet WNBC, which drops to a 1.5 from a 1.6. Straight-ahead AC outlet WPX1 dips to a 1.4 share from a 1.8. Surely, NBC has no regrets about talent WXYT, as it holds on to its dismal 1.6 share during its last season as an AC. Conversely, WDRB has added a 1.8 share, up from a 2.1 in its last book as New York’s only country station. The popularity of its New Country format is benefiting all.

On the album rock side, the gap between heritage rocker WNFW-FM and the modern-era WXRK is narrowing. WNFW-FM slips slightly to a 3.5 share, while WXRK kicks up a 3.8 share, due to adding a nice backdrop to the effectiveness of WXRK’s new classic emphasis on 20-year-old W discount.
FOR WEEK ENDING JULY 25, 1987

HOT 100. SALES & AIRPLAY
A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title’s composite position on the main Hot 100 Singles chart.

HOT 100 SINGLES BY LABEL
A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

WEEK ENDING.jpg

HOT 100 SINGLES

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HOT 100 A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

HOT 100 SINGLES

1. ANYTHING GOES.. (Funkbox, ASCAP/Parrot/Eagle, BMI) CLM
2. ANYTHING GOES (Funkbox, ASCAP/Parrot/Eagle, BMI) CLM
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EYTON JOHN

ROHIT

ELTON JOHN

Is Live Australia With The Melbourne Symphony Orchestra

PRODUCER: Don Walker
Epc RLE 40894

It’s been a while since King hit with "Love And Pride," but he bounces back in a big way with this splendidly produced slab. The key here is "I Know," a single that top 40 will be hard-pressed to resist. Hartman keeps things bouncing in a lightly funky groove.

GRAHAM KEAR

Rock You To Hell

PRODUCER: Mike DePatie
MCA 42785-R

British hardrock metal band returns after a two-year hiatus with major label debut album, helmed by Ozzy Osbourne producer Norman. Group has amassed a large underground following, which should translate into impressive sales both here and overseas.

PAUL KELLY & THE MESSAGERS

Song

PRODUCER: Alan Thorn. Paul Kelly A&M SP-1657

Australian singer makes U.S. bow with an understated album at times instrumentally reminiscent of Dire Straits. Kelly is a thoughtful, off-kilter rock songwriter who could capture attention at more progressive radio outlets.

ECHO & THE BUNNYMEN

Souls of the Third Sun

PRODUCER: Laurence Latham
MCA 29567

Liverpudlian quartet continues to advance its introspective lyrical approach while softening its jangly guitar-based sound somewhat. Biggest stumbling block here is absence of a sure-fire single to move this deserving band along.

LOUDNESS

Hurricane Eyes

PRODUCER: Eddie Kramer
Atco/Atlantic 91061-1

Third U.S. release from Japanese metal outfit takes a harder attack than last outing. Cuts are tight but not likely to fit into the mainstream groove. Best: “This Lonely Heart.”

BRUCE CROSBY

Waking For A Miracle

PRODUCER: Capital Artists. Steve Frankenhut
Gold Castle/Playsinger 17111-005

Criminally underrated Canadian songwriter gets due on his superb collection of singles cut between 1976 and 1987. Crosby’s slow-burning bluesy style is rooted in concert folk and shines brightly on generous package.

MICHAEL FRANKS

The Camera Never Lies

PRODUCER: Michael Fentress
Warner Bros. 25750

Franks’ latest is the usual well-tailored, slightly jazzy mix and a complement of great musicians (Patti Austin, the Breckers, Heron Bullock, Bill Evans, Art Garfunkel, Earl Klugh, etc.) sit in. But he’s sounded this way since “Pojocock Toes,” and that will limit audience to those already fans.

STEVE GOODMAN

Unfinished Business

PRODUCER: Red Parsons
RCA VP-3005

The late singer/songwriter is well-represented in this rare collection of radio and studio odds ‘n’ ends. Among surpises here are likable covers of "A Fool Such As I" and "My Funny Valentine." Contact: 213-380-2622.

THE LEMONY MIGHTY DUPS

Out Of Hand

OUT OF HAND

PRODUCER: The Lemony Lumps, others
Swe 2567

Eight-song mini-LP includes three live cuts; British sound is not likely to break band out of the college-rain circuit.

PETE BARDEN

See One Earth

PRODUCER: Mervyn Andrews
Cinema ST-2553

Appealing set by the former keyboardist for Camel, though decidedly airy, never descends into pomp or pretension and—surprisingly—thoroughly commercial.

MAD DOG

I Saw the Light

PRODUCER: John J. Walters
PVC 6916

British popsters cover Todd Rundgren’s classic near-hit weeks after the news that his catalog will see CD issue. EP features that track and five top-notch originals sounding vaguely like Squeeze. College radio will love it.

