Aussie Vid Dealers Take To Suppliers' Buyback Plans

BY JIM MCCULLAUGH

LOS ANGELES Home video buyback programs have apparently made the grade in Australia, the only marketplace yet to have implemented them. The experience Down Under is significant to the U.S. home video industry because Australia is seen as having similar market characteristics.

Results so far indicate up to a 50% increase in ordering of expensive lead A titles, say three distributors that have buyback programs—Warner Home Video, Palace, and Village Roadshow. The claim is supported by a Billboard spot check of dealers in Sydney and Melbourne.

Kevin Slater, owner of the Sydney-headquartered Video Ezy—reported to be the largest video chain in the country, with 28 stores each averaging 10,000 cassettes—says he is now buying 300 copies per store of a major title. Before buyback, he claims, he would have purchased only 200 copies. Like the U.S., he says, Australia is a "very (Continued on page 80)

First Orders In For Promo Minisingle

Giant Step For 3-Inch CD

This story was prepared by Steven Duder and Lisa Horowitz.

NEW YORK The first orders for 3-inch compact disk singles have been placed with the Sony-owned Digital Audio Disc Corp. The disks will be used for in-store and radio promotion. No labels have announced plans for retail sales of the diminutive CDs.

Two independent labels—Telarc and DMP—have already placed orders with DADC. And at least one major says it hopes to issue a promotional 3-inch CD on a major act in mid-August, Billboard has learned.

Several other majors are expected to announce similar plans, following a meeting of record company and Sony and Philips executives, held here July 23.

At the meeting and at a similar one held July 20 in Los Angeles, label representatives looked at and listened to the 3-inch CDs. The demonstration CDs singles displayed at the meetings were made with selections supplied by CBS Records, Warner Bros., Motown, Geffen, Disney, Chrysalis, DMP, and Telarc.

DADC executives indicate they are ready to manufacture the 3-inch CDs but expect there may be short initial delays, pending decisions on (Continued on page 79)

Leaks Galore On Jackson Single

Indeed, the new Jackson single, "I Just Can't Stop Loving You," appears to have been the victim of several leaks in a pipeline designed for simultaneous release to radio stations at 9 a.m. EDT July 22.

Radio jumping the gun on a major single is not new, but in this case several programmers claim there had relatively easy access as much as two days in advance of the planned release. Reports on the sources of the leak are as mysterious and intriguing as Michael Jackson himself. (Continued on page 83)

Nimbus Readies DAT Cassettes For Japan Bow

BY NICK ROBERTSHAW

LONDON Nimbus records will begin manufacturing digital audiotape cassettes in the U.K. in time for sale in Japan before the end of the year. As many as 30 titles drawn from its own classical catalog will make up the initial DAT release, according to Gerald Reynolds, Nimbus technical director.

The label has no plans at this time to market DAT anywhere else in the world.

Breaking ranks with the rest of the global music industry, the company, a major compact disk manufacturer, says it sees DAT as an opportunity, not a threat, and has no (Continued on page 79)
THE ORIGINAL TELEVISION SOUNDTRACK ALBUM

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Featuring The Smash Hit By

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MOONLIGHTING
(Theme)

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Album Release Sked Promises Platinum Power
August Good, September ‘Bad’

EMI Music Eyes U.S. Acts To Achieve Global Growth

BY MIKE HENNESSEY

LONDON EMI Music is aiming to boost its share of the worldwide record market from the present figure of 11% to 16% by 1992. It also projects that its U.S. market share will climb from 9% to 14% by that time.

Crucial to the attainment of these goals, according to Bhaskar Mehta, EMI’s chief executive officer, is the continued strengthening of its U.S. repertoire.

Commenting on the improved performance of the music division of Thorn EMI in the last fiscal year, ended March 31 (Billboard, July 25), Menon says that while EMI’s sales in the U.S. rose by 38% compared with the “disappointing” general industry increase of 15%, it still needs to develop its U.S. talent resources.

“One is an inescapable fact that to sustain prosperity in France, Germany, [and] Australia, you have to have a strong U.S. talent roster,” says Menon. “This involves a very expensive strategy, but it is an essential one.

Mehta adds that EMI’s success was a result of its ability to make important investments in talent acquisition and marketing support in the U.S.

Menon says that the improvement in EMI’s U.S. fortunes can be traced back to the implementation of a new strategic plan in 1985.

(Continued on page 79)

Nashville Execs Give Nod To Copycode

CBS System’s Silence Is Golden

BY EDWARD MORRIS

NASHVILLE It was what they didn’t hear that delighted members of Nashville music and the Country Music Association.

What they didn’t hear was the same kind of feedback that is heard on the scanner is the encoding that would prevent scanner-equipped digital audio tape recorders from making true copies.

RIAA officials and five recording engineers from the major labels held three sessions at the Masterfonics master studio to explain the CBS-developed Copycode system and to allay fears that the implementation of it would impair the quality of music. There was an accompanying pitch for members of the industry to support pending legislation that requires manufacturers of DAT recorders to build Copycode scanners into their machines.

“I went there, ready to be outraged by what they were about to do to the music,” said Jim Foglesong, Capitol/EMI America’s Nashville chief. “But I couldn’t hear a distinction between the encoded and the unencoded. It’s really ingenious what they’ve done.”

Gene Meadows, president of Masterfonics, said he spent an hour the night before the demonstration listening to samples and was unable to detect a difference.

“The music industry has been plagued with home taping,” Capitol engineer Ralph Casino told the audience. “Now, for the first time, a technology has been produced to allow us to do something about it.”

He said the inaudible code maintains its effectiveness through all layers of reproduction, even when it is broadcast. “It’s an extremely difficult code to defeat,” he said.

Several superstars that foisted the word on the college circuit will have new albums out in August. Ric Ocasek sings of the social barriers in “Door To Door,” which he also produced. Elektra plans to have the record in-store Aug. 24. R.E.M. is due Aug. 31 on I.R.S., with a tour that begins in October.

Dates on Pink Floyd’s upcoming telling sell out within hours, boding well for the group’s “Momentary Lapse Of Reason,” coming Aug. 31 on Columbia. On Aug. 24, the label will release Loverboy’s “Wild Side.” Producer Bruce Fairbairn was behind Bon Jovi’s multi-platinum “Slippery When Wet” as well as most of Loverboy’s other albums. (Fairbairn has produced another August release, Aerosmith’s “Permanent Vacation,” out Aug. 25 on Geffen.)

Warwick, buoyed by the success of August 31, bought a few more boards for “Reservations For Two.” Joining Warwick for duets on the album are Kiki Dee, Jeffrey Osborne, Stevie Wonder, Howard Hewett, and June Pointer (whose sister Anita will release “Love Is What Love Is” on RCA Aug. 7). “Reservations For Two” hits the street Aug. 3 on Arista.

38 Special’s best-of album “Flashback,” due Aug. 4 from A&M, is bound to be a big seller: One of two copies of the LP was recently sold for $2,000 at a charity auction at the Blue Jay’s Paradise, currently riding high on the Album Rock Tracks chart. Buyers of the vinyl album will receive a special 1-inch EP that features four live cuts included on the compact disk and cassette.

Other highlights of the month:

• A Newsweek report Aug. 24 release date planned for Marsalis’ “Marsalis Standard Time,” so named because it’s focused on standards, not original compositions.

• The $4.98 EP—Garage Days Revisited is Metallica’s tribute to their favorite obscure bands, including Budgie and Diamond (Continued on page 82)
GE Sells Co. For $50 Mil Plus Warrants

WWI To Buy NBC Radio Network

BY KIM FREEMAN

NEW YORK The Woodstone One Radio Network has agreed to buy the NBC Radio Network from General Electric for $50 million.

The deal also includes warrants issued to NBC that allow it to buy 1 million shares of WWI common stock for $36.40 a share at any point in the next five years.

The transaction could be described as "Amos 'N' Andy" (an original NBC show) meets "Dr. Pepper" (a current WWI program). NBC is the country's oldest national network and brings with it a great heritage. WWI, by contrast, is a relative newcomer—just 12 years old. But the Culver City, Calif.-based company and its founder/chairman, Norm Pattiz, are regarded as innovators in the network business. Pattiz is among those credited with establishing the satellite system as the norm in network radio.

Wall Street responded positively to the transaction, with WWI's stock rising 37 3/4 points to 30 following announcement of the deal on July 20. If WWI's value continues to increase, the deal could be worth as much as $65 million for NBC, almost two years—NBC could be getting its shares for a bargain.

The $36.40 stock warrant was issued to meet NBC's desire to maintain an interest and say in its news product, which will continue to go out under the NBC banner.

As with its $30 million purchase of the Mutual Broadcasting System in December 1985, WWI will run the NBC network as a separate subsidiary, even though consolidation in some areas is expected.

Pattiz says the confidence expressed by Wall Street is largely due to the "pretty exceptional turnaround" NBC made in the first quarter and a half. "When we bought it, everybody said, 'How can you spend $30 million for a company that has made money in years?"' Pat- tiz recalls.

The NBC acquisition is pending approval of both company's boards as a merger. WWI's network arm consists of several divisions: the NBC Radio Network, with news and sports; the Source, with youth-targeted music and information programs; and Talknet, the talk wing. Also included is NBC Radio Entertainment, a longform program supplier with programming that includes "The Jazz Show With David Sanborn," "Legends Of Rock," and a variety of holiday specials. Collectively, NBC's networks serve some 700 affiliates.

Radio stations owned and operated by NBC are not involved in

(Continued on page 79)

Trans World Acquires 7 Midland Records Stores

BY GEOFF MAYFIELD

NEW YORK Trans World Music Corp. has acquired the sailor's second-largest record retail web, has added seven Midland Records stores to its catalog.

The acquisition, effective Saturday (1), brings Trans World's store count to 225. No purchase price was disclosed.

Like many other smaller chains, Providence, R.I.-based Midland—which is owned by Joe Augustinelli—has slumped during the past two years. In fall 1988, it claimed 16 outlets. Since then, it had reduced its store count to 10, with some of its units going to Trans World in an earlier transaction.

Williamson says that earlier dealings between the two firms led to the recent acquisition: "We have kept an ongoing dialog with Joe. The time seemed to be right for him and for us."

At press time, Augustinelli could not be reached for comment.

The three remaining Midland stores were not included in the sale because of "problems transferring the lease," according to Williamson, vice president of finance.

(Continued on page 83)

Executive Turntable

RECORD COMPANIES. David Steffen is named senior vice president of sales and distribution for Capitol/EMI Records in New York. He was vice president of sales for the label.

Bruce Hinton is promoted to executive vice president and general manager of MCA Records, Nashville. He was senior vice president and general manager.

Brian Yates is appointed director of European operations for Capitol/EMI America-Manhattan Records, based in London. He was managing director for Arista Records U.K.

CBS Records U.K. makes the following appointments: Barry Humphreys as catalog marketing director; Mark Tattersall, manager of international promotions; and Steve Riplev, manager of international marketing.

Huff, who last was marketing director for the Portrait label, CBS U.K. Tattersall was international product manager. Riplev was director of marketing for the Epic label, CBS International.

Elektra Records in New York appoints Sherry Ring Ginsberg national director of press and artist relations. She served in a similar capacity at PolyGram Records.

Pat Hall is appointed manager of product management for RCA Records in Los Angeles. She was marketing director for Slash Records.

Atlantic Records in New York names Janis Maiello international public relations manager. She was international artist relations liaison with the label.

Arista Records in New York appoints Dee Dee Orestone coordinator of international operations. She was with the label's publicity department.

DISTRIBUTION/RETAILING. Schwartz Brothers in Lanham, Md., makes the following appointments: Michael Newton as Southern regional sales manager, based in Richmond, Va.; Glenn Gatlin, director of video sales; and Jeannie Hayes Hatch, compact disk manager for the video division. Newton was an outside sales representative for the company. Gatlin was director of sales for VTR Distributors. Hayes Hatch was a brand manager with East Texas Distributing.

HOME VIDEO. Lauren Becker is named vice president of marketing for International Video Entertainment, Newbury Park, Calif. She was director of advertising for Record Bar.

CBS/Fox Video in New York makes the following promotions: Logan Payne to supervisor of advertising; George Howell, packaging design supervisor; and Robert Moschetti, project administrator. Payne was production coordinator. Howell was packaging design coordinator. Moschetti was project coordinator.

PUBLISHING. Steve Stone is promoted to vice president and general manager of Lorimar Music in Los Angeles. He joined the company in 1986.

RELATED FIELDS. Maureen O'Connor is appointed account executive at Solters/Roskin/Friedman, based in Los Angeles. She was West Coast director of media and artist relations for Capitol Records.

Jerry Bentley is named general manager of Lee Greenwood Inc. in Nashville. He joined the company in 1985.

WCI Posts Revenue Gain

NEW YORK The recorded music division of Warner Communications Inc. saw its income and revenues rise yet again for both the second quarter and first half ended June 30.

For the quarter, the division's operating income jumped 11 million on revenues of $483.3 million. During the same quarter last year, record operations posted in-
IN MEMORIAM

Sal Uterano
June 26, 1927 – July 16, 1987

We will miss you deeply.

The Atlantic Family
Valens Bounces Back On Chart
‘La Bamba’ FlickBoosts Los Lobos, Too

BY DAVE DIMITRINO

LOS ANGELES Twenty-eight years after Ritchie Valens death, his music is a chart proposition—and its second climb upward is just beginning.

The catalyst is “La Bamba,” Columbias Pictures screen version of rockers Valens life, which opened nationally July 24. Los Lobos, the film’s story, which had its world premiere party here July 17 and aired on the channel July 19 and 22, was the latter date was the eve of the film’s national opening.

Also devised by the company was a 55-minute video package, which in- cludes footage from the film, Los Lobos “La Bamba” video, and three brief features “destined for places like KINKY, KMOB, and local shows,” says Andrews. (Continued on page 80)

Grateful Dead Find New Life On Charts; “Beverly Hills Cop II” Shakes Down Top 10

BY CHRIS MORRIS

LOS ANGELES The legal battle between MCA Records and Scorpio Music has resolved itself in a stand-off.

On July 22, a U.S. District Court jury hearing Scorpio’s $3 million breach-of-contract suit against MCA found that the label could not be held responsible for failure to deliver $700,000 worth of cut-out LPs to Scorpio or for failure to refund completely Scorpio’s down payment on the record.

This March, Scorpio won the first round of the legal tussle, when a U.S. District Court judge held that MCA’s charges of record piracy against Scorpio were groundless (Billboard, March 26).

The verdict in the breach-of-contract suit could lay to rest possible claims by Scorpio which had launched racketeering allegations against MCA in its initial filing in March 1986 (Billboard, April 5, 1986).

However, by the time the suit came to trial, the racketeering charges had been expunged from the Scorpio complaint, and only the breach-of-contract contentions were heard.

Reputed mob figure Salvatore Pino. (Continued on page 82)

By EDWARD MORRIS

NASHVILLE Reunion Records here will conduct a $100,000 marketing campaign to promote Michael W. Smith’s newly released album, The Best Is Yet To Come. The contemporary Christian artist has sold more than 1 million albums, including more than 250,000 copies of his album The Big Picture.

The campaign will concentrate on 32 major markets and will include 200 Christian book and record stores, 32 Christian radio stations, several secular record chains (some Smokey’s, Smokey’s is distributed by A&M), and regional ad buys on MTV and VH-1.

At the national level, Reunion will book Smith on syndicated radio countdown shows, Christian television networks, and print ads in such magazines as Contemporary Christian Music, Campus Live, Teen, and Sixteen.

The label has created display (Continued on page 77)

Atlantic Exec Sal Uterano Dies Of Heart Attack At 60

NEW YORK Sal Uterano, vice president of sales at Atlantic Records, where he worked for the past 20 years, died July 16 of a heart at- tack at his home in suburban Manhasset Hills. He was 60 years old and had suffered from a heart condition for a number of years, friends said.

Uterano joined Atlantic in 1968 as a field salesman for 20 territories in the East and Midwest. In 1969, he was named assistant sales manager, and a year later he became national sales manager. Uterano also served as director of national sales from 1972-78, when he was named vice president of sales.

In a staff memo, Atlantic vice chairman Sheldon Vogel wrote that Uterano had “achieved near-legendary status—he was Atlantic Rec- ords’ Sal and was an unmistakable presence in the halls of Atlantic. His tough-guy demeanor made a color- ful, unique image for the label. But more im- portantly, underneath that seem- ingly hard exterior, there was a man of genuine caring and compass- ion—a side which he revealed gener- ously to those who knew him best and to those who needed him most.”

Former Uterano associate Stu (Continued on page 82)

Y.E.S. To A&M: Dr. Mae Jemison, the first black female to join the National Aeronautics and Space Administrations astronaut program, addresses the students. The Y.E.S. To A&M program sponsored this summer youth project under which students are employed by the label and related businesses. A&M President Gil Friesen, seated center, looks on.

Grateful Dead Find New Life On Charts; “Beverly Hills Cop II” Shakes Down Top 10

BY PETER REYNOLDS

GRATEFUL DEAD’S “In The Dark” vaults from No. 100 to No. 12 in only its second week on the Top Pop Albums chart, matching the peak position of the Dead’s previous highest-charting album, 1975’s “Blues For Allah.” The first single, “Touch Of Grey,” is No. 22 on the Hot 100, becoming the group’s highest-charting pop hit to date. Its previous highest-charting single was “Truckin’,” which peaked at No. 64 in 1971.

“In The Dark” is the Dead’s first studio album since “Go To Heaven,” which peaked at No. 23 in 1980. The group debuted the single 10 years ago this month with “Terrapin Station,” which peaked at No. 26.

Its second Arista album was “Shakedown Street,” which peaked at No. 41 in 1979. “In The Dark” came next, followed by a pair of double live albums.

The current explosion in the Dead’s popularity can be traced to several factors: its current tour with Bob Dylan, the fact that it has its first bona fide hit in over a decade, and that it had been off the market for so long, causing demand to build up and making the release of this album more of an event.

This week, producer Stephen Brat’s Dead’s album after a seven-year gap—on the heels of Boston’s instant success after an eight-year absence—does tend to put in question the industryax that an artist needs to keep a regular product flow in order to hold an audience.

With its 88-point chart jump, it is all but certain that the Dead album will be at the top 10 next week. It will be the group’s first top 10 album—more than 20 years and three months after it first cracked the chart with “The Grateful Dead.” Good things come to those who wait.

BOB SEGER’S “Shakedown” from “Beverly Hills Cop II” jumps to No. 1 on this week’s Hot 100, and twelve other songs from the MCA soundtrack are also bulleted in the top 10. George Michael’s “I Want Your Sex” jumps to No. 4, and the Jets’ “Cross My Broken Heart” tops to No. 7. This is the first time that three singles from one soundtrack have appeared in the top 10 simultaneously since 1978, when hits from “Saturday Night Fever” and “Grease” did it.

The fact that “Cop II” has yielded a No. 1 hit is especially noteworthy because “Cop I” did not. The highest charting LP from the film, Collins Free’s “The Heat Is On” and Harold Faltermeyer’s “Axel F,” peaked at No. 2 and No. 3, respectively. Faltermeyer and Keith Forsey collaborated on Frey’s smash as well as on Seger’s current hit.

“Shakedown” is Seger’s first single to reach No. 1 on the Hot 100. His “Shame On The Moon” logged four weeks at No. 2 in 1983, kept out of the top spot by a minor hit called “Billie Jean.”

Seger’s current hit reaches its summit 18 years and seven months after he first crashed the Hot 100 with “Ramblin’ Gambin’ Man.” Only five acts have taken longer to land their first No. 1 hit: Tina Turner, Janet John, Steve Winwood, Billy Vera, and Starship.

“Shakedown” is Seger’s 31st chart hit. John Cox, manager of the Sound Shop in Natchez, Miss., notes that only two artists in the rock era have accumula-
Surf's up for the summer's biggest soundtrack: "Back to the Beach"!

Original Motion Picture Soundtrack

Back to the Beach

Eddie Money
Catch a Ride

Stevie Ray Vaughan & Dick Dale
Pipeline

Aimee Mann
Sign of Love

Marti Jones
Sun, Sun, Sun, Sun, Sun

Pee-Wee Herman
Surfin' Bird

Annette Funicello & Fishbone
Jamaica Ska

Private Domain
Absolute Perfection

Herbie Hancock
Wipe Out

Dave Edmunds
Wooly Bully

Frankie Avalon
California Sun

Yohodaddies, Big Kahunas, gadgets and grommies — here's a beach of a summer soundtrack, "Back to the Beach"!

Opening August 7th in over 1200 theaters, the film of "Back To The Beach" looks sure to be the teen-screen sensation of 1987! Paramount Pictures' massive advertising campaign on television and radio will help spread the word about this outrageous new movie!

And what a soundtrack! Hang ten with classic summer cuts from Pee-wee Herman ("Surfin' Bird"), Stevie Ray Vaughan & Dick Dale ("Pipeline"), Annette Funicello & Fishbone ("Jamaica Ska") and Herbie Hancock ("Wipeout"). Plus new tracks from Aimee Mann, Private Domain, Marti Jones, Dave Edmunds, Frankie Avalon and Eddie Money!

Get into the swim with "Back To The Beach." Featuring the new singles from Pee-wee Herman ("Surfin' Bird") and Stevie Ray Vaughan & Dick Dale ("Pipeline"). The ultimate summer soundtrack.

On Columbia Records, Cassettes and Compact Discs.

ALEXANDER O'NEAL. "HEARSAY." RUMOR IS, THIS MAN KNOWS HOW TO PARTY.

Alexander O'Neal is throwing a party that's going to make waves on radio, bells ring on cash registers, and people talk all over town.

It's no idle hearsay. This is Alexander O'Neal's "Hearsay," his hottest recording yet. Produced by Grammy-grabbing Jimmy Jam & Terry Lewis, "Hearsay" is a party album complete with romance, nastiness and everybody-get-off-your-seat dance numbers.

"Hearsay" is the album that features the super smash hits, "Fake," "Criticize," plus "Never Knew Love Like This," a duet with Cherrelle, and a whole lot more. It's one party you can't afford to miss.

Alexander O'Neal.
"Hearsay," ZK 40120
Featuring the hits, "Fake" and "Criticize."
On Tabu Records, Cassettes and Compact Discs.

Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc.
Management: Craig L. Rice Productions.

Distributed by CBS Records. © 1987 CBS Inc.
Commentary

‘Back To Basics’

CHARTING A FALSE PATH FOR MUSIC

BY DAVE MOORE

The arrival of the computer age has brought with it many changes in the music industry. You can learn almost overnight how our recordings are selling and measure our success against others.

We seem to be drifting further and further away from the basics that made us successful in the first place. It is time to focus on two areas of concern: the reliance on top 10 and the misuse of ratings.

The reliance on top 10 is invariably accompanied by shorter play lists and too much dependence on “heavy hitters.” We can see this trend in current music and also in yesterday’s music.

In the ’50s, when Todd Storz hit upon the concept of top 10, he believed that this was about 40 songs that people listen to over and over again, not just four or five. But with the top 10, light play lists and too much use of re-releases, we are now slowly boring people to death. We don’t sound fresh and exciting anymore.

Because of the stress on top 10, we look for established artists first, too often ignoring those up-and-comers who add interest to the business.

If this attitude had existed in the heyday of rock’n’roll and country, our musical history books would be a lot thinner.

For oldies programming, many radio stations use only records that were No. 1 in their day or perhaps were in the top 10. While this may build quickly, studies are still inconclusive about whether those cumes are retained.

Can you imagine a musical world, for instance, without any of the following: Tony Bennett’s “I Left My Heart In San Francisco,” the Beach Boys’ “Little Deuce

Coupes,” the Beatles’ “And I Love Her,” or Elvis Presley’s “Treat Me Nice”? None of these ever charted top 10.

Radio music is even worse, often skipping some top 10 records because they are “too country.” How many country stations play the version of “Release Me” by Ray Price or the 1955 Kitty Wells classic “Making Believe.”

Many programmers are tailoring top 10 and No. 1 lists to we believe that our listeners don’t realize this, too. They don’t believe a record is No. 1 just because we tell them so. And they don’t support our efforts with increased sales as they used to.

The computer has changed our way of making short lists. We can now see almost overnight how “successful” we are. I can remember in the late ’60s when many a record executive laughed at television, saying, “They never even give a

One only the naïve believe the current top 10 really represents the most popular songs


Letters to the Editor

CD SNAPS & HEAVY METAL

I admit I don’t like heavy metal. But I detest even more the obnoxious attitude of its latest detractors, who seem to be saying: “I can’t wait until they incorporate those charts into our station.”

I don’t dislike CD buyers. But more and more we witness the cocky bravado of CDs snobs off-handedly brushing off our ability to remove the vinyl from within. And now we witness CD owners as surly about their ability to remove heavy metal from the world. I can’t help but draw a connection between the two.

CDS were incorporated into the Top Pop Albums chart, so that chart represents 74% of all record industry dollar volume—cassettes and LPs combined. Is the 18% represented by CDs really going to put heavy metal in its place?

When cassettes were incorporated into the U.K. LP chart earlier this decade, the chart was flooded with MOR, and younger, fresher artists didn’t fare as well anymore. Is what the CD snobs want?

Lyle Gaines

Setting a Decibel Ceiling

While I am sorry to see David Lee Roth’s absolute favorite, has been singled out for playing at dangerous decibel levels, I am glad that people are beginning to speak up on this issue (Billboard, July 18).

I attended a rock concert over a year ago that was so loud that I suffered considerable pain for several months and have still not recovered completely.

Warnings are not enough. It should be illegal to play above a decibel level known to cause pain and possible damage. This would be no different than restricting the amount of pollution a factory may emit. Conerts can be satisfyingly loud without approaching a dangerous volume.

Finally, I would like to share with readers what I learned to late: Concert plots are not adequate protection from extremely high volumes. Foam plugs, etc., are important tools.

Lynne Arbour, Mich.

Who is Responsible?

In the July 4 issue, you published a letter of mine regarding the poor quality of CDs. I understand you must edit letters for space and clarity. However, you omitted a sentence that was necessary, thereby misleading the conclusion I was trying to make.

As printed, my letter seemed to put the blame solely on the mastering engineer. The responsibility for quality control is shared by the label’s executives and the mastering engineer. But most executives are motivated more by the profit they can generate. Therefore, they are less inclined to feel responsible for CD quality and are more likely to put the blame for poor quality control (correctly or incorrectly) on their mastering department.

The key paragraph in my letter read as follows: I would appreciate your printing it verbatim: It could be that individuals responsible for mastering these albums for CD are either too old to care or too young to know any better. But apparently a lot of individuals at many of the labels do not care enough about quality to discharge their responsibilities effectively. What appeared to be the touchstone of the recorded medium has turned out to be another shuck and jive dance from the record manufacturers for the consumer’s buck.

Paul A. Bassett

Surfside, Calif.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
Several Formats Gain In Arbitrons
Urban, Top 40, Classic Rock Rank High

BY KIM FREEMAN

NEW YORK  Neither rain, nor complications due to an office move at Arbitron headquarters here can stop the flow of spring 12-plus ratings.

Among the big gainers in this book are urban outlet WDAS-FM Philadelphia; new top 40 outlets KKLQ-FM Philadelphia; WEGX Philadelphia; new thematic rocker WCXS Detroit; and veteran rocker WBAB Long Island, N.Y. Many variety/talk stations made predictable spring gains as a result of broadcasts of various baseball games.


Here we pick up where we left off last week, by starting roundups of major music movers in various markets:

PHILADELPHIA

One big mover is urban outlet WDAS-FM, which gets back on the comeback trail with a 5.0 share, up from a 3.6. Format market leader WUSL doesn’t lose anything, though, and increases from a 7.2 to a 7.4. MAir’s WEGX, a top 40 newcomer, comes on with a bang to a 3.0 share, up from 1.8 in its last book as all-currents outlet WTRK.

On the rock front, WWMR maintains its distant lead overall market with an 8.8 share. On lower rungs of the ratings ladder, classic rock outlet WYSP falls from a 4.5 to a 4.2 share. Adult rocker WIOQ dips from 2.9 to a 2.3.

AC station WPKG grows from a 4.5 to a 5.1. WKSZ maintains its format lead with a 5.5 share, down from a 5.7.

DETROIT

Urban stronghold WLJB slips to the No. 2 overall seat in the market, with a share drop from a 9.0 to a 7.8. Every top 40 in the market has a down book, with WCZU-AM-FM dipping from a 5.7 to a 5.1, and WHYX slipping from a 5.2 to a 4.4.

The biggest jumper here is classic rocker WCSS, which comes on with a 4.2 share—a considerable improvement over its 1.7 share in its last book as an AC. WLLZ emerges as the leader of the mainstream rock pack and increases its share to a 4.6 from a 4.1. Hot on WLLZ’s heels in WRIF with a 4.5, down from a 4.8.

No radical changes on the AC or country fronts here.

BOSTON

WZOU is the biggest mover on the top 40 front, with a jump from a 3.6 to a 4.7. Market leader WXKS-FM still has a safe lead with an 8.8 share of the city. AC/varsity outlet WZBZ is right behind WXKS-FM with an 8.7 share, and album rocker WBCN holds a steady third-market rank with a 7.1 share.

Classic hits outlet WLZK continues its very steady growth of the last year to move from a 4.1 to a 4.5 share. And progressive rocker WAAF rebouds after a rough winter to move from a 1.8 to 2.7. Additionally, young “quality-rock” station WMRQ makes slow but sure progress with a 1.4.

WASHINGTON

NBC urban outlet WKYS makes itself even more attractive to prospective buyers by beating out easy listening WMAL-FM to the top overall seat. WKYS pulls a .7, while urban challenger WJZD continues to be on the rise with a move from a 4.5 to a 5.1 share. Adult-targeted urban outlet WHUR drops from a 5.3 to a 5.0.

Rocketing into the No. 4 overall seat is album rocker WWDC-FM, which moves from a 4.7 to a 5.9. Classic rocker WCHR-FM maintains yearlong gains to draw a 3.7 share, up from a 3.3.

On the top 40 front, WAVA remains at the leader, and it increases from a 5.3 to a 5.5. But WQXQ is on a roll, moving from a 3.8 to a 4.6. Part of that rise might be attributable to WDBM’s departure from top 40 to move in a rock direction. Now gearing up for an eclectic, new age presentation, WBMW drops from a 4.4 to a 4.1 in its last book as a top 40 player.

NASSAU-SUFFOLK, N.Y.

Album rocker WBBO comes on big guns in this Long Island, N.Y., market to take a 5.9 share, up from a 4.3. Hit outlet WHTZ stands in close second rank with a 5.8 share, down from a 6.0. Progressive rocker WLLR makes a full share jump to pull a 3.3.

Long Island AC combo WALK-AM-FM takes a 5.6 to get a 4.5 share, losing ground on its previous 5.8, while Gotham AC outlet WLTW pulls a 4.0, up from a 3.4.

SAN DIEGO

Rock outlet KGB-FM maintains its No. 1 rank behind leading easy listener KQJJ. KGB holds steady at a 7.2, while format challenger XTRA-FM gains to draw a 6.4, up from 5.1.

Adult hits outlet KFMB-FM drops slightly to a 7.1, while its sister AC, KCBM-AM, is right behind it with a 7.0. That’s up from a 4.2 share.

(Continued on next page)
Black Stations
Call For More Artist Contact

NEW YORK  Black and urban radio panelists at the discussion of "Rhythm Radio: Meeting The Pop Challenge" at the recent New Music Seminar agreed that when black artists are played on pop stations, black radio generally loses out. As Kelly Karson of WTLN Indianapolis put it, "When our black artists cross over, black radio gets crossed out" of promotional and time-buy consideration. Added moderator Frankie Crocker, "We lose the utilization of the artist for promos. The artist goes on to pop radio, and we're left to find new artists."

What WBAM Chicago PD Lee Michaels described as "growing resentment" on the part of radio programmers was expressed directly by WZAK Cleveland's Lynn Toliver, who noted that musical compromises are irksome: One world-class artist, he said, "got there by being black. It was what blacks wanted; it was what whites wanted. Being black is positive. I'm black, and I'll die black."

The continuing challenge, suggested WBAM's Michaels, may be the education of labels and artists alike to the importance of maintaining contact with the core community while pursuing pop success.

"We need independent bodies to monitor the industry," Michaels said, referring to the recent National Assn. for the Advancement of Colored People report dealing with racism in the U.S. music business. He pointed out that such forums as the Black Music Assn. might be utilized to express concerns. "It goes back to the source: If you go back to the artist and let them know how important it is for them to exercise authority, you'd see a change overnight," said Michaels.

Crocker moderated the panel in the place of the late Impact tipsheet publisher Joe Loris. He observed a moment of silence in memory of Loris before beginning the discussion.  BRIAN CHIN

ARBITRON RANKINGS
(Continued from preceding page)

With the format all to itself, country station KSON-FM jumps from a 4.3 to a 5.8. Former country outlet KCBQ-AM-FM slows down a bit of its classic rock role to get a 3.3 share, down from a 3.9.

Urban station XHRLM slips slightly, going from a 5.0 to a 4.6. And top 40 newcomer KQLQ makes the biggest splash with a 3.9 share debut, up from the 1.5 the station pulled in its last book as a classic rocker.

KSDO-FM continues to lead the top 40 pack, even though it slips from a 4.3 to a 3.5 share.

THE 12-YEAR-OLD GENIUS COMES OF AGE

The Stevie Wonder Silver Anniversary Radio Special

It has been 25 years since Little Stevie Wonder's fingertips first made us clap our hands. This Labor Day weekend we'll be celebrating Stevie Wonder's Silver Anniversary in show business with a gala three hour radio special.

Stevie Wonder's growth as an entertainer and songwriter...while standing on top of the charts for over two decades... is an unprecedented achievement. Even more amazing... Stevie is still a young man! He's still having hits and winning Grammy Awards, and he hasn't slowed his pace.

Don't miss out on the great music and inspirational memories as we condense a quarter-century phenomenon into three phenomenally

hours.

The Stevie Wonder Silver Anniversary Radio Special is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations/Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

For national sales information call United Stations Programming Network in New York at 212-575-6100.
CREATIVE RADIO NETWORK of Van Nuys, Calif., has been around since 1972 and is an old hand at Presley specials. Its series “The Elvis Hour,” which was offered for cash, finished its yearlong run in June with 180 affiliates and 29 of the top 50 markets. Veteran air personal- ity and current KMPC Los Angeles weekender Larry McKay hosted the company also produced the “Elvis 50th Anniversary Birthday Special.” In January, it brought out the three-hour “Memo- ries Of Elvis,” again for cash, and garnered 300 affiliates.

Creative’s main offering for this Presley season is “The Elvis 10th Anniversary Radio Tribute.” It’s a completely new, six-hour production with McKay as host. The show can be stripped down, and Creative president Darwin Lamm points out that a number of stations will run single hours Monday-Saturday and run a four-hour block in its entirety on Sunday. It was produced with the cooperation of RCA Records, which provided compact disc versions of Presley recordings and recently discovered, rare interviews with the star. The company credits a number of songs and samples as the show’s intimacy. The company says these sources donated personal audio portraits and exclusive recorded interviews of Presley. The show is offered on a barter basis to the top 25 markets; other- wise, it is offered for cash.