VARIOUS ARTISTS


PRODUCERS: Will Robinson, Dwayne Allinson
Winthorp Hill Ph-700

Ten atmospheric compositions by the label’s slate of keyboard talents make up this attractive package. Previous Winthorp Hill sampler, in addition to piping clientele to new talent, sold on its own; this one will also be a strong mover.

GUITAR SLIM

Afro Sessions

PRODUCER: Bob Porter
Atlantic 81760

Welcome package collects the New Orleans guitar legend’s Atlantic singles and resurrects a side’s worth of unused gems. Collectors and rhythm enthusiasts will see this as a must-have.

WALL MATHEWS

Riding Horces

PRODUCER: Jack Hyneman
Chen Cuts CC 709

Harmonically packaged album, divided into solo piano and guitar halves, is beautifully thorough, though the guitar compositions are somewhat more direct. Paul Newman recently tapped Matthews to score an antilug film he is making for the BBC.

BLACK

TRAMLINE

Freedom

Blackie

Title tune dented charts enough to alert trackers that this breakthrough belter has left Motown in style. "Don’t Make Me Wait" should notch another climber.

KATHY MATHIS

Kari Ma

This album reviews to such peers as Coltrane, Webster, Rollins, and Ellington; sexual hints are sold all the way.

RED HOLLAND

Red Holladay & Company

PRODUCER: Carl J. Jefferson
Cocktail 83-223

Longtime L.A. tenor mainstay Holladay blows hard in the Ben Webster style on this swinging quartet session. Repertoire is long in the tooth, but superlative Holladay and pianist Cedar Walton make it work.

SPHERE

Four For All

PRODUCER: Akiko Naka, Sphere
Verity/Very Gram Classics 831 674

Veteran quartet of present Kenny Barron, drummer Ben Riley, saxophonist Charlie Rouse, and bassist Buster Williams originally operated as a tribute to Thelonious Monk, with whom they played. After several albums, group now includes more originals, and results are strong.

ELEMENTS

Blow Away

PRODUCERS: Mark Egan, Danny Gottlieb
Par Kaybo 898009

Overall, soundtrack from film of the same name about wind surfing is a commendable fusion effort, although a couple of tunes seem too basic. Egan and Gottlieb’s quintet of name players. A video lifted from the movie supports the album.

JEAN-PAUL BOURRELY

Jungle Cowboy

PRODUCER: Jody I. Miller w/ Jean-Paul Bourelly
JMT/Polysgram Special Imports 870 009

Guitarist sports a thick Hendrix-like tone and rough vocal style on cutting and funky collection. Guests Julius Hemphill and Kelyn Bell fill out a superior band lineup.

WHITE MAN SLEEPS

Kronos Quartet

November 89-7 143

An intriguing package that groups some very recent “advanced” works with a 60’s-year-old contemporary masterpiece—Bartok’s Quartet No. 5—and an even older lies fragment. Titles are all composed by Franco-American composer Kevin Volans. The Kronos public is going strong.

BACH COUNTRY CANTATA

PEASANT CANTATA

Emilia Kirkby, David Thomas, Academy Of Ancient Music, Farnod L’Ouvert 417 421

These entertaining secular cantatas are often grouped together on disk, but rarely with a cast that blends such musical authority with equanimity and reverential clout. Tuneful, funny… and salable.

SPOTLIGHT: Predicted to hit top 10 on Billboard’s Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

RECOMMENDED: Other releases predicted to hit top two half of the chart in the format listed.

ALTERNATIVE: Related releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Joan Rosenthal, Billboard, 150 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 W. 37th St., Beverly Hills, Calif. 90210. Send country and gospel albums to: COUNTRY, Epic Records, 4 Music Circle E, Nashville, Tenn. 37203.
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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Weeks on Chart</th>
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<tr>
<td>55</td>
<td>Whitney Houston</td>
<td>The Greatest Love of All</td>
<td>Arista</td>
<td>AR-4414</td>
<td>9 weeks</td>
</tr>
<tr>
<td>56</td>
<td>Dolly Parton, Linda Ronstadt, Emmylou Harris</td>
<td>Heart Is Not a Chainsaw</td>
<td>Warner Bros.</td>
<td>WB-3567</td>
<td>18 weeks</td>
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<tr>
<td>57</td>
<td>Carley Simon</td>
<td>Coming Around Again</td>
<td>Ariola</td>
<td>ARI-8414</td>
<td>14 weeks</td>
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<td>58</td>
<td>Kenny G.</td>
<td>Pseudo Echo</td>
<td>MCA</td>
<td>MCA-4701</td>
<td>19 weeks</td>
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<td>59</td>
<td>Huey Lewis &amp; the News</td>
<td>Power of Love</td>
<td>PolyGram</td>
<td>POLY-4134</td>
<td>46 weeks</td>
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<td>60</td>
<td>George Benson/Earl Klugh</td>
<td>Paradise</td>
<td>Warner Bros.</td>
<td>WB-3568</td>
<td>23 weeks</td>
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<td>61</td>
<td>David Bowie</td>
<td>Let's Dance</td>
<td>EMI</td>
<td>EMI-4135</td>
<td>50 weeks</td>
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<td>62</td>
<td>The System</td>
<td>Atlantic City</td>
<td>Atlantic</td>
<td>ATL-4136</td>
<td>13 weeks</td>
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<td>63</td>
<td>Warren Zevon</td>
<td>Descendents</td>
<td>Atlantic</td>
<td>ATL-4137</td>
<td>5 weeks</td>
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<td>64</td>
<td>The Isley Brothers</td>
<td>Brothers in arms</td>
<td>Warner Bros.</td>
<td>WB-3569</td>
<td>6 weeks</td>
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<td>65</td>
<td>The Breakfast Club</td>
<td>The Breakfast Club</td>
<td>Jive</td>
<td>JIVE-4138</td>
<td>26 weeks</td>
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<td>66</td>
<td>Tesla</td>
<td>Grease (G. 241-20)</td>
<td>Warner Bros.</td>
<td>WB-3570</td>
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<td>67</td>
<td>Whitney Houston</td>
<td>Hold On</td>
<td>Arista</td>
<td>AR-4139</td>
<td>32 weeks</td>
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<td>68</td>
<td>L. L. Cool J</td>
<td>Jucci</td>
<td>Jive</td>
<td>JIVE-4140</td>
<td>11 weeks</td>
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<td>69</td>
<td>Boney M.</td>
<td>Careless</td>
<td>PolyGram</td>
<td>POLY-4141</td>
<td>5 weeks</td>
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<td>70</td>
<td>Diane Warren</td>
<td>We Must Believe in Magic</td>
<td>Epic</td>
<td>EPC-4142</td>
<td>7 weeks</td>
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<td>71</td>
<td>Cutting Crew</td>
<td>KISS</td>
<td>Arista</td>
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<td>19 weeks</td>
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<td>72</td>
<td>Eddie Money</td>
<td>Some Things Mean Nothing</td>
<td>Columbia</td>
<td>COL-4144</td>
<td>48 weeks</td>
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<td>73</td>
<td>TPau</td>
<td>Miracle</td>
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<td>6 weeks</td>
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<td>74</td>
<td>Robbie Nevil</td>
<td>Manhattan</td>
<td>Columbia</td>
<td>COL-4146</td>
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<td>75</td>
<td>Dwight Yoakam</td>
<td>Peace of Mind</td>
<td>Geffen</td>
<td>GHS-4147</td>
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<td>76</td>
<td>Peter Gabriel</td>
<td>So</td>
<td>MCA</td>
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<td>77</td>
<td>Kool &amp; the Gang</td>
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<td>Epic</td>
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<td>78</td>
<td>New Kids on the Block</td>
<td>You Win</td>
<td>MCA</td>
<td>MCA-4150</td>
<td>8 weeks</td>
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<td>79</td>
<td>John Waite</td>
<td>Under the Bridge</td>
<td>A&amp;M</td>
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<td>80</td>
<td>T'Pau</td>
<td>Stay</td>
<td>MCA</td>
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<td>81</td>
<td>Canned Heat</td>
<td>See You In The Morning</td>
<td>MCA</td>
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<td>3 weeks</td>
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<td>82</td>
<td>The Fabulous Thunderbirds</td>
<td>Speedway</td>
<td>Epic</td>
<td>EPC-4154</td>
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<td>83</td>
<td>Psychedelic Furs</td>
<td>The Plan</td>
<td>Epic</td>
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<td>84</td>
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<td>85</td>
<td>Mason Ruffner</td>
<td>A Question of Trust</td>
<td>A&amp;M</td>
<td>A&amp;M-4157</td>
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<td>86</td>
<td>Naja</td>
<td>Naja's Theme</td>
<td>A&amp;M</td>
<td>A&amp;M-4158</td>
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<td>87</td>
<td>Greg Allman</td>
<td>I Am No Angel</td>
<td>Epic</td>
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<td>88</td>
<td>Simply Red</td>
<td>I Got The Feeling</td>
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<td>Run-D.M.C.</td>
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<td>Jive</td>
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<td>Lionel Richie</td>
<td>Dancing on the Ceiling</td>
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<td>Lou Gramm</td>
<td>No One</td>
<td>EMI</td>
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<td>Steve Earle</td>
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<td>A&amp;M</td>
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<td>Mo and the Howlers</td>
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<td>Alson Moyet</td>
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<td>95</td>
<td>Little Steven</td>
<td>Freedom No Compromise</td>
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<tr>
<td>98</td>
<td>Great White</td>
<td>Once Bitten</td>
<td>Capitol</td>
<td>CAP-4170</td>
<td>23 weeks</td>
</tr>
<tr>
<td>99</td>
<td>Reo Speedwagon</td>
<td>Life As We Know It</td>
<td>Epic</td>
<td>EPC-4171</td>
<td>22 weeks</td>
</tr>
<tr>
<td>100</td>
<td>The Grateful Dead</td>
<td>In the Dark</td>
<td>Capitol</td>
<td>CAP-4172</td>
<td>1 week</td>
</tr>
</tbody>
</table>

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The government alleges that Pisello evaded more than $157,000 in taxes between 1983 and 1985. The majority of his income during that period, totaling $560,000, supposedly went unreported; he paid only $27,000 to the Internal Revenue Service during that time.