This year, Creative also produced the two-hour “Elvis—The Country Side.” The Clayton Webster tapes of St. Louis is also working with the country approach and is creat- ing a special installment of its “Country Calendar Weekly Spec- ials” show. It is entitled “Ten Years And Count- ing,” is a one-hour music tribute that features an interview with Presley confidant George Klein and the recollections of country artists whose paths crossed the star’s. The program is offered to 250 affiliates and, like the other programs, will also debut the song “Miss Under- stood” by David Bellamy, sung by the Bellamy Brothers. Presley had begun to record the song just before his death.

CIS RADIOWORLD will dedicate its weekly, three-hour “Cruisin’ America With Cousin Brucie” to the King. “Cruisin’s” 145 affiliates will have both host Bruce Morrow’s warm manner and 34 Presley recordings, spanning the years from 1954 to 1972. The show will also include celebrity interviews with members of Buddy Holly’s band, the Crickets, and interviews with the producer himself.

WESTWOOD ONE will offer “Elvis Presley: Still The King,” which will have its three-hour special chroni- cling the life, times, and music of Presley. The in-depth look at the leg- end is a fully revamped edition of the program that Westwood One put out- in 1986. Westwood Townsend is the host. The show includes interviews with many of Presley’s friends and brings together a large assortment of material from Presley’s television and live concert appearances. The hits played for this show that don’t come from the archives will also be tracked from CDs.

UNITED STATIONS jumped in early with its interesting, three-hour Memorial weekend look at Presley’s top 40 Billboard hits. For the Aug. 16 observance, the compa- ny will offer the three-hour “Elvis Presley: A Decade of Memories.” United Stations draws on its exten- sive archives to feature interviews of Presley talking about his career and very recent celebrity interviews that look back with ten-year hind- sight on the man and his career.

THE HIGHEST package comes from The Programming Consul- tants of Albuquerque, N.M. “The Elvis Years” clocks in at 13 self- contained hours. Narrated by Char- lie Van Dyke, the program contains a “Elvis The Three Hour Trip” gag for the 50th birthday celebra- tion in 1986. Pete Townsend is the host. The show includes interviews with many of Presley’s friends and brings together a large assortment of material from Presley’s television and live concert appearances. The hits played for this show that don’t come from the archives will also be tracked from CDs.

UP, UP, AND AWAY Last year, KAYS-AM-FM “K-99” Corpus Christi, Texas, staged a murder mystery aboard the Tex- as/Mexican Railway. It was such a success that the station decided to take the same concept to new heights this year by chartering a Southwest flight K-99 as the set- ting of a similar whodunit stunt. By registering at a sponsoring car dealer, listeners hoped to become one of five contest winners in the in-flight guess-the-killer game. The car was also open to win round-trip tickets to a Southwest destination. K-99 contracted a playwright to create a two-act mystery play, which was performed by a local acting troupe. The play had its lighter moments, parading mem- bers of the first family and Tammy and Jim Bakker. The mystery must not have been that tough, however: Four out of the five con- testants guessed the killer. (Names were drawn from a hat for the grand-prize, round-trip flight.) According to K-99’s promotion director, Debbie Winscott, the murder campaign is one of those promotions that builds itself because the nature of the event draws plenty of attention. Winscott says K-99 started promos six weeks before the flight and that interest was already in place based on the success of last year’s train murder. Two reporters for local papers were on board, and television crews were at the airport to cover takeoff and landing. Winscott says that Southwest traded the flight for airtime, and that the cost of the acting team was mostly picked up by the sponsor- ing car dealer.

WWMS Cleveland continues its fund-raising efforts for the Rock’n’Roll Hall Of Fame. In a joint promotion with Continental Airlines, WWMS operations manager Kid Lee acted as auctioneer in selling round-trip tickets for two to various destinations. At final count, $55,000 had been raised. Continental found a suc- cessful campaign to attract atten- tion to its improved services from (Continued on page 16)
Followings are plus, average quarter hour shares, metro survey area. Monday-Sunday, 6 a.m. to midnight. (*#) indicates Arbitron market rank: These symbols are used: AC—Adult Contemporary, album—album rock, easy—easy listening, cross—crossover, cks—rock—classic rock, var—variety, MOR—middle of the road.

### SAN FRANCISCO—(4)

- **KGB**: news/talk
- **KCBS**: news
- **KOM**: AC
- **KZGF**: AM:
- **KSF**: AM:
- **KMBL**: AM:
- **KFOG**: AM:
- **KABL**: AM:
- **KG0 news**: classic

### BOSTON—(7)

- **WXOR**: W"Filth & Violence"/3.9, "Filth & Violence"/3.9
- **WXOR**: AM:
- **WXOR**: FM:
- **WCRS**: FM:
- **WXOR**: AM:
- **WXOR**: AM:
- **WXOR**: FM:

### WASHINGTON—(9)

- **WJZ**: AM:
- **WJZ**: FM:
- **WJZ**: AM:
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### NEW YORK—(19)

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### DETROIT—(6)

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- **WDJ**: AM:

### MIAAMI—(11)

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### NASAU-SUFFOLK, N.Y.—(12)

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### NEW MODEL ARMY

Specially priced mini-LP featuring 3 new studio tracks and 4 live songs including: WHITE COATS 51ST STATE THE HUNT

### THE TOUR

- **July**:
  - 12, 15 New York City
  - 17 Providence, RI
  - 18 Long Island, NY
  - 22 Boston, MA
  - 24 Washing, D.C.
- **August**:
  - 26 Raleigh, NC
  - 27 Columbia, SC
  - 29 Charlotte, NC
  - 30 Atlanta, GA
  - 31 Tuscaloosa, AL
  - 3 August, 1986

**NEW MODEL ARMY, MADE IN ENGLAND, READY TO BE MADE IN AMERICA.**

On Record CLIP-UP AND NEW QUALITY 10X (CASSETTE) (4) 5000B Also available: GHOST OF CAIN STEPS

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“Our music has affected small numbers of people a lot, whereas other sorts of music affect large numbers of people a little.”

—Slade the Leveller/Lead singer New Model Army.
DIR EXCLUSIVE: BILLY JOEL LIVE FROM LENINGRAD

A RADIO FIRST

Leningrad Hosts First Live Rock Broadcast To America

DIR EXTRA

LIVE CALL-IN WITH BILLY JOEL

Billy Joel Behind The Iron Curtain – Lets In American Audiences Via Phone Calls. Set For August 1: Dateline Leningrad.

BILLY JOEL CONCERT CALENDAR

August 1 – One-Hour American Listener Call-In with Billy Joel
12 Noon EST
Live From Leningrad

August 2 – Two-Hour Billy Joel Concert
1-3 PM EST
Live From The V.I.
Lenin Sports and Concert Complex in Leningrad

For further information, call Michael Abramson, DIR affiliate relations (212) 371-6850

BILLY JOEL CONCERT SET FOR SUNDAY, AUGUST 2nd

300 Stations To Carry live broadcast from 1-3 pm Eastern

www.americanradiohistory.com
Lyndon Abell Accepts KWK's Challenges, KHK Boosts Staff With PD Mike Scott

Lyndon Abell will be the new PD at KWK St. Louis as of Aug. 10. He joins the top 40 from Chase Broadcasting sister outlet WTCI Hartford, Conn., where he was PD at the supersuccessful top 40 for the last year. Abell leaves a spring Arbitron jump of 13.0 to 14.1 with a 12-plus share at WTCI and move up to KHK to fill a slot left by outgoing PD Waylon Richers. He says the move up in market size is appealing, but it is the challenge KHK faces that is the most enticing aspect of his move. Even with KHK's spring jump, it still faces stiff competition in top long time local KHTR, not to mention solid foes on rock, urban, and AC Formats.

KHK's 'K-98' Austin, Texas, realises its top 40 program team to bring former WHIO-A-M-F Dayton, OH, operations manager Mike Scott in as PD. Barry Kaye had been handling PD chores and mornings for K-98 and now will concentrate on weekends only. "It's a very positive move because the morning show has been progressing very well," says K-98 GM Chris Wegmann. The GM says that Scott's stability brought the PD to Wegmann's attention. "He'd been at AC/beautiful music combo WHIO for three years and brought it one of its highest Arbitron ever," says Wegmann. Scott's track record includes successes in top 40, AC, and country formats.

Ron Atkins left his PD post at KMJQ "Magic 102" Houston last week in a move that has many industryites baffled. Atkins pushed the urban outlet into market-leading slots several times during his tenure there. Barry Drake, GM of the Keymarket station, says that the commonalty to both Atkins resignation and will only say that he is currently interviewing for a new PD... Other hot urban news includes the speculation of WTKS' urban oldies format, and former PD Mitch Faulkner and an Atlanta urban radio colleague are plotting to start a new outlet in Kansas City.

Dan Pearson let his emotions rule over logic and passed up the MD gig he got last week at top 40 KCPR "Power 95" Kansas City for the PD-ship at his hit home of the last five years, KEYC Wichita, Kan. "I've put my heart and soul into this place, and the station is now on the brink where it could either become extremely successful or go down the proverbial tubes," says Pearson. "If I'd left, I would never have known if I could have had an effect on it." It helped that KEKY had come back with the PD offer once Pearson settled on joining Dene Hallam at Power 95. Pearson says KEYC had been hinting at giving a promotion prior to Power 95's offer, and the station made room for Pearson by letting GM Jerry King go.

So even with a good spring book under his belt, Hallam's"a little depressed. "Dan was my perfect guy," says Hallam, who's now sorting through a new batch of MD résumés.

Newly Available: Neal Mirsky and Lauren Karasyak, former DIR Broadcasting VP/national PD and director of talent acquisition, respectively, are looking for new prospects as a result of what people to an internal restructuring at the Lorimar-owned syndicator...Word also arrives from Chicago that Windy City veteran Larry Lujack may be stepping out of his longtime WLS-AM afternoon shift. He may not be available, however, as WLS- owner Cap/ABC is reportedly striving to buy out the remaining years on his contract.

New York Stuff: WNEW-FM and WHIT "Z-100" will not be the only ones with ties to Billy Joel's concert in Moscow. Both outlets are the Gotham affiliate to the Joel to KHK tour and are planning an exclusive interview coverage of Joel's activities in the Soviet Union. WPIL "Power 95" morning newscaster Shelly Sonstein will be going to the U.S.S.R. with Joel's entourage in an array of arrangements booked up by the star's management. She'll be filing reports on the tour and Soviet life as well as supplying her daily 7:20 a.m. joke. At press time, it appeared that she is the only local station representative accompanying the Joel jaunt. (Notice how we leave room for all possibilities.)

WNEW-FM's "classic CD exchange" sounds awfully similar to the "upgrade" series cross-town classic rocker WXRX "K-Rock" has been using for a variety of giveaways over the past year.

Do the Charleston: WWHT Charleston, S.C., is the newest hit outlet in the rapidly growing market. At the helm is PD Bob Casey, formerly a program VP at WSCS Charleston. Set up with the slogan Hot 94, WWHT was born from the ashes of heart and soul outlet WLNB, and it's patterned after crossover outlets in New York and Los Angeles. The personal touch includes several locals. Madden is on in the morning, and she is formerly of WAFV Charleston. Midday man Mick Barker came from WXEX's weekday. Afternoon man Chris Kelly comes from WMWC Columbia, S.C. And evening man Rocky Love hails from WXTU Philadelphia. An early off-air promotion featured the Hot 94 Lady In Bed, who ran around the city picking up people's tabs and in general being loose with the bills.

Former KZPS Dallas personality Dan Stevens (aka Ryan West) can now be heard doing mornings at country outlet WXQY-FM Tampa, Fla. It's arriving in Dallas is former WHIT "Hot 103" New York talent Billy Berk, who will assume afternoons at "gladiator" format WXKZ. "95" Dallas' current afternoon man, Kemosabe Joe, will be moving to another time slot soon. Meanwhile, Buzz Bennett, VP/programming for Y-95's H&G Broadcasting, is now based at Y-95, while Mark Driscoll is relocating to Los Angeles. Perrenial speculation that H&G will convert its two Spanish outlets there to top 40 is no more or less valid as a result of Driscoll's move.

WINA Chicago are the new calls for the former WXRX, ending months of gab on what Pyramid Broadcasting would do with its new purchase. "Music for a new age" is expected to be the format-reflected slogan that will debut on Aug. 3, and the station is said to be very closely patterned after KTWW "the Wave" Los Angeles.

Demos are reportedly 25-54, with a principal target of 25-44. Sounds like WXRX will use live beds on air, but only as announcers of time, temperature, and records.

The station's GM, G. Michael Donovan, told Chicago papers that Windy City Aces would be WXRX's primary competition. However, he expects to steal listeners from almost every outlet using the slogan "Chicago's adult alternative..."

Here's a recap of developments pertaining to WXRX's arrival: Frankie Crocker and Lee Abrams are both on board as consultants, and the input of Sunny Joe White, Pyramid PD and WXKS-FM-Boston PD, is not to be overlooked. Pyramid had also applied for the WXRX calls, which led many observers to bet it will take the station to some sort of top 40/urban blend.

For Week Ending August 1, 1987

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<td>GRATEFUL DEAD</td>
<td>WHO WILL YOU RUN TO</td>
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**Flashback Women**

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<td>MCMURRAY &amp; MCMURRAY</td>
<td>THAT'S FREEDOM</td>
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<td>HEARTS ON FIRE</td>
<td>BRYAN ADAMS</td>
<td>THE OUTFIELD</td>
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<td>SAMMY HAGAR</td>
<td>SUNSET STRIP</td>
<td>MY FAVORITE GIRL</td>
<td>MARILION</td>
<td>THE RAY CONWATCHERS</td>
<td>JOE WALSH</td>
<td>THE MADDEN BROTHERS</td>
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<td>HOLLIE IN THE BUCKET</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>ALL MIXED UP</td>
<td>BOY'S NIGHT OUT</td>
<td>RUN DMC</td>
<td>ADOBE</td>
<td>NATHAN ASHER</td>
<td>THE FIX</td>
<td>SUZANNE VEGA</td>
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<td>THE CALL</td>
<td>I'LL BE THERE</td>
<td>BANG BANG</td>
<td>THE BOWIE BAND</td>
<td>BULLET THE BLUE SKY</td>
<td>CARRIE</td>
<td>THE SILENCERS</td>
<td>PWNED</td>
<td>BRADBURY</td>
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<td>DIO</td>
<td>I COULD HAVE BEEN A DREAMER</td>
<td>I DON'T WANNA</td>
<td>BAND</td>
<td>BULLETT</td>
<td>CARRIE</td>
<td>KOBRA &amp; THE HELLHounds</td>
<td>PAINTED MOON</td>
<td>BRYAN ADAMS</td>
<td>INTO THE FIRE</td>
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Tracks with the greatest airplay this week. The Flashback 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 weeks before.

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*Compiled from national album rock radio airplay reports.*

BILBOBOARD AUGUST 1, 1987
Cleveland. And WMMS, of course, had another high-profile promotion under its belt.

IN THE PUBLIC INTEREST

Kool-AM-FM Phoenix is killing a million birds with one stone in its Community Club Awards Program. The campaign is a solid sales promotion and merchandising program that’s driven by the desires of various nonprofit groups to raise money for their causes.

First, Kool issues a CCA Buyers Guide, which lists the names of participating advertisers and the products they sell. The clubs are asked to patrotnize the advertisers and to save sales receipts, box tops, coupons, or any other proof-of-purchase items. Each group’s collective spending receipts on the advertisers’ items are turned into KOOL, every two weeks, and each dollar spent equals one dollar into the club’s coffers.

Recent Arizona State University graduate Erin Garrett was just appointed director of the CCA program for KOOL.

WLIT Rocksville, Md., continues to enjoy success by converting its weekly Good Time Parties into a Good-Lite Fund, a pool of resources that is allotted to various charitable groups. Each location serving as host for the weekly parties must make a $600 donation to the fund. With contributions from WLIT, the fund has doled out 56 “grants” totaling more than $90,000 since its inception in 1985.

JUST FOR FUN

There’s no reason you can’t take a light approach to a heavy situation, say the folks at the KSHE St. Louis Morning Zoo. Such is the genesis of John Uelt’s U-Man Celibacy Club, which offers red membership cards. According to Zoo-member Uelt, the card “protects you from wanting sexual dangers and puts you in the vanguard of the best sexual lifestyle of the ’80s: celibacy.” The cards also offer discounts and admissions to various KSHE events, plus bargains on Schuffer, the rocker’s ever-fashsionable clothing line.

KIM FREEMAN

PICTURED, FROM LEFT, ARE MEDIAAMERICA’S RON HARTENBAUM AND GRAY SCHONFELD AND DIGITAL RADIO NETWORK’S PAUL ZULLO, STEVE SCHVEITZER, AND TROY HUXLEY.
Dragging The Beat. Chrysalis New York rep Mark Diller is decked out in an arresting fashion to deliver Art Of Noise’s “Drag net” theme. Holding Diller up are WPST Trenton, N.J., VP/operations Tom Taylor, left, and PD/afternoon driver Tom “T.C.” Cunningham.

Wave Of The Future? Staffers from KTWV “the Wave” Los Angeles are pictured with Al Jarreau, performer of the hit theme to “Moonlighting.” Looking thrilled—even before their spring Arbitrons had arrived—are, from left, KTWV’s Sam Aronson, Paul Goldstein, and Frank Cody; Jarreau; the station’s Jane Shayne; actress Shelby Hätt, and the Wave’s David Hirsch.

Heart Stoppers. Heart warms up for the next stop on its current tour by giving a two-hour interview to KISW Seattle. Shown, from left, are Heart’s Howard Leese and Ann Wilson; KISW personality Steve Stakkin; Heart’s Nancy Wilson; KISW MD Mike Jones; and Capitol Records rep Stan Foreman.

Kelley Crawls For Kids. KOA Denver afternoon personality Steve Kelley gives his knees a break after crawling over 11 miles to heighten awareness of the March of Dimes’ efforts to prevent birth defects. Kelley’s two-day crawl raised $94,000 in pledges for the group. He’s pictured here with an MOD poster child.

Alive & Kicking. Dean Cravens, overnight talent at country outlet KIIK “Kick-FM” Reno, Nev., gets a kick out of meeting Mel Tillis, left, and Roy Clark, right. The occasion was the grand opening of Reno’s new livestock event center, from which Kick-FM broadcast the festivities.
## POWER PLAYLISTS

**CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS**

### PLATINUM—Stations with a weeklyCumulative audience of more than 1 million

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIIS FM (LA)</td>
<td>Michael Jackson</td>
<td>Beat It</td>
</tr>
<tr>
<td>KDWB (MIN)</td>
<td>Lionel Richie</td>
<td>Hello</td>
</tr>
<tr>
<td>WKTU (NY)</td>
<td>Phil Collins</td>
<td>In The Air Tonight</td>
</tr>
<tr>
<td>WKTU (NY)</td>
<td>Bruce Springsteen</td>
<td>Born to Run</td>
</tr>
<tr>
<td>WKTU (NY)</td>
<td>Bon Jovi</td>
<td>Livin' on a Prayer</td>
</tr>
</tbody>
</table>

### GOLD—Stations with a weeklyCumulative audience between 500,000 and 1 million

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist</th>
<th>Song</th>
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</thead>
<tbody>
<tr>
<td>KIIS FM (LA)</td>
<td>Michael Jackson</td>
<td>Thriller</td>
</tr>
<tr>
<td>KDWB (MIN)</td>
<td>Lionel Richie</td>
<td>We Are the World</td>
</tr>
<tr>
<td>WKTU (NY)</td>
<td>Phil Collins</td>
<td>Sussudio</td>
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<tr>
<td>WKTU (NY)</td>
<td>Bruce Springsteen</td>
<td>Born to Run</td>
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<td>Livin' on a Prayer</td>
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### D3—Stations with a weeklyCumulative audience between 250,000 and 500,000

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<td>Livin' on a Prayer</td>
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### D2—Stations with a weeklyCumulative audience between 125,000 and 250,000

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### D1—Stations with a weeklyCumulative audience between 62,500 and 125,000

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**New York**
- P.D.: Larry Berger
- Whitney Houston, Babyface: I Want to Dance With S
- George Michael, Faith: I Want Your Sex
- Bob Seger, Shalamar: BadVERTISE
- Debbie Harry, Blondie: Heart of Glass
- Van Halen, David Lee Roth: Jump
- The Jam, Paul Weller: Beat Surrender
- Huey Lewis, The News: Heart Is Broken

**Los Angeles**
- P.D.: Steve Rives
- Whitney Houston, Babyface: I Want to Dance With S
- George Michael, Faith: I Want Your Sex
- Bob Seger, Shalamar: BadVERTISE
- Debbie Harry, Blondie: Heart of Glass
- Van Halen, David Lee Roth: Jump
- The Jam, Paul Weller: Beat Surrender
- Huey Lewis, The News: Heart Is Broken

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**Boston**
- P.D.: Harry Nelson
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2
- "I Still Haven't Found What I'm Looking For"—U2

**Washington**
- P.D.: Chuck Morgan
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young
- "Heart of Gold"—Neil Young

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**Miami**
- P.D.: Rick Stacy
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna
- "Here I Go Again"—Madonna

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**Chicago**
- P.D.: John Gahon
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace
- "Kiss"—Ace

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**Philadelphia**
- P.D.: Scott Walker
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones
- "Satisfaction"—The Rolling Stones

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**Tampa**
- O.M.: Marion Dixon
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley
- "Wanna Dance With S"—Richard Marley

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**Billboard AUGUST 1, 1987**

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**www.americanradiohistory.com**
KOMP’s Cohen Works Hard Behind The Scenes

BY KIM FREEMAN

IF ONE WERE TO coin an appropriate epithet to describe the career of Sherman Cohen, PD of album rock outlet KOMP Las Vegas, it might be “I can fix it, find it, or invent it, but I’ll never fluster it.”

That explains why his name may not pop up in the trades every week, even though his accomplishments—past, present, and, most likely, future—merit close observation.

His most recent ratings victories have been scored at KOMP, which he joined roughly a year ago after leaving a strong track record at rocker KRLZ “Z-94” in Los Angeles.

But it all started when Cohen’s family moved across the street from Loyola Univ.’s radio station 23 years ago. “I just went in and said, ‘Hey, I want an audition.’ The PD had an opening and told me to record a four-hour show. I had a portable tape recorder and the guy liked it. I was 14½ at the time, and I became the first nonstudent DJ on the campus station.”

A college radio job as a real student followed before Cohen was lured away to a programming gig at the former KGBS Los Angeles, which he aligned the day after returning. “It was a steady job, but I was curious about those who bought it Cohen into the record side—first to work for a distributor, then heading his own DJ pool. Connections made there included Art Laboe, who asked Cohen to join him at KRLA “Hit Radio” 11 Los Angeles.

“I invested in the Brian Elton, a format that incorporated 25 years of popular music. It was the first time anybody heard music going back to the ‘50s and the current on the station. KRLA’s ratings went from 1.2 to 4.1 in a year, and in [1977] we became the first popular music station to beat out KHJ.”

He then went to KIIS briefly, and returned to KRLA for two years. Cohen had skipped the middle step in the usual career progression of moving from small to medium to large markets. He says he was also somewhat bothered by not getting the industry spotlight during his MD and assistant PD gigs in Los Angeles.

“I’ve been on the outside looking in, and that was really a challenge.” KRLA’s owners put a price tag on Cohen’s challenge. “They said, ‘If you prove yourself, we’ll give you a 7% of non-stop music, get a $10,000 bonus.’ Cohen recalls.

With a brand new staff hired mostly straight out of a local broadcasting school, Cohen brought KHFT’s ratings from a 3.7 to a 7.0 in his first book there.

There were two available niches in Tucson. First, you couldn’t hear any crossover soul music. Nobody was even playing Lionel Richie, and the market was 28% Hispanic. Second, everybody else was boring. So, we put on an exciting, fun station, with a mix of popular music, cross-over stuff, and new wave, and I got my bonus.”

The thrill of that battle wore off by 1985, and Cohen looked for a new challenge on the FM band. That he found in KKLZ, where a matter of matching the slogan to ‘Quality Rock of the ‘70s, ‘80s, and ‘90s’ was what turned the outlet around.

Of his move across town to KOMP, Cohen says, “It’s hard to compete with yourself.” The only real KKLZ weakness to exploit was attending to current music, a category Cohen beefed up at KOMP and pointed out in positioning statements as lacking in KKLZ. Beyond that, there was the tricky task of ‘rebuilding the heritage outlet while keeping it consistent.’ That task involved some house cleaning of regular features, and general presentation changes that better aligned the outlet with its ‘KKLZ Rocks Las Vegas’ slogan of many years.

“Restructured the logo, so that every hour we play a line in row. And I found a new way of structuring how our jocks back-sell the records,” says Cohen.

Musically, KOMP’s playlist is tight, and Cohen usually waits for new records to prove themselves in the market before giving them a shot on the air. “Sometimes the labels bug us about the last to add a record, but I worked in retail for three years, and I know that we over what they really want—sales.”

AS A RADIO fanatic, Sherman says he’s concerned with the medium getting away from its roots as an entertainment source. “To stick nine units in commercials that can play in a row, and I found a new way of structuring how our jocks back-sell the records,” says Cohen. Musically, KOMP’s playlist is tight, and Cohen usually waits for new records to prove themselves in the market before giving them a shot on the air. “Sometimes the labels bug us about the last to add a record, but I worked in retail for three years, and I know that we overwhat they really want—sales.”

Though it might seem natural that Cohen’s next move would be back to the major markets, he says that is not the case. “Four years ago, this market was small. But, it’s grown tremendously since then and so has the competition.”

In the winter Arbitrons, KOMP pulled an 8.5, 12-plus share, plus significant gains in 18-34 and 25-54 demos, while KKLZ’s share dropped sharply after Cohen’s departure.
Success Of 'Thriller' Brings Huge Expectations For New LP
Jackson Competes With His Own Record

by Nelson George

The Rhythm and the Blues

**FIVE YEARS AFTER** releasing the biggest-selling album in the history of recorded music, Michael Jackson is back with a new album, a tour, and an opportunity to redefine the nature of pop music stardom. Because of the enormity of the success of "Thriller" and the Michaelmania that accompanied it, Jackson left a mark on the record business that will be hard to match, even for him. What will success mean for Jackson and CBS in the coming months? Selling 40 million units or so worldwide seems a bit much to ask for again.

Yet in his new album, "Bad," sells only, say, 10 million, some might call it a failure. Jackson is, after all, the world's preeminent pop artist. His fans have come to expect the unexpected. Nothing less.

Michael's road to big record sales in 1988-89 is filled with many obstacles, many of his own making. The good will that left people more amused than bothered by his personal idiosyncrasies has waned. Now, when talk of Jack-

son sleeping in metal cabinets or trying to buy the Ele-
phant Man's remains surfaces, the responses generated are less charitable than before. There is also a real re-

sentment among many people over 30 about his pur-

chase and aggressive exploitation of the Beatles cata-

logue. While young people view the Beatles songs as simply good music, they have an incredible cultural resonance for a generation that isn't crazy about "Revolution" be-

ing used to hawk sneakers. Finally, there is a residual "Victory" tour backlash, particularly among the media, which, on some level, victimizes Jackson. Many viewed that tour as a ripoff, and he will have to deal with that skepticism when he tours America. Wonder what the ticket price will be?

Still, these negatives can be squashed or, at least, muted if "Bad" contains a "Beat It" or "Billie Jean" and if his video for the title cut is as groundbreaking as those that ignited the sales of "Thriller." Jackson's best answer to his critics will be an excellent record.

**SHORT STUFF:** Word is that Stevie Wonder is doing a foursided concept album that will be released in two parts, with the first album due this fall and the rest in the spring. It's good to have Anita Baker back in the marketplace and her voice on record with new material. That's why her performance with the Winans on "Ain't No Need To Worry" means major exposure for this quest single. The B side of Public Enemy's 12-inch "You're Gonna Get Yours" is an instant hip-hop master-

piece. The track, "For Real With A Pace," was written with an excerpt from a Jesse Jackson speech and then kicks into a highly political rap by group members Chuck D and Flavor Flav with two alternating rhythms and a high-pitched buzz, which was also em-

ployed on its first single, "Public Enemy No. 1." Though this De-F Jam group has yet to generate the sales of its big-name label mates, Public Enemy has the po-

tential to become more important, socially and politi-
cally, than any other rap act...Madame X's self-
titled debut features a fine showcase for Bernadette Cooper as a producer. (See story, this page.) With the first single, "Just That Type Of Girl," is a little too derivative of Vanity 6, the rest of the Atlantic album shows more range. "I'm Weak For You" has a funky girl-group style, "Married Me" is a humorous song about a woman trying to get her lover to commit to marriage, and "Cherries" is an ambitious, witty song with a synthesized string quartet and violin part. The ex-Klymaxx member may be the next female producer, following Angela Wimbush, to make a big impression on the pop-black top 40. The versatility of Jimmy "Jam" Harris & Terry Lewis is again on display on the new Alexander O'Neal album. It must have been tempting to repeat some of the crunching funk of "Control" on O'Neal's "Hearts" album and get this underrated vocalist an easy hit. Yet the Minneapolis duo avoided that trap. O'Neal's duet with Cherrelle, "Never Love Like Tha," echoes "Saturday Love," but its chordal backing voices and use of saxophone gives this track its own personality. The mellow "Sunshine" and "Crying Over-time" recall hits by Christopher Cross, Stevie Wonde-

rer, and Mumu but, again, with a stamp uniquely Har-

ris & Lewis' own. With intelligent single selection, O'Neal may be able to compete with some of the other top male vocalists. Sleeping Bag has released a rap compilation called "The Rap Pack," that serves as sort of a Mantronik's "greatest productions" disk, because the hip-hop producer/mixer worked on six of the hit cuts. For those who don't have the 12-inches or Just Ice's re-

cord, pick this up for his raps "Put That Record Down,"

**FOR WEEK ENDING AUGUST 1, 1987**

**Billboard**

**HOT BLACK SINGLES ACTION**

**RADIO MOST ADDED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Added by</th>
<th>Total Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;LOST IN EMOCTION&quot;</td>
<td>Lisa LISA &amp; Cult JAM</td>
<td>Columbus</td>
<td>10</td>
<td>39</td>
</tr>
<tr>
<td>&quot;DON'T WE ALMOST...&quot;</td>
<td>Whitney Houston</td>
<td>Atlanta</td>
<td>11</td>
<td>35</td>
</tr>
<tr>
<td>&quot;BULLSEYE&quot;</td>
<td>Lakeside</td>
<td>Miami</td>
<td>7</td>
<td>52</td>
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<tr>
<td>&quot;LISODE&quot;</td>
<td>Lakeside</td>
<td>Miami</td>
<td>19</td>
<td>36</td>
</tr>
<tr>
<td>&quot;WE'RE JUST BEGUN&quot;</td>
<td>Glenn Jones</td>
<td>Miami</td>
<td>7</td>
<td>29</td>
</tr>
<tr>
<td>&quot;LADY&quot;</td>
<td>Surface</td>
<td>Chicago</td>
<td>15</td>
<td>25</td>
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<tr>
<td>&quot;HOW SOON WE FORGET&quot;</td>
<td>C.O.G. &amp; Abrams MC</td>
<td>Los Angeles</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>&quot;JUST CALL&quot;</td>
<td>Sherrick &amp; Warrens</td>
<td>Chicago</td>
<td>12</td>
<td>61</td>
</tr>
<tr>
<td>&quot;MADE LOVE IN THE RAIN&quot;</td>
<td>Herb Alpert &amp;AMP</td>
<td>Chicago</td>
<td>15</td>
<td>29</td>
</tr>
</tbody>
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Lost in Emotion by Lisa Lisa & Cult Jam leads all with 10 adds; Whitney Houston's Don't We Almost is No. 2 with 11 adds.

**LON ZA ALBERT HAM**

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 list of radio reports is published periodically and available from Billboard or your local record store. Always, without the prior written permission of the publisher.
### HOT DANCE/DISCO

**Club Play**
- Compiled from a national sample of dance club play lists.

**12-Inch Singles Sales**
- Compiled from a national sample of retail store sales reports.

#### This Week

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>No. 1</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td></td>
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<tr>
<td><strong>BREAKOUTS</strong></td>
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**Titles with future chart potential, based on club play this week.**

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<tr>
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**Titles with the greatest sales or club play increase this week.**

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**Weeks at No One**

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**Titles with future chart potential, based on sales reported this week.**

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</table>
EXTENDED NOTES: The circumstances had been building for about three years, but the eighth New Music Seminar represented (among other things) the musical and entrepreneurial triumph of dance music. Schooners at the bar included several generations of mowers and shakers, from early disco denizens to the survivors of the late-’70s crash to the young Latin hip-hop and rap businesspeople whose impatience with the very idea of consultancy/apprenticeship has caused them to leapfrog straight into production.

The most helpful question we heard all seminar long was from the man who asked the DJs/remixers panel to tell the audience something new: Without any sarcasm whatsoever, we suggest that the question “What’s changed in the past year? What kinds of musical and business approaches have become obsolete?” might be a good stepping-off point in the years to come.

Bits of news from the Marriott hallways and bar: The follow-up to Parley “Jackmaster” Funk/Jesse Saunders’ “Love Can’t Turn Around,” finally, is a near-symphonic revival of the classic Free Man starring the astounding Daryl Pandy... Upcoming from Stock/Atken/Waterman: an instrumental album by the team as a performing unit; a production for Precious Wilson; a schizoid remix of Mel & Kim’s “P.I.M.,” incorporating the “Le Freak” bass line and the line of “Do It Properly.” Pete Waterman says it put Nile Rodgers on the floor. L.P.’s pop-disco production of Samantha Fox, “Nothing’s Gonna Stop Me Now” (Jive/U.K.), had already hit the airwaves here by the time of the seminar; the follow-up, “I Surrender,” is more in the “Touch Me” mode... Jive has signed the king of the hard-luck rappers, the controversial and hair-raising Schooly D... Some other talented people were signed in recent weeks and were the buzz of the seminar: Sharon Heyward and Gary Harris to Virgin; Joe Hecht to RCA; Frank Murphy to Capitol.

NEW ORDER’s “True Faith” (Qwest) is an extraordinarily commercial production by the band and Stephen Hague; the occasion of this mode is the charting body well for this group of pioneers, we hope... Taylor Dayne’s “Tell It To My Heart” (Arista) bridges the poppier Miami brand of Latin hi-NRG and New York’s freestyle version; it is similar in impact to Company B... Earl Hales’ “Love Makin’ Love” launches the Martin label (212-832-2293) with a socking, discoey New York soul number, packing all the zip and momentum of the recent Carolyn Harding records; Robert Clivilles mixed... Ce Ce Rogers’ “Someday” (Atlantic), a Marshall Jefferson house production, echoes Philly soul in its easy pace and wash of strings.