The case was brought by U.S. Attorney Robert C. Bonner and Richard A. Small of the L.A. Organized Crime Strike Force says that the unreported income was earned "mostly from business associated with MCA Records Inc."

MCA's official statement on the Pisello indictment reads, "Neither MCA Records nor any of its employees have ever had any knowledge of Mr. Pisello's personal finances. There are no allegations of any wrongdoing by MCA nor any of its employees. MCA has previously cooperated fully in the federal investigation and will continue to do so.

If convicted, Pisello would face up to 15 years in prison and fines totaling $600,000. The Pisello indictment prompted speculation about possible prosecutions of other organized crime or record industry figures, but government officials are legally restrained from discussing potential evidence and grand jury rules require law enforcement officers to be silent about any possible indictments.

A grand jury is one of five federal units investigating supposed ties between organized crime and the music business. The others are in Newark, New York, Philadelphia, and Cleveland. Pisello, who is completing a separate two-year sentence for tax evasion, entered a plea of not guilty at his July 13 arraignment on the new charges.

But an arraignment, U.S. Attorney Marvin Rudnick asked Judge William Rea to set high bail for Pisello, citing grand jury testimony that said Pisello offered to use strong-arm tactics in the course of his dealings with MCA. Independent promotion man Joe Isgro (himself the center of allegations involving payola activities) was allegedly among his targets.

According to the government press release on the July 9 indictment, Pisello received a $50,000 advance from MCA to guarantee the transfer of the Chess/Checker/Cadet catalog from Sugar Hill Records of New Jersey. Also alleged is that Pisello received more than $200,000 from MCA to help expedite the MCA purchase.

In November, Sugar Hill filed an $80 million suit against MCA and Pisello in federal court in New Jersey, charging that they conspired to weaken Sugar Hill financially in order to push down the sale price on the Chess labels' blues, r&b, and rock 'n' roll catalog (Billboard, Nov. 20, 1986).

The government statement also says that Pisello received over $180,000 on the sale of 8 million cut-out MCA records and tapes.

These same cutouts are at the center of a New Jersey federal case, in which Roulette Records president Morris "Fritz" Giovanelli and his alleged lieutenant, movie producer assistant Rocco "The Butcher" Musacchia.

Giovanelli is scheduled to stand trial in New York for the 1986 murder of a Queens police officer.

"Consultants For World Records, Inc. earned its revenues from the sale of the MCA cutouts and from commissions for arranging a record pressing and distribution deal between MCA and Sugar Hill," the government release says.

The major revenue from Pisello's July 13 arraignment came in U.S. Attorney Rudnick's citation of the testimony of a grand jury witness, who said that Pisello made an offer to unnamed MCA executives in 1985 to "shake down" promo man Isguro, who owed $300,000 to Sugar Hill, then distributed by MCA. Pisello's proposition reportedly was dismissed by the MCA men.

Pisello also allegedly offered to "take care of" New York civil rights activist the Rev. Al Sharpton, who often targets the music industry.

(Continued from page 1)

SOURCE-LICENSED LOBBY SEEKS DATA ON WRITERS

(Continued from page 4)

member local TV stations saying they should cooperate in a letter-writing effort by asking their sena-
tors to reject "in toto" the ASCAP/BMI bill.5 Legislators were asked to write to ASCAP and BMI to take part in a "test" that would gauge support, and for all the numbers of syndicated TV-music programming composers are "very paltry.

Wrote Summers: "Your member's letter will put ASCAP/BMI on the spot. Either they will refuse to provide the information and appear to be hiding the truth from Congress or they will provide the very paltry numbers. Either way, your member will look like the ASCAP/BMI claim for what it is, an exaggerated scare tactic."

BILLY BEATLES SET BEATLES SPECIAL

(Continued from page 6)

Ulal Beatles. A recent survey of the Hot 100, prepared by the Billboard Research Center, shows Stations Labor Day weekend radio special, proves that on more than one occasion, chart by the solo Beatles—excluding George Harrison, Paul McCartney, and Ringo Starr—actually scored higher and longer on the chart than many memorable Fab Four smashers. Although the phenomenon can be partially attributed to the longer life cycle of post-'60s singles, the fact remains that such hits as Lennon's "Imagine" (1968), McCartney's "Band On The Run" with Wings (1974), Harrison's "Give Me Love" (1973), and Starr's "Photograph" (1973) each ranked higher, cumulatively, than "Ticket To Ride" and several other Beatles classics.