REMIXES: Stephanie Mills’ (“You’re Puttin’”) A Rush On Me” (MCA) is extended by Louil Silas Jr. from an album version, which was already a DJ pick; we’d say “If I Were Your Woman” is in a dead heat with Regina Belle’s “All By Myself”... Pointer Sisters’ “Be There” (MCA) is the latest single off “Breakin’ the Rules.” There is a new, excellent pop mix by Steve Thompson/Michael Barbiero... Sylvester’s “Sooner Or Later” (Warner/Mega Records) is remixed serenely by Joseph Watt.

BRIEFLY: X-Ray’s “Let’s Go” (Fantasy) is one of those determinedly strange house clones, very close to the recent Transmat record, its random rhythm arrangement... Intrigue’s “Together Forever” (Cottoooo) is midtempo r&b very close to the Alxkem style: Timmy Regisford and Mario Savitari mixed... Whis-te’s “Please Love Me” (Select) is a similarly atrractively retro soul-boy-group harmony record; the A Side, “Chance For Our Love,” suggests the ‘80s Delfonics... Black Rock-N’Roll Menace’s “Living On” (Next Plateau) cuts one of the great slow-tempo early-’80s grooves of the period. Washington’s “All For You” (Go To Records) is a cool, subtle groove record with muted vocals, a good alternative to the frantic Colonel clones... Teen Dream’s “Slip Slide” (Warner Bros.) has a socking, brightly arranged sound in its new mix by Bruce Forest... “One More Chance” by Buck & Bunny (Busy Bee, through Warlock, 212-614-0170) is Latin hip-hop with more grown-up vocals and finesse production by Intrigue producers Allen George and Fred McFarlane.

NOTES: Active imports include the double-sided “Carino”/“Regret” by T-Coy (de-Construction/U.K.), a heavily American-influenced production with the typical British addition of style and production values. The first song is a light-footed, Latin jazz piece with house’s repetitiveness, and the second is a Roland beat-box shuffle with just a couple of lines of lyric... Meanwhile, import shops sold out of something on the British Rhythm King label, an unidentifiable white-label record... The Pet Shop Boys’ invertebrate disco- coining on “It’s A Sin” (Parlophone/U.K.) is available in a new Ian Levine mix, their most pointed, soulful lyric yet... We liked Laura Branigan’s “Shattered Glass” so much we thought it essential that she remake another PWL classic, “Where Do I Go, Whatever I Do”... And beyond, it’s the second track on “Touch” (Atlantic)... Hazell Dean, already an EMJ property worldwide but unreleased here for years, will finally see U.S. release through Capitol for “Always Doesn’t Mean Forever.” Early this year, they say “It’s Gonna Rain” was a Miami radio hit on import.

BILBOARD AUGUST 1, 1987

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www.americanradiohistory.com
On the Other Hand ... There's Another Award. Warner Bros. Randy Travis is presented with award by ASCAP staffs and fellow artists after winning four Music City News awards. Pictures, from left, are Merlin Littlefield, associate director, ASCAP/Nashville; John Schneider, Travis; Kathy Mattea, Tom Long, Nashville director of membership relations, ASCAP; Mark Miller of Sawyer Brown, Bob Doyle, Nashville director of membership relations, ASCAP; and Sawyer Brown members Joe Smith and Jim Scholten.

William Lee Golden's Departure Marks New Start
Oak Ridge Boys Continue To Evolve

THE MIGHTY OAKS are bending, but they aren't breaking. For better or for worse (lately, for the latter), they've been in the news. Where do we begin? Back when the Oak Ridge Boys were a gospel group? At that time, they sang enough Jesus songs for Deep Jim Bakker to say from Jessica Hahn he had only listened to the lyrics. Perhaps their conversion to country music came when their bus was stoned by hippie demonstrators, who were also stoned (in a different manner) and confused the band's name with the Oak Ridge atomic bomb labs in Tennessee.

The Oaks became one of the grandest groups in country music. Every personnel change seemed to improve the act. And the longest-lived version of the Oaks, with Joe Bonsall, Duane Allen, Richard Sterban (who does obscure things with his seat and a bass voice—and knows it), and William Lee Golden. They scorched their way to the top of the country charts and made a formidable indentation on the pop charts, too. Additionally, they became one of country music's most groups.

When I first met Golden, he was simply known as Bill. But those were the simple days. He amazed me with his stubble beard, which predated the "Miami Vice" look by a decade. It always looked as though he had a two-day stubble—no more, no less. He was always friendly—and he always remembered your name. He still does, even though he has become the Mountain Man of the Oaks: long beard, longer hair, and a wardrobe ranging from early to late Indian. While the rest of the Oaks dressed like Oaks Fifth Avenue, Bill, turned William Lee, looked more like Sioux Main Street.

The Oaks are four diverse personalities, and placing these divergent talents on the same bus for 250 days a year for countless years was bound to produce its share of conflicts. It's no secret (or is it) that Golden and Allen have never communicated with each other on philosophical, emotional, or intellectual terms that made any sense to either of them at the same time. Can you imagine spending most of a year on a bus with someone you don't like? Sounds fatal to me.

And now the first album from these Four Oaks. Both Golden and Allen have their points ... but who's counting? The split has been a long time coming, and hopefully it will wind up like most events benefiting all parties concerned. Golden will do his own thing as he wants to do. Allen will have an Oak Ridge Boys group that does not include a guy he couldn't get along with. Steve Sanders, Golden's replacement, will prosper in his new position. Sterban can happily sing bass and rattle those seats, while Bonsall continues to provide the energy, drive, and spark that makes the Oaks what they are.

This divorce could carry on for years because that the remaining Oaks don't want to pay. Golden has filed a $40 million (give or take a few dollars) lawsuit against his former country cohorts. Perhaps this is because Golden is the guy that the audiences couldn't take their eyes off, especially when he sang "Thank God For Kids," a spine-tingling performance if there ever was one.

I really admire both Allen and Golden, although they don't adore each other. So, indecision, I still—as your country music purist—would love the Oak Ridge Boys to consist of Allen, Sterban, Bonsall, and ... yes, Golden.

OK, so now there's probably too much water over the dam, flooding the fields of reconciliation. And Nashville Scene has received a letter from Caudill Properties Inc., which gives us these great tidbits:

"We have some exciting news! The properties of the Oak Ridge Boys are on the market and for sale. The facilities were purchased and the studio constructed in June of 1984. According to members of the Oak Ridge Boys, the studio was built for the sound of the '80s and is state of the art in concept and design, the control room being the first in the U.S. to use the MPG diffuse, owned by Price Broadcasting, Coca-Cola, and Columbia Pictures during the formative and maturing years of the Oak Ridge Boys.

Although there were some slight days and switches in the lineup, all the scheduled talent appeared at the Brush Run Park site. Marie Osmond opened the festival Saturday morning, and was followed by T. Graham Brown, Earl Thomas Conley, Mayf Nutter, Chuck Leavell, McDavid & Tom T. Hall, Charley Pride, Tanya Tucker, and Merle Haggard.

Also appearing on Saturday were stars of the weekly Jamboree USA broadcast: Jo Ann Jones, Mark Statler, Nancy Wiles, Sherry & Sheryl Horne, Leon Douglas, Linda Lou Schriver, Gary Walker, and Lois & Harmony Scott.

On Sunday, Janie Frickey opened appearing live on CFDK the day were Dwight Yoakam, the Nitty Gritty Dirt Band, Mickey Gilley, and Jerry Lee Lewis. Darryl & Don Gallion and the Southern Comfort Band provided backup music for the local acts on Saturday, and chuckling handled the show on Sunday.

J. Ross Felton, general manager and producer of the festival, told a press conference on Saturday that Jamboree In The Hills normally generates revenues of about $1 million and that it brings in approximately $10 million annually to the local economy. Osborn Communications president Frank Osborn said he could not estimate the value of the event as a part of his overall purchase.

"It's hard to put a value on an entertainment entity," Osborn explained. "If you don't do a good job, people don't come back, so it's hard to assess."

While it is awash with corporate logos and mammoth displays, Felton says that there is no corporate underwriting of the festival. The right to display, he adds, is part of the booking fee given to the performers who advertise on WWVA/WOVK.

This year's sponsors of the live broadcast of the jamboree were Stroh, Kroger, Mack Trucks, Rain Restaurants, Hills Department Stores, Truckstops Of America, Fairmont Inns, and Gulf Stream Coach.

Tickets sold in advance were priced the same as last year: $45 for both days or $25 for either day. But this year, $5 was added to each of these prices for ticket purchases made after 8 p.m. on July 16. Tickets were sold by mail, at the Capitol Music Hall box office in Wheeling, site of the weekly Jamboree USA, and at the festival box office. An official estimate that 60% of the tickets were sold in advance.

Ticket prices were up over 15% from last year, according to Deb Michaels, who heads the operation for the Jamboree USA Gift Shop. "Everything sold well," Michaels reports. The most successful items were a $2 "huggy" beverage holder; large and extra-long monogrammed T-shirts, $9 each; and $5 ball caps. About 8,000 souvenir booklets were sold at $8 each. For each T-shirt purchased, the buyer was given a laminated pin-on badge showing the festival's talent lineup.

The 44-page souvenir booklets carried about 16 pages of advertising (excluding house ads). Inside were four-color, full page ads priced at $500 for a full page; inside black-and-white pages were $400; a black-and-white half-page was $225, and a black-and-white quar..."
One listen to this record, and you'll love her like you always have.

Love Me Like You Used To
the brand new album by

TANYA TUCKER

featuring the single
Love Me Like You Used To
## HOT COUNTRY

**Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>SHINE, SHINE, SHINE (I CAN'T KEEP ME)</td>
<td>EDDY RAVEN</td>
<td>MCA</td>
</tr>
<tr>
<td>52</td>
<td>NOBODY SHOULD HAVE TO LOVE THIS WAY</td>
<td>CRYSTAL GAYLE</td>
<td>NASH</td>
</tr>
<tr>
<td>53</td>
<td>ANOTHER WORLD</td>
<td>CRYSTAL GAYLE AND GARY MORRIS</td>
<td>NASH</td>
</tr>
<tr>
<td>54</td>
<td>IF YOU STILL WANT A FOOL AROUND</td>
<td>CHET BAKER</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>55</td>
<td>LOVE ME LIKE YOU USED TO</td>
<td>TANYA TUCKER</td>
<td>MCA</td>
</tr>
<tr>
<td>56</td>
<td>WHEN THE RIGHT ONE COMES AROUND</td>
<td>JOHN SCHNEIDER</td>
<td>MCA</td>
</tr>
<tr>
<td>57</td>
<td>BRING THE HOUSE DOWN</td>
<td>SHARIFIRE</td>
<td>MCA</td>
</tr>
<tr>
<td>58</td>
<td>JUST A LITTLE FAVORITE</td>
<td>MARIE OSMOND</td>
<td>CAPITOL</td>
</tr>
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</table>

**Top 40**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>RIGHT FROM THE START</td>
<td>E. THOMAS CONLEY</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>60</td>
<td>SOMEWHERE MY SHIP WILL SAIL</td>
<td>EMMA O' HARRIS</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>61</td>
<td>DANCING WITH MYSELF TONIGHT</td>
<td>THE ANDREWS BROTHERS</td>
<td>DOT</td>
</tr>
<tr>
<td>62</td>
<td>I TURN TO YOU</td>
<td>GEORGE T. TOBY</td>
<td>DOT</td>
</tr>
<tr>
<td>63</td>
<td>THAT WAS A CLOSE ONE</td>
<td>EARL TOMLIN</td>
<td>MCA</td>
</tr>
<tr>
<td>64</td>
<td>GERONIMO'S CADILLAC</td>
<td>STEVEN S. JOHNSON</td>
<td>RFD</td>
</tr>
<tr>
<td>65</td>
<td>PUT ME OUT OF MY MISERY</td>
<td>GENE E. SIMS</td>
<td>RAM</td>
</tr>
<tr>
<td>66</td>
<td>YOUR LOVE</td>
<td>TAMMY WYNETTE</td>
<td>CBS</td>
</tr>
<tr>
<td>67</td>
<td>THE OLD WORES OFF</td>
<td>THE SHOOTERS</td>
<td>EAGLE</td>
</tr>
<tr>
<td>68</td>
<td>IT'S ONLY OVER FOR YOU</td>
<td>TANYA TUCKER</td>
<td>MCA</td>
</tr>
<tr>
<td>69</td>
<td>BORING HAVING UP</td>
<td>GEORGE J. HIGGINSON</td>
<td>CAPITOL</td>
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<td>70</td>
<td>RESTLESS ANGEL</td>
<td>TIM MALCHIO</td>
<td>MCA</td>
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<tr>
<td>71</td>
<td>AIN'T WE GONNAgebung</td>
<td>PAUL PROCTOR</td>
<td>MCA</td>
</tr>
<tr>
<td>72</td>
<td>BUTTERBEANS</td>
<td>JOHNNY RUSSELL &amp; LITTLE DAVID WILKINS</td>
<td>TAMAR</td>
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<tr>
<td>73</td>
<td>COLD HEARTS/CLOSED MINDS</td>
<td>NANCY GRIFFITH</td>
<td>MCA</td>
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<tr>
<td>74</td>
<td>I'M TOO OLD TO BE YOUNG</td>
<td>MCA/Curb 3130/MCA/Curb 3130</td>
<td></td>
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<tr>
<td>75</td>
<td>TOIN UP</td>
<td>VICKY RAE FONIYAN</td>
<td>MCA</td>
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<tr>
<td>76</td>
<td>YOU HAVEN'T HEARD THE LAST OF ME</td>
<td>MCA/BANDY/CHARLIE BAIRD</td>
<td>MCA</td>
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<tr>
<td>77</td>
<td>THEY DON'T MAKE LOVE LIKE WE USED TO</td>
<td>SHEMANNODI</td>
<td>CBS</td>
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<tr>
<td>78</td>
<td>YOU AIN'T SEEN THE LAST OF ME</td>
<td>ROY SHORT</td>
<td>CBS</td>
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<td>79</td>
<td>TOO OLD TO GROW NOW</td>
<td>PEARL McTIRE</td>
<td>MCA</td>
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<tr>
<td>80</td>
<td>THAT'S WHEN YOU CAN CALL ME YOUR</td>
<td>BONNIE LEIGH</td>
<td>CCM</td>
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<tr>
<td>81</td>
<td>I LOVE COMING LOOKIN' FOR YOU</td>
<td>THE CANNONS</td>
<td>CAPITOL</td>
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<tr>
<td>82</td>
<td>THE POWER OF A WOMAN</td>
<td>BARBARA MCDANIEL</td>
<td>MCA</td>
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<tr>
<td>83</td>
<td>ANGER &amp; TEARS</td>
<td>BM/CHARLES CONNORS</td>
<td>MCA</td>
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<tr>
<td>84</td>
<td>YOU SLIPIN' ON ME</td>
<td>KIM GRAYSON</td>
<td>MCA</td>
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<tr>
<td>85</td>
<td>YOU'RE LOOKIN' FOR YOU</td>
<td>RODNEY COWAN</td>
<td>MCA</td>
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<tr>
<td>86</td>
<td>YOU WOULDN'T BE MARRIED IF I FOR YOU</td>
<td>PAUL R. MEYER</td>
<td>MCA</td>
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<tr>
<td>87</td>
<td>HEART OF CONTROL</td>
<td>JIM BISHOP</td>
<td>MCA</td>
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<tr>
<td>88</td>
<td>YOU'RE NEVER TOO OLD FOR LOVE</td>
<td>EDDY RAY</td>
<td>MCA</td>
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<tr>
<td>89</td>
<td>I GROW OLD TO FAST (AND SMART TOO SLOW)</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>90</td>
<td>DOMESTIC LIFE</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>91</td>
<td>YOU ME AND YOUR FIRST LADY</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>92</td>
<td>MIDNIGHT BLUE</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>93</td>
<td>LAY A LOTTA LOVE ON ME</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>94</td>
<td>MAKE ME LATE FOR WORK TODAY</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>95</td>
<td>DON'T TOUCH ME HERE</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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<tr>
<td>96</td>
<td>MANY ROSES</td>
<td>JOHNNY PAYCHECK</td>
<td>MCA</td>
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</tbody>
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**Compilation**

- **This Week’s Hit**
- **Last Week’s Hit**
- **Peak Ranking**
- **Weeks on Chart**

**Title (Composer)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>SNAP YOUR FINGERS</td>
<td>RONNIE MILSAP</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>LOVE SOMEONE LIKE ME</td>
<td>RONNIE MILSAP</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>ONE PROMISE TOO LATE</td>
<td>REBECCA MCENTRE</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>A LONG LINE OF LOVE</td>
<td>MICHAEL J. MURPHY</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>CINDERELLA</td>
<td>VICE GILL</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>TELLING ME LIES</td>
<td>DOLLY PARTON, LINDA RONSTADT, EMMA O'HARRIS</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>11</td>
<td>WHISKEY, IF YOU WERE A WOMAN</td>
<td>HANK WILLIAMS, JR.</td>
<td>MCA</td>
</tr>
<tr>
<td>13</td>
<td>FALLIN' OUT</td>
<td>WAYLON JENNINGS</td>
<td>RCA</td>
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<tr>
<td>15</td>
<td>TRAIN OF MEMORIES</td>
<td>KATHY MATTIE</td>
<td>MERCURY</td>
</tr>
<tr>
<td>17</td>
<td>THE WEEKEND</td>
<td>STEVE WARDEN</td>
<td>MCA</td>
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<tr>
<td>18</td>
<td>SHE'S TOO GOOD TO BE TRUE</td>
<td>EXILE</td>
<td>EAGLE</td>
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<tr>
<td>19</td>
<td>SOMEONE</td>
<td>LEE GREENWOOD</td>
<td>MCA</td>
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<tr>
<td>20</td>
<td>BRAHILICONTENTSIALIST</td>
<td>T. GRAHAM BROWN</td>
<td>GRAND HIBERNIAN</td>
</tr>
<tr>
<td>21</td>
<td>THE RED RACE DAYS</td>
<td>KENNY ROGERS &amp; RONNIE MILSAP</td>
<td>RCA</td>
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<tr>
<td>22</td>
<td>THIS CRAZY LOVE</td>
<td>DON WILLIAMS</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>23</td>
<td>I'LL NEVER BE IN LOVE AGAIN</td>
<td>WILLIAM McINTIRE</td>
<td>MCA</td>
</tr>
<tr>
<td>24</td>
<td>BO'S LADIES</td>
<td>K. OTIS</td>
<td>MCA</td>
</tr>
<tr>
<td>26</td>
<td>THREE TIME LOSER</td>
<td>DAN SEALS</td>
<td>MCA</td>
</tr>
<tr>
<td>27</td>
<td>THE HAND THAT ROCKS THE CRADLE</td>
<td>GLEN CAMPBELL (WITH STEVE WARDEN)</td>
<td>MCA/Curb 3130/MCA/Curb 3130</td>
</tr>
<tr>
<td>28</td>
<td>I KNOW WHERE I'M GOING</td>
<td>THE JUDGES</td>
<td>GRAND HIBERNIAN</td>
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<tr>
<td>29</td>
<td>HOUSE OF BLUE LIGHTS</td>
<td>ASLEEP AT THE WHEEL</td>
<td>MCA</td>
</tr>
<tr>
<td>30</td>
<td>YOU AGAIN</td>
<td>THE FORESTERS SISTERS</td>
<td>MCA</td>
</tr>
<tr>
<td>31</td>
<td>I'LL BE THE ONE</td>
<td>THE STATUS QUO BROTHERS</td>
<td>MERCH</td>
</tr>
</tbody>
</table>
BY MARIE RATTLFF

COMING FROM LEFT FIELD is the first release by the Beat Farmers, "Make It Last" (MCA-Curb), which is attracting young listeners. Says MD Parker Smith of WODD Chattanooga, Tenn., "I'm getting a lot of young people requesting this one who are first-time callers, some who I suspect weren't even regular listeners before—I hadn't put it in heavy rotation right away." KRRT Albany, Ore., listeners are responding to the record as well. "It should be a big one," says MD H. David Allen.

The hottest request item at KRRT, however, is Rosanne Cash's "This Is The Way We Make A Broken Heart." (Columbia). "The phones have not stopped," Allen says, "and they also want to hear her new 'King's Family' Shop' album, especially the 'Somewhere Sometimes.'" Cash is strong in Bakersfield, Calif., too, says KUZZ MD Jeff Woods. "Our listeners request the whole album; they love her unique sound."

REGIONAL RAVES: "Bringin' The House Down" by Shurfire (Air-Complex) is doing just that at KRRV Alexandria, La. "It's the hottest one I've got," says PD Rick Stevens.

Hardcore country fans are coming out of the coal mines for 'Butterbeans,' says WODD's Smith. The 16th Avenue single is the first collaboration of two of the biggest (literally) singers around—Little David Wilkins and Johnny Russell.

Added the first day at Kean Abilene, Texas, was Gene Stroman's "I Don't Feel Much Like A Cowboy Tonight". (Capitol). "We tested it and it got raves, so I went ahead and put it on," says MD Rudy Fernandez.

"THREE TIME LOSER" is called a winner for Dan Seals (EMI America) by PD Ken Johnson of WYRK Buffalo, N.Y. He points to strong request action, as does PD Steve Graumotze of KXL Denver, who says, "We started playing it as an album cut; it appeals to all ages."

MOST MENTIONED: The inspired pairing of superstars Kenny Rogers and Ronnie Milsap on "Make No Mistake, She's Mine" (RCA) has nationwide appeal. Some comments: WXTU Philadelphia MD Gina Freidman—"I'm swamped with calls inquiring where to buy it and if it's available on an album" (not yet). PD Mike Oakes at WHK West Palm Beach, Fla.—"One of the biggest on my list."

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ter-page went for $150.

Felton says that approximately 1,000 videos of last year’s show were sold during the two days of the festival.

While the weather was hotter this year than last—when there were occasional rain showers—this year’s crowd seemed more sedate. In 1986, there were 28 on-site arrests; this year, there were none.

Irene Lough, coordinator of medical facilities for the jamboree, says her staff mostly treated sprains, strains, cuts, and abrasions. “There weren’t a lot of heat-related problems,” she says. Her staff consisted of 105 emergency medical technicians, 10 doctors, and 30 nurses and communications workers.

Belmont County sheriff Tom Cort was in charge of site security, with a staff of 150 uniformed officers, 18 or them on horseback. Stage, ticket, and entertainer security was handled again by the Crisis Security Agency of Wheeling, Pittsburgh’s Steed Audio was again in charge of sound. This year, instead of stacking the speakers on either side of the stage, Steed suspended them from cranes.

Insurance, a major problem in planning last year’s festival, was much easier to come by this year, Felton reports—and at about a 20% reduction from the 1986 premiums. Ticket-buyers were allowed to bring food and drink into the amphitheater, but nothing in glass containers. The regular food and drinks were supplied by Food Services International of Fort Lauderdale.

Between 275 and 300 media passes were given out.

then-new eastern Tennessee town of Oak Ridge, where much of the research on the atomic bomb was carried out. For years, the Oaks were the biggest name and the top attraction on the gospel circuit. Then, in the mid-’70s, they made the controversial switch to country music and subsequent forays into pop.

This book has been published almost precisely at the time three of the Oaks announced that they were casting out William Lee Golden from the band. So the tither that led to that explosion is only hinted at. Veteran music journalists Widner and Carter have done a superb job of placing the Oaks in their historical context as well as of describing each member’s contribution.

Although this is an unauthorized biography, it does not suffer from the excessive sweetness and obliviousness to faults that appear in many such books.

In addition to a section of rare and intimate photographs, the book boasts a “roll call” of members that gives background information about every Oak (except Golden’s recent replacement, Steve Sanders); a discography; a list of major awards received through 1986; and a detailed index.

FOR WEEK ENDING AUGUST 1, 1987

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TOP COUNTRY

ALBUMS

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COUNTRY

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(Continued from page 36)

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RIO GRANDE

WYNETTE

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COLUMBIA 47290 (8.98) (CD)

GEORGE JONES

MCA 4502 (8.98) (CD)

BILLY JOE SHANNON

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THE KENDALLS

MCA 40239 (CD)
One to One
PolyGram's Harry Anger heralds the label's new Brit invasion

While having continued success with its hard rock roster, PolyGram is also moving ahead with a number of new and developing U.K. acts. With new albums from groups such as Swing Out Sister, Cat and Swing Out Sister killing the streets, PolyGram senior vice president of marketing Harry Anger discusses the label's new British invasion with Billboard talent editor Steve Gett.

Q: Both Swing Out Sister and Curiosity Killed The Cat entered the U.K. charts at No. 1 in consecutive weeks. Is that something you're using as a marketing tool in launching those acts here?
A: I think it's a tool that you can position to the whole mix of what you're doing. It's important, and it shouldn't be discredited in any way. But if anyone in this company, was to sit here and think that was the open door to success, we'd be nuts. It wouldn't happen.

Q: Can you outline your marketing approaches for some of the new U.K. acts?
A: You have to look at each situation differently. Swing Out Sister is very different from Curiosity Killed The Cat. The phenomenon that surrounds bands in England that makes them more fashion-conscious is one thing, but that doesn't necessarily translate to here. Of course, you U.S. Swing Out Sister is not only musically strong, but it's a very visually attractive band, and we want to put the emphasis on the visual side of the band and image-building without losing any of the musical credibility. So it's a twofold thing.

Curiosity is a different band, and its perspective is helped by the fact that, among other things, the video for [the single] "Missfit" was the last one Andy Warhol did. It's a very unusual, creative video and became Hip Clip of the Week on MTV.

Q: How important is it for you to have a Hip Clip?
A: Well, this was the first Hip Clip that we've had at PolyGram. It's something that you can cross-merchandise with and create a sticker in cooperation with MTV that goes on the package that says it was a Hip Clip of the Week. So we get the impact of having the visual being seen on MTV, and then the buyer going in the store can find this thing. And when they're going to the band, they can find the record and relate right back. For a period of two weeks, there was massive exposure on VH-1, along with other video channels, on Swing Out Sister.

Q: In developing new foreign acts, how much importance do you place on touring?
A: Touring has never been cheap, and companies with new acts wind up advancing the money to get bands out on the road. Of course, much of it is recoupable, but nevertheless the companies have to front the money, and you often have to wait two or three albums before you ever see any return on that. If I told you to be very selective about who you put on the road today, and you have to make a judgment as to whether you're going to help. If you can get people out on the right tours, I think that obviously helps—like Level 42.

Q: How important is touring for the likes of Swing Out Sister and Curiosity?
A: Down the line it will be important, but now we think we need to establish a base for the bands and build from that. To automatically put them out on all the tours and everything's going to happen doesn't work. Curiosity is going to do maybe a few selective dates this year. In U.S. in what we call tastemaker markets simply to help try to fortify the buzz.

And we have to look for other ways to create interest. We put out a 12-inch dance-mix record on Swing Out Sister, not because we think they're a dance band, but because we think it may have some appeal and just help so little. It's a base in a little bit that we're not absolutely dependent on one media-top 40 radio or music television. We just try to add a dimension.

Q: Given the lead time, do you use an act's U.K. material to create early interest?
A: Yes, we'll take English recordings, whether CD or analog, and get those out early on. Sometimes we can get the act's first single or a 12-inch done a special sampler mailing of, say, a CD or an elaborate picture sleeve. And when a product comes, we'll make a mailing to key buyers and radio. Sometimes the different configurations packaged attractively, that little inch format can be used as marketing tools for us here and help raise the awareness sometimes even before we get the record out here. We initially went to radio with ABC's "When Smokey Sings" single with pictures of the band from the U.K. We try to use all sorts of things—like T-shirts made up over there, attractive and interesting posters—as much as we can to make each one a special event.

The Long Road To 'Hysteria'

By Steve Gett

NEW YORK- Don't ask Def Leppard vocalist Joe Elliott why the British hard rock group spent more than four years working on "Hysteria," the follow-up album to 1982 multi-platinum "Pyromania."

"For a start, we didn't spend all the time being away from the record," says Elliott. "It may be 4 1/2 years since 'Pyromania' was released, but we were touring until February 1984. Then, we went to Ireland and rented a house, where we basically spent six months recuperating from the tour and tried to write songs."

Still, that leaves 8 1/2 years to explain. During its stay in Ireland, Leppard suffered what was to be the first of many blows when longtime producer Robert John "Mutt" Lange "dropped the bombshell that he couldn't do the album," says Elliott.

"The band's album ['Heartbeat City'] took a lot out of him, and he said he wasn't ready to spend another year in the studio," says Elliott. "He genuinely interested and seemed to have credits at the time for what we wanted, which was some musical and technical," says Elliott.

After two months, though, it was obvious that Steinnan was not the man for the job, says Elliott. "We wanted to make 'Pyromania-Plus,' not 'Son Of Pyromania,' and what we were doing was standard 'Pyromania.' It was like a Meat Loaf album, totally reliant on the sound through masses and masses of overdubs in the orchestral sense, rather than in the tight sense, which we were used to. We listened to what we'd done, didn't like any of it, and scrapped the lot."

By early December 1984, the group had begun to contribute production to the new album with Lange's engineer, Nigel Green. By June 1985, Elliott, "It was a massive improvement on what we were doing with Steinnan."

Shortly after connecting with Green, the band took a break for Christmas, with the five members going their separate ways. On Dec. 31, 1984, drummer Rick Allen was involved in an auto accident, which ultimately resulted in his losing his left arm.

"We went back to the studio on Jan. 2—they'd just reattached Rick's arm—and we tried to put a brave face on and get on with it," says Elliott. "We were physically doing it, but mentally we were just nowhere. It was really terrible around Jan. 5 or 6, when we got the phone call saying they'd had to take his arm off again. We just totally fell apart. Nothing got done, literally, until the day Rick came back."

According to Elliott, Allen was due to be hospitalized for six months, but doctors in the U.K. allowed him to go to Holland by the end of February. "Rick's definitely the most strong."

(Continued on page 40)

ARTIST DEVELOPMENTS

No More Hard Times

After years of playing the local club circuit, Texas rockers Omar & the Howlers are really garnering national attention with their debut Columbia album, "Hard Times In The Land Of Plenty," which is bulleted at No. 40 on this week's Top Pop Albums chart.

"Album rock radio is definitely embracing this act," says Jay Krugman, assistant director of product marketing for the label. "We're getting adds across the country."

As for sales, Krugman says, "Omar did have some stuff out on Austin Records, so there was that base support in the Southwest. But the sales pattern we're seeing [on this record] is even—we're selling just as many in Dallas as we are in Los Angeles."

According to Krugman, the group's success was fueled by the "upswing in ethnic-type music—like the Steve Earles and the Stevie Ray Vaughans. It's the right time for the right record and the right artist."

"People are looking for an alternative to drum machines and boy models," says group frontman Omar Dykes. "This type of music has come to the media's attention recently, and it had a snowball effect."

Omar & the Howlers are currently wrapping a three-week tour of Japan, which kicked off July 6 at the CBS World Convention in Vancouver, British Columbia. The band is expected to complete its trek later this year.

Louder & Proud

A 30-date tour with Stryper should be bringing Atco's Japanese metal band Loudness to 10,000- and 15,000-seat venues, starting Friday (1). The band, touring to promote "Hurricane Eyes"—its third album for the label and just released—have previously hit the road with big names like AC/DC and Motley Crue. Each jaunt, notes Michael Prince, Atco's national director of album promotion, has had the best possible results: "We found that Loudness is one of those bands that when they played a market, we sold records. And you could definitely see that."

The band's being Japanese is by no means perceived by programmers as any sort of marketing gimmick, according to Prince. "On the first record. We've created a kick to it, but it's a hindrance. But once they heard the music—I mean Akira [Takasaki], the guitarist, player, throughout both the industry and the general public, he's huge, has been given his due as a great guitarist. He's one of the top players in the world right now."

"Lone is worth a 'Lone Heart' as the first track from the album. "It's a good, solid song that we think commercial radio can deal with," says Prince.

Long-term plans? "We feel this band will have long staying power in the market and has the accessories and the look. We just looking for that one track that breaks it open to the whole populace."

In Brief

Arista is looking to score its fifth consecutive debut in the Top 10 with "Didn't We Almost Have It All," the second single from her "Whitney" album. The new single, produced by Michael Masser, was co-penned by Masser and Will Jennings. "Jeff is going 'Rock Me To The Top' as Aretha's 'Resurrection' as the latest single from 'The Lovers' 'Mechanical Resonance' album. The group will be hitting the road as the special guest on the upcoming Def Leppard tour... "All Mixed Up" is the new single from Tom Petty & The Heartbreakers' MCA album "Let Me Up (I've Had Enough)"... Will the System match the top five success on the Hot 100 Single chart? "Psychotic Blackout"... "Disturb This Grove" with its lastest single, "Nighttime Lover," almost making the Hot Black Singles chart.

Artist Developments is edited by Steve Gett, Reporters: Linda Molekis (New York) and Dave DiMartino (Los Angeles).
The nominations are in.

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TOP CONCERT GROSSES

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**’Snake Lingers With Crue; Spider Tour’s Wide Web**

BY LINDA MOLESKI

**STILL ON THE TOUR: White-**

nake’s David Coverdale tells On The Road that his group will continue as soon as a new contract is signed. Motley Crue tour, initial plans called for Whitesnake to remain on the bill until the end of August, but the band has now accepted an invitation to continue with the Crue through October, thus ending speculation that Coverdale’s army would be returning to his native Britain for a September U.K. tour. The singer says it’s more likely that Brit dates will be scheduled for late in the year.

Hard rock addicts are flocking to the Crue/Whitesnake shows, as evidenced by the consistent sellouts reported on the Boxscore chart. The power-packed double bill looks set to become one of the year’s most successful packages.

**CREEPING OUT: David Bowie has added three more stadium shows to the U.S. leg of his Glass Spider world tour, which starts Thursday (3) in Philadelphia. The itinerary now includes Spartan Stadium in San Jose, Calif. (Aug. 15); Portland Civic Stadium, Portland, Ore. (Aug. 14); and Pontiac Silver Dome, Pontiac, Mich. (Sept. 12). Word has it that the northern California date, a Bill Graham presentation, initially was to be held at the Oakland Coliseum, but a home game by the Oakland As would leave only 48 hours for stage preparation rather than the required 60 hours.

Meanwhile, EMI America is gearing up to release the title track from Bowie’s “Never Let Me Down” album as its third single.

**ROCK HEAVEN: Manhattan’s**

love for the Rolling Stones’ Keith Richards and members of the Moody Blues. Ely, now playing a series of dates in Texas, is promoting his newest release, “Lord Of The Highway,” on Hightone Records. The night before Ely’s show, the popular Lone Star drew the Georgi-

a Satellites, who dropped in to check out a set by veteran rocker Jerry Lee Lewis. Another gig that should attract a crowd is that of former Band member Levon Helm, who will be performing with his Allstars — featuring E. Street Band drummer Max Weinberg — on Monday (27).