Coming on Labor Day weekend is the third in a series of joint radio specials prepared by Billboard and the United Stations Radio Networks, this time focusing on the chart history of the Beatles, both together and apart.

Titled "Billboard's Official Top 40 Hits Of The Beatles," the special will be telecast nationwide on the Nashville Network Dec. 9 as a live 90-minute special edition of the "Nashville Now" show. In addition to the fair format, some state contests will be held in theme parks like Six Flags Over Texas, the largest of which are Rock 'n' Roll City, Billy Bob's and Gilly's, and arenas.

The state-contest packages, which sell $25-$40, are small and not just the talent contest, but also the appearance of such major country acts as Gene Watson and Joe Stampley, and a great in-studio advertising package. As part of their agreement with BMI, radio stations advertise the contest venue six minutes a day for the 15 days prior to the show. Depending on the number of stations involved within each state, Uneker says the total value of these spots ranges from $10,000-$25,000 per venue.

As part of the program, co-advertising dollars are made available to local retailers. True Value, which has more than 6,000 local retail stores, reimburses 75% of the ad dollars spent by local outlets with radio stations participating in the contest. Wrangler, the original national sponsor for the Country Showdown, still co-ops on a 65%--35% basis, Uneker says. Other co-operating companies include Country, John Deere, Gravley, and Massey.

The grand prize for the contest is $50,000 and a recording contract with CBS. Past winners include Columbia Records artists Sweethearts Of The Rodeo. 100 Sets Up For Grabs

Contest Prize: Beatles CDs

Win a complete set of Beatles CDs! Up to 100 entries correctly naming the top 20 Beatles hits of all time—top 20 Beatles hits will be conclusive and binding for the purpose of this contest—will be selected by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding for the purpose of this contest—will be conclusive and binding for the purpose of this contest.
BIRTHS

Girl, Erika “Rikki” Lynn, to Gary Gundon and Kathy Auyana, May 1 in Burbank, Calif. She is vice president of Lipman Kahnase Entertainment. He is owner of Eldorado Recording Studio and manages producer/engineer Dave Jerden.

Boy, Maxfield Alexander, to Bill and Sallie Schnee, June 21 in Los Angeles. He is a record producer and recording engineer.

Girl, Dylan Lea, to Perry and Susan Levan, June 3 in Bremerton, Wash. He is an owner and is associate director of The PAN Network.

Boy, Matthew Bruce, to Doug and Kelly Conner, July 1 in Salisbury, N.C. He is manager of Record Bar.

Boy, Jason Tyler III, to Jay Tyler and Vivian Bush, July 4 in Hollywood, Fla. He is executive producer for Mirage Productions, Miami, and production manager for the LaserSounds USA touring laser show.

MARRIAGES

John Micletic to Kathy Gillis, June 19 in Brooklyn, N.Y. She is a publicist for Virgin Records.

Ken Shelton to Holly Turin, June 21 in Newton, Mass. He is midday announcer for WBCN Boston. She is national sales coordinator for WRKO Boston.

Phillipe Maiellaro to Susan Nan Fichtelberg, June 26 in New York. He is owner of CDR in Paris, the largest distributor of the Discion Club there. She is in the flower industry and is founder of the Record Haven stores.

Jim Macay to Corina Melcher, July 10 in Livonia, Mich. They will reside in Zurich, Switzerland. He is a radio industry veteran.

DEATHS

John Hammond, 76, after a long illness July 10 in New York. The veteran producer had a long, illustrious career. (For story, see page 4.)

Michael Hutson, 38, of drowning July 12 in New Jersey. He was executive vice president of Gaia Ltd. Records and Gramavision Records. His widow, Barbara, and his partner, the Name Droppers, 448 Hunting Ridge Road, Stamford, Conn. 06906; 203-329-9926.


Pendulum Records, formed by Rip Nordhugen. Company will specialize in production, promotion, and distribution of original music ranging from rock to reggae. Current acts include Stickmen, Igneo Ratio, Mia One, Keith Stoumten, among others. P.O. Box 3757, Minneapolis, Minn. 55406; 612-872-7898.


Sapphire Records, a division of Sapphire International Inc., formed by Timothy Jones. Company will steer toward R&B and dance music, but staff is available to work with both country and rock-oriented artists. First release is the debut “Just The Jam,” by the Jones Jam. P.O. Box 6437, FDR Station, New York, N.Y. 10150; 212-823-7863.

Phyllis Sansone, 43, of heart attack July 3 in Nashville. She is a former Emmy-winning business agent for Carl Anderson and the Blue Riddim Band. He is also former manager of the Name Droppers. 448 Hunting Ridge Road, Stamford, Conn. 06906; 212-823-7892.