**SHORT TAKES: Popular 70s acts Three Dog Night and America have been selling out a number of outdoor facilities across the country. The nostalgic tour, which kicked off in May is reportedly filling 5,000-seater. Dates for the double bill tour, currently on an East Coast swing, are confirmed through Aug. 21. During the recent New Music Seminar, Capitol Records showcased a number of its new bands at Shiprock, an industry party on Manhattan’s Staten island Ferry. Among the acts that played were Skinny Puppy, New Model Army, Fentlich Bones, and Zeppelin. Unfortunately, the evening seemed to last too long for many industry types — the food and drink ran out too fast, and no one felt like swimming ashore —with some even dropping the event “Shiprock” or “Capitol punishment”... Bach- hard-turner Overdrive and Randy Bachman will embark on a six-week U.S. promotional tour with former Guess Who member Burton Cummings. Shows are scheduled to commence Sept. 11 in Seattle. It will be the first time Cummings and Bachman have performed together since the latter left the Guess Who in 1979... Echo & the Bunnymen are teaming with New Order and Gene Loves Jezebel for concert dates that kick off Aug. 13 at Minneapolis’ Northrop Auditorium.

Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.

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Panel Outlines Steps To Getting Signed
Developing A Regional Buzz Called Important

BY MOIRA MCCORMICK
NEW YORK
Unsigned bands looking for a record deal would do well to have a succinct demo tape, competent and flexible management, and a regional buzz before approaching a major label.

These were some of the conclusions drawn at the “A&R (Argument And Rebuttals)” panel, held July 13 during the New Music Seminar. Moderated by David Simione of Phonogram U.K., the panel featured an array of British and U.S. A&R representatives, mostly from major labels; indices were represented by Cory Robbins, president of Profile.

The panel began by defining the A&R department’s role within a label. “A&R means more than recognizing talent and helping record it,” said Paul Atkinson of RCA U.K. “The A&R person motivates other parts of the company—promotion, marketing, and publishing. Our amount of time is limited, but we can influence to make sure artists’ records are promoted and treated properly.”

Labels are now constantly on the lookout for new talent, said Simione. But he added, “Getting signed is really tough because there’s big money involved.”

According to Simione, Phonogram U.K. has a 25-act roster, with only two acts signed in the last nine months. “You want total commitment from your A&R man and record company,” he said. “Eventually, if it’s right, you’ll get there.”

Submitting unsolicited tapes was generally discouraged, though many of the nine assembled A&R staffers offered a few examples of artists they had signed that way. Unsolicited tapes are not accepted at Capitol, said the label’s A&R chief, Tom Whalley. He added, however, that “if you’re persistent without being a jerk, you’re going to get through to people.”

“We have an open-door policy on unsolicited tapes, and we enjoy getting them,” said Profile’s Robbins. “Once or twice we’ve signed one or two acts from the 5,000 tapes we get per year.”

RCA’s Atkinson advised trimming all demo tapes to three songs, rather than the lengthy packages that many bands submit. Many panelists maintained that high sound quality on a demo is vital, though Robbins said, “You can hear a great band from rough demos. What matters is the originality of the artist and the feel you get from them.”

“We’re looking for great songs and a distinctive voice,” said Atkinson. “You can always work on musicianship, arrangement, and production.”

Good management is an asset, but it’s hard to find among new groups, said the panelists.

“There’s a lack of good management at the young level,” said Whalley. “Young managers can get in the way.” According to Capitol–EMI’s Simon Potts, managers of young bands are there “friends” but as long as they’re prepared to listen, they can be useful.

Above all, said Geffen’s Tom Zutat, new bands benefited most by regional popularity. “We get hundreds of tapes,” he said. “But it takes a lot to break new bands. The more you keep slamming them on your own, the more it shows us you’re ready to go the distance.”

“Once or twice we’ve given the opportunity to keep actually getting in and if you’re shown, you can get it done,” said Simone. Epo’s Don Grierson said A&R departments established to nurture upcoming artists were key to cutting-edge music. If we believe an artist has something special, it’s our responsibility to support it.”

Lange and the Leopards then returned to Ireland where they spent the next year completing the album. “It was really a good deal for us, Matt and I didn’t particularly enjoy making it,” said Elliott. “But I love listening to it back. This album’s got a fresh, exciting sound. You can hear a lot of technology on it.”

“A lot of the money involved, with Muft, I didn’t particularly enjoy making it,” said Elliott. “But I love listening to it back. This album’s got a fresh, exciting sound. You can hear a lot of technology on it.”

“Hysterea,” a 12-cut single album clocking in at 63 minutes, is due in stores Aug. 3. The leadoff single, “Women,” has just been serviced to radio, and an accompanying videoclip...
Panel: Breaking Music At Retail
Indies Can Find Exposure At Chains

By Dave Diamutino

NEW YORK - New music on both major and independent labels can easily find great exposure at retail chains, providing those labels know the proper avenues to explore at each chain.

Those avenues were the main focus of "New Music And The Chain Retailer," a New Music Seminar panel discussion held here July 14.

Several panelists cited in-house magazines, circulars, in-store airplay, alternative print advertising, no-risk purchase programs, and consignment deals as the best methods for small labels to make larger retail gains.

The panel, moderated by Jim Swindell, president of sales at Virgin Records, consisted of eight retail chain executives representing "well over 1,000 stores" and over 30% of the U.S. retail record market, said Swindell. Included were representatives of Musicland, Tower Records, Record Bar, Record World, Sound Warehouse, Wall-To-Wall: Sound "n' Video, and Great American Music Co.

Norman Hunter, the departing developmental product manager of the 125-store Record Bar chain, cited two main avenues for targeting "new music-type" acts who may not have strong label advertising support at Record Bar. The first - no-risk, developing artist advertising packages - places product in stores and ensures adequate representation for "around $2,000," said Hunter. "But before we will do that, someone - and it's usually me - has to have a buzz about the record," he added. "We have turned down no-risk proposals if no one in our organization feels good about the record."

Such acts can also gain exposure through Record Bar's system of "manager picks," said Hunter, whereby each store can regularly order and put on sale anywhere from 15 to 15 records, depending on market conditions.

Stan Goman, senior vice president at retail operations for Tower, cited his store's continual "no-risk disk" promotions and consignment policy as two shows of support for new and developing artists. "My policy is that all of our stores take any record - and literally any record, as long as it's packaged normally - in our consignment," said Goman. "If somebody puts their heart and soul and, God forbid, their grandmothers' money into something, it's not up to us to say it's no good."

Goman cited Tower's Pulse magazine as an excellent vehicle for introducing up-and-coming artists. Pulse, said Goman, "was actually made to help new music and small labels get price and position at our stores."

Nate Wol, vice president of marketing operations for the 30-store Great American Music Co chain in Minneapolis, also pointed to in-house magazines as a likely source of exposure for new bands. His company's magazine, Buzz, was "primarily set up to be a developmental tool to expose more obscure new forms of music and artists," he said. "Obviously, it gives the label position and sales price, and we address editorially as much new music as we can."

Similarly, Bob Theisen, national buyer of software for the 54-store Musicland chain, made reference to his company's publication, Rock Express - which now boasts a monthly circulation of 600,000, he said - as an ideal vehicle for exposing new music.

Thesen stressed that new artists should also be aware of "the importance of UPC codes, saying that Musicland would "very shortly" require that all product be appropriately coded. "If it doesn't have the UPC code, it's not going into the Musicland chain. That's something a lot of the smaller labels have been dragging their feet on, but it's really time to come around to it. The cost is minimal."

Most other panelists, citing the increase of computerized inventory procedures, agreed, though Tower's Goman proceeded, "To get a record in any of these stores - first of all, if it sells, they'll get you a bar-code sticker. Come on - the guys are here to make money," said Goman.

Tracy Donohoo, director of purchasing for the 102-store Sound Warehouse chain, said that new bands and labels should recognize that most stores are "starved for information" about the records they are asked to stock. Promo copies, compilation packages with suggested cuts, and point-of-purchase materials all help enlarge a new band's presence in any and all stores, he said.

Echoing that sentiment was Bruce Imber, vice president of planning and operations for the 76-outlet Record World chain, who said that lack of sufficient information about artists even causes bin filing problems with clerks, who may be puzzled about the proper alphabetical placement of such acts as Def Jam's L.L. Cool J.

Tower's Goman and others on the panel agreed that a major part of breaking a new artist comes in "getting the interest of any chain's clerks and buyers. Commitment to the product, continued presence, and retail awareness of the artist all play the greatest role in the development of a new artist," he said, with commitment playing the greatest role. "You'll get out of us as much as you put in," Goman told the audience.

At N.Y.C.'s Square Circle Store
Rock Photo Exhibit Set

NEW YORK - Record World's new Square Circle store in Brooklyn, N.Y., has opened a new exhibit, "Rock Photography: Portraits" at the outlet's art gallery.

The collection - which contains works by music photographers Caroline Greyshock, Timothy White, Bonnie Schifferman, Chris Callis, and Michael McKenzie - opened with a July 21 reception and will remain on display until Aug. 25.

The photographers' credits include showings at the Philadelphia Museum of Art, the New York nightclub the Palladium, and publication in such magazines as Rolling Stone and Time. All of the portraits in the Circle exhibit are black-and-white photos.

This is the second show to be displayed in the store's gallery, which has been dubbed In Square Circle. The first exhibit, called "Brooklyn Perspectives: A View From The Bridge," featured scenes of the store's neighborhood, done in various media by local artists.

Following the rock photography exhibit, Square Circle's next show will be "MTV Artworks," scheduled to open Sept. 1.

All gallery shows are open to the public during regular store hours. Record World, the Long Island-based chain with more than 70 retail outlets, plans to stage 10-12 exhibits per year at its new Square Circle store.

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ALBUMS

The following configurations are used: LP—album; EP—extended play; Ca— cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ➔ Simultaneous release on CD.

POP/ROCK

ALIEN SEX FiEND
The Impossible Mission
LP, Warner Special Products 9-27611-2 $15.98

DALE BOZZIO
LP, Epic EPC 75025 $15.98

THE DROOGS
Kingdom Day
LP, Passport PJC 6918/NA

NEW ORDER
Substance
LP, Casablanca 2-6307/NA

COMPACT DISK

BOX TOPS
The Ultimate Box Tops
CD, Warner Special Products 9-27611 $15.98

D.R. JOHN
The Ultimate Dr. John
CD, Warner Special Products 9-27611 $15.98

THE GRAETFUL DEAD
Workingman's Dead
CD, Warner Bros. 2-1869/15.98

THE GRAETFUL DEAD
American Beauty
CD, Warner Bros. 2-1869-1/15.98

JIMI HENDRIX
Cry Of Love
CD, Reprise 2-2034/15.98

JIMI HENDRIX
Electric Ladyland
CD, Reprise 2-6307 $17.98

JAZZ

RICHIE HAVENS
Songs Beatles And Dylan
CD, Reprise ROCD 20035/NA

THADDEUS MONK
1963 In Japan
CD, Saddleback WMC-EMC 702/NA

Walkman Tops 30 Million Mark

Tokyo Just before the Walkman turned 8 years old on July 1, total production of Sony's personal stereo line—including those for export—tipped the 30 million mark.

Of the total, some 25 million units were exported. Sony cites several major reasons for the Walkman's world-wide success.

The company says the device fulfills consumers' desire to listen to music when they want, it is easy to operate, it conforms to the fashion sense of young folks, and it can be used in unusual environments.

Sony's first Walkman model was introduced July 1, 1979. In all, there have been 85 different models introduced to the market since the launch. The 10-million-unit mark was reached in June 1984, and 20 million had been sold by mid-June 1986.

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IN THIS ISSUE
MARKET DATA . . . label survey . . . top catalog sellers . . . top (current) releases from the majors and indies on new product for Fall and Christmas . . . best selling cleaning and storage accessories.
FUTURE DIRECTION . . . of CD technology including CD-Video, CD-Interactive, expansion and development into full-fledged sound systems . . . and DAT vs. CD.
INTERNATIONAL . . . Overview of CD hardware/software developments in the UK and Europe.

PRODUCTION . . . analysis of duplication and replication of CD's at the manufacturing level.
RETAILING GUIDE for music and video stores: display and promotion ideas, success stories . . . to increase sales.

ISSUE DATE: SEPTEMBER 26
AD CLOSING: SEPTEMBER 1
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Gene Smith, Associate Publisher,
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www.americanradiohistory.com
BIG VIDEO CHAINS BIG ON CD: The entry into compact disk by 125-unit national franchiser West Coast Video, which recently bowed its first CD-stocked store with 7,000 pieces, catapults the laser disk into another huge distribution channel. "We don't go into something if we don't do it right," says Richard Apt, executive vice president. Another three or four units will add CDs as experimentation continues.

Overseeing the CD venture for the Philadelphia video web is Don Weiss, who has been appointed director of audio. Weiss, a West Coast franchisee, formerly worked for Philly music chain Sound Odyssey.

Arttec Inc., the Shelburne, VT-based video distributor, is also part of the reverse-combo trend. "We were once an audio distributor," says Marty Gold, president. "We're going back to our roots." Arttec is involved in a CD telemarketing blitz of video accounts and is working out branches in Rochester and Queens, N.Y.; Middletown, Conn.; and Canton, Mass. The company is using a toll-free number for the campaign. New branches scheduled to bow soon in Atlanta, Baltimore, and Pittsburgh will add considerably to the attack.

In Minneapolis, Adventures In Video, a 10-unit chain headed by Dave Ballstadt that began stocking CDs in August 1986, "just pulled them," according to Ballstadt. "It was our structure that was wrong [racked via Lieberman Enterprises], not the overall idea. I'm not saying it can't work for video stores."

MUSICAL AGENDA: The hills of western Pennsylvania will be alive with the sounds of music when Pittsburgh-based National Record Mart returns to Seven Springs Resort for its convention Sunday, Wednesday (26-29). Performances byExpose, the System, and Mason Ruffner are scheduled. Also on the agenda is an appearance by rocky boy Bill Crofut, with guest Craver Blanchard will recreate the folk-opera mix heard on the Telarc album "Two Gentleman Folk."

SPEC'S GOES APE: Well, not exactly—but the Mi- ami-based chain is on the grow. The newest addition, bringing Spec's to 36 units, is 15-year-old Tape Ape Music Store in Key West, Fla., described by chief financial officer Peter Blei as "a funky little record/tape store." Former owner is entrepreneur Ed Swift. Joe Walton has been managing the store.

The deal is described by a wholesale source in Florida as "the acquisition coup of the year. They have that Navy base down there. They sell a ton of product." Walton is moving to another of Swift's businesses. The store will remain audio under the Spec's banner, even though Spec's prefers the video-combo routine (Billboard, July 25).

SECOND COMING: Waiting for compact disk video hardware—and software—to happen has retailers strung out. "We have been arguing with Pioneer Amer- ica about the right price point on players," says Ad- ventures In Video's Ballstadt, who agrees CDV will prompt video specialty stores to back into some audio business. "The hardware/hard drive people contend CDV (Continued on page 50).
As far as reunions go, the Assn. of Latin American Recording Manufacturers/Recording Industry Assn. of America meeting was a doozy. A tingling sensation ran up and down one’s spine at the sight of all the folks who, either through well-intended guise or pseudo-scientific management, have made the New York Latin music business the family-supporting system that it is today. By far, the most vocal attendee was Dominick Torres from Bate Records. Both owner and organizer of a not-too-distant court battle with RIAA concerning allegations of possession and distribution of parallel imports. A man of modest means has been at the forefront of a business war, which included his Delaney Street store and various distributors. But as he gained financial prosperity, he never stopped extending a helping hand whenever he could, which was quite often. Almost as often, these Samaritan acts bled his pocket. Having dissolved the associations in the distributorships during the past couple of years, Torres is currently re-engaged back to Bate Records and the Delaney Street store. Translated to business parlance, this means he is no longer as important as he used to be to label owners.

But that’s not the most important part of the issue at hand. The hurting part is that he’s never been known to be engaged in the importing business. Of course, they found imported products in his Delaney Street store. But they were there more as a result of a purchasing clerk’s unwitting buy than from the intent to distribute or sell them for unlawful profiteering. The negligence of not importing lawful, lawful instructions shouldn’t be equated with the wrongdoing that has eroded the industry’s sales potential.

Fortunately, as these lines are being read, more logical heads should have prevailed and, the forthcoming trial will be nothing but a bad memory. If nothing else, for fairness’ sake.

**NOTAS Y NOTICIAS**: Discos AYM will begin promotional operations in Puerto Rico and California. According to Ricky Correoso, a third promotional position will be established either in New York or Texas ...

A by-product of the contraguate era: There were suggestions at the ALARM/RIAA that the only effective way to deal with pirates and importers was to raise a slush fund to finance a “seek ‘n destroy” group that would do just that to the premises storing the illegals units. Oh, come on guys ... RCA/Ariola’s Sonia

**Dominick Torres faces a court battle with RIAA**

Ballester Justiniano deserves special kudos for her coordination of ALARM/RIAA meeting. The recent performances of Juan Gabriel and Emmanuel at Chicago’s Fiesta Musical ’87 once again proves the drawing power of true superstars. Blessed with good weather, Juan G. brought in 41,000 souls to Hawthorne Park Saturday. The following day Emmanuel, with less light and sound equipment available due to heavy rain, performed for 10,000 people who waded through pools of rainwater. In the process, both artists picked platinum and gold records for their most recent albums ... Seeking more consolidated coverage of its market region, Jimmy Sánchez, EMI-Latin’s East Coast main person, is being permanently transferred from Miami to New York.

**The 25th Anniversary of El Gran Combo**

El Gran Combo celebrates 25th year with LP, concert

years ago, was born in Santo Domingo, Coahuila, and raised in Nuevo Laredo, Tamaulipas. He is interested in determining what effects, if any, the new immigration law has had on his audience’s music preferences and whether the expected exodus of people will affect the ratings in the area.

Strong on the WLAT playlist are Julio Iglesias with “Un Hombre Solo,” Amanda Miguel with “El Pecado,” Los Bukis with “Tu Cárcel,” and Emmanuel with “Es Tu Mujer.” Beatriz Adriana Y Marco Antonio with “Una Noche En Atenas” and Eleonor Sorullo with the singles “La Tremenda” and “La Mezcla.”
By WINSTON F. BARNES

Despite the international attention paid to Jamaican popular music over the last 10 or so years, especially in the manifestation we know as Reggae music, the music has been a coming for almost 30 years. Twenty-five years ago Millie Small was a hot number in Britain on Chris Blackwell's original Island label. The music was ska when it left Jamaica and became "blue beat" when it arrived in England.

But it was the r&b influence as much as anything else that precipitated the earliest Jamaican recordings in the mid and late 1950s. Unlike the more cosmopolitan countries of the north, early recordings, mainly imported from North America were not exposed via radio airplay but by way of what we called sound systems—traveling music sets.

As competition to play exclusives moved into a different phase, it was no longer sufficient to play new imports before your competition. The owners of the more popular "sets," Coxsone's Down Beat and Duke Reid the Trojan, became the first established, pioneering record producers.

Most of those early recordings in the mid to late 1950s were the result of a marriage between folk songs and r&b music forms. Laurel Aitken, who had a hand in the ska revival in England in the early 1980s, was one of the first Jamaican recording artists. It is most interesting to note that Aitken's recordings are neatly combined mixtures of r&b and Jamaican folk with hints of Latin flavorings—he had lived in Cuba for some time. "Baba Kill Me Goat," one of his first big hits, was a re-worked Jamaican folk song.

Later on his music was even more heavily influenced by r&b and one of its close relatives, doo wop. At one stage Aitken's group was called the Boogie Cats. About this time there was another recording group called Glue J & the Blues Blasters.

The basis having been formed, when Jamaica became independent from Britain 25 years ago, the island's first: internationally recognized music form was firmly established. Again the music was taking its major ingredients from Jamaican folk realities and mixing it with other influences. "Sammy Dead" was the hit song of 1962 and marked the start of the reign of ska.

This was the era in which Sir Coxsone, Clement S. Dodd, made his indelible mark on the music. His Studio 1 was home to the best instrumental group of the day, the Skatalites. Not only was this group turning out the finest instrumentals of the day, they were also the backing band for most of ska's first truly big hit recordings.

Studio 1 was also the first home for the sound of the Wailers and Toots & the Maytals, and even today's Freddie McGregor.

But the Kong Brothers were also playing their part. Owen Gray, Derrick Morgan as well as Millie Small were making inroads in Britain which had become home for many West Indians in the 1950s. Ska was promoted overseas by one of the era's

(Continued on page R-16)
Coca-Cola & Synergy PRODUCTIONS LTD.

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Greetings:

As Jamaica’s Director of Tourism, it is with great pride that I invite you to explore Billboard’s spotlight issue on our island nation. I am delighted that Billboard is devoting this issue to Jamaica, as August 1987 marks our 25th anniversary of independence and the centenary of Marcus Garvey, our first national hero. This is indeed, a very special month and year for Jamaica.

On behalf of the people of Jamaica, I wish to thank Billboard for honoring our contribution of reggae rhythm and poetry to the international music scene. Reggae was born in Jamaica, inspired by the beauty of the tropical landscape and the warmth and spirit of our people. Music is the truly international language – crossing all geographic and cultural boundaries – and we are happy to share our message with the world.

The Honourable Hugh Hart, Minister of Tourism, and I sincerely hope you will visit our beautiful and vibrant island, enjoy the hospitality of the Jamaican people and join us in the colorful festivities of this celebratory year.

Sincerely,

Carrole A.M. Guntley
Director of Tourism
The Jamaica Tourist Board

Greetings,

BILLBOARD’s focus on Jamaica’s 25th Anniversary of Independence and Reggae in its August issue is a timely tribute to a young nation and its musical message to the world.

Reggae has evolved as music from the soul – the drums and bass, a compelling rhythm which speaks of life. It is a form of cultural expression which is a unique manifestation of the distinctive identity of the Jamaican people.

Reggae’s prominence on the international music scene attests to the fact that such expressions can transcend geographical and cultural barriers.

The Prime Minister of Jamaica, the Rt. Hon. Edward Seaga, once a record producer himself, has been closely involved with the development of music over the years. In 1964 as the Minister responsible for Culture he organized a group of artists who gave the earliest exposure to Jamaican popular music (Ska) in North America. Billboard’s present effort, therefore, is one which is heartily supported by him.

This year we celebrate two very significant anniversaries in our history – the birthday of our first National Hero, the Rt. Excellent Marcus Mosiah Garvey who has been an inspiration to black Americans as well as Jamaicans at home and abroad and Jamaica’s 25th year of Independence. For our 25th Anniversary, with the slogan “Proud to be Jamaican” and the theme, “Building for the Future”, we re-affirm our commitment to the democratic principles which allow the creative spirit of our people to flourish.

We are happy that BILLBOARD Magazine will be recording this milestone in our history by taking our story into thousands of homes and hearts internationally.

On behalf of the Prime Minister, government and people of Jamaica, I must express delight at this initiative which Billboard has demonstrated and further acknowledge that it is through efforts of this nature that Billboard has become the premier recording industry publication.

Sincerely,

Olivia ‘Babsy’ Grange, Senator
Minister of State (Information)
Copyright Legislation Aims to Stem Piracy By ’88
REGGAE REVIVAL: MUSIC INDUSTRY TAKES STEPS
TO MEET INTERNATIONAL RECORDING STANDARDS

By MAUREEN SHERIDAN

When Bob Marley was laid to rest amidst the lush green hills of his St. Ann’s birthplace in 1981, the rhythm he’d ridden to international fame almost followed him to his grave. The Jamaican music industry, shaken by the sudden loss of its charismatic leader, fell into a slump that some predicted was too serious for recovery. But you can’t keep a good drum and bass down and distinct signs have recently emerged that the doomsayers were wrong, and that Reggae is reviving.

During its local lull, Reggae maintained a steady international presence, particularly in London. When Jamaicans heard their own rhythm bouncing back to them from foreign shores, the spirit of the island’s music makers quickly revived. The message was clear—unless they got their act together, Reggae would be no longer theirs. In the past 12 months, the first tentative steps have been taken by several sectors of the industry to rectify the problems of the past and meet international industry standards. But, the industry still lacks a unified vision of the future. The crux of the problem says industry leaders is the fact that Jamaica still has no copyright legislation.

Piracy is a way of life in Jamaica, and as its presence has grown so have domestic record sales dropped. With the exception of “dancehall” music (sales of which, according to Dynamics Sound president Eddie Lee, “have definitely increased over the past 12 months”), record sales in the

MUSIC ALIVE: DANCE HALL, SOCA RHYTHMS,
RETURN OF NIGHTLIFE PACIFIC ISLAND RESURGENCE

By BALFORD HENRY

Despite the gloomy economic outlook over the past few years, Jamaica’s music industry has battled on and now seems on the verge of a general resuscitation which ought to be felt worldwide.

The dancehalls are getting packed again, nightlife has been resurrected, the main cities and towns are once more crowded with nightclubs and there have been so many stage shows recently that the promoters were urged to form an association to limit the productions to a reasonable number which could make profits.

All this creeping back to life follows the violent upheavals of the 1980 general elections, which witnessed over 500 deaths and drew the curtain on entertainment after hours. The violence almost suffocated the music, locally, forcing many of its top stars into exile in North America and Europe.

Surprisingly, the industry has fought back where it felt most vulnerable—in the ghettos. That is where the nightlife circuit started back to life with, for example, Sunday night oldies sessions on the southern beachfront—Rae Town, a town which was one of the victims of the 1980 holocaust. To the west, and possibly more visible in terms of international recognition, has been the resurgence in another mutilated ghetto—Waterhouse, where the current “don” of dancehall music, Lloyd “King Jammy” James, resides.

When the cost of live entertainment featuring U.S. R&B stars, a great feature of Jamai-

ON COVER (Clockwise from top): Ziggy Marley, Jimmy Cliff, Peter Tosh, Dennis Brown, Bunny Wailer. Illustration by J.D. Smith

Caribbean have, says Lee, “dropped to their lowest level in 20 years.” With few exceptions, record stores are only too happy to comply with customers’ requests to tape the top 10 (charging $2 Jamaican or U.S. 40 cents a song) or any other product—domestic or imported—on the store’s shelves. Neville Lee, president of Sonic Sounds, the Caribbean’s largest distributor, echoes the view that until legislation is enacted and piracy is stopped, record sales (other than dancehall) could continue to drop. “We’ve appealed to IFPI, but as long as Jamaica has no law, they can’t do a thing.”

But, there is hope that 1988 might bring an end to the island’s copyright problems. Minister of State for Information Olivia Grange promises a Copyright Act by the end of the year that “will be one of the best pieces of copyright legislation in the world.” Jamaica Federation of Musicians president Hedley Jones challenges Grange’s belief that the Act must be perfect before it’s passed: “We say give it to us as is, and alter it later.” Perfect or not, its passage will change the Ja music business.

Other signs—small but significant—of a new mood of seriousness within the industry include the newly-formed Promoters’ Association, which is dedicated to putting order into the chaos of an ever-growing number of promoters and the end to situations like the recent 17 shows (many featuring the same artists in double-booked venues) within 22 days, and the 1987 inauguration of the Jamaican

(Continued on page R-22)
JIMMY CLIFF
The Legend Grows Stronger

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New September Release

on CBS Records & Tapes
REGGAE'S AMAZING INFLUENCE ON POP MUSIC FINDS MADISON AVE. TAPPING TOES—NO ONE TAPPING ROOTS

By DOUG WENDT

hat do Tina Turner, the Police, Blondie, Marvin Gaye, Men At Work, the Commodores, Culture Club, Johnny Nash and countless others share as a common thread? They broke or revived their careers using the distinctive Reggae beat.

Reggae is the modern waltz for international pop music. Its hearty tempo and gently insistent rhythms seduce an ageless demographic appealing to just about everybody no matter the language. It's no accident that Madison Avenue has been using Reggae's amiable ambience to mesmerize consumers and give their campaigns zap-proof distinction in a marketplace that often numbs the senses. Starting with Switch a couple of years ago and now with every product imaginable from children's cereal to fruit, Quaker's Rice Cakes, and now with Cherry coke and Miller Genuine Draft joining the fray, Reggae's "commercial" power has become self-evident.

Its influence on pop music has been enormous for many years going back to the '60s. The recognition of this fact has been slow in coming and whether that's been the by-product of ignorance, benign neglect or plain stupidity is gist for another article. The truth remains that rock 'n' roll, almost by definition can be "unsettling" at best to certain age groups, Reggae rocks steady with equilibrium setting toes to tapping from two to 92.

When the right commercial combination is created (i.e. UB40's cover of Neil Diamond's "Red Red Wine"—a British band doing a familiar hit does open some doors, doesn't it?), Reg-

ggae music has shown the ability to break into almost every radio format imaginable proving that Reggae is adult contemporary, urban, country, rock, pop, folk and soul music. As Mikey Dread asserts, reggae is "the sound of the century."

Remember the closing night ceremonies at the L.A. Olympics in 1984 when the world's best athletes paraded together long after the last "spaceship" and the crowds left the coliseum? What music did they vote for exclusive dance entertainment? Reggae.

When Michael J. Fox blasted "Back To The Future" in the huge film hit of the same name Reggae music was playing on the radio in the park where he touched down, dramatically signifying that he had indeed made it back to the '80s.

Reggae has arrived. Despite gloomy predictions and countless "Reggae never made it" articles, the music has penetrated culture on a global scale. In another significant development, Jonathan Demme's critically praised "Something Wild" film released last fall used Reggae extensively as just another part of the American landscape. It was not a necessary part of the plot though its integration made perfect sense.

And so it goes deh. Reggae has fended for itself through a racial minefield set by societies still striving for equality. Denigrated as sub-standard ghetto music in its own homeland and abroad, the music sneaks onto hit lists in various guises from around the world. The following incomplete list of Reggae All Star charts is just part of Reggae's often sung about "half that's never been told."

Just scan over this amazing list of pop standards and artists joined by their Reggae roots (and most likely, until now never before identified as all being under Reggae's awesome umbrella):


Reggae's Amazing Influence on Pop Music Finds Madison Ave. Tapping Toes—No One Tapping Roots

By DOUG WENDT

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Rastas at settlement near Kingston (left) and brethren at Rastafari conference in London in 1986 (below) (Photos. Janthoi M. Jaja)
JAMAICA

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Come Back To Romance.
REGGAE AROUND THE WORLD
An International Survey of Reggae Capitals and the Impact of Jamaica’s Popular Music on Global Pop

By DERMOT HUSSEY

For more than a decade, Jamaica’s popular music, two enfant terribles known as ska and reggae, have been making waves on the shores of the world’s pop music, especially that of Britain and the U.S.

The media and the record industry have, however, made it seem the best kept secret. Nevertheless, the inclusion of a Reggae category in the annual Grammy Awards suggests that the American music industry is not benignly neglectful or unmindful of the fact that while Reggae has little major record company distribution, and insignificant top 40 airplay, its influence is far reaching.

A casual survey of international names who’ve recorded is ultra-impressive. Indeed a more worthwhile survey might be to ascertain the artists who have not recorded music influenced by Jamaican pop.

For a country of only two million people to have produced a Bob Marley to whom the major portion of this achievement belongs is a remarkable feat, but Marley’s rapid rise and sudden death left many wondering whether the Reggae wave had peaked.

On the contrary, from all accounts the tail is still wagging the dog in Africa, Japan, Britain, Europe, Australia, South Africa and Brazil, places where the music has established a beachhead. The phenomenon is not confined to Jamaica alone, but the wider Caribbean, out of which has come rhythms like the rumba, the conga, merengue, cha cha and the calypso, all of which have on a regular basis contributed to the development of the world’s pop music.

The rise of the Jamaican vernacular can be traced to a time “when down the way when the nights are gay” and Harry Belafonte recorded several Jamaican folksongs which became worldwide hits, but also to a time of the late ‘50s and early ‘60s when Jamaican laborers migrated to the U.S.

(Continued on page R-34)

MIAMI

By M. PEGGY QUATTRO

Since Bob Marley departed here in 1981, Miami has awakened from its “sleepy southern town” image and turned into “Reggae’s Gateway to the U.S.” Miami proudly lays claim to having more Reggae radio programs, more recording studios, more clubs, and more Reggae events than anywhere else in the land, as well as being the homebase for Reggae Report, international magazine for the Reggae music industry.

South Florida is host to more than a dozen popular Reggae bands that include Sudden Impact, Tishan, Spice Roots, Watchdog, Instigators, Up Front and Inner Circle, who have just released their first album in four years. Known vocalists residing here are Eddy Lovette, Prince Buster, King Sporty and frequent visitor Monty Montgomery. A stable of fine young singers includes Junior Biggs, Joanna Marie, Toussaint and Johnny Powell.

It comes as no surprise then that Miami also harbors an increasing number of recording studios and affiliated service. The year-old Earthman Studio houses a 24-track studio.

(Continued on page R-36)

U.K.

By DAVID RODIGAN

Over the past quarter of a century, the music of Jamaica, which we now know as Reggae, has made a considerable impact on the British music industry. Its rhythmic influences are apparent in the work of many bands outside of the indigenous Reggae market. When you consider just how young it is as a music form, you realize that its achievements in that short space of time have been remarkable.

Its impact on the charts in the U.K. has always been sporadic due mainly to the fact that it has always been sold mainly in specialist shops that do not make chart returns of their record sales to the organizations responsible for compiling the pop charts. Therefore a Reggae record could be selling thousands in the ethnic market but nobody outside of that market really knew that it existed. In order to register sales on the pop charts the music had to be available in the main High Street stores throughout the land, and that has always been the biggest stumbling block in the development of Reggae music in the U.K.

(Continued on page R-40)

TEXAS

By MICHAEL POINT

The Reggae scene in Texas, like that of most American markets, can trace its origins to the seminal mid-’70s tours of Bob Marley & the Wailers. Marley planted the Reggae seeds, but a decade or so later even the late, great Reggae legend would be surprised by the strength and diversity with which the music has flowered in Texas.

Austin is the state’s capital and it also serves as its Reggae center. The actual physical focal point of the music is undoubtedly Liberty Lunch, the state’s largest and longest running live Reggae venue. The Lunch, a converted lumber yard that becomes an open air venue in the spring and summer, has aggressively booked international Reggae acts for years, providing a de facto state capital of world reggae.

(Continued on page R-44)

CALIFORNIA

By LARRY DAWSON

The steady, strong beat of Reggae music has carried it from the island of Jamaica to literally every corner of the world. California is one such corner that has become a second home.

In the last three years especially, Reggae has seen a tremendous upsurge in popularity among Californians. That popularity has attracted big promoters such as Avalon Attractions, Bill Graham Presents, the Nederlander Group, and New Direction. They take Reggae to such prestigious venues as Universal Amphitheatre, Greek Theatre, and stadiums like the Olympic Velodrome in Carson. The music continues to reach out and has entered the mainstream of rock ‘n’ roll.

As Moss Jacobs of Avalon Attractions puts it, “Reggae is increasingly becoming a growing force in the music industry. It no longer attracts only a select following, but now appeals to people from all walks of life.”