Much of the next wave of technology will— as in the past— come from the exotic, hightech world of defense and aerospace system design, Fast said. “The government’s Strategic Defense Initiative research is already yielding better and faster chips and parallel processing computers, which process information in much the same way as the human brain,” he said. “And who can tell what might trickle down for music technology from a wild-eyed development like superconductivity?”

Fast cautioned electronic musicians not to let the machinery get the better of them. He said, “One of the reasons I first got involved in electronic music was the enormous creative potential in being able to design new sounds.”

“They’re too close, too broad and too simple. We’re going to have to delve deeper into the new breeds of electronics.”

“Musicians will be able to afford some pretty high-powered artillery by the year 2000, but to make full use of it, they’re going to have to get beyond the surface.”

Executive Turntable

(Continued from page 4)

RELAT TED FIELDS. In a restructuring of its press relations department, MTV Networks in New York makes the following appointments: Linda Alexander as manager of program publicity for Nickelodeon and Nick At Nite; Barry Kluger, vice president of press and public affairs; Carole Robinon, director of press publicity, MTV and VH-1; Judy Levin, director of affiliate sales and marketing public; Betty Freeman, director of communications; and Carole Robinon, manager of press and publicity for the company’s newly formed West Coast press office.

Camille Barbone becomes an agent for Spotlite Enterprises in New York. She joins from a broad background in the entertainment industry.

The record

In the July 18 Lifelines column, Jerry Livingston was misidentified as Jay Livingston.
CENSORSHIP PANEL
(Continued from page 3)

On the reading of an excerpt from the Dr. Seuss book, "I
Kill Children," its author, Biafra, feigned shame, later declaring to the
audience, "Most people don't be-
lieve people like this exist. Clin-
ing that his lyrics and others read
were being taken out of context, Bi-
afra and other speakers took aim
and those by the PMRC represent
"a well-organized crackdown on our
right to information."

CENSORSHIP PANEL
(Continued from page 3)

material, forcing RecTrack to drop
such selections from individual ti-
tles. Mittrick says the new royalty ob-
ligations will force RecTrack to add
several cents to its wholesale pric-
ing. For its cassettes, RecTrack charges around $1.00.

Both Murphy and Mittrick appear satiated with the turn of events.
For Murphy, they represent a "reaf-
firmation of 602." For RecTrack, it
sees the overall response as "very positive" and "confirms the impres-
ion that U.S. publishers won't use their newly found power to prevent
imports from entering the U.S. mar-
ket, but rather to increase their rev-
ues from a new source and thus far
completely unappetized source."

RecTrack notes that "substan-
tially increased costs on the U.S. distri-
bution side are partly softened by
reduced purchase prices from Eu-
rone, as RecTrack's European sup-
pliers are now able to export royalty-
fee-free." RecTrack adds that the publish-
er agreements allow for the import of new product that would be of
no interest to major labels and, without the new agreements, unlikely to be available to the
U.S. consumer.

Kobrin and Grossi cited cases of
lawsuits brought against importers
and retailers as a result of alleged
violations of Section 602 of the
Copyright Act, which forbids the
distribution and sale of imported rec-
ords without consent of the copy-
right owner.

Kobrin said CBS' 1982 suit against Important, Jimmy's Music
World, and Scorpio regarding pic-
ture disk importation "set the tone
for the current turning away from
imports. Similarly, Grossi cited the
1985 case in which Jem was sued by
publisher T.B. Harms and the Har-
ry Fox Agency for failing to acquire
permission from the composition
owner as well as the copyright own-
er to distribute an imported Frank
Sinatra album.
The 1985 suit brought against
Tower Records and Caroline
Records by a group of major labels
alleging importation of parallel
product "put notice out to all retail-
ters that nobody is safe," said
Kobrin.

The most feasible solution to the
import problem at this time, he said,
would be for "the major retailers to
convince the major labels that im-
ports are a creative aspect of their
stores. Over the last year, there has
been more conversation among the
importers and retailers than ever be-
fore, but there haven't been enough
retailers [involved]."

Kobrin says he hopes a meeting of
members of the National Assn.
of Recording Merchandisers, the
Record Importers Trade Commit-
tee, and major labels regarding the
import problem is under discussion.

SEMINAR ATTENDEES SOUND OFF
(Continued from page 3)

looking for is some kind of good
management deal. I think we made
some good connections. I found the
panelists to be very informative. There
seemed to be a lot of bickering,
which left people in the audi-
ence in the dark watching them ar-
gue. A whole session was more
like it's been built up. To look at all of
the bands that have canceled. There
were about 250 bands that had a
main attraction of coming here.

Dave Roberts (label manager,
FM/Revolver Records Ltd., U.K.):
There was a booth for the last three.
To be honest, it seems to be a bit less
busy. In the past we seem to have
found some interesting bands, but
this year I don't think there's any,
to be honest. The MIDEM festival is
a lot more business-oriented, and
we absolutely make more deals there.

Peter Wright (domestic buyer,
Caroline Records): Actually, the
most important part of the whole
ting is the bar—that's where I get
most of my work done. Don
Grierson (senior vice presi-
dent of a&r, Epic Records): Well, I
think you hear a lot of the same
things on some of the panels. The
a&r panel, which I was on both this
year and last year, didn't change
much. I guess it's educated to a
degree for the beginners, and it's
certainly about the only opportunity

The pluses were a lot of contacts.

Peter Wright (domestic buyer,
Caroline Records): The pluses and
their money is impossible unless you
have pre-arranged meetings.

Bill Urin (Inner View, video
company): I've been to all the
panels. I think the panels have
gotten a bit more to the point where
people are still trading ideas, but
there's a lot of rehashing of stuff
that's been gotten over the last three
years. I also think the seminar's too
short. You've got to go a week with
this whole thing. I know it's expen-
sive for people from out of town,
and I think that's another reason
besides the fact that's not been
crowded—to move to another place.

Anonymous major label a&r ex-
ecutive: Quite frankly, I lasted
about 15 minutes and that was it.
I had to get back to the office and
take care of about 75 phone calls.

Compiled by Steve Gett and Linda
Moleksi.

"The pluses were a lot of contacts."

people who want to be perhaps man-
agers, producers, or whatever get
to be around people who are actual-
ly in the business. As you look on
the a&r panel, the ones that'll make it are those who have
drive and vision. They come, they
learn, and then go away—hoping,
leaving with the knowledge that
persistence pays off.

Gene Grossi (PMRC): RecTrain.
Records, Fort Lauderdale, Fla.): The
pluses were a lot of contacts that I
made. Most of my distribution I al-
ready had set up, but just being able
to sit down face to face with your
distributors as an indie it helps you
collected your money a lot quicker,
which is the real bitch in the first
place.

Duncan Browne (Rounder Rec-
ders): There's a problem with ad-

ceding, I think it's good if the
panels weren't always geared to-
ward the lowest common denomi-
nator. In general, I would like to see
more music addressed. It's only
been hit product. There's been
nothing about jazz, catalog, or
blues, which has been one of the
most successful genres this year.

Denise Davidson (WBUS college
radio, Newark, N.J.): I find the
seminar very useful. The college
radio panels were exceptional.
As far as meeting people, it's good
to see people that you don't talk
on the phone. There were a few
people I was looking for, and I found
almost too much.

Jerry Suarez (JFL Distributors):
The panels are too crowded. It's just
gotten too big, and trying to find
people is impossible unless you
have pre-arranged meetings.

"The pluses were a lot of contacts."

you've done. Mittrick and NMPA's Murphy ad-
mit several publishers refused to
grant RecTrack a license for certain

eference, Sheinfeld railed against the
PMRC. "They have elevated fear
to over reality," he said, "as a parent, this shows them
to be completely evil."

The Peters brothers—who com-
plained about their "side" being un-
derrepresented on the panel—faced
bosses and hisse from the audience,
including one cry. "When was the
last time you had to do honest work
for a living?"

The questions taken from the
audience indicated the crowd's strong
anticipation stance.

This Is Your Week. Herbert P. Rickman, special assistant to New York Mayor
Ed Koch, holds a proclamation declaring New Music Week during the New
Music Seminar. Accepting the honor are the three seminar co-directors, from
left, Mark Josephson, Joel Webber, and Tom Silverman.
Amnesty's Healy: 'Rock Is Of The People'  
Panel Eyes Music's Power For Peace

BY JIM BESSMAN

NEW YORK. The power of pop music to help solve sociopolitical problems on a global scale was the focus of the New Music Seminar's "Music For Peace" panel, held July 14.

Moderator Rick Dutka of Tommy Boy Records reported that millions of people have been brought together in the last few years by music and music events designed to raise consciousness regarding peace and war, racism, the environment, and related issues. The four panelists were uniquely positioned to document recent and current activities in these areas. They were Jack Healy of Amnesty International; Harold Desir, SOS Racisme; Beebee Garofolo, Boston Rock Against Racism; and rocker Peter Gabriel.

Amnesty International's Jack Healy spoke of the necessity of building a sense of connection among artists and audiences in response to the many instances where freedom is being denied. He appealed for freedom to hear rock'n'roll, "We demand it for the whole world."

NEW MUSIC SEMINAR KEYNOTERS: LET'S GET ACTIVE

(Continued from page 1)

ists. "We can change our world, and we can change our industry," said Josephine. "Let's change them for the better."

Virgin head Branson called on the industry to educate young record buyers on the need for safe sex in the shadow of the AIDS epidemic.

"We in the record industry have a special responsibility," said Branson. "We're in a unique position because we're an industry of the young. We respect the young, and for young people. We have their ears, and we also have their hearts and minds."

Branson revealed that Virgin is editing and distributing a guide to Britain to make condoms easily available to the public at a cheap price.