In 1985 Black Uhuru took the first Grammy Award for Best Reggae Recording. Since then, winners have been Jimmy Cliff and this year’s winner, Steel Pulse from Birmingham, England. Due to recognition such as this and the fact that many top pop acts have been recording Reggae material, commercial radio stations have added the music to their playlists. Television

(Continued on page R-37)

NEW YORK

By ANDELL FORGIE

New York City is home to thousands of Jamaicans and other Reggae fans, making it definitely the Reggae capital of North America. It was a natural thing for Jamaicans to take their music with them when they migrated to these shores. Gone are the days when all the records heard and bought are recorded and manufactured in Jamaica. New York now has studios built exclusively to record Reggae, plus mastering and pressing facilities solely devoted to same.

The easiest part of the Reggae business is getting a great song from studio to vinyl. Then the work begins in earnest. Marketing is this industry’s biggest problem. Most producers/distributors complain about the lack of a well-coordinated distribution network for their products. Chin Randys in Brooklyn and VP in Queens are the area’s two biggest wholesalers. During the early ‘60s, Vincent and Pat Chin (who run VP), perfected the distribution at Randys in Jamaica, while Vincent’s brother, Victor, was doing the same thing at Chin Randys.

(Continued on page R-38)
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A ROCKER’S GUIDE TO U.S. REGGAE RECORD LABELS

(While there are many other Reggae labels, indies and distributors in the U.S., this list represents a compilation of some of the more active companies.)

ALLIGATOR, P.O. Box 60234, Chicago, Ill. 60666; (312) 973-7370; Contact: Bruce Iglauer; Artists on label: Pablo Moses, Mutabaruka, Augustus Pablo, Skatalites; Current product: None—catalog only

AQUA-GEM/STAGE; 223-18 112th Ave.; Queens Village, N.Y. 11429; (718) 465-4016; Contact: Don Davidson; Artists: Mary Isaacs, Cynthia Schuss, Fabulous Five, Lonnie Edwards; Current product: Mary Isaacs "So Good, So Right" LP, Gem Myers "One Man Woman" LP, Unique Maple "I Wonder" LP

BEEHIVE-JUNGLE; P.O. Box 50063; Austin, Tex. 78763; (512) 451-9949; Contact: Louis Jay Meyers; Artists: Killer Bees; Current product: Killer Bees "Groovin'" LP

BLUE MOUNTAIN, 611 Broadway; New York, N.Y. 10012; (212) 529-1788; Contact: Lloyd Evans; Artists: Tenor Saw, Culture, Pam Hall; Owen Grey, Sugar Minott, Gregory Isaacs, Pinchers, more; Current product: Gregory Isaacs & Sugar Minott "Double Door" LP

CHIN RANDY’S/IMPACT; 1343 St. John’s Place, Brooklyn, N.Y. 11213; (718) 778-9470; Contact: Kevin Chin; Artists: U-Roy, Gregory Isaacs, John Holt, Alton Ellis, Heptones, more; Current product: Patches & Crackjackets "Bam Bam" 12-inch; predominantly catalog only

ECLIPSE; 6 Brooklyn Ave.; Freeport, N.Y. 11520; (516) 867-0980; Contact: Phillip Smart/Michael McDonald; Artists: Lori; Socio Success, Sammy Levy, Manifest; Current product: Socio Success "Jah Light Shining" b/w Manifest "To Form" 12-inch, Sammy Levy "Come Off The Road" b/w "You Want To Love Me" 12-inch

FLYING FISH; 1304 W. Schubert; Chicago, Ill. 60614; (312) 538-5545; Contact: Otis Taylor; Artists: Blue Riddim Band; Current product: None—catalog only

HEARTBEAT; 1 Camp Street; Cambridge, Mass. 02140; (617) 354-0700; Contact: Duncan Brown/Brad Paul; Artists: Big Youth, Burning Spear, Mutabaruka, Sister Breaker, Gladitors, Sugar Minott, Bob Andy, more; Current product: Sugar Minott "Inna Reggae Dancehall" LP, Bob Andy "Retrospective" LP, Sly & Robbie "Taxi Fare" LP

ISLAND; 14 East 4th St., 3rd Floor, New York, N.Y. 10012; (212) 995-7800; Contact: Bill Berger; Artists: Bob Marley & the Wailers, Sly & Robbie; Current product: Sly & Robbie's "Rhythm Killers" LP, Bob Marley & the Wailers "Rebel Music" LP

JAH LIFE INTL; 528 Utica Ave; Brooklyn, N.Y. 11203; (718) 469-4800; Contact: Percy Jah Life; Artists: Sister Carol, Scion Success, Carlton Livingston, Michael Prophet, Barrington Levy, Leroy Smart, more; Current product: Sister Carol "Black Cinderella" LP, Scion Sashay Success "Success" LP, Admiral Bailey "2 Year Old" 12-inch, Living Truth "Oh Jah" 12-inch

J&W; 1452 Flatbush Ave.; Brooklyn, N.Y. 11210; (718) 859-8631; Contact: Raymond/Willie Linds; Artists: Boris Gardiner, Beres Hammond, Nadine Sutherland, Wayne Wade, Rudy Thomas, Junior Brammer, Peter Meto, Cynthia Schloss, Raymond Levy, more; Current product: Boris Gardiner "Next To You" LP, Beres Hammond "Beres Hammond" LP, Rudy Thomas "These Songs" 12-inch

LEGGO SOUNDS; P.O. Box 1160; Cooper Station; New York, N.Y. 10026; (212) 645-0238; Contact: Leggo; Artists: Leroy Sibbles, John Holt, Porty Jewel, Has Saw, Barry Biggs, Dave Robinson, Jr. Delgado; Current product: Leroy Sibbles "Selections" LP, John Holt "Vibes" LP, Porty Jewel "Inside Out, Upside Down" 12-inch

LIVE & LEARN; 1323 17th St.; Washington, D.C. 20001; (301) 644-1295; Contact: Detroy Wright; Artists: Dennis Brown, Mighty Diamonds, Wailing Souls, Junior Brammer, Michael Prophet, Joselyne Wells, more; Current product: Junior Brammer "Hold Your Corner" LP

LIVE & LOVE; 2192 7700; 2778; Contact: Shelly; Artists: Echo Minott, King Kong, Frankie Paul, Jovonne Clarke, Cocoa Tea, Nitty Griddy, Little Kirk, Lady June, Admiral Bailey, Chakademus, Joseph Wells, Little Twitch; Current product: Admiral Bailey "Pammy" 12-inch, Echo Minott "Emmanuel Road" 12-inch, Admiral Bailey "Big Belly Man" 12-inch, Dominique "Favor Boy George"

MANGO; c/o Island, 14 East 4th St., 3rd Floor, New York, N.Y. 10012; (212) 995-7800; Contact: Jerry Rappaport; Artists: Steel Pulse, Third World, Black Uhuru, Marcia Griffiths, Pablo Moses, Sly & Robbie, Irv Kamze, Jr. Delgado, Amazulu, Wailers, Papa Levi, Monty Montgomery, Gregory Isaacs, Jacob Miller, Tools & the Maytals, Jimmy Cliff, Burning Spear, Lee Perry, Linton Kwesi Johnson, Aswad, more; Current product: Sly & Robbie "Taxi Connection Live In London" LP, Amazulu (Continued on page R-42)

REGGAE RADIO IN AMERICA: THE BEAT LIVES ON COLLEGE AND NON-COMMERCIAL STATIONS

By THE NIGHT NURSE

You could listen to top 40 radio or AOR for three days in a row and never hear music by artists such as Burning Spear, Ziggy Marley & the Melody Makers, Tiger, Admiral Bailey, Steel Pulse, Black Uhuru or Dennis Brown. Turn your dial on the lowest end of your radio, however, and at certain times of the day, and certain days of the week, these artists are given as much attention as Lionel Richie, Tina Turner, the Rolling Stones and U2 get on mainstream radio.

While it isn’t easy to find, Reggae music can be heard on radio stations throughout the country. The trick is knowing which station, at what time and which day. The majority of Reggae is broadcast over the non-commercial airwaves of college radio stations and National Public Radio. There are hundreds of shows throughout the 50 states, including Alaska and Hawaii.

Reggae shows go far beyond the West Indian communities. Aside from the key cities such as New York, Philadelphia, Los Angeles, San Francisco, Boston and Miami, Reggae shows are broadcast regularly in such cities as Missoula, Mont., Boise, Idaho, Lawrence, Kan., Green Bay, Wisc., and Santa Fe, N.M. While the number of commercial radio stations that air Reggae music amount to little more than a dozen, there are hundreds of shows on the non-commercial band.

Even on the stations where Reggae music is heard, it more often than not falls into the block programming format. So unless you’re specifically looking for some rockers music, chances are you won’t hear it blended with “regular” programming. Not to a large enough extent, anyway.

While there are exceptions to the rule, the fact is that commercial radio does not acknowledge Reggae music, while college and non-commercial do.

Until recently, Roger Steffens was perhaps one of the best known Reggae jocks in this country. His show, co-hosted by Hank Holmes, was on Santa Monica’s KCRW (89.9) for the past eight years. Known as the “Reggae Beat,” the program aired on Sunday afternoon and frequently featured visits by some of Reggae’s best known artists. However Steffens suddenly “retired” from Reggae music to pursue his acting career.

Steffens and Holmes also host one of the few syndicated Reggae music programs, also called the “Reggae Beat.” What began as the “Island Hour” in 1983 has now in 1987 been taken over by Entertainment Radio Inc. and is carried over 120 stations in North America, with half a dozen foreign countries airing the show including Switzerland, Australia and the U.K.’s Radio Caroline. Ed Rasen, president of Entertainment Radio Inc. and executive producer of the “Reggae Beat,” explains that “our goal was to go into as many new places as we could and bring Reggae music to those people. We brought professional syndication to Reggae music.” About a dozen of the stations that carry the program are in fact commercial stations. Once again, with the departure of Roger Steffens, the show’s future remains uncertain.

Another West Coast Reggae figure is Doug Wendt, known to the Bay Area as the Midnight Dread. After a few years in rock ‘n roll radio, Wendt began playing Reggae on commercial radio station KTMR in 1974. In 1984 he moved his program to KOAK. When that station went under, he moved over to KUSF (90.3) until he finally broke down the commercial radio walls once again, and can currently be heard on the Bay Area’s Burkhardt/Abrams rocker KFOG (104.5) on Tuesday nights at 9 p.m. as part of their “Adventure Hour” series. Wendt has two programs available for syndication, his low midnight “Midnight Dread” program and the “World Beat,” a two-hour program featuring Afro-Caribbean rhythms as well.

(Continued on page R-43)
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THE ISLAND STORY—ISLAND RECORDS TURNS 25

By MAUREEN SHERIDAN

I
land Records is 25 this year. Founded on 500 pounds and the vision of owner Chris Blackwell, Island has grown from its first success with Millie Small's six million seller, "My Boy Lollipop," through the spectacular Bob Marley years, to today's U2 phenomenon. Throughout, Chris Blackwell has blazed a music trail for the larger, but less adventurous labels to follow. Blackwell says that it is the talent that gives Island its direction. What is more likely is that the talent gets its direction from Blackwell.

Known as part-gambler, part-long-term investor, Chris Blackwell's talent lies in spotting raw genius and polishing it until it claims its rightful place in the commercial market. He's done it over and over again. With Bob Marley, with Steve Winwood; with Robert Palmer; and, most recently, with U2. Before he began making records, Blackwell imported r&b singles into Jamaica from New York. The first record he made was a jazz tune by a group led by pianist Lance Haywood that played at a northcoast hotel. It didn't sell. Neither did the next one he did that combined the talent of Haywood with that of the legendary Jamaican guitarist, Ernie Ranglin. But Blackwell had, as he puts it, "caught the bug.

Blackwell then started hanging around the sound systems—the traveling discos that were the forerunners of today's "dancehall" craze. Middle-class black Jamaicans didn't (and still don't) patronize the systems and a white person at a sound system is still as rare as a black at a heavy metal concert. But, for Blackwell (or "Whitewell" as some in Jamaica called him) it was a great way to learn the business from the roots up. He learned from the systems what sounds were hot and started to bring 78s down from New York, scratching the labels off to prevent identification and selling them at a substantial profit. So competitive were these systems that owners paid well for a sound that gave them an edge.

Then Blackwell started making records, leaving the label blank to give them the same anonymity (and same underground value) as the scratched ones. Blackwell was one of the first people in Jamaica to produce records for the sound system market, and the first three records he made went to No. 1. "My God, this is easy, this is unbelievable," Blackwell says to himself, and his music career began in earnest.

(Continued on page R-44)

CHRIS BLACKWELL Interview

BB—Did Island actually start in London in 1962, or before that?
CB—Island Records started in 1962. I put records out in Jamaica before that but there was no Island Records label until 1962.
BB—Is it true that Edward Seaga (present Prime Minister of Jamaica) was your competition in Jamaica?
CB—Yes, that is true.
BB—Island Records signs and promotes artists with a message, i.e., Bob Marley, U2, does Chris Blackwell have a message?
CB—For, and that is the strongest means of communication—and the best way to create a "one-world" feeling. BB—The Island approach appears to be a policy of equal attention to both the artistic and commercial elements of music.
CB—I believe that Island records are talented and true to what they are doing, commercial success must follow.
BB—You also pay equal attention to the visual aspect of any musical project, for example, your close association with Neville Garrick, Bob Marley's art director, who designed his lighting, backdrops, album covers, etc.
CB—They are becoming very much an industry—the visual element is now very important in songs as it is the music element in films.
BB—Do you have any plans to increase your business interests in Jamaica?
CB—Quite a few. I already have Nuccio's (Italian restaurant in Ocho Rios) and Golden Eye (one-time home of Ian Fleming in Oracabessa). I'm also building a studio in Kingston with Sly & Robbie next to Perry Hennzell's video-film infrastructure. Other plans include real estate development on the northcoast and in Irisstown.
BB—What specifically are you planning, hotels, villas?
CB—My interest is in getting people to live in Jamaica, to promote long-term tourism. It's much better than people coming off the boat (cruise ships) for one day and having no chance to meet the people and see the country. If people live in Jamaica, they will generate income and everyone will benefit. Jamaica excels in the beauty of the island and in the people themselves, not necessarily in hotel accommodation and tourist facilities. In these areas, Jamaica does not compete favorably with Barbados or the Cayman Islands. Jamaica's real asset is its people.
BB—Any new directions for Island besides films?
CB—They are always looking out new ideas. Island's direction comes from its talent.
BB—Do you like "dancehall" (Dub or DJ form of Reggae)?
CB—Some of it is great, but in general it's a substitute for real substantial music... it's too limited. The idea of rap and dub did start in Jamaica and move to the U.S., but
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MOVIES AND CULTURE SPREAD UNDYING SPIRIT OF ‘THE HARDER THEY COME’

By ROBERT SANTELLI

I t took a movie to really introduce Reggae to America. Back in 1973 a low-budget, Jamaican-made film called “The Harder They Come” opened first in New York and then in Boston. It starred Jimmy Cliff, a virtual unknown singer out of Kingston. He played the film’s protagonist, the legendary island outlaw, Ivan O. Martin, a character based mostly on the criminal, yet romantic darling of the real-life Jamaican criminal, Rhygin.

At first “The Harder They Come” was released and marketed as just another black-exploitation flick out of the Shaft and Superfly mold, despite the objections of writer/director Perry Henzell. “The Harder They Come” was a bigger film than that, he argued. It revealed in brutal honesty the conditions of the Kingston ghetto. It dealt with survival and standing up and fighting the System. And finally, “The Harder They Come” was about Reggae music, an infectious, wonderfully rhythmic blend of chinga-chinga guitar licks and off-beats that evolved out of earlier Jamaican music forms, ska and rock steady, as well as American rock, blues and r&b.

“The Harder They Come” never quite exploded at the box office. But it changed the course of popular music or Reggae overnight. But the gradual, steady success of the film enabled it to become for years a permanent play in midnight movie houses and on college campuses. And even more important, it set up solid Reggae audiences in cities such as Boston, New York, Ann Arbor, Berkeley, and Los Angeles, so that when Bob Marley & the Wailers, Toots & the Maytals, Burning Spear and other Jamaican Reggae artists came to America, they were welcomed with eager and open arms.

IT'S safe to say that without “The Harder They Come” and the other Reggae films made after it, the music’s advances in America might have been hampered considerably. The cinematic package of roots, Rasta, romanticism, and Reggae—and supple doses of Jamaican humor—gave many their first taste of the music and the culture which spawned it.

On screen Reggae seemed more accessible and understandable. The revolutionary rhetoric and religiosity which regularly filled the lyrics to many Reggae songs in the early and mid ’70s became palatable, even if American audiences had to work their way through the thick gab of Jamaican patois. In short, America needed Reggae films to come face to face with the music and to appreciate fully its high-charged, distinctive rhythms.

It wasn’t until 1979, though, that a film with as much Reggae and as much vigor was made. Ted Bafaloukos’ “Rockers” came along at an all-important time. “Rockers” salvaged the sagging connection between Reggae and film. After all, it had been six years since the release of “The Harder They Come” in the States. But not only did “Rockers” send Reggae music fans back into movie theaters, it also opened the doors for a new generation of Reggae stars—Gregory Isaacs, Inner Circle, Sly & Robbie, and Third World—and inspired a slew of other Reggae films. A light, often more persuasive film than “The Harder They Come,” “Rockers” pinpointed Rasta principles but without preaching them. Unlike Cliff who took on the Establishing

(Continued on page R-46)

'REGgae SUNSPLASH' CELEBRATES 10th ANNIVERSARY Ushering in NEW ERA OF WORLDWIDE EXCITEMENT

O n the eve of the first Reggae Sunsplash in 1977, producer, Synergy Productions, received a telegram from the Montreux Jazz Festival. “Keep on plugging” was the message “it took us 10 years.” Ten years later, having kept on plugging through the good times—as well as “obstacles too numerous to mention”—Reggae Sunsplash has earned the right to celebrate its first decade as not only the “biggest Reggae festival in the world,” but also the best.

Reggae Sunsplash was the brainchild of Tony Johnson, D.O.N. Green, Ronne Burke and John Waking (who is no longer with them), four Jamaicans who formed Synergy Productions Ltd, to promote, develop and expose Reggae music to the world. The first Sunsplash, staged at Jarrett Park in Montego Bay, featured Third World, Toots & the Maytals and Jimmy Cliff as well as Jacob Miller, one of Reggae’s leading lights who tragically died before his full potential as an artist was realized. Voiced an artistic success (by all who attended) and a financial failure (by Synergy), the decision was made, despite the monetary problems, to make the Reggae fest an annual event.

1979’s Sunsplash was christened Mudsplash by those who wallowed in the ankle-deep mud that Jarrett Park’s grass had become after several hours of rain. But the lineup that year was too good for mud to dampen the crowd’s spirit—Bob Marley, Third World and Jacob Miller played in the rain and have never sounded better.

In the election year of 1980, Reggae Sunsplash moved from MoBay to Kingston where Peter Tosh, Dennis Brown and Culture were the top acts. But Synergy didn’t feel comfortable at the new locale and in 1981 returned to Montego Bay. To most aficionados, 1981 was the best Sunsplash year of all (whether before or after). Designated as a special tribute to Bob Marley who had died in May of that year, the four-night fest ended with an incredible sax solo of “Redemption Song” by Dean Fraser, followed by Third World, Rita Marley, and Stevie Wonder jammin’ till the break of the sultry tropical dawn.

For the past six years, as the financial health of Reggae Sunsplash has picked up the artistic side has, at times, faltered. 1982 and 1983 continued to present the best of Reggae (and related rhythms) with both national and international artists, but 1984, 1985 and 1986 relied heavily (because of foreign exchange problems) on local talent which during those years had been over-exposed at other venues, and, for the first time, Reggae Sunsplash was not as eagerly anticipated as it had traditionally been. However, it was also during these years that Sunsplash had gone international performing first at Crystal Palace in London in 1984, and going on from there to World Tours in 1985 and 1986 and full attention was not on home ground.

Reggae Sunsplash 1987 promises a 10th anniversary return to the excitement of former years with a lineup of Reggae greats that includes Sly & Robbie’s Taxi Connection, Third World, Gregory Isaacs, Freddie McGregor, Mutaburuka, Yellowman, Tiger, Steel Pulse—and perhaps—UB 40. Gwen Guthrie is also performing, continuing a Synergy

(Continued on page R-46)
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ANNIVERSARY
(Continued from page R-1)
big bands, Byron Lee & the Dragonaires, along with the
dance steps which went with the sound. Carlos Malcolm &
the Afro-Jamaican Rhythms, the Granville Williams Or-
chestra were the leading bands delivering the music. Jim-
my Cliff emerged at about this time to share the limelight
with groups like the Wailers and the Maytals. Millie Small,
Owen Gray and Wilfred “Jackie” Edwards established the
foundation the new emerging sound needed.
In 1965 a newcomer to the recording scene was find-
ing it difficult maintaining the ska tempo and the laid
back sound of rock steady was born. Hopeton Lewis ush-
ered in the new form with the big Jamaican hit “Take It
Easy,” and pretty soon there was a whole slew of record-
ings which had the words “rock” and “steady” as part of
their titles.
As with ska, rock steady had a matching dance move
with a lot less movement that accompanied ska moves.
The profusion of percussive instruments and horns
which characterized ska made way for the powerful bass
lines of rock steady. The sizes of bands also shrank and
new performers gained prominence. Desmond Dekker &
the Aces, the Gaylads and the Paragons emerged while
the Wailers, Ken Boothe and Delroy Wilson kept pace. Ken
Boothe established himself as one of the masters of the
new sound with hits like “Puppet On A String” and “Don’t
Want To See You Cry?” among others. Meanwhile new-
comer Hopeton Lewis had his finest day.
Duke Reid’s Treasure Island/Jeans label figured prominently
with Alton Ellis being a forerunner with recordings like
“Girl I’ve Got A Date,” while the Techniques were develop-
ing their Curtis Mayfield-influenced sound with record-
ings also produced by Duke Reid.
It was a most memorable period in the development of
the music, and yet rock steady did not have much interna-
tional acclaim outside of Jamaica and West Indian com-
munities overseas. Rock steady ruled for only about three
years.
When the next phase of the music’s evolution came
there was the obvious combination of both the ska and
rock steady forms. And as in the days of ska, Reggae
was ushered in with a lot of instrumental recordings. Lee Per-
ry and Harry Johnson were newcomers to the business
and with their very compact groups like the Upsetters
were marching hits in Jamaica like “The Liquidator”,
which served as the foundation for the Staple Singers hit
“l’ll Take You There,” and “The Return Of Django” among
many others.
As early as 1968 when the Reggae sound was but in its
infancy the Beatles jumped on the new sound with a hit
“Oh La Di Oh Da Da,” an early sign that Reggae was set to
become Jamaica’s lastest and powerful contribu-
tion to popular music internationally.
A most propitious occurrence took place some time in
1969 with the coming together of Lee Perry, the very cre-
ative if eccentric producer, and the Wailers, Tosh Marley
and Livingstone. The creative juices on both sides were
allowed to run free, and classics which emerged from the
period include the original version of “Trench Town
Rocker” “Duppy Conqueror” and “Who Is Mr. Brown.”
Also in 1969, Desmond Dekker hit big internationally
with “Poor Me Israelites,” while Jimmy Cliff scored with
“Wonderful World, Beautiful People.”
This early phase of Reggae also saw a revival of an as
yet undeveloped component we now know as DJ style
Reggae. By 1970 U Roy was the No. 1 performer in Ja-
maica with his distinct DJ rappings and Dave & Assell
had an international hit, DJ style, with “Double Barrell.”
Originally for reasons of economy this period also saw
the creation of “versions.” This at first merely meant
backing a single with the instrumental tracks instead of
creating a new song from scratch. As this practice be-
came more widespread some producers began to exper-
iment with the manipulation of instruments on different
tracks and the removal and/or enhancement of certain
instruments. This became known as “dub” music.
A couple more very significant milestones in the mu-
cis’s growth and change were just down the road. In the
(Continued on page R-47)
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Music Industry
(Continued from page R-4)

Music Industry Awards (JAMIs) to promote higher production standards.

Although the major labels (with a few notable exceptions like CBS which has Third World and Jimmy Cliff) still shy away from Reggae signings, the near-to-major Island Records and independents like the U.S.-based RAS Records, Shanachie, etc., London’s TK, and Jamaica’s WKS and Sammy labels are actively increasing their roster of Reggae artists. Island chief Chris Blackwell, who, after linking Bob Marley to international stardom, took a break from Reggae to concentrate on developing acts like U2, has once again turned his ear to the rhythm that his label was founded on. He believes that Reggae is once again gaining in momentum and new signings like Foundation as well as a special project with Toots Hibbert attest to his belief.

One of the biggest indicators of Reggae’s pop revival is the growing presence of Jamaica product on the U.K. pop charts. Boris Gardiner’s No. 1 “I Want To Wake Up With You,” his No. 13 follow-up “You’re Everything,” Sophia George’s No. 6 “Girlie Girlie,” Audrey Hall’s No. 11 “What One Dance Can’t (Do)” and, most recently, Sly & Robbie’s No. 12 “Boops (Here To Go).” Several of these songs also charted in Europe, Australia and Japan. This success has, says Milton Sims of WKS Records (Boris Gardiner’s label), in addition to increasing international sales an overall 35%; encouraged other artists by creating an awareness that Reggae can reach No. 1.

In the U.S., where the pop charts are notoriously difficult for the rest of the world (except the U.K.) to crack, Reggae’s presence (often uncredited) in countless top 10 tunes (e.g., “Higher Love,” “Material Girl,” “Se La,” “What’s Love Got To Do With It?”) is proof of public interest in the sound. This presence, coupled with steady sales and increasing outlets in the ethnic markets in cities like New York, L.A., Boston and Toronto, and its sudden and prolific use in big-budget commercials gives Reggae a stronger North American base than is generally recognized.

On the road, ticket sales for known Reggae artists have been good, Sly & Robbie’s Taxi Tour with Half Pint, Ini Kamoze, Yellowman and Dean Fraser’s 809 played to packed houses all over the world. As did Jimmy Cliff. And Bunny Wailer filled Madison Square Garden. Smaller tours have also done well: Both Burning Spear and Bob Marley’s one-time backers, the Wailers, (whose drummer Carlton Barrett was, sadly, recently murdered) now led by Junior Marvin, have strong, loyal followings. Attendance figures for the Reggae Sunsplash tour have at most venues been healthy. At home, Sunsplash continues to be the top concert draw (and, at five days, the longest), although one-off competitors like Sandosa Productions and MK Productions are challenging its supremacy.

In the studios, round-the-clock bookings by both local and international artists, are reported by all studio owners, and even new ones like G.R.S. (known only by word-of-mouth) are full says owner Peter Couch who adds that he’s been “pleasantly surprised by the business.” Significantly, Chris Blackwell is building his first Jamaican-based studio in tandem with Sly & Robbie in what he calls the “logical location—next to Perry Hennell’s [director of The Harder They Come] film/video infrastructure.” Music Mountain owner Chris Stanley is building a second studio replete with guest facilities to satisfy demand. And, in Ocho Rios, the island’s popular norceast resort, an October opening is planned for Grove Music Studio, the first phase of the Coconut Great House Complex.

Recording in Jamaica, once a hit or miss affair that depended on a lot on which ganja (marijuana) an engineer had smoked during a session, may in the future prove less risky. The haze that has traditionally hung over Kingston studios is slowly lifting. The smoking of the herb that was once an integral part of the Reggae scene (and responsible for a lot of its bad press) is, in some studios (and with a surprising number of Jamaican musicians) definitely on the decline.

The island’s music video production says Perry Hennell “is totally undeveloped.” Artists are still trying to do videos on the cheap,” he adds “they have to realize that videos are a launching pad.” Hennell’s own long form video “Garvey” (which is being produced at the same time as the stage pro-

(Continued on page R-27)
BOB MARLEY
MUSIC INDUSTRY
(Continued from page R-22)
duction) will be released to coincide with Jamaica’s 25th Anniversary of Independence in August. And Hennell’s forthcoming link with Blackwell should give the industry the boost it needs. “With good product and satellite distribution” Hennell hopes to “make millions and millions of dollars and never leave home.”

CDs are not available in Jamaica and are not ever likely to have a market here as long as current prices remain in effect. Singles—for financial considerations—have always been the record product of choice (local hits selling an average $40,000 and costing an average $1,000—$200U.S. to produce) and seem assured of a long future in the Caribbean if nowhere else, especially if illegal taping is stopped. Albums and cassettes should then also show a sizeable sales increase and cassettes could have a future here.

The rapid spread of satellite dishes (approximately 7,000 islandwide) over the past four years has changed the face of Jamaica and opened up its eyes to the vast world of entertainment beyond its shores. But practice will not likely keep pace with awareness. Recording technology is likely to remain analog (Blackwell believes digital has no foreseeable future here). Even in developed countries, digital recording is moving more slowly into pop music as expected and in the Third World prohibitive cost will keep it beyond reach for a long time.

As for the music . . . dancehall, the rap or DJ form of Reggae has exploded since the “Sleng Teng” or “Computation style” rhythm sung by Wayne Smith and produced by King Jammy quickened the Reggae pace a couple of years ago, and its growth shows no sign of slackening. Unlike the Reggae of yesteryear, dancehall claims no spiritual roots. It does carry a message though, and that the fact that its messages can as often be “slack” (crude) as enlightening has created considerable controversy in Jamaican society (even though many middle-class Jamaicans don’t understand the ghetto patois the crudeness is couched in). With two entries (both by the same artist) out of a recent top 10 unif for airplay, promoters, distributors and radio DJs are being called upon to voluntarily censor product. Some, like Sonic’s Lee, are doing so.

The nation’s two radio networks, RJR and the government-owned JBC, have different standards for deciding what can and cannot be played. Most DJs, while opposed to total censorship, believe that radio airwaves should be protected. Francois, a popular member of RJR’s FAME (the FM station) team believes that “adult songs should be regulated the same way adult films are,” and some producers staying ahead of the game are shipping two versions of the same song. Since Jamaican radio is still free of “format,” DJs have a lot of power and are able to dictate to a certain extent what is worthy of airtime. An interesting development of the past year is an increase in the amount of Reggae being played, reversing the trend of the past five years (especially within the middle class) toward U.S. (black and disco) music. Barry G of JBC (Jamaica Broadcasting Corp.), undisputedly the “DJ of the people,” having long tried to effect this development, sees this as being the “biggest break locally for the music—if people accept their own music, then people outside will appreciate it.”

The two main streams of the music, progressive (uptown) personified by Third World, and dancehall (downtown) ably represented by Tiger, both have a chance to be heard more loudly on world airwaves. Progressive, because it’s more accessible to foreign ears, will move faster, but the prediction that dancehall can’t crossover may be premature. The same was said of rap five years ago. Dancehall lyrics may be local but its rhythm is universal, and if the raw power of that rhythm is harnessed it could travel far. What dancehall has done is revolve the music mood in Kingston. There is an energy in the air that is already being heard.

Some new faces (for the rest of the world) to watch: SLY & ROBBIE (not new but definitely moving) progress as steady as the rhythmic duos drum and bass beat. SLY & Robbie’s new album “Rhythm Killers” (with Bootsie Collins) has brought the background team firmly into the spotlight. FREDDIE McGregor, who won JAMI (Jamaican Music Industry Awards) for “Best Male Vocalist” for 1987, carries the Reggae hopes of a majority of industry watchers. Ask 20 people in the Jamaican music business who they think will be the next big Reggae thing and 19 of them will answer “Freddie McGregor.”

HALF PINT’s fans include Paul Simon’s son, and Half Pint may be the first “dancehall” artist to crossover.

SOPHIA GEORGE’s great debut single “Girlie Girlie” climbed to No. 6 on the U.K. pop charts, and George shows great potential for more hits, especially in Europe.

HOT PEPPERS is an enormously popular group with home audiences, and this effervescent show band is about to release its first album on the Young Hart label.

ORGANIZED KRYME, formerly Native, now signed to PolyGram and produced by Cameo’s Larry Blackmon, (who says its name is not to glorify the body it’s named after, but rather to show that the real organized crime is within government, evangelism, etc.) is one to watch.

TIGER a.k.a. Norman Jackson, the DJ or dancehall sensation of the year and winner of the 1987 JAMI for best new artist, and who wrote the songs, played the instruments and designed the cover for his album “A Me Name Tiger,” also has a winning stage presence.

CHRIS STANLEY, songwriter, producer and studio owner, has a definite chance for commercial success abroad. His new single, “This Is A Love Song,” has definite crossover potential.

CHALICE is a tight, visually exiting group whose international recognition is past due.

DORIS GARDINER spent 20 years in the business before his sudden jump (with “I Want To Wake Up With You”) up the U.K. pop charts. Presently recording his new album for WKS Records, which will feature two duets with Gwen Guthrie.

CARLENE DAVIS, winner of the JAMI for Best Female Vocalist, considers herself one of the “new breed” of Reggae artists—singers who use the Reggae beat in a number of musical styles—whether pop, country or ballad.

JUNIOR MARVIN & THE WAILERS, famed backed of Bob Marley, have been touring solidly for the past year earning critical kudos for their performances. They are presently taking time to bring in a new drummer, their previous one—the famed Carlton Barrett—having been murdered earlier this year.

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King Jammy, a former sound system technician turned record producer, first hit the jackpot with his “Sleng Teng” rhythm. Now his Catpaw rhythm has produced hits like Lt. Stitchie’s “Wear Yu Size,” Chuck Turner’s “I Need You” and Sister Maureen’s “Let Them Understand.” In addition, a series of wild, computerized rhythms has solidly embellished his latest album from the man considered “The Crown Prince of Reggae,” Dennis Brown, called “The Exit.”

But while dancehall has provided the foundation on which Reggae music has rebounded from the 1970s’ doldrums, the recorded and live entertainment sectors, thanks to that foundation, are still as expansive as they were in the heydays of the ’60s.

Soca music (formerly calypso music) from the Eastern Caribbean continues to grow in popularity. Jamaican musicians last year confounded the soca experts by producing the two biggest soca singles in the region—Byron Lee & the Dragonaires’ “Tiney Winey” and Fab Five Inc.’s “Yu Safe.”

Byron Lee remains one of the great enigmas of the region’s music. A former high school footballer, in 1956 he persuaded his fellow soccer stars to join him in forming a band, which concentrated primarily on what was then known as Jamaican mento. Today, there is hardly any difference between his mento and the Eastern Caribbean soca.

He not only leads the 30-year-old band, regarded as the tops in the English-speaking Caribbean, on bass guitar, but is also president of the largest recording company in the region, Dynamic Sounds, which is also the leading distributor of dancehall music including the Jammy’s repertoire.

The influence of the island’s rhythms on music, internationally, is best explained by the achievements of a pair of drummer and bassist Jamaicans called “The Rhythm Twins”—Sy Dunbar and Robbie Shakespeare.