The four Virgin distributed prophylactics will sell for 36 pence, with retailers being asked to forgo any markup. The company received a safer sex slogan: "If it's not on, it's not on."

"In the absence of a cure for AIDS, prevention is the only avenue open to us," said Branson. Invoking the spirit of the Live Aid benefit, the Virgin toppper said the industry has "another opportunity" to galvanize popular support to fight a life-threatening crisis.

Graham, who has been instrumental in staging Live Aid, Amnesty International's Conspiracy of Hope tour, the antidrug Crackdown concerts, and benefits for Billa

The music video portion of the conference will have a distinct shift in focus from previous Billboard meets, according to Ken Schlaeger, the magazine's film critic.

"In the beginning, the technology and production aspect of making videos was key," Schlaeger said. "This year, we will turn more to looking at the function of music video. We'll examine how labels can use the medium to make money, not just for promoting artists, but with a concentration on programming."

"There's a rumor going around about a company that's considering, in the future, makes color separations, takes photographs plus other fascinating services."
Tapes; the marketplace videocassettes.

Back father, Spago.

the personally by chef Wolfgang Puck of dle Lou dance were Jack

week and pronounced "Bad," to be

"Bad" contains 10 new songs, all but two of which were written by the star. "Just Good Friends," a duct with Steve Wonder, was composed by Terri Breen and Graham Lyle. "Man In The Mirror" was penned by Garrett and Glenn Ballars.

On the album, produced by Quincy Jones and co-produced by Jackson, are "Bad," "The Way You Make Me Feel," which is Jeppy Puck's "Ban-


Another Part Of Me," though never before released on an album or as a single, is part of the soundtrack to Jackson's 3-D extravaganza, "Cap-

tain EO," on view at Disneyland and

Jackson world will reportedly score big with covers of songs from the collection for the Lat

market.

An Epic spokesman refused to con-
firm reports of a limited-edition, partial
disk album, which will be released simultaneously with the cassette. A number of guests will support Jack-

son on the album. Steve Stevens of Billy Corgan's Smashing Pumpkins, "Dirty Diana," and jazz veteran Jim-

my Smith supplies an organ solo on the title track. The Winans, Andrew Crouch and his choir, and Garrett

back Jackson on the gospel-flavored "Man In The Mirror."

There will be no video for the initial single from the album, although vid-

eos for "Bad" (directed by Martin Scorsese) and "Smooth Criminal" are nearing.

In other Jackson-related news, manager Frank Dileo announced that

two shows were added to Jackson's Las Vegas tour—the first leg of his world tour—in response to ticket demand. Additional performances were added at the Cow Palace on Oct

5-4; Jackson is scheduled to appear there the preceding weekend as well.

Tickets for the first nine shows in Yokohama, Japan were sold out within an hour. The cumulative audience for these shows will total

$50,000.

IASC SPENDS ABOUT $1 million a year in advertis-

ing, according to John Weiss, executive vice president of Margarites/Fertita, the performance rights group's new ad agency. As for ASCAP late fate company, EMI is known to be spending at least a similar amount through its ad agency, The Gary Group, based in Ven-

ice, Calif.

IT'S NOT QUITE HISTORY on the level of the first Beatles compact disks from Capitol Records last Octo-

ber, but mark July 21 as the release date of the video and cassette counterparts to the seven CDs released up to the present. As with the CDs, the albums are the origi-

nal, and yes, the original U.S. versions remain in the catalog.

MORE REASON FOR HOPE: The July 9 City of Hope benefit dinner bash honoring promoter Bill Gra-

ham raised more than $500,000 for the research and treatment facility. Some 800 attendees paid homage to Graham, who was named National Director of the Ameri-

can Music Industry's annual Hand-to-Hand Gala

The CNN tape features only North's testimony and is hosted by

CNN newsreader Bernard Shaw. Part of a marathon 5.3-hour nightmare that

the scheduled to be released July 30 at a list price of $19.95. The 90-minute tape is de-

described as a "Cliff Notes version" of the hearing and will feature a num-

ber of other witnesses, including首席 executives and top execs about the Iran-contra affair.

"Lt. Colonel Oliver North: His Story" was released last month by

CNN, and is scheduled to appear in the stores July 21. The CNN tapes are

distributed by a partner of the trade magazine's alphabetical prevailing rule.

The tape "Oliver North: Memo To History" from MPI Home Video and "Lt. Colonel Oliver North: His Story" from Forum Home Video are being rushed to the marketplace in an attempt to

counter the overwhelming publicity generated by North's seven days of testimony at the hearings. The MPI tape is scheduled to be released July 30 at a list price of $24.95 and is set to ship July 26.

Forum had originally announced an early-August release date for the tape, but the news that MPI was planning a similar program prompted

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distributed by a partner of the trade magazine's alphabetical prevailing rule.
The New Album (1/4/2-28612) · Produced by Ronnie James Dio · Featuring "I Could Have Been A Dreamer"