Having developed their personalized form of Reggae at Island’s Chris Blackwell’s Compass Point Studios in Nassau, Sly & Robbie have traveled the world backing some of the biggest names in music with this special form of Reggae. In fact, one of their clients, Bob Dylan, was so impressed with them he has continued to give them credit on albums they haven’t even worked on.

They have backed: Grace Jones, Joe Cocker, the Rolling Stones on their “Undercover” platinum album and Mick Jagger on his “She’s the Boss” album, Joan Armatrading, Ian Drury, Cyndi Lauper (“Girls Just Want To Have Fun”), Carly Simon, Herbie Hancock, Manu Dibango, Gwen Guthrie, Serge Gainsburg and Japan’s Azumi Watanabi, in addition to Dylan on “Infidel” and “Empire Burlesque.”

This has probably made things a bit easier for the island’s four radio stations, which have often been accused of playing too many foreign songs. The stations, despite playing a formidable catalog of Reggae hits, are limited by the fact that many of the current hits which come from the dancehalls are considered unfit for airplay.

This means that many of the hits that the islanders dance to cannot be played on radio. The dancehall producers have hit back by making two of these songs—the original for the dancehalls and a cleaner version for the radio stations.

The rebound in nightlife has extended to the hotels in both the city of Kingston, the capital, and the city of Montego Bay, the capital of the resort area. Huge hotels like the Jamaica Pegasus, the Oceana and the Wyndham in Kingston, have opened up their premises to late night drinkers as well as live local promotions.

In the New Kingston area of the capital, nightclubs, including some top class discotheques, have mushroomed. Two drive-in cinemas in the same area have become the main venues for the top Reggae promotions lasting from early evening to dawn and featuring as many as two dozen top Reggae acts on the same bill, dropping movies which are being rivaled by the growing popularity of videos.

And, talking about dusk-to-dawn promotions, the annual Reggae festival, Reggae Sunsplash, which turns 10 years old this August and which has been staged annually in Montego Bay since 1978, has now become an international event.

Since 1985, the festival, which is based in Montego Bay and lasts for five days, has been touring several major cities in North America, Europe and Japan. The show which was initially introduced to attract tourists to the island during the slow summer months, has been to the U.S. for the past three years and has just completed its 1987 tour doing 26 U.S. cities in an equal number of days.

It will be staged in London on July 4, after which it runs in
Having reached its 25th anniversary in 1987, Jamaica's recording industry has had its ups and downs. Despite various challenges, the industry continues to make a significant contribution to the country's economy and culture.

**MUSIC ALIVE (Continued from page R-28)**

Montego Bay from August 18-22, celebrating its 10th anniversary, Jamaica's 25th and the Marcus Garvey centenary all in one package.

The main impact of Reggae Sunsplash, in addition to the tourism input, has been to encourage the hotels to move from old touristy songs like “Yellowbird” and into Reggae. Many of the island’s leading singers and musicians from the '60s have been able to put together widely acclaimed cabaret acts for these new venues.

The improving nightlife situation has also been marked with the re-emergence of many of the aging stalwarts of the industry. Favorites of the rock steady era, like Bob Andy, Marcia Griffiths, Ken Boothe, Delroy Wilson, Hugh Roy, Judy Mowatt and Derrick Harriott, are again making the charts and the stage, while seasoned musicians like Sonny Bradshaw, Frankie Bonitto, Cedric Brooks and Johnny “Dizzy” Moore have continued to make the circuit.

Bradhshaw, whose band the Sonny Bradshaw Seven, the longest-serving in Jamaica, has recently taken on the added responsibility of leading “The Big Band,” the island’s major jazz ensemble, and the “Jazz Mobile,” a traveling jazz show which spreads the message of the music into the countryside. This latest effort is to take jazz to the schools.

However, the greatest setback to local entertainment continues to be the inability to unearth talented at a very amateur level, or very young age.

Apart from producers like King Jammy, Harry Johnson, and the other phenomenally successful dancehall producer, George Phang, few producers currently open their studios to new talent; most wait until the talent has been unearthed, then snap them up. This then creates the problem of artists singing, sometimes the same tunes, for different producers.

The Jamaica Cultural Development Commission (JCDC), the government agency responsible for the promotion of culture, has failed miserably in this area as well.

This has been reflected greatly in the reducing contribution of female singers to the industry. Apart from the I-Three, lead by Rita Marley, Bob Marley’s widow, who last year pumped $1.5 million (Jamaican) into the group's first album, “Beginning” (EMI), very few Jamaican female singers have managed international recognition in recent times.

Carlene Davis, Shirley McLean and Sophia George have emerged as the best of the recent products, but none has been able to match the versatility or visibility of Rita Marley, Marcia Griffiths or Judy Mowatt. Waiting in the wings, however, are a few possibilities such as sisters Pam and Audrey Hall, DJs Sister Carol and Marie Bowie, whose “Love Me And Runaway” did quite well in New York.

The recording industry is dissatisfied with the benefits succeeding governments have granted them in return for the heavy taxation on the industry. In addition, they are demanding a Copyright Act to protect them from massive piracy of Reggae records, the greatest obstacle to the growth of the industry.

Despite the problems, however, the music lives. Already several of the cream of the local talent have been organized by the JCDC to do a special album to mark the Garvey centenary and they are expected to do a show as well. The commission has also compiled a volume of hits, honoring the contribution of music to the country’s 25 years of independence, certainly a collector’s dream.
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respected Reggae performer in the world was/is a dreadlocked Rastafarian—the Honorable Robert Nesta Marley, O.M.—Bob Marley…the Tuff Gong. In the early ’70s it was Marley who first informed thousands of new listeners globally that “roots-rock-reggae [was]...bubbling on the top 100.” And it was Marley who sang, “Some are leaves, some are branches. I and I (Rastafari) are the roots.” To date, Marley has been the most successful Jamaican musician, in terms of financial returns and audience adoration. For that and other reasons, the departed maestro is an excellent example of Rastafari’s vital role in taking Reggae from Jamaica to the rest of the world.

Jamaica’s Rastafari community takes literally and seriously the urging of Psalm 68, verse 7, which says, “Sing unto God, sing praises to His name; exalt Him that rideth upon the heavens by His name Jah, and rejoice before Him.” So although the Rastafari definitely do enjoy themselves when singing, chanting, dancing and playing instruments, for them, music is much more than just mere entertainment. Reggae is an integral part of their culture. Thus Rasta sing about their creator and king (Jah Seilassie I), about their African ancestry and Ethiopia’s heritage, and how to use Reggae to set historical records straight, promote Pan-African unity and to make social commentary on local and international events. No wonder then that Reggae is often fondly called by a variety of names other than “roots-reggae” “Jah music,” “Zion rock” or just plain “message music” are only a few. The Rasta penchant for using music as a vehicle for spiritual, cultural, social and political expression, is nothing new. This habit is in fact a carryover from Africa.

Burru, Kumina, Etu, Gombay, Poconamia, Myal, Revival, Maroon and Rasta are some of the leading examples of African-influenced traditional and folk forms of music still existing in Jamaica. All these examples are characterized by rich polyrhythmic arrangements with corresponding dance movements. Fortunately, the dwindling Burru specialists and their akete drums, marimba boxes and other vintage instruments endured long enough into the 20th century for the Rastafari to take the baton as it were and keep the tradition going. In this way an untainted and pure African music form (Burru) took on a new lease on life and, eventually, a new melodic and harmonic superstructure. Count Ossie (deceased) is credited with focusing the transplanted African rhythms of the 1950s and with helping the Rastafari brethren and sistren complete the development of their musical identity.

The Rasta family of akete drums—the repeater, fundeh and bass—were the first instruments used in Jamaica to musically mimic the human heart/pulse beat. The three-disc album “Groundation” by Count Ossie & the Mystic Revelation Of Rastafari is an appropriate example of the kind of pulsating heartbeat “riddims” produced by the brethren. The Afro-Jamaican musicians of the 1950s (e.g. Carlos Malcolm) incorporated Latin American, jazz and other Caribbean musical styles into their compositions. This was a direct African infusion, for the bossa nova, samba, rumba, sals, chango and the yoruba beat which is the mother rhythm of all Caribbean calypso and soca beats, are all direct derivatives of Africa. At the same time, Jamaican musicians in the generation of Sonny Bradshaw, Roland Alphonso and the great saxophonist Don Drummond (deceased) identified with black American jazz stars like Dizzy Gillespie, Charlie Parker, Louis “Satchmo” Armstrong, Theolonious Monk, Miles Davis, Duke Ellington, Count Basie and Lester Young. Thus Afro-America’s ragtime and swing music forms were the final ingredients to be added to the mix of black music styles which gave birth to Jamaica’s popular music. Island musicians interpreted regular r&b tunes in the local “blue-beat” style (from which came “blues dance”). The “blue-beat” quickly turned into ska music, the best of which came from the Skatalites big band. The members of the Skatalites made an invaluable contribution to the development of Jamaican music by their prolific output of consistently high-quality music. Ska contained elements of mento, revivalist strains, other cult refrains, as well as the progressions and scales of r&b.

During the early ‘60s, the traditional drum beats of the Rasta merged and fused with the more mainstream ska arrangements, when Count Ossie, the Mystic Revelation and
the Folkers Brothers recorded the classic "O Carolina"... the forerunner of what eventually became known as rock steady. Compared with the fast and furious paced Jamaican dance music of the 1950s onward, rock steady represented a "cutting in half of the rhythm." Rock steady was characterized by the famed "one-drop" guitar and piano after beat, together with the highlighting of the second and fourth "off beat" of the trap drum. While traditional Rasta Nyabinghi music is thought to have been mostly dormant during the rock steady period, it was in fact only growing in hibernation and blending with other aspects of "roots culture" and the international black power movement.

The result was the emergence of roots-rock-reggae and the "drum and bass culture" in 1968. And in both rock steady and reggae-rockers, the lead guitar, electronic synthesizer, horns and piano imitated the percussive Rasta "ridims" of the repeater drum. Thus, by the advent of the 1970s, the polyrhythmic influences of Rasta music had become the driving sound-power of Reggae. As for word-power, the lyrical content of Reggae reflected the cultural message of the Rastafari faith, the Rasta concern for continental Ethiopia (Africa), black unity globally and oppressed peoples everywhere.

So although pure Rastafari music is the Nyabinghi beat, it's clear that Reggae is a direct offshoot of Rasta music. The rhythmic structure of roots-rock is based on Rasta "ridims"; a majority of the leading musicians and arrangers from ska days through rock steady to reggae have been Rastafari disciples or at the very least Rasta sympathizers, and the interest-provoking messages of Reggae have been mostly themes near and dear to the hearts and minds of Rastafarians. The very name "Reggae" is said to be Latin for "to the King," who for Rastas is Ethiopia's Haile Selassie I. Thus the brethren and sistren have always declared Reggae to be "Kings' music"... royal rhythms. This is what is truly unique about roots-rock-reggae and Jamaica. Nowhere else today is a popular music (as Reggae is) also a spiritual (religious) music at one and the same time. Nowhere else is a popular music such an integral part of a people's whole way of life and culture as is roots-rock-reggae in Jamaica.

So who are the Rastas? "I and I" the Rastafari see themselves as reincarnated Hebrews, descendants of the Biblical Israelites; sons and daughters of the Most High Creator Jehovah, exiled Ethiopians struggling to liberate themselves from the captivity of the West; successors of Marcus Mosiah Garvey's quest to restore true pride, unity and independence to "Africans at home and abroad." Regarding the West and its materialistic system as "Babylon," the Rastafarians are vigorously seeking repatriation to Africa and the East to Zion land. In accordance with scripture and other prophecies, the brethren and sistren predicted that the world as we now know it will be destroyed in the not too distant future by Divine Judgement. They revere Abba Janhoo, Emperor Haile Selassie I, as the once and future King of Kings, the Lion of Judah, the returned Messiah, Christ in His Kingly manifestation. Rastas point out that although it is 12 years after their Emperor's reported death in Ethiopia, there still is no grave, no ashes, no body, no photographs and there was never any kind of funeral whatever. Refusing to accept that Abba Janhoo died and simply vanished into thin air without a trace, the Rastafarians maintain that Jah Selassie I lives. For the Rasta, the road of life could never begin, much less bend, nor a man have any being, much less a friend... without a song. So they sing of their Creator and King, of Ethiopia and Africa, of Garvey, Nkrumah, Lumumba, about Queen Mother Nanny and Angola's Queen Mzinga, about Moses, Elijah, Solomon, David and the Bible, of Babylon and tribulation and slavery, and of love and life and many other things. But always it's "message music," "reality rock"... entertainment that edifies and educates people about how to deal with the realities of earth. Without this message and meaning, Reggae loses its heart and is reduced to a purposeless beat... a commercial beat. The 1980s have seen the rise of a "commercial school" of Reggae (under the guise of "dancehall"), which is said to be more marketable to the world music public. Advocates of "commercial school" Reggae say it proves that Reggae is not Rasta music, regardless of the overwhelming contribution of the "cultural school" of roots-rock.

To sum up therefore, roots-rock-reggae is clearly a product of Jamaica's predominantly African society. It thus rep...
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INTERNATIONAL
(Continued from page R-R)

Britain, a trek which prompted the Jamaican poet and folklorist Louise Bennet to pen a poem entitled “Colonization in Reverse.” Thousands of Jamaicans left, taking their earthly possessions in boxes and battered cases, filled mostly with high expectations and music.

Then the music was a fast tempo called ska, an onomatopoeic word that describes the chugging beat. Inspired by r&b, ska had an emphasis on the offbeat. The music, like the new arrivals, went underground in Britain. It surfaced in the inner cities at basement parties on mega-sized hi-fis of London-based sound-system men, another Jamaican phenomenon that relates to a very special kind of music fan who purchased earth-shattering speakers and amplifiers that riveted you to the walls in the dimly-lit regions of the Q'Club in London, where the generic name for the music was “blue beat.”

Most of the retailing of the music was handled by an enterprising Greek, Emile Shlitti, who never is said, listened to the music, but released one of the first Jamaican artists to hit the British charts on his “Blue Beat” label, Prince Buster, with “Ten Commandments.” The other significant development was the arrival in Britain in 1962 of an English-born, but Jamaican-raised adventurer named Christopher Blackwell. A fledgling producer, who finding himself unable to compete with his Jamaican counterparts, came to London to represent his competition in Jamaica.

Blackwell began to sell dance music to the West Indian clubs. He also formed a label called Island Records, that is 25 years old this year. His first big hit was a cover version of “My Boy Lollipop” by Millie Small. It was essentially an r&b tune with a ska back-beat that went to No. 1 on the British charts, and also did well in the U.S. Island increased its record sales to the West Indian community in Britain, and began signing new British rock groups like the Spencer Davis Group and Traffic. About the same time that Jamaican pop was getting a foothold, the Beatles were taking off, and England became the center of new musical influence. “It [Reggae] was really emerging,” Blackwell recalls, “as England's black music. Like America has its own black music, this was becoming England's black music, but it remained very much in the world of the Jamaican in Britain.”

It was as if Jamaican pop could virtually bubble up from its underground base and influence the British record-buying public and record business at will, culminating with the Beatles recording "Ob La Di Ob La Da.”

Again in the '70s when a flush of two-tone bands—Madness, Elvis Costello, the Specials, the Beat, and subsequent-ly UB40, burst on the scene, they all played ska, ensuring that Jamaican pop had achieved an indispensable presence in British pop, even to the recent hit by Boy George, “Everything I Own,” a cover of a Jamaican tune by Ken Boothe which hit the British charts in the '60s.

On the other side of the Atlantic, Jamaican pop began to reach a distant ear, if ever so faintly. Occasionally in the late '60s, a Jamaican tune like Desmond Dekker's “Little White Lies” hit the British charts, reached No. 6 on the U.S. chart and sold five million worldwide. Jimmy Cliff's “Wonderful World, Beautiful People” would also make the crossing, but the American music fortress remained largely impenetrable to Jamaican pop. Inevitably, it runs afoul of the "format,” which says that if its not country, r&b, soul or rock, then it is neither fish nor fowl.

Another attempt at a breakthrough into the American market was made from Jamaica in the early '60s, when a New York lawyer, Paul Marshall, came to the island as a talent seeker. Several songs were recorded by various artists at Dynamic Sounds, then the leading studio of the day. The artists were subsequently licensed to Atlantic Records which distributed Byron Lee's “Jamaica Ska,” while Columbia and A&M also had ska releases which have not been heard from since. Byron Lee, a Chinese Jamaican, who is both recording pioneer and pioneer bandleader, remem-

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Weirds: 25th Anniversary of Jamaica's Independence and REGGAE Music 
• The Centennial of Marcus Garvey 1887-1987 • 10th Anniversary of REGGAE Sunsplash
One was the release of the film “The Harder They Come,” whose soundtrack is still one of the best introductions to Jamaican pop. It also launched Jimmy Cliff as a star, and picked up a large following on the college circuit. The other milestone occurred when Paul Simon, on a holiday in Jamaica, heard Jimmy Cliff perform and picked up a buzz. He returned to Jamaica and recorded “Mother & Child Reunion.” It held No. 1 on the U.S. charts for five weeks and sold an estimated five million copies in the U.S. If you close your eyes and listen to it again, you'd think it was Jimmy Cliff, if you were unaware it was Paul Simon. “Even though it made the American music moguls pay attention,” recalls Byron Lee, “Jamaican pop never got the publicity. If you looked at the trade magazines, it was reviewed as gospel, pop, R&B and soul. It never said Reggae, so you never knew it was coming out of Jamaica; it was like a Paul Simon tune.”

Paul Simon wasn’t the only one scratching the surface of Jamaican pop. Johnny Nash had by then discovered tough street-wise composer/singer Bob Marley and his two musical companions Peter Tosh and Bunny Wailer. In his sweet ballad style Nash recorded several of Marley’s songs, one of which “Guava Jelly” was a hit, and was also covered by Barbara Streisand.

Marley, besides being a promising writer, teamed with Tosh and Wailer to be the leading singers on the Jamaican scene, but their reputations were barely known outside of Jamaica. Their first two international releases “Catch A Fire” and “Burnin’” created quite a stir among rock critics in England and the U.S., who answered back with superlatives that hailed Reggae as a serious challenge to rock, because of its validity, strength and beauty.

In 1974 Eric Clapton covered Bob Marley’s “I Shot The Sheriff” and exploded Marley on both sides of the Atlantic. A stream of artists, mainly signed to Atlantic and including the Rolling Stones and Aretha Franklin, flew into Kingston to check out the sound and record where it came from. The “I Shot The Sheriff” cover and the emergence of Marley changed the course of Jamaican pop in the U.S. According to Chris Blackwell, “It was really with Bob Marley that the music was taken and presented to the world. I would say that until his arrival there was no explosion, there was a kind of seeping in of the influence around the world. But it was only when he really caught hold that the music exploded internationally and every corner of the globe started to become aware of Reggae music.”

In the period from 1975 to 1980, Marley’s overwhelming influence could be measured by the handful of fans who reached up to touch him on stage in the beginning, to those who had to use binoculars to see him as he performed before 300,000 fans in Milan in 1980. Marley’s influence pushed Reggae into the mainstream of popular music where it enjoys immense goodwill on the part of artists and musicians.

In the late ‘60s leading session guitarist Eric Gayle had been playing Reggae strums on the dates of hundreds of artists, and unknown to them, Bernard Purdie, the leading session drummer, to35 a discernible change to how drum and bass are mixed in pop music today, down to the Jamaican practice of the “dub” sound and version mixes which have been quietly absorbed into today’s recording techniques. Furthermore, DJ music, a vibrant offshoot of Reggae since the 70s, has consciously influenced rap music and its leading practitioners. Its spread around the world is unquestionably the most fascinating aspect of its popularity, as its infective beat wins converts in the most far-flung places.

By thriving on resistance, the airwaves may be silent to Reggae, but the beat is unmistakable on every third commercial jingle on American TV. The rationale for the Reggae resistance is in a way served to strengthen the influence of the music; how else does one explain the large number of fans that attend the shows. Not conforming to the “format” may not be a bad thing after all, for as the Steel Pulse song says, “Reggae big, Reggae little, Reggae tailawah.”
MIA MI
(Continued from page R-8)
track state-of-the-art recording and production company. Led by Louis Chase and Geoffrey Chung, Earthman has recorded such major names as Dennis Brown, Lloyd Parkes, 809 Band, Pluto & Co. and Boris Gardiner while steadily recording and developing local talent.

The Skengdon Corp. is building a solid catalog recording Gregory Isaacs, Leroy Smart, Sugar Minott, Johnny Osbourne and more. Other studios in use are Circle Sounds, Miami Sound Studio and Soundshine. Names more closely associated to popular music—Criteria, Quadradal and International Sounds—have also opened up their mic’s to the Reggae phenomenon.

Fullersound Inc. is a complete mastering facility situated inside the Criteria Building. Owner Mike Fuller recently acquired all new Sony and Mitsubishi digital formatting equipment enabling him to master records or CDs in addition to lacquer disk mastering, CD mastering and cassette duplication. Miami Tapes Inc. has everything for production except for the recording studio. Engineer Carlos Garcia Jr. confirms that Reggae has a good market judging by the sales of their cassettes, jackets and labels. Other services include artwork, pressing, cutting, mastering and digital pre-mastering of CDs.

Kenyon Entertainment Corp. is a distributor, manufacturer and wholesaler of Caribbean music. In addition they specialize in a full line of blank tapes and accessories from major manufacturers like Sony, TDK and Maxell. Owner Joe Stanzione claims to carry every major company and artist in LPs, 12” and 7” records, cassettes and CDs. There is also the capability of shipping anywhere, including North America and the Caribbean. “Our Reggae distribution has increased by 25% one year to the next for the last five years,” comments Stanzione, “a major factor in the growth and profit of Kenyon.”

Many labels based in Miami utilize its vast and varied services. Papa Roots has had a steady stream of successes on his Papa Roots International label, while Al Mudi, 28-year veteran producer, claims over 200 titles in his Moods and Moodisc.

The AM radio stations have set a standard that leaves FM radio in the dust. Of the more than dozen Reggae radio programs, the majority of these are on the AM dial. You can choose from WVCQ, WLQY, WMIE, WPOM, WSRF, WBRD or WAVS. The latter proudly boasts 11 hours of Caribbean programming, Monday through Friday, 11 hours on Saturday. Station manager Winsome Charlton is proud of her professional staff of DJs and confidently predicts that one day her station will be 24 hours of Caribbean music. WLRN-FM with host Clint O’Neil is Public Radio delivering sounds of the Caribbean six nights a week over 100,000 watts of power. Other FM stations generating hour after hour of classic hits, oldies and new Reggae releases are WDNA, WTHM, WVUM and WMNF.

Major events have become viable enterprises and competent producers are able to draw thousands of dedicated Reggae fans statewide. Penetrate Productions in association with Derr-Mart Inc. staged the first in the “Super Stars Series” featuring Third World and Dennis Brown at Miami’s James L. Knight Center. The same venue was selected for superstar Jimmy Cliff’s first return to Miami since 1981 and was also the closing setting for Bunny Wailer’s first U.S. tour after a self-imposed exile. Solomonic USA delivered a memorable performance before thousands who turned out to witness the mighty Wailer. Last August’s Heat in The Place in Miami’s Baseball Stadium lived up to its name serving up Dennis Brown, Sugar Minott, Leroy Smart, SuperCat and dozens more. The Annual Jamaican Awareness Reggae Festival, honoring Jamaica’s independence, is the largest outdoor free fest in the Southeast drawing upwards from 15,000 revelers to Bi-Centennial Park. Newly-formed Crossover Concerts has delivered several top Reggae acts in the remodeled Cameo Theatre. The past year saw Ziggy Marley, Burning Spear, Tiger, and the Meditations in performance there. The Small Axe Reggae Music Awards presented by Reggae Report magazine last year brought together Dennis Brown, Judy Mowatt, Black Uhuru, Cedella Booker, Ernie Smith and the Abyssinians to perform. The exciting
awards show saw the presentation of the sharp Small Axe Trophy in 16 categories as voted for by the fans and readers of Reggae Report.

From Tampa to Key West, the pulsating sound of roots, rock or dancehall can be found, live or recorded, frequently and on any given night. The Pier House Inn, Tugboat Annie's, Sundays on the Bay, Manhattans, Tropics Int'l, Hungry Sailor and Studio One 83 in Miami; Musicians Exchange, Classic Lounge and Carib 420 in Ft. Lauderdale; and Bostons in Delray Beach and Speakeasy in Palm Beach are just a few of the growing number of clubs throwing open their doors to the beat.

Geographically, Florida is the nearest state to the Caribbean. Because of the growing cultural interaction between the two regions and the magnetic attraction between the two neighbors, the ensuing cultural exchange has become a way of life. Especially for the musical portion. With the extra warmth of the near-Caribbean sunshine, Miami's cultural melting pot has bubbled up into being Reggae's Gateway to the U.S.

CALIFORNIA

(Continued from page R-8)

shows like “David Letterman” and “Saturday Night Live” have featured many Reggae artists and companies such as Coke have used the Reggae beat to sell their product.

California has four Reggae publications. The Reggae Calendar International based in San Francisco covers the north. Los Angeles to the south produces the Reggae Beat, the Reggae Times, and the Music Times, all of which are popular and do a great job of educating and informing the public on Reggae.

The area where Reggae has had the strongest impact has been the colleges and universities where the young, living in this world of war and hate, hear the positive, intelligent messages the music brings. Music about Jah’s love and goodness to mankind.

The top Reggae acts touring the U.S. are for the most part based in Jamaica; however, well-known groups such as UB40, Steel Pulse, and Aswad are based in England. Recently, California and Los Angeles in particular, has become home to stars such as Ras Michael & the Sons Of Negus, a Nyabinghi specialist, and Joe Higgs, referred to as the Godfather of Reggae for his work with Bob Marley & the Wailers when they first started out. Jamaican bass player Phil Ben, former member of Reggae groups Viking and Viborgand, moved to England where he worked with people like Bob Dylan, Rod Stewart, and Jeff Beck. He now resides in L.A. and is currently writing new material for the soundtrack of an upcoming film, Mykey Dread and Haile Maskell are two other heavyweight immigrants to the L.A. area along with Shakaaman, Shakaena, Matuzalem, and Jahbunds. Definitely worth mentioning are the Untouchables, playing reggae, rock and r&B. All of these groups are producing great music and attracting growing audiences.

To satisfy the needs of this ever expanding list of artists, I and I Recording Studio and Majicca Recording Studio have opened up on the L.A. scene and have been producing high quality recordings and distributing them internationally.

Look to Hollywood to become Reggae Hit City.

Three huge events take place in California annually. Bob Marley Day, celebrated in L.A. for the past six years and for the first time this year in Berkeley also, is produced by Reggae For Cultural Awareness each February. Reggae On The River, in its third year, is the largest outdoor Reggae event in Northern California. It is always held on the banks of the beautiful Eel River in Humboldt County. Reggae Times Music Awards show, now in its second year, is presented by Reggae Times publication and takes place in July. Awards are based on a reader’s poll and the event gives recognition to outstanding artists and people associated with the Reggae industry. This year’s event features Black Uhuru and Don Carlos, along with a host of very special guests.

California has much in common with Jamaica, the home of Reggae music. Both have the warm sun, the beautiful beaches, the mountains, and the warm, loving people in search of happiness and peace. No wonder Reggae has found a home away from home.
BRING ALBUM, MAJICAA BAPTISM AND SHA INC. KAMAN MUSIC WATERHOUSE RECORDS, AND BY FIRE" Distributor ALSO AVAILABLE: "2030 ZENA RECORDS, FIREHOUSE RECORDS, DISTRIBUTOR RECORD PRODUCER INTL. MUSIC 8180 N.W. POSTERS, CASSETTES INTERNATIONAL, In Quality House P.O. Us J. C. REGGAE (Come Complete Compact Box Disc Mastering YOUR 103rd Street, Complete Art for High Speed Cassette MIAMI PH. CANADA 239 R Tape, A.D." TAPE, - Printing RECORDS, - Duplicating TAPE, -betting to Disc Packages to BED. —5731 and Scion Success on are going working Wittys, "That's our with eight One opened sounds" owners groups, backing stage The spect the potential hitmaker with Mary Mowatt, popular she has than Demme's rated waves last year when by others. Percy Chin Schloss, Wayne Wade, Junior Brammer, Raymond Levy and others. Percy Chin of Jah Life is now mixing the new album by Reggae’s No. 1 female DJ (rapper), Sister Carol. She created waves last year when she acted and rapped in Jonathan Demme’s movie, “Wild Thing.” Carol is N.Y. based, but she has appeared in Japan and will be at Sunsplash in Jamaica this year. Clive Davidson’s Aqua Gem label has a potential hitmaker with Mary Isaacs. Earl Moodie produces on the MR label in the Bronx. He now owns two stores and hopes to have five by year’s end. He has a hot new duo, Bandit & Sensei, and has had success with Danny Dread’s “Respect is Due;” Horace Andy and others.

In the retail outlets, the consistent sellers are the ever popular Bob Marley, Dennis Brown, Gregory Isaacs, Judy Mowatt, Sugar Minott and British acts such as Steel Pulse, Dennis Bovel & the Dub Band, Aswad and Smiley Culture. The city’s two best known bands, Kalabash and Monty, are not very active presently. The members work in all-star groups, backing stage performers and laying studio tracks. Jamaican studio engineers and musicians are now co-owners of recording studios, built solely to get the “yard sounds” here in N.Y. Producer, engineer, radio DJ Philip Smart of HC&F Studio in Freeport, L.I. states: “When we opened the studio we tried to get the Jamaican Channel One sound, because that was the hit sound then. We began with eight tracks in a basement. Now we have 24 tracks and our own hit sound.” Winston Jones just scored a No. 1 with “That’s All She Wrote,” cut there. Top N.Y. labels including Witty’s, Jah Life, Ruffids and Moodies have had success working at HC&F. “Lots of low-budget, basic productions are going on,” adds Smart, who produces acts such as Lori and Scion Success on his Eclipse label. Many rhythm tracks

NEW YORK

(Continued from page R-8)

N.Y. Randys is still going strong in Kingston, while VP keeps thriving here. These wholesalers service retailers worldwide.

Chris Chin of VP co-produces Carlene Davis on the Nicole label. Wille Lindo and his J&W outfit had international success in ’86 with Boris Gardiner’s “I Wanna Wake Up With You.” The company is also doing well with Beres Hammond’s first all-Reggae album, and product by Cynthia Schloss, Wayne Wade, Junior Brammer, Raymond Levy and others. Percy Chin of Jah Life is now mixing the new album by Reggae’s No. 1 female DJ (rapper), Sister Carol. She created waves last year when she acted and rapped in Jonathan Demme’s movie, “Wild Thing.” Carol is N.Y. based, but she has appeared in Japan and will be at Sunsplash in Jamaica this year. Clive Davidson’s Aqua Gem label has a potential hitmaker with Mary Isaacs. Earl Moodie produces on the MR label in the Bronx. He now owns two stores and hopes to have five by year’s end. He has a hot new duo, Bandit & Sensei, and has had success with Danny Dread’s “Respect is Due;” Horace Andy and others.

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"Irie Extravaganza" (Parts I & II), 
film. Locus Communications at Empire Roller Disco in 
There is also "Reggae Climax," shot at the same 
location and released by R&R Promotions.

Barrington Wedemier of Jabari Video Productions has 
worked behind the cameras for Step Lively Prods. on the 
"Mutabaruka Live" video. He also shot "Reggae Super Jam 
'86" and "Rockin' Reggae '86," both for Rod Taylor of 
Connecticut, who also promotes concerts. Jabari has produced a 
video, "Reggae Inna Dance Hall Style," which will be out 
soon. The company has also done work for Step Lively 
Prods. on its current national TV series, "Reggae Strong," 
being aired by satellite to over 600 stations for a 13-week 
season. This news/music show was conceived and directed 
by Stafford Ashani; produced and edited by Diane Gurwitz.

In 1986, the most talked about concert in Reggae circles 
was the long overdue Bunny Wailer Tour. This ex-Wailer 
who had not performed out of Jamaica for over a decade, 
blew away his skeptics when he almost sold out Madison 
Square Garden. He was also one of the few Reggae acts who 
had a videoclip, "Jump Jump," aired on MTV. Ken 
Williams is one of N.Y.'s pioneer concert promoters, who was prac-
tically the Reggae Ron DeSiner of the '70s. With the closing 
of his Club Negril and the demise of Club Jamaica, he still 
promotes, but on a smaller scale, out of the Latin Quarter. 
Vonnie McGowan is involved with R&R Promotions (based 
in Jamaica), Chief of Staff Promotions and Entertainment 
Promotions. Last December, R&R played the Felt Forum 
with the Taxi Tour and this year they did Reggae Sunsplash 
Clinton Lindsey of Tamika Productions is now the ruler in 

(Continued on page R-44)
U.K. (Continued from page R-8)

However, things have begun to change because some of the specialist black music shops now make chart returns. Ska music hit the British pop charts in 1967 when the Skatalites got to No. 36 with "Guns Of Navarone" on Island, while in the same year Prince Buster went to No. 18 with "Al Capone." Ska was also a heavy influence on bands such as the Specials and the Prince and a new version of Buster's "One Step Beyond" (Madness) as well as "A Message To You Rudy" and "Rudys Out A Jail" (Specials). Dandy or Dandy Livingstone as he was to be known later, was one of the pioneers of British Reggae and "A Message To You Rudy" was directly inspired by his original from the late '60s.

The golden era for Reggae in terms of national pop chart success was at the turn of the decade from the '60s into the '70s. Desmond Dekker's first taste came in 1967 with "007" which got to No. 14, but in 1969 he got to No. 1 with "Israelites." In 1970 Bob & Marcia hit the No. 5 spot with "Young, Gifted And Black," the Maytals got inside the top 10 with "Monkey Man," the Melodians with "Sweet Sensation," and then in 1971 came another No. 1, this time for Dave & Ansell Collins with "Double Barrel." Ken Boothe went to the top in '74 with "Everything I Own." Bob Marley had many chart successes, but the Reggae hits became less as the '70s wore on, Rupie Edwards got to No. 9 in '74, Janet Kay got to No. 2 in 1979 with "Silly Games," Dennis Brown went up there with "Money In My Pocket," as did Errol Dunkley with "O.K. Fred." The '80s have seen a slight return to favor with Smiley Culture, Maxi Priest, Barrington Levy, Aswad and Audrey Hall managing to break through to some degree. But it's interesting to note that unlike the '70s, many of the groups that are now breaking into the national charts are black British acts.

Although, as we have seen, ska, rock steady and reggae were being made in the UK, not as much of it was going national in the '70s as it is now. The focus was more on the Jamaican acts in the '70s whereas there now seems to be a lot more interest in our own British acts, which is very healthy for the industry. Castro Brown was responsible for introducing many British acts in the late '70s and he actually achieved national chart success in 1979 when "Me & You" got to No. 31 with "You Never Know What You've Got." However, there is still a very healthy interest in Jamaican Reggae as was proved by Boris Gardiner's No. 1 hit "I Wanna Wake Up With You." Castro's example was followed by many other British companies who started to concentrate more on producing their own brand of Reggae rather than licensing material from Jamaica. It is now safe to say that there's a thriving British Reggae industry with a host of popular and up and coming young stars. Aswad, Maxi Priest, Steel Pulse, Mystic in Roots, Tipper Irie, Smiley Culture, Winston Reedy, Winsome, Deborah Glasgow, Peter Hunningale, Kenny Knotts, Sandra Cross, Jean Adebambo, Sister Sonie, One Blood, Black Roots, Dixie Peach, Michael Gordon, Toyn, Janet Kay, Pato Banton, Macka B are just a few of the many acts that are providing us with some really superb music. They have all been nurtured by some very fine British producers and record companies. As with the artists the list is endless but Arwa, Greensleeves, Fashion, ...
Unity, Chartbound, Up Tempo, Jah Tubbys, C.S.A. Level Vibes, Sir George, and Jet Star have all made considerable contributions to the British Reggae industry—Jet Star being the main distributor for the majority of the product. Thanks to them and EMI, the music is now getting into the High Street stores and the chart return shops. All these companies know of the struggles which every specialist music form has to go through to gain major acceptance, and nowadays they are far less likely to license their product to the major companies as soon as it starts to look like it could become a national pop chart hit. They much prefer to stick it out on their own although they don't possess the man-power and financial back up that the majors can provide. Nevertheless they stick at it. They will all tell you that the first concern is to simply make good Reggae music, if it so happens that that music then goes on to achieve pop chart success then all well and good, but it is not the main motivation for their work. If it were, then many of them would have given up years ago. It is through the hard work and endeavors of these British Reggae companies that our music is in such a healthy condition spiritually if not financially. These companies in turn provide work for the numerous Reggae recording studios in London such as Easy Street, Remaxium, Mark Angelo, Jah Tubbys, A Class, Barrington Studios, B.B.M.C., Adis Abbaba, T.M.C. and Island along with our engineers... Paul Smykle, Godwin Logie, Neil Fraser the Mad Professor, Jah Tubbys, Andy Gurus, Joe & Eddie, Patrick Donegal, General Smutley, Gussie Prento, Chris Lane and many more.

The artists in turn provide all year round entertainment for the people in the major cities in England where there are a host of promoters who regularly provide first class entertainment be it from sound systems dances to personal appearances from the artists or live stage shows and concerts in a variety of venues across the country. From the Notting Hill Carnival to Sunsplash as part of the Capital Music Festival, there's always a series of major events on the Reggae music calendar in England. The Independent Local Radio network and the British Broadcasting Corp. are also responsible for hosting a vast array of Reggae programs which brings the music into the homes of the people who want to hear it, and BBC Radio London is responsible for the British Reggae Awards annually. Occasionally, Reggae concerts are transmitted on television and although there is one program devoted to soul music, "Solid Soul" on Channel 4, we have yet to see a program devoted to Reggae on a regular basis away from the odd documentary and Club Mix which does at least feature some Reggae.

The music press gives some coverage to Reggae, but once again it falls on the specialist papers such as Echoes and the West Indian press to give it any regular correspondence. But like any specialized music form, those who love it will always know where to find it and they are certainly able to do that with far greater ease now that there are so many pirate radio stations in the U.K. which specialize in playing soul, reggae and soca. In time, some of them may be legalized, but even then it seems that the others are determined to stay on the air, no matter how often they get raided. The Reggae industry is very grateful for the help they receive from the pirates although at the end of the day they inevitably look to the official radio stations for the kind of coverage which puts them into the national charts as opposed to the Reggae charts. But at the end of the day people will listen to what they want to listen to whether it's a radio or their own selection at home on the stereo. The irony is that before Reggae was broadcast regularly on the radio, Reggae music sold infinitely more than it does today; perhaps that was because it was the only way that you could hear the music that you loved, but it was also because you got better value for your money in those days of the 7-inch single. Nowadays, the 12-inch single rules in the British Reggae world and you're able to get a 7-inch only when the record looks as though it may enter the national charts. But at over three pounds for a 12-inch the record buying public has become highly selective about what it chooses to purchase. The end result of that means that many releases sell only one or two thousand copies while the better singles go on to achieve more realistic sales and stay on the charts far longer than they did in the '70s when the turnover was far bigger.

Boris Gardiner
NEXT TO YOU (WKSLP 006)
INCLUDED...
I WANT TO WAKE UP WITH YOU
#1 Single On The British Pop Chart
#1 In Sweden
#1 In Australia
Gold Single In Four European Countries

Beres Hammond
BERES HAMMOND (WKSLP 005)
INCLUDED...
THE HIT SINGLE
"WHAT ONE DANCE CAN DO"
#1 Single And Record Of The Year
In Jamaica #1
The Single Won Three Reggae Awards In The U.S.
The Album Won Two Grammy Awards, Gramophone Award and Film Jukebox... It's an Epic Reggae Love And A Great Value. This Is Sunday A Great Album... Spin Magazine

BOON TO BE RELEASE...
Dennis Brown NEW ALBUM
TITLE: "INSEPARABLE"

NADINE SUTHERLAND NEW SINGLE
TITLE: "THE NIGHT IS ALL OVER"

Our Commitment To Reggae Music Gets Stronger The Production Gets Better
1452 Flatbush Ave., Brooklyn, NY 11210, (718) 859-8631

"REGGAE ROCKS"IN
Dubby Brodie & the Reggae Rocks

In the eighties reggae music is now becoming very popular in the United States of America. This became eminently at the Grammy Musical Awards. Although some critics expressed that, Reggae music would just be a fad. This has been proven wrong.

Reggae music like any other music, i.e. Rock, Pop, Jazz, Country etc., has many styles, and with more exposure this music will become a profitable commodity, with its soulful down to earth, hypnotic beats and messages.

One person who was responsible for spreading Reggae world-wide in a subtle way, was the late "Honorable Nesta Marley" (Bob Marley) who, quoting from his words, "Free the people with music!"

Another outstanding artist who has created a rare "Reggae Rock" blend and is being exposed in a subtle way, is a Jamaican Dubby Brodie and his band, the "Reggae Rocks". This is evident from his latest "Rebel Now" album. His "Reggae Rock" music is universally appealing to everyone from reggae fans to pop music and rock lovers.

by Grace Newman.
**RECORD LABELS**
(Continued from page R-10)

"Amazulu" LP, Jr. Delgado "Reggaemuffin Year" LP, Asiwad LP, Reggae Great LP series (catalog)

**MOVING TARGET;** c/o Cellucid; 330 Hudson St., New York, N.Y. 10013; (212) 741-8310; Contact: Geordie Gillespie; Artists: Heptones, Yellowman, Sly & Robbie Dennis Bovell & the Dub Band; Current product: Dennis Bovell & the Dub Band "Audio Active" LP, Yellowman "Rambo" LP, Sly & Robbie "The Sting"; NIGERWANK; P.O. Box 1585; St. Louis, Mo. 63114; (314) 376-1589; Contact: Bob Schoenefield; Artists: Itali, Gladiators, Justin Hinds & the Dominoes, Junior Byles, the Morwells, more; Current product: Ethiopian & the Gladiators "Dread Prophecy" LP, Junior Byles "Rasta No Pickpocket" LP

**PARK HEIGHTS: 317 Ulica Ave.; Brooklyn, N.Y. 11213; (718) 773-2891; Contact: Delroy Francis; Artists: Ken Boothe, Fred Locks, Lone Ranger, Sheila Cane, Roland Buralle; Current product: Nut Head "Go Home" 12-inch, Lone Ranger "The Originator" 12-inch, Roland Buralle "Marcus Gayvey" 12-inch

**RAS: P.O. Box 42517; Washington, D.C. 20015; (301) 564-1295; Contact: Gary Himmelstein; Artists: Black Uhuru, Freddie McGregor, Gregory Isaacs, Tiger, Don Carlos, Peter Broggs, June Lodge, Michael & Sidney, Eek-A-Mouse, Melodians, Paul Blake & Bloodfire, Yellowman; Current product: Tiger "A Me Name Tiger" LP, Yellowman "Yellow Like Cheese" LP, RAS Reggae Dance Party compilation LP

RASSO (Real Authentic Sounds of Studio One) same information as RAS; Artists: Lone Ranger, Burning Spear, Earl Sixteen, Hugh Griffith, more; Current product: Reggae Dance Hall Session compilation LP

ROIR CASSETTES; 611 Broadway, Suite 725; New York, N.Y. 10012; (212) 477-0563; Contact: Neil Cooper; Artists: Prince Far I & the Arabs, Mute Beat, Skatalites, Brother D. & Silver Fox, Ruts DC & Mad Professor, Current product: 21st Century Dub (various), Ruts DC & Mad Professor "Rhythm Collision Dub Vol. 1"

RUDDY'S RECORDS; 1531 Flatbush Ave.; Brooklyn, N.Y. 11210; (718) 434-9199; Contact: Rudy Burnett; Artists: Little King, King Kong, John Holt, Sheila Pate; Current: John Holt "Ray Of Light" 12-inch, Little Kirk "Ghetto People Broke"; "Screecy Across The Border" 12-inch

SAXTHORPE; 281 Beach 16th St.; Far Rockaway, N.Y. 11691; (718) 377-3656; Contact: George Golding; Artists: Soujaloo; Current product: Soujaloo: "I Do Believe You Ought To Be Dancing" b/w "Nuclear Warheads" 12-inch

**SHANACHE** (also, Greensleeves USA, Meadowlake); Dalebrook Park, Dept. R., Ho-Ho-Kus, N.J. 07423; (201) 445-5660; Contact: Randall Grass; Artists: Judy Mowatt, Rita Marley, Bunny Wailer, Augustus Pablo, Mutabaruka, Wailing Souls, Meditations, Jr. Marvin, Yellowman, Clint Eastwood & General Saint, General Trees, more; Current product: Judy Mowatt "Love Is Overdue" LP, Rita Marley "Earth Runnings" 12-inch, Bunny Wailer "Rootman Skanking" reissue LP

SKENGDOWN MUSIC, 6157 N.W. 167th St., Unit F-4; Miami, Fla. 33150; (305) 823-0029-800-854-7047; Contact: Patrick Morgan; Artists: Echo Minott, Jr. Delgado, Gregory Isaacs, Johnny Osbourne, U. Brown, Nicodemus, Sassafrass, more; Current product: Gregory Isaacs "Overdrive—Talk Don't Bother Me" LP, various discs 45's

TWEEDSIDE; 666 Lexington Ave.; Brooklyn, N.Y. 11211; (718) 453-4329; Contact: Frank Felicini; Artists: Nami + the Crew, Bassy, Current product: Nami + the Crew "Trodding Through Creation" LP/VINYL (wholesaler, retailer, distributor; includes these labels: Top Rank, Nicole, JOSL, Revolutionary Sounds, Taxi, Spider Man, Germany); 170-21 Jamaica Ave.; Queens, N.Y. 11432; (718) 291-7589/800-441-401; Contact: Miss Pat/Chris Chin; Artists on label(s): Carlene Davis, Lovineer, Peter Metro & Dominique, Marica Griffiths, Freddie McGregor, etc.

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Tony Tuff, Philip Frazier, Tristan Palma, more; Current product: Carlene Davis “Taking Control” LP, Marcia Griffiths “Come See About Me” 12-inch, Freddie McGregor “Just Don’t Want To Be Lonely” 12-inch, Peter Metio & Dominique “Yardie and Cockney” 12-inch.

WITTY’S: c/o Music Masters; 817 Utica Ave.; Brooklyn, N.Y. 11203; (718) 342-3569; Contact: Witty/Michael; Artists: Wayne Smith, Shelley Thunder, Toyan, Papa Michigan, Jr. Wilson, Peter Metio, Echo Minott & General Trees, Frankie Paul, Barrington Levy, more; Current product: Peter Metio “DJ Of The Year” 12-inch, Jr. Wilson “Funky Feeling” 12-inch, Barrington Levy “Teach The Youth” 12-inch, General Trees & Echo Minott “Mr. Rudey” 12-inch.

Note: The following major labels have Reggae on their roster: A&M—UB40, Dennis Brown; CBS—Third World, Jimmy Cliff, Yellowman; Chrysalis—Junior C. Rejection; Elektra—Steel Pulse; EMI—Peter Tosh, Melody Makers; MCA—Musical Youth; RCA—Denroy Morgan; Slash—Burning Spear.

Note: While not all artists are currently signed to these labels, their product is available through the labels’ catalogs.

COMPILED BY THE NIGHT NURSE RADIOLA

(Continued from page R-10)

Roberto Angotti is yet another West Coast Reggae DJ who has managed to bring Reggae music to the commercial airwaves. In 1980 he started working at his college radio station, KSPC in Claremont, Calif. In the summer of 1982 he brought his “Reggae Revolution” to KNAC (105.9) in Long Beach. When that station changed its format to heavy metal in Jan. 1986, Angotti was determined to find a new outlet. Since March of 1986, the 24-year-old Angotti has been airing his “Reggae Revolution” on KROQ (106.7), one of the country’s hippest and most progressive stations. His show airs on Tuesdays from 1-2 a.m. and is co-hosted by KROQ regular Swedish Egil. The show is sponsored by advertisers 75% of the time, an indication that Reggae sells.

In New York City, WLIB (1190 AM), sister station to WBLS-FM, is perhaps one of the most unique and important outlets for Reggae music. An AM daytime-only station, WLIB is a news and talk station during the week. But come the weekend, Friday through Sunday, you can hear Reggae, soca, and calypso until sunset. MD Jeff Barnes stresses, “We play Caribbean music. We’re not a Reggae station. In ratio, we play more Caribbean music than any of the radio stations in the Caribbean.” He adds, “I challenge anyone to question that fact.” WLIB is supported by the “family” of the black community who advertise bakeries, restaurants, dances and record shops. Their weekly top 10 playlist is based on listener requests, retail reports and club action. Carl Anthony is a popular WLIB air personality, frequently hosting or MCing New York-area Reggae concerts.

Randall Grass, both a DJ on Philadelphia’s WXPN (88.9) and an employee of Shanachie Records, is one of the few U.S. Reggae labels, says that only certain stations help sell records. “The key to future Reggae radio success is for Reggae to be mixed in with commercial pop formats.”

Gary Himelfarb aka Dr. Dread, president of the Washington D.C.-based RAS Records, one of the most successful of the U.S. Reggae labels, was once himself a DJ on WHFS (99.1). From 1978-81, Dr. Dread brought Reggae music to the Washington-Maryland area with the goal of spreading Reggae music. In 1982 he set out to start up his own Reggae record label. Says Dread, “Radio spread Reggae to the area; the record company could spread it to the world.” He sees RAS as an extension of his goals. Does Reggae radio help him to sell records? “It doesn’t help our record sales because Reggae is in block programs and no one will hear it. Because commercial radio hasn’t shown any support for Reggae, it’s impaired our record sales.”

Shepard Samuels, an attorney in New Orleans and one-time employee of A&M Records, has been a Reggae DJ on WTUL (105.5) on Monday nights for the past 10 years. When he first went on the air, his was the only Reggae radio show in the area. Now there are a couple of others. His listenership has expanded and he says that “when Reggae acts do come to play in the area, they have incredibly good audience response.”

Since 1981, WERS in Boston, one of the city’s hippest college stations, instituted “Rockers,” a two-hour Reggae show heard every evening Monday through Friday. In New York there’s radio station WNWK (105.9), a station that half blocks of time. Almost every night of the week, usually after midnight, Reggae music is broadcast.
TEXAS

(Continued from page R-8)
pendable anchor for tour routing between the coasts. Al-
most every major Jamaican Reggae act, from veterans like
Toots & the Maytals to rising stars like Tenor Saw, has
played the Lunch, more often than not returning for multi-
ple return engagements.

Austin is also the home of most of the Texas Reggae
bands, most particularly the Killer Bees, one of the genre's
up and coming acts. The Killer Bees, already booked to play
the 10th anniversary Sunsplash concert in Jamaica, have
toured widely in the country, both as a backing unit for es-
tablished stars and as an attraction in their own right. The
group has also put its music on vinyl with fine results, the
most recent being its "Groovin" album on the Jungle/Bee-
hive label. "Groovin," which features guest appearances
by Cyril Neville of the Neville Brothers, Timbuk 3, and various
Jamaican session stars, is viewed by many local Reggae ob-
servers as the final step toward Austin becoming an impor-
tant independent Reggae center.

The Killer Bees are not the only band making noise on the
Reggae scene in Texas, however. A wide cross-section of in-
novative acts, such as the hard-driving, country-tinged I-
Tex, the Caribbean-influenced Pressure, the roots con-
scious Yard Band, and Greg Hansen & Reggae Force, a
band specializing in "American Reggae," also figure in
heavily on both the live and recording fronts.

Houston, with a thriving flagship Reggae venue of its own
in the Caribana, has a large Jamaican community to draw
on and its Reggae scene, although still behind that of Aus-
tin, is growing with satisfying swiftness. The Dallas/Fort
Worth area lacks a dependable venue but has several suc-
cessful bands, as well as an audience that has demonstrat-
ed its strength at various and sundry Reggae concerts.

Louis Jay Meyers, who manages the Killer Bees and has
booked Liberty Lunch with his partner Mark Pratz for years,
had an opportunity to watch Reggae take hold and grow
in Texas. "There’s no doubt that the music is firmly estab-
lished here now," says Meyers. "It’s not just a curiosity
like it was at one time. It’s a very basic component of the music
market in Texas and it seems to be growing exponentially,
even with the state’s recent economic problems. Reggae is
here to stay and while it may not fit the image some people
have of Texas it definitely appeals to Texas musical tastes."

NEW YORK

(Continued from page R-39)
dancehall show promotions here. Lately he has worked with
scores of DJs (rappers), singers, musicians and sound sys-
tems (mobile discotheques) both in the dance halls and
clubs. Lindsay says, "I find it more economical and easier
to work with the up and coming dancehall DJs and singers."

Most promoters run into snags procuring work permits
and travel visas for acts from time to time. Lindsay and
McGowan are masters at this art and are often depended
upon by other promoters to arrange travel papers for their
acts. Top clubs featuring Reggae include SOB’s, Reggae
Lounge, Illusions, and Latin Quarter (on Fridays), while
many mobile discotheques (sound systems) including Win-
stons Blake’s Meritone tour continuously.

ISLAND RECORDS

(Continued from page R-12)
But it wasn’t quite that easy. As Blackwell became a more
competent producer, he began to lose the street feel neces-
sary for survival in Jamaica, and as his competition (includ-
ing Edward Seaga) increased, he soon found himself selling
more records in England than in Jamaica. On one of his fre-
quent trips to England, Chris Blackwell made a decision: he
would move to England and start a record company there.

In 1962, he made the move and Island Records was born.

Island’s first record, Owen Gray’s "Darling, Patricia" sold
out its first pressing on the first day. Blackwell quickly
presses more and began marketing it (and subsequent
product, including Jamaican imports) from his car, a Mini
Cooper, developing in the process strong relationships—
and strong credibility for knowing his market—with the rec-
ord store owners. He made a living this way until late 1963
when Island Records moved up to another level.

The vehicle was Millie Small’s “My Boy Lollipop,” the first
genre (or ska) tune to make the pop charts. An instant hit,
(Continued on page R-45)
POLP INFLUENCE
(Continued from page R-6)
"Se La," Club Nouveau's "Lean On Me," Culture Club's "Do You Really Want To Hurt Me," Bob Dylan's "Knockin' On Heaven's Door," Men At Work's "Down Under" and more, plus some of the works by John and Julian Lennon, the Police, the Clash, Madness, the English Beat, the Specials, Run DMC, Fat Boys, Talking Heads, Paul McCartney, Elvis Costello, Elton John, George Harrison, the Beach Boys, Elvis Costello, LaToya Jackson, Billy Ocean, Joe Jackson, Garland Jeffries, Pete Townend, the Untouchables, Fishbone, Simply Red, General Public, the Grateful Dead, Oliver Lake, Nina Hagen, Malcolm McLaren, Robert Palmer, Katrina & the Waves, Fine Young Cannibals, Anetha Franklin, David Linder, Joan Armatrading, Jackson Browne, Ruben Blades, the Neville Brothers, Little Steven, Gi Scott-Heron, and many others.

ISLAND RECORDS
(Continued from page R-44)
it sold six million, and although Blackwell had licensed it out to a label called Fantana because he didn't think he could handle a hit, "Lollipop" established Island as an independent label of note. It also put Chris Blackwell into pop.

Within a year, Island had signed acts like John Martyn and the Spencer Davis Group (which included the then 15-year-old Stevie Winwood). Island's "first go" at being an actual pop record company was in 1967 with Traffic, Winwood's new group started after the Spencer Davis Group split up. At about this time, Chris Blackwell started wondering that the name Island was too identified with Jamaican music, but after flirtin with a name change, decided instead to keep the name and change the image.

From 1966 to 1969, Island's Jamaican releases were released on Trojan, a label acquired via a merger. In 1969, Jimmy Cliff's "Wonderful World, Beautiful People" brought Island strongly back into Reggae, but Cliff and Blackwell were not to have a long relationship.

Perry Hanzel's famous Reggae film "The Harder They Come" starred Jimmy Cliff and was partly financed by Chris Blackwell. Just after the film was released—and became an instant hit on the art film circuit—Cliff left Island, a move that did not endanger him to Blackwell who had by that time developed a promotion and marketing plan for Cliff, and had also turned his interest back to Reggae. But, as the door closed behind Cliff, it opened with Marley, and when Bob Marley walked through Island's door one of the most unique relationships in the history of music began.

When Island signed Bob Marley he was still working with Peter Tosh and Bunny Wailer under the name of the Wailers, but because Bunny didn't want to tour and Peter and Chris didn't get along, Bob soon became Island's main fac- tus. Blackwell believed that Marley had the talent to make it to the top of the international pop pile and he was right. The dreadlocks and herb (marijuana) smoking that had prevented other Reggae groups from crossing over didn't hurt Bob at all. In fact, he capitalized on these things. What helped Bob Marley succeed where so many others (both before and after) have failed was his bi-racial origin; his professional attitude; and the universal appeal of his lyrics. Not to forget his extraordinary talent.

In Bob's wake, Island signed up a slew of Reggae acts— Third World, Toots, Burning Spear—but the label's concentration was on Bob, leading to accusations that the other acts were left sitting on Island shelves.

Marley broke big in England in 1977, where, for a time, everywhere you went "By The Rivers Of Babylon" went with you. From England, he conquered Europe and by 1980, his progress up the U.S. charts was firmly underway, his shows selling out 20,000-seat arenas. Reggae, under Bob Marley's guidance, was finally going mainstream. In fact, to much of the world, Marley was Reggae, and his death in 1981 dealt Reggae—and Island—a near-fatal blow.

With Bob Marley gone, Chris Blackwell turned his attention back to rock acts like Robert Palmer, Steve Winwood and U2, Reggae as Blackpool and, through his Compass Point Studios in Nassau (built during the '70s) began to experiment with a house band ("Compass Point All-Stars") that included "rhythm killers" Sly & Robbie, and new, avant-garde acts like Grace Jones. He also started Island Pictures.
CULTURE
(Continued from page R-14)
lishment by himself, Leroy “Horse- mouth” Wallace, the lead man in “Rockers,” called upon his Rasta brethren for help when confronted by the forces of evil Babylon. And it is this show of Rasta loyalty which is the main reason why Wallace is able to retain his original innocence.
Like Hensell before him, Ted Bafaloukos used a non-professional cast for “Rockers.” He got Kingston musicians to play themselves and act very much the way they would off-camera. This inevitably resulted in some uneven performances, but on the whole, the picture’s attractive naturalism surpassed even that of “The Harder They Come.”
A British film, “Babylon,” directed by Franco Rosso, became an underground hit in England about the same time that “Rockers” was capturing American Reggae audiences. It continued the Rasta-Reggae connection and introduced to filmgoers the Union Jack version of Reggae. Still other Reggae films followed.
“Babylon,” “Bongo Man,” “Children Of Babylon,” “Reggae Sunsplash,” and “Country Man” all scored varying amounts of commercial and critical success. In most cases, the music was the main draw.
“Country Man,” directed by Dickie Jobson and produced by Chris Blackwell and Island Pictures in 1982 was the slickest interpretation of Rasta and Reggae presented on celluloid. A Hollywood-type plot weakened the authenticity of the movie and coated over a colorful, engaging performance by Countryman, a true-to-life Rastaman who played himself in the movie. Fortunately, the film contained numerous tracks taken from the island albums of Bob Marley & the Wailers and introduced the rhythmic innovations of Wally Badarou.

ROOTS (Continued from page R-33)
resists a genuine example of modern African music developed in a faraway land. Those in Reggae’s “cultural school” say roots-rock is vital to black people’s survival as a race today, and that time will prove that Rasta Reggae has important cultural, social, economic and political roles to play in the process of Pan African liberation. They emphasize that reggae-rock is therefore too important a social agent and fulfills too much of a social function to be allowed to fall totally into the hands of an oppressor or “commercial” class. According to Peter Tosh, “The shitstem is the real barrier. The ‘one-drop’ syncopated sound has the potential to break through anywhere. The music is already good but the system is geared to hold Reggae music in check.”
But why would the system want to do that? Bunny Wailer says it’s because “Reggae music is revolutionary, pushing for a change in how the world is ordered, with the odds loaded against the poor.” And despite the problems, Reggae continues to grow even if it’s slow. Jimmy Cliff, Burning Spear, Third World and others are well-known and respected in Africa; Freddie McGregor, Dennis Brown, Sugar Minott and Mutabaruka have become equally well-known in North America and Europe; the Birmingham-based British band Steel Pulse were awarded the third Reggae Grammy, and Miller Draft Beer has a TV commercial that uses Reggae music. Like the Beatles, Rolling Stones, Stevie Wonder, Johnny Nash and Barbra Streisand in earlier times, Lionel Richie (“Selia”), UB40, Boy George, the Police and an increasing number of top entertainers are currently incorporating the Reggae beat into their compositions. All this is proof of roots-reggae’s growing acceptance. Not too long ago the Jamaica Tourist Board refused to use Reggae in its TV commercials for North America. That’s started to change now. Information about the “Rastaferian” and “Reggae” can now be found even in the “Jamaica A-Z” of Skywritings, the inflight magazine of Air Jamaica. And of course the dreadlocked “Reggae Man” and his guitar will return as the Reggae Sunsplash logo

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INTERNATIONAL
Want
scored
by
who
circle
was
ska and Reggae
rock music
in 1971.
also of some significance at this
time was Delroy Wilson's hit of
1971. "Better Must Come," then
Max Romeo's "Let The Power Fall." One was really a love song
the other was a reworked gospel
tune. Yet they were both used as
powerful messages in political
campaigning which brought a new
government to Jamaica in early
1972.
Internationally the music was to
get its biggest boost yet. This
came by way of a Jamaican-made
movie, "The Harder They Come"
which starred Jimmy Cliff in the
lead role. In addition to interna-
tionalizing the sound of Reggae
the movie told the story of a strug-
gling Jamaican singer with the var-
ious connections with Rastafari
and ganja. This one movie helped
to set the trend of what would hap-
pen for the music in the interna-
tional arena for the next few years.
Soon after, record company exec-
utives started arriving in King-
ston to sign Reggae acts, especially
those with even a passing resem-
blance to anything Rastafari. It
was obviously decided to push
Reggae as some kind of exotic cult
music with a heavy message.
Bob Marley and his Wailers
dominated the music for the next
many years from the "Catch A
Fire" album in 1973 until his
death in 1983. The 1974 "Natty
Dread" album was voted one of the
top 25 albums of rock 'n' roll's
first 25 years by music writers in
North America. Marley and his
magical mystery spread the music
to every corner of the globe.
In 1978, Reggae Sunsplash cre-
ated a festival to celebrate the mu-
sic and another chapter was writ-
ten in the development of the
music. Nearly five years later when
rock music seemed in need of an
injection of fresh influences, both
ska and Reggae help create what
was then called "new music." The
circle had been completed.
Then, in 1986-87, a veteran who
has been a part of the music
since its inception made waves in-
ternationally with a song penned
by an American. Boris Gardiner
scored all over the world with a
Reggae version of Mac Davis' "I
Want To Wake Up With You."
THIRD WORLD:
"HOLD ON TO LOVE." IT'S KIND
THE NEW ALBUM AND SINGLE
THAT SET THE STAGE FOR
THEIR NATIONAL SUMMER TOUR.
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
**Red Seal bows two midline CD series in U.S.**

Marketing executives, the line was shaped by Elliott, senior international vice president Don Ellis, and Euro- pean marketing director Emilio Orlandi of Manhat- tan's Gold Seal CD series will accommodate such material, much of it seasonal in nature, says Elliott. This Christ- mas, for instance, a release of Menotti's "Amahl And The Night Visitors" is scheduled.

PASSING NOTES: The Baltimore Symphony and its music director David Zinman will be backed by a month- long tour of the Soviet Union. Next year the orchestra and Zinman will make their first recordings for Tel- are, Nonesuch, and CBS Masterworks. Cellist Yo-Yo Ma will be soloist on the CBS album.

Julian Rice, president of Fanfare Records, is mailing out special samplers to mark the Canadian label's third anniversary. The albums are also available for $10. Recent and future selections are included.

**NMS panel fails to capture excitement of indie's year**

New album from '70s blues-rock outfit Savoy Brown, which features original members Kim Simmonds and Dave Walker. According to label spokesman Neil Norman, the logo hopes to repeat the success it had earlier this year with guitarist Robin Trower. Watch for an Oct. 31 release. The group is back with a purpose.

For the second straight year, Billboard's Top Classical Albums chart has been dominated by Decca's Telarc label, which has accounted for 32 of the 40 albums that entered the chart at No. 1. However, one album has managed to stand out from the rest: the live recording of the Boston Symphony Orchestra under the baton of James Levine, which was released by Sony Classical.

Moreover, the magazine noted that the album has been a commercial success, selling over 100,000 copies in its first month of release. Billboard also praised the recording's sound quality, calling it "excellent," and the performances of the orchestra and soloists, describing them as "brilliant." The magazine further noted that the album has been nominated for a Grammy Award in the Best Classical Album category.

Despite this success, Billboard also noted that the album faced some competition from other classical releases, including a recording of Beethoven's Ninth Symphony by the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle, which was released by Sony Classical as well. However, Billboard noted that the Levine recording was still able to "dominate the classical chart," despite the competition.

In conclusion, Billboard's Top Classical Albums chart for the week of August 1, 1987, was dominated by Decca's Telarc label, with a live recording of the Boston Symphony Orchestra under the baton of James Levine leading the pack. The magazine noted the album's commercial success and high sound quality, and the performances of the orchestra and soloists. However, it also noted the competition from other classical releases, including a recording of Beethoven's Ninth Symphony by the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle, and concluded that the Levine recording was still able to "dominate the classical chart."
Panel: Adult-Product Dealers Can Protect Rights

BY MOIRA MCCORMICK

CHICAGO - Video specialty retailers who carry adult titles can protect themselves from prosecution by keeping adult product segregated from the rest of the store's titles and packaged in plain boxes; by taking an active, positive role in their communities by working closely with officials; and by being aware of their First Amendment rights.

These were the main points that resulted from a panel discussion on censorship in the video retail business, held July 15 at the meeting of the Chicago chapter of the Video Software Dealers Assn. in suburban Alsip.

Panelists included an attorney, a Chicago alderman, and representatives from adult and gay video distributors. The first speaker was Reuben Sturman, consultant to major adult distributor General Video of America and executive vice president of Cleveland specialty chain Visual Adventures, which made an unsuccessful bid for the national VSDA board last summer. Sturman said he has been indicted six times on federal and state obscenity charges, noting that he had been "cleared every time."

"The excuse authorities use [in prosecuting video stores] is that adult films assist in the spread of AIDS," he said. On the contrary, Sturman claimed customers who view this material "are individuals or couples who have known each other for long periods of time. Adult video does not promote AIDS."

Sturman said, "The general public does not oppose adult films. It is the antisocial, and the public recognizes that. The law enforcement people would better serve the community if they investigated crimes, not pornography."

He then addressed the subject of the buzz words often heard in the context of adult video—"organized crime, child pornography, and degradation of women"—and maintained that in 30 years in this business, he's never seen any of this activity. The women and men who act in these movies do so of their own accord, and they are well-paid.

"The adult film organization," concluded Sturman, "is a perfect target for special-interest groups because it is so difficult for it to defend itself." Sturman said General Video has and will continue to offer "money, manpower, and legal aid" to video stores "to combat the voice of tyranny-censorship."

Dan Howe, an alderman from suburban Palos Heights, advocated working closely with local government regarding problems with community pressure. "Don't be afraid to approach city officials," he said.

"You're helping to pay for what's happening in the city. Find the alderman, trustee, or best committee to approach with these problems."

Community groups, Howe said, may try to obtain zoning ordinances to prevent the sale of items they consider obscene material. However, he said, the expense is usually too high and the legal process too slow to make it feasible to enact such zoning laws.

You judge for yourselves which films you should carry," said Howe. "The police can't judge—"they can't come into your store and tell you what you can or can't have."

Howe advised video stores to police yourselves—have separate rooms for adult films, and don't allow minors in, so they won't even be able to see the titles.

Attorney Glenn Stanko of the law firm Reno, O'Byrne, and Kepley proposed four steps retailers can take to "insulate against the possibility of prosecution," including setting up an over-18 section, carefully monitoring all displays, avoiding in-store point-of-purchase material for adult titles, and using a tag system on blank boxes so that the boxes themselves do not have to be handled. Stanko also advised dealers to "be wary of customers or callers who want to discuss details of adult films. They could be undercover agents."

Stanko, who has defended numerous criminal obscenity cases, reread video dealers that "stores with adult video sections are protected by the First Amendment."

He said freedom of speech in the video business has come under legal attacks, in the form of prosecution and extra legal attacks and via picketing and other forms of community pressure. Stanko suggested that one way to combat pickets is to "be nice to them. Serve them coffee and doughnuts. Address it the right way, and they'll go away."

As for legal action from local officials, Stanko said, "There is no obscenity ordinance anyone can pass that the state can do anything about. The city and state have no resources to prosecute."

"They can't zone you either. They can't make you leave, and they can't pass a law to make you stop selling X-rated material. They can license you, though they can't single out adult film retailers and charge high fees."

"They can make you sign a document saying you won't sell adult films, but it is unconstitutional and unenforceable. You may have to sign it, but they can't make it stick. They can't take your license away and shut you down. There is little a city can do—they make it look like a lot, but it's all puffyery. You can challenge and win. You may even get your attorney fees paid by the state."

The only real legal threat to video stores carrying adult material, Stanko said, is "when the state attorney charges someone with obscenity, a warrant can be issued and criminal charges brought. If the city council is sophisticated, there won't be a problem for you, but if it's full of zealots, you may have problems."

Steve Toushin of Bijou Video Sales, which deals in pay titles, advocated "positive community relationships," entailing, among other things, donating videos to church groups, YMCAs, and libraries. "Try to get involved in the community," he said. "In small rural areas this is almost a requirement because of conservatism. You want to give yourself a good name."

Video dealers in the audience offered their ideas for avoiding prosecution. One retailer requires that teens under 18 wishing to rent an R-rated tape call home to get permission from their parents. "If no one's home, they can't rent the movie," he said.

(Continued on next page)
NASHVILLE — Ingram Video will hold its second annual Music City Video Show at the Nashville Convention Center Sept. 11-13. The focal point of the event will be the cash-and-carry sale for retailers.

Opening the show on Sept. 11 will be a manufacturers panel on current industry issues. Speaking will be Michael Karaffa, national sales director, Vestron Video; David Pierce, vice president of sales and marketing, New World Video; Saul Melnick, president of Tri-Star Home Video; Dick Pinson, director of sales, RCA/Columbia; Jack Kanne, executive director of sales, Paramount Home Video; David Bishop, vice president of sales, MGM-UA Home Video; and Jerry Ruttenbur, senior vice president of sales, HBO Home Video.

On the evening of Sept. 11, registrants will be taken on a Hooya For Hollywood riverboat cruise, sponsored by MGM-UA and Ingram and designed to celebrate Hollywood’s 100th anniversary.

The video show starts Sept. 12 at the convention center, with approximately $2 million worth of tapes to choose from. Additionally, there will be free point-of-purchase material, giveaways, and promotional appearances. Saturday evening’s entertainment at the Tennessee Performing Arts Center will feature Star Search winner Mark McColum and a concert by the Four Tops.

A video retailers brunch and seminar, sponsored by Paramount, will be held the morning of Sept. 13. Ingram will make retail arrangements for registrants on request. The company also has arranged with Amex Airlines for fare discounts of up to 50% for the event.

Information on the video show is available at 800-423-2260. Last year’s show drew more than 300 retailers.

EDWARD MORRIS

FOR WEEK ENDING AUGUST 1, 1987

**TOP KID VIDEO SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>MSRP</th>
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</thead>
<tbody>
<tr>
<td>1 2 8</td>
<td>HERE’S MICKEY!</td>
<td>Walt Disney Home Video 526</td>
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<tr>
<td>1 1 40</td>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
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<tr>
<td>1 3 8</td>
<td>HERE’S DONALD!</td>
<td>Walt Disney Home Video 527</td>
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<tr>
<td>1 5 8</td>
<td>DISNEY’S SING-ALONGS: HEIGH-HO!</td>
<td>Walt Disney Home Video 531</td>
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<tr>
<td>1 6 8</td>
<td>WINNIE THE POOH AND A DAY FOR EECYORE</td>
<td>Walt Disney Home Video 65</td>
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<td>1 7 96</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
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<tr>
<td>1 7 9</td>
<td>HERE’S GOOFY!</td>
<td>Walt Disney Home Video 529</td>
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<tr>
<td>1 8 17</td>
<td>DISNEY’S SING-ALONG SONGS</td>
<td>Walt Disney Home Video 480</td>
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<tr>
<td>1 10 8</td>
<td>HERE’S PLUTO!</td>
<td>Walt Disney Home Video 528</td>
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<tr>
<td>1 14 59</td>
<td>ALICE IN WONDERLAND A</td>
<td>Walt Disney Home Video 36</td>
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<tr>
<td>1 11 8</td>
<td>THE RELUCTANT DRAGON</td>
<td>Walt Disney Home Video 533</td>
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<td>1 12 59</td>
<td>WINNIE THE POOH AND TIGGER TOO</td>
<td>Walt Disney Home Video 64</td>
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<td>1 13 68</td>
<td>THE SWORD IN THE STONE</td>
<td>Walt Disney Home Video 229</td>
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<td>1 14 59</td>
<td>WINNIE THE POOH AND THE BLUSTERY DAY</td>
<td>Walt Disney Home Video 63</td>
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<td>DUMBO A</td>
<td>Walt Disney Home Video 24</td>
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<td>ROBIN HOOD</td>
<td>Walt Disney Home Video 228</td>
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<tr>
<td>1 17 12</td>
<td>WINNIE THE POOH AND THE HONEY TREE</td>
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<tr>
<td>1 18 24</td>
<td>TEDDY RUXPIN: GUEST OF THE GRUNGES</td>
<td>Hi-Tops Video HT 0022</td>
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<tr>
<td>1 19 28</td>
<td>SILLY SYMPHONIES</td>
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<td>RUMPSTILTSKIN</td>
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<td>MY PET MONSTER</td>
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<td>1 24 22</td>
<td>A TALE OF TWO CHIMPUNKS</td>
<td>Walt Disney Home Video 477</td>
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<tr>
<td>1 25 12</td>
<td>MY LITTLE PONY-THE MOVIE</td>
<td>DEG Inc. Vestron Video 5171</td>
</tr>
</tbody>
</table>

*Recording Industry Assoc. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (10.0 million or $1.2 million for nontheatrical made-for-home video product, 25,000 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 666,000 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 Assn. certification for a minimum sales 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. SF short form, LG long form, C compact, D documentary.

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**VIDEO RELEASES**

**HOME VIDEO**

Symbols for formats are:
- Beta, VHS, and LV—Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.
- Beta, VHS, and NV—Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.
- Beta, VHS, and LV—Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

**HAUNTS OF THE VERY RICH**

Lloyd Bridges, Celia Johnson, Ed Asner

**THE MISSION**

Robert De Niro, Jeremy Irons

**ONE RUSSIAN SUMMER**

Oliver Reed, Claudia Cardinale

**OUT OF SEASON**

Cliff Robertson, Vanessa Redgrave

**PATRON: OLD BLOOD & GUTS**

Narvel: Ronald Reagan

**POPE JOHN PAUL II**

Albert Finney

**PSYCHO**

Tom Basham

**THE SINEQ OF DORIAN GRAY**

Belinda Bauer, Anthony Perkins

**STARSHIP**

Deep Roy, Ralph Cottrell

**STRIPED TO KILL**

Kaye Lenz

**VANITY FAIR**

Oliver Reed, Claudia Cardinale

**VYK OUT OF SEASON**

Cliff Robertson, Vanessa Redgrave

**VYK PATTON: OLD BLOOD & GUTS**

Narvel: Ronald Reagan

**VYK POPE JOHN PAUL II**

Albert Finney

**VYK PSYCHO**

Tom Basham

**VYK THE SINEQ OF DORIAN GRAY**

Belinda Bauer, Anthony Perkins

**VYK STARSHIP**

Deep Roy, Ralph Cottrell

**VYK STRIPED TO KILL**

Kaye Lenz

**VYK VANITY FAIR**

Oliver Reed, Claudia Cardinale

To get your company’s new video releases listed, send the following information releases, performers, distributor, manufacturer, format, catalog number(s), price, and any other information you would like to see listed, to Billboard, 1515 Broadway, New York, N.Y. 10036.

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**ADULT-PRODUCT DEALERS URGED TO PROTECT RIGHTS**

(Continued from preceding page)

home, they can’t rent the movie," he said.

VSDA Chicago chapter president Bob Murray said that his store has a policy of making a computer notation if parents are opposed to rented movies, "so if one of their kids tries to rent a movie like that, the information comes up on the screen, and we will not rent it."

Stanko was asked what to do when authorities enter the store and attempt to confiscate tapes. "Ask them to leave," he said, "and if they don’t, resort to legal ramifications. Don’t sign a release or give permission for anything."
players should be comparable [in price] to a VCR plus a CD player, but this is wrong. CV players don't record. I think $899 is where the price point has to be.

Pioneer's first CD player, introduced June 1, has a suggested tag of $899 (Billboard, May 25). A Pioneer unit that plays CDs and laserdisks, but not CDVs, lists for $600.

Single Still Alive: One-stops continue to marvel at the staying power of 7-inch singles. Radio Doctor's chief Stuart Glassman says, "We moved 12-inch to make more room for 7-inch. There's more margin on $1.89 list singles and once-a-month specials at $1.00 than on LPs. You have to sell the LP 40 cents over your cost." The veteran one-stop owner, who will bow the first of three retail outlets soon in Milwaukee's hot Loehmann's Plaza, adds, "We'll have the top 1,000 45s.

To reach Retail Track, contact marketing editor Earl Paige: 213-272-7040.

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STREET DATE OCTOBER 8, '87

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Yamaha introduced the REV-5 digital reverber and the low-price REX-50 digital multi-effects. The REV-5 is an improved REV-7 featuring increased sampling frequency of 44.1 kilohertz. In addition to a range of 30 superb preset effects, the REV-5 also offers nine combined effects.

The REX-50 is a low-price multi-effects unit that features stereo inputs and outputs, reverb, early reflection effects, delay and echo, modulation effects, gate effects, compressor, and pan and digital distortion effects. Yamaha will be selling an update to convert the SPX-90 to the REV-50.

Yamaha also showed its MS-1 SMPTE sync box. The MS-1 generates and reads all four SMPTE formats and generates MIDI clock and MIDI time code. The MS-1 stores 10 songs to RAM data cartridges for MIDI output. The MS-1 can also be programmed to transmit MIDI program changes.

SOFTWARE

In the software corner for the Apple Macintosh, Opcode showed its new librarian (version 4.0) with Patch Factory and Mouse Keys for Lexicon’s PCM-70, Ensoniq ESQ-1, Prophet VS, and Yamaha DX7II. The new editor/librarian for Yamaha FB-01, Oberheim Matrix 6/6R, Kawai K-3, and Akai MPX890 were also shown.

Digidesign’s Q-Sheet program for the Macintosh computer can be used to produce complete video graphics as well as MIDI gear. Q-Sheet’s on-screen display includes beginning SMPTE, time of the event, the event name (e.g., doorbell, footstep), the event type, and on/off velocity.

Bachus showed two editor/librarians for use with the IBM personal computers and compatible. The requirements for use of such systems are a minimum of 640K and a mouse. The TX200 Graphic Editing System has Apple Macintosh graphics and mouse control on the IBM. Bachus also showed its TX200 Graphic Editing System for Yamaha’s TX200, which has yet to be released.

Passport Design showed Master Tracks Pro software programs for Apple Macintosh, Atari ST, Apple IIe, and Commodore 64. The 64 multichannel tracks allow independent track loop, use of independent MIDI channels, real-time and step-time input, graphic song editing, and graphic step editing, and features a system-exclusive librarian and keyboard control mapper.

Octave Plateau’s new version of Patchmaster for the IBM personal computer and compatible is called Patchmaster Plus. This version supports up to 16 MIDI voices in any combination as does the original. Among the instruments supported are the Ensoniq ESQ-1, Roland D-50, and Lexicon PCM-70. Octave Plateau enhanced its TX-02/822/824 and the new TX-01, TX-812, and MPE-4. The new version also features a print function that prints all patches in a bank as well as a MIDI monitor display feature to see all incoming MIDI data.

A new program from Octave Plateau is called Sideman DX, an on-screen DX series editor. Sideman DX’s capabilities include editing the DX-7II and its performance memories.

Mark Of The Unicorn’s Performer, version 2.0, for the Apple Macintosh is the long-awaited update to this already popular sequencer. Some of the new features include tempo and key changes in a measure. Such changes can be made either instantaneously or preprogrammed and may contain several loops. Recording is possible while looping, and loops may begin and end anywhere on a track. A multirecord function allows recording on up to 32 tracks at once, with each track receiving data from a different MIDI channel. Performer 2.0 also locks to SMPTE.

Digital Music Services featured three new software packages for Apple Macintosh. They are FB-01 Pro, TX8IX Pro, and DMP-7 Pro (Yamaha’s DX11 channel MIDI automated console).

Grey Matter software showed an E: software update for Yamaha’s DX7II series of synths. The DX7II update package enables additional editing capabilities; polyphonic eight voices at one time, including memory bank expansion to 256 internal patches; enhanced disk drive storage retrieval capabilities; and a built-in multitrack recorder/programmer/patch/patchfile/patch librarian.

Roland had software updates for the S-50 that added a powerful sequencer to the S-50 via software from disk. There were also software updates for Roland’s MC-500 sequencer.

Oberheim will have a update for its DPX-1 that will play back Akai S-9000 sequences. Oberheim changed its HDX-20 hard disk add-in for the DPX-1. The unit will hold 19 disks, and additional HDX-20s can be stacked for more storage capabilities.

The Forat electronic software update for the Yamaha Macintosh was updated to SMPTE capabilities. MIDI Song Pointer, expanded sequencer memory to 40,000 notes and bug-free/crash-free software. Forat’s MSM 2000 memory cartridge for either the DX-7, RX-11, or Roland keyboard will store up to 64 banks of 2,000 sounds for instant access.

COMPACT DISK

On the CD side, Sound Ideas featured a new, six-disc set called the Sampling Library on Compact Disc. Such instruments as strings, brass, drums, and percussion are all included. The samples are arranged by instrument set, and each disk is indexed—for example, muted trumpet C3 and E flat 3.

Optical Media introduced Version 1.0 of the Emulator CD ROM library containing access to more than 4,000 EII disks. Optical Media has also made an interface for Oberheim’s DPX-1 sample player that allows the Emulator II CD ROM sounds to load directly into the DPX-1. Also soon to be released is a special Emax version of the CD ROM library.

DRUM MACHINES & SYNTHESIZERS

Roland showed its TR-626 drum machine, which uses 30 built-in sound sources, including both standard and Latin drums and percussive elements.

Yamaha International Corp. of Buena Park, Calif., showed the rack-mounted TX802, a DX-7II in rack form. The TX802 will use FM voices available, plus 64 user voices, and an additional 64 voices via RAM cartridges. The TX-802 features stereo outputs, plus eight individual outputs. The TX802 can allow up to eight different voices to make complete performance and can play them simultaneously. Each voice can be assigned to a different MIDI channel. The TX802’s Drum Editing is made easy with multiple graphic displays.

Yamaha also introduced the DX7S, a low-price DX7II with full 16-bit digital-to-analog output, 32 preset voices, mon out, and 256 memory locations from the DXT and DXX.

Yamaha also had on hand its QX-3 sequencer, a new, improved 16-track digital sequencer with 48,000 note capacity with built-in, 3.5-inch floppy disk drive. And for the sax player, Yamaha showed its WX-7 MIDI wind instrument controller. The WX-7 features the use of breath pressure for control of volume. It is controlled by the use of a pressure formatted MIDI source. The 14 keys are arranged in the standard Boehm system, so the player feels as comfortable playing the WX-7 as playing a real saxophone. A convenient octave key allows the player to play standard range as well. In the WX-7, the range may vary in volume in lower register for pitch bending expressiveness.

On the drum machine side, Korg displayed its DRM-1 Digital Rhythm Module, featuring 23 onboard drum sounds that can be triggered either by MIDI or via seven individual audio trigger inputs. The sounds can be routed to the DRM-1’s stereo outputs or to the eight individual outputs.

There are four front-panel ROM receptacles that use the same sound ROM cards from Korg’s popular DDR-1 and DDR-3 drum machines. Sixteen of the user-defined ROM cards can be stored in memory. They can be combinations of internal sounds or come from a ROM cartridge. The kits will also remember pitch, decay, level, output assign, pad assign, MIDI assign, and velocity-responsiveness.

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neered and Walsh assisted. And Boris Gardiner was back in with producer Willy Lindo working on tracks for an album. Mark Plati engineered and Leposa assisted.

Kurtis Blow worked on his new PolyGram album at Greene Street Recording with Rod Thi and Mario Salaviti sharing the controls. Jive act Whodini finished its album with producers Minister and Roy Corrier. Whodini also produced several on the project, which was engineered by Mark Gaide and Hui. And for Select Records, Annette Taylor was in working on her album with producers Vinnie Bell and Frederick (Ricardo) Gordon.

LOS ANGELES

STUDIO A AT Image Recording hosted producer Richie Zito, who was in mixing tracks for Kenny Loggins. Phil Kaffen controlled the board with Steve Krause on the SSL. Also in studio A, Starship and producer Keith Olsen mixed tracks for its upcoming release "The Protection." Kaffen handled the controls and Ron Dasilva assisted. And Olsen worked with Arista artist Russell Hitchcock of Air Supply on a solo effort. Mixing was handled by Foraker, with Dasilva assisting.

The Ripper productions team of Peter Bunetta and Rick Chudacoff was in at Conway Recording to cut basic tracks and vocals for the Temptations. Darren Kvin engineered.

Rudy Taylor and his production team, including Rick Bowles and Michael Moore, got together at Studio Masters to remix "Trouble," Troy Johnson's debut on American Records/Solar.

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George Warner and Atlantic artist Sandy Torano. Warner engineered the sessions with the assistance of Scott Beards. Natalie Cole dropped by to record vocals for the gospel song "Caretaker," which will be included on the Yancy Family album. The session was produced by Kevin Yancy and Michael Wade. Marty Feldman engineered and Barnes assisted.

At Cheshire in Atlanta, Mickey Craig (formerly of Culture Club) worked on a new project for Virgin Records. Charlie Singleton and Craig produced. Lewis Pudgett engineered. And Tommy Newton and Tommy Hansen were in studio A mixing the Victory album for Metronome/PolyGram.

Jame Paige mixed his second album for Destiny Records at Riven- dell Recorders, Houston. Chuck Sugar engineered, and Jeff Thurman co-produced. The tracks feature Mike Brigardello, Jerry McPherson, and John Hammond.

Anita Pointer was in Different Fur, San Francisco, mixing her solo album for RCA. Preston Glass produced and Maureen Droney engineered. Devon Bernardoni assisted. Also, the Club Fonix Orchestra completed tracking and mixing its second album for Ralph Records, with Howard Johnston engineering. Bernardoni assisted.

At Blue Jay Recording Studio in Carlisle, Mass., Pat Meheny pro-duced a score for a television movie in the American Playhouse series. Rob Eaton engineered. And the System was in with engineer Michael O'Reilly in mix Carin Christopher's album for Manhattan Records. Rob Jaczko assisted on both sessions.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37202.

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Come as you are from 12-6 to learn about job and training opportunities in the entertainment industry. Free for job seekers and plus career counseling worth $75. Learn and have fun Saturday, August 8 at Space Station Studios, 1645 N. Vine Street. Call the University of Sound Arts at 213-469-9944.

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Sony Sets Fall Promotion For 40% Of Music Releases

LOS ANGELES Sony Video Software plans a major price promotion on music video catalog in the fall slashing some catalog product to an unprecedented, low retail price of $7.95. Overall, 40% of the catalog is expected to be repriced.

The $7.95 price would be the lowest on video music product from any major supplier. Prices on prerecorded video music have generally been dropping, as evidenced by the recent A&M (Billionaire, July 25). Most $30 product has dipped to $20.

Sony is expected to announce more details at the upcoming Video Software Dealers Assn. convention in Las Vegas.

Sony has already made some recent price moves, like the July 1 reduction of Tina Turner's live Private Dancer tour cassette to $16.95, down from $29.95. That strategy was designed to tie in with the artist's current Break Every Rule tour. A fourclip video 45 was released with "What A Love Got To Do With It" and "Better Be Good To Me" has also been reduced to $9.95, down from $18.95 (Billionaire, July 18).

According to Sony's Michael Holzman, that move is a precursor to the fall program. Sony, one of the pioneers of the music video format, has more than 200 catalog titles, has reduced prices in the past. The lower price points, says Holzman, are proving to be a substantial "mot-mot" for sell-through.

Beatles Tapes Sell-Through Push Planned

NEW YORK The Beatles will be the focus of a Christmas season sell-through promotion centered on five videocassettes, including two previously unreleased tapes.

Dubbed Sony Salutes The Beatles, the promotion will be featured in a large record/tape/video combo stores where it has a larger market share. Holzman says most industry sources agree, which place video music at 5%, are weighted primarily from the catalogue, and are therefore more a video specialist.

JIM McCULLAUGH

Remembering The Korean War. Officials from Fox Hills Video participated in groundbreaking ceremonies for the International Korean War Memorial in San Pedro, Calif. The video supplier used the occasion to announce "Korea: The Forgotten War," a documentary on the Korean War slated for home video release on Sept. 10. Hosted and narrated by Robert Stack, the commemorative documentary is priced at $29.95 and includes archival combat footage. On hand for the groundbreaking were, from left, Pamela Leekie and Cindy Acord, Fox Hills marketing staff; Felix de Weeldon, sculptor of the memorial; Stack; Jim Gullo, Fox Hills VP; corporate communications; and Lou Reda, executive producer of the video.

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JIM McCULLAUGH

FOR WEEK ENDING AUGUST 1, 1987

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TOP VIDEO CASSSETTES

Compiled from a national sample of retail store sales reports.

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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 (3000 or $1.2 million for nontheatrical made-for-home-video product; 25,000 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 (6000 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 Assn. 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. A list of #12 titles is found in C. B. C. weekly. (c) document.
**Surround Sound Could Be Next Big Marketing Tool**

**BY MARK HARRINGTON**

**THE FIELD OF video components, already crowded full of buzz words and acronyms, may soon have to make room for an old one called surround sound.**

Product planners looking at 1988 video lines say surround sound is becoming an increasingly important technology (i.e., selling feature), especially for the growing sophistication of home entertainment equipment.

This column offers a critical look at recent nontheatrical video releases. Suppliers and their reviewers are encouraged to send their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1315 Broadway, New York, N.Y. 10003. Please include the running time and suggested retail price.

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**VIDEO REVIEWS**

"The Battlin' Buc: The First 100 Years Of The Pittsburgh Pirates" (Hedgerow Theatre, Philadelphia Phillies Baseball); "Chicago White Sox: A Visual History"; 3M Video, $24.95. 60 minutes and $19.95 each.

More trips down baseball's memory lane from 3M (Billboard, June 18). In all three cases these teams have been around long enough to have had many memorable players and to have experienced many momentous milestones.

Through most of the '70s and early '80s, Pennsylvania's two teams took winning to the National League East. The Pirates, though, have tasted success more often. From the era of Roberto Clemente and Willie Stargell, the Bucs won three of the four National League pennants in recent memory, dating back to Bill Mazeroski's seventh-game, ninthinning home run in 1960, and those balls are now captured here in nailing detail.

Philadelphia has won fewer league championships in recent years—though its cross-state rival, the Phillies tape doesn't whitewash the team's many disappointments. The voices of James Michener and the late John Faccenda are among those that recall the 1950 White Kids, the '83 Wheez Kids, and, of course, the star-studded championship team of 1988.

It always seems the White Sox play second fiddle to the Windy City's darling Cubs. But loving commentary by humorist Jean Shepherd reminds us that the Sox earned a dedicated following with their early 1940s "Wrigley Field" miniatures, the fiery Wynne and colorful off-field personalities like Bill Veeck and Harry Caray. Winning years are recalled, fondly, but a sad occasion—including the Black Sox scandal of the 1919 World Series—makes for bitter.

For these and other tapes in this series, hometown fans of the respective teams seem the most likeable. Chicago's video ticks off three reaches the technical merits that Scotch accomplished last year with its New York Mets anthology, formidable because these older teams' early days fell before the dawn of the television era.

**Cycling For Success." Fox Hills Video, 100 minutes, $19.95.**

This outstanding guide to bike training and racing is a must-see for cycling enthusiasts. Whether warming up for competition or pedaling for exercise, cyclists will want to review this program repeatedly. The video clearly demonstrated tips on road safety, racing strategy, proper riding gear, and training techniques. Superb photography, often from the biker's point of view, fully complements cogently detailed narration. Scotch's Super-8 video and on-the-road simulations of racing maneuvers are a plus, with informative comments from such pro cyclists as John Tomac and Greg LeMond. This is a model example of instructional video for developing athletes.

**Easy Bread Dough Recipe." Morris Video, 62 minutes, $14.95.**

About as interesting as its name, this video takes the cake. A child might dread the rainy days when mom decides to have some "fun" and show this dull, unenlightened program. Julie Abowitz demonstrates different ways to use edible and inedible dough, transforming it into useless and unattractive household decor, which is not practical or inappropriate. Given White's frequent wardrobe changes—from sweat suits to low-cut evening gowns—there's no question that this program is more intent on marketing its star than a new diet plan.

**Heroes & Heartaches: A Treasury Of Great Comic Book Characters." 20th Century-Fox, 60 minutes, $19.95.**

Pathos is what really works for this anthology of the last 12 years in Boston sports history. Consider, for example, the 1975 and 1986 editions of baseball's Red Sox or football's New England Patriots in 1985. With this bittersweet subject matter, drama is built into the script.

But some of the tape's programming decisions are confusing. There's great detail of several memorable Red Sox postseason games, from the game-six World Series win over the Reds in 1975 to 1986's extricating game-six loss to the Mets. How many fans of that 1966 season's elfclown win over the Angels in game five of the league playoffs is glossed over, and an equally exciting loss in that series' fourth game isn't even mentioned. Doug Flutie's entire Boston College career is boiled down to his miracle pass against Miami.

These inconsistencies can be excused, however, in exchange for the wealth of great memories the tape brings to life, including several All Celtic basketball crowns. It's a must-have for any Beantown sports enthusiast.

**Geoff Mayfield**

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**AVIATION**

**The Granat Video Collection**

The Granat video collection has redefined the concept for aviation video. Granat's video has been acclaimed by aviation professionals and pilots worldwide. The Granat video collection has been released through the Granat deal are "Apt Pupil," "Sounds Kinda Risky," "The Priest Who Had To Die," "Splendor," and "Dream Machine." Granat president Richard Herdlisz says he is developing new marketing wrinkles for the films by attempting to promote the home video versions during the films' theatrical runs.
The price reductions will last for the duration of the promotion, which will begin Nov. 6 and end Jan. 15. Prebook cutoff for all the titles is Oct. 5.

"The McCartney Special" is said to include footage never before shown in the U.S. as well some of the singer's many hits, from "I Saw Her Standing There" to "Maybe I'm Amazing." Sony obtained the rights to the hourlong retrospective in a recent deal with Miramax Films. The video will be priced at $29.95.

Hosted by Joan Collins, "An Orchestral Tribute To The Beatles" is a 52-minute performance with the Royal Philharmonic and the Royal Choral Society at London's Albert Hall. The video includes classical renditions of "Got To Get You Into My Life," "I Want To Hold Your Hand," and "Norwegian Wood." It is priced at $19.95.

The company says it will back Sony Salutes The Beatles with a volume incentive program for distributors and direct accounts as well as "extensive co-op advertising funds."

### Billboard SpotLight

**SEPTMBER IS HORROR MONTH**

Scaring up sales in 4 issues!

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<td>Harrison Ford</td>
<td>1986 PG 89.95</td>
<td></td>
</tr>
</tbody>
</table>

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**FOR WEEK ENDING AUGUST 1, 1987**

**TOP VIDEOCASSETTES SALES**

Compiled from a national sample of retail store sales reports.

- **LATEST WEEK **
- **WEEK ON CHART **
- **TITLE **
- **COPYRIGHT OWNER, MANUFACTURER, Catalog Number **
- **NO. 1 **
- **NO. 2 **
- **NO. 3 **
- **NO. 4 **
- **PRINCIPAL PERFORMERS **
- **YEAR OF RELEASE **
- **RUNNING TIME **
- **SUGGESTED RETAIL PRICE **

**Unofficial Retailer Information**

- **SEPTEMBER 5 ISSUE . . . CLOSES AUGUST 21 **
- **SEPTEMBER 11 ISSUE . . . CLOSES AUGUST 28 **
- **SEPTEMBER 19 ISSUE . . . CLOSES SEPTEMBER 4 **
- **SEPTEMBER 26 ISSUE . . . CLOSES SEPTEMBER 11 **

**FOR AD DETAILS CONTACT:**

GENE SMITH, ASSOCIATE PUBLISHER

(212) 764-7356;

www.americanradiohistory.com
"OH THE PRICE ONE HAS TO PAY TO BE A MOVIE MOGUL."

$19.95 TO $29.95 each.

Right now that's all it takes for your customers to own many of Hollywood's greatest hits. Like Michael J. Fox in Back To The Future. Cher in Mask. Clint Eastwood in Joe Kidd. Molly Ringwald in The Breakfast Club and Sixteen Candles. Bing Crosby and Fred Astaire in the classic Holiday Inn. 19 titles in all. And all incredibly priced at just $19.95 to $29.95* each.

Remember, stars are born. Movie Moguls are made. By MCA Home Video. So call your MCA distributor and say, "Hey, make me a Movie Mogul" today.

AVAILABLE ON VIDEOCASSETTE SPECIAL LIMITED TIME OFFER!

STEVEN SPIELBERG Presents

BACK TO THE FUTURE

STEVEN SPIELBERG Presents

Suggested Retail Price ©1987 MCA Home Video, Inc. All Rights Reserved.
CARSON, Calif. Pioneer has invested $10 million to refurbish its laserdisc manufacturing facility here.

The plant, which produces about 95% of the laserdiscs distributed in the U.S., now has a monthly capacity of 300,000-350,000 discs per month. According to Pioneer sales and marketing head John Talbot, the annual production capacity is at 50-60% capacity. Expansion could boost capacity to 1 million discs per month.

Most of the investment was spent in the area of clean air control for the mastering and replication processes for making laserdiscs. Robotics and automated equipment that had been added. The defect rate of the plant is claimed to be less than 3%.

Under consideration is the possibility of investing in a five-inch compact disk video plant. Only 12-inch laserdiscs are manufactured at the U.S. plant.

Talbot says there is more concentrated marketing and promotion push this fall between the hardware and software arms of Pioneer to promote laserdiscs.

The U.S. player base is estimated at approximately 300,000 players, but Talbot notes that hardware interest has been boosted by more sophisticated laserdisc/CD/CDV combination players like the CLD-101.

He also says there has been a 40% increase in laserdisc software sales during the past year.

The Pioneer catalog now numbers in excess of 2,000 titles, and titles are being released at a faster rate. There's also been more effort on the part of studios to tie release dates of videocassettes and laserdiscs more closely.

Pioneer also claims to have about 1,000 dealers in the U.S.: 30% record dealers, 30% video specialty stores, and roughly 30% electronics stores.

Pioneer also conceives that competitive pricing pressures brought about by low-price videocassette catalog product could force retail prices of laserdiscs down. The average retail price of most movies on disc is $90-$95.

COLOR TV SALES UP, VCR SALES FLAT: That is the finding of the Electronic Industry Assn.'s midyear report. Driven by new technology and brisk replacement sales, color television sales jumped by more than 8% during the first six months of 1987. Of the more than 8 million color sets sold, 1.2 million were stereo models. Meanwhile, after years of steady growth, VCR sales dipped slightly, with sales just below the 5.7-million mark. Also, more than a half-million recorders were sold during the first half of 1987, up 46% over 1986.

CBS/Fox VIDEO SPORTS, the recently created sports programming division of CBS/Fox Home Video, is releasing video yearbooks on four basketball teams: the world champion Los Angeles Lakers ("The Drive For Five"), Boston Celtics ("Home Of The Brave"), Atlanta Hawks ("Basketball's Air Force"), and Houston Rockets ("Hanging Tough"). The Boston Celtics video includes highlights of the last two seasons and is priced at $29.95. The other three tapes chronicle the 1986-87 season; they have a running time of 40 minutes and are priced at $19.98.

"DRACtic PRICE-SLASHING has sent a confusing signal to many video buyers," according to Pete Pidotti, Celebrity Home Entertainment's VP of sales and marketing. As a result, the company reviews and reduce the price of "G.I. Joe: The Movie" for at least one year after its Aug. 25 release. The animatronic feature, which will have a list price of $79.95, will also be available on video through Celebrity's Just For Kids line before it is released in any other medium.

VIDEO TECHNOLOGY AND SERVICES is the new name for Creative Video Services, a subsidiary of International Video Entertainment. A focus on state-of-the-art technology, particularly work with Sony on high-speed duplication, is cited as a reason for the change.

AL STEWART & JIM MCCULLAUGH

### Billboard's Top Special Interest Videocassette Sales

**RECREATIONAL SPORTS**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CAT. NO.</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AUTOMATIC GOLF</td>
<td>Video Reel VA 39</td>
<td>Bob Mann's methods increase players' drives by 30%</td>
</tr>
<tr>
<td>2</td>
<td>GOLF MY WAY WITH JACK NICKLAUS</td>
<td>Worldvision Enterprises Inc. 2001</td>
<td>Easy-to-follow guide for beginning golfer</td>
</tr>
<tr>
<td>3</td>
<td>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</td>
<td>Vestron Video 2038</td>
<td>Mastering the fundamentals focuses on the mechanics of golf</td>
</tr>
<tr>
<td>4</td>
<td>THE SUPERFLIGHT-HGVER VS. LEONARD</td>
<td>QMI Video Forum Home Video QMI 1</td>
<td>Features the flight in its entirely plus rare interview footage</td>
</tr>
<tr>
<td>5</td>
<td>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</td>
<td>Vestron Video 1022</td>
<td>Learn the secrets and tips from the world's two best players</td>
</tr>
<tr>
<td>6</td>
<td>GOLF LESSONS FROM SAM SNEAD</td>
<td>Seulakoff/Adam R. Brownman</td>
<td>Golf's Grand Master demonstrates and explains every aspect of the game</td>
</tr>
<tr>
<td>7</td>
<td>JAN STEPHENSON'S HOW TO GOLF</td>
<td>Lorimer Home Video 147</td>
<td>Program addressing aspects of golf such as putting and tee shots</td>
</tr>
<tr>
<td>8</td>
<td>LITTLE LEAGUE'S OFFICIAL HOW-TO PLAY BASEBALL BY VIDEO</td>
<td>Masterovision</td>
<td>Basic instructions for any aspiring young ball player</td>
</tr>
<tr>
<td>9</td>
<td>MARTY HOGAN: POWER RAQUETBALL</td>
<td>Pacific Arts Video 598</td>
<td>Lessons include serving, returning, forehand, backhand &amp; court strategy</td>
</tr>
<tr>
<td>10</td>
<td>VIC BRADEN'S TENNIS VOL. 3</td>
<td>WGBH-Education Foundation Paramount Home Video 2318</td>
<td>Covers singles strategy, playing doubles and more</td>
</tr>
<tr>
<td>11</td>
<td>PETER ROSE: WINNING BASEBALL</td>
<td>Embassy Home Entertainment 1106</td>
<td>Inside info on becoming a great hitter and developing the winning mindset</td>
</tr>
<tr>
<td>12</td>
<td>HOW TO PLAY POOL STARRING MINNESOTA FATS</td>
<td>Lorimer Home Video 018</td>
<td>Presents the secrets of shooting to win - every time</td>
</tr>
<tr>
<td>13</td>
<td>THE BEST OF THE FOOTBALL FOLDER</td>
<td>NFL Films Video</td>
<td>NFL's best and funniest football bloopers fill this compilation</td>
</tr>
<tr>
<td>14</td>
<td>SUCCESSFUL WHITETAIL DEER HUNTING</td>
<td>3M/Sportsman's Video Leisure Time Video</td>
<td>Proven strategies for finding and taking the big buck</td>
</tr>
<tr>
<td>15</td>
<td>DR. J'S BASKETBALL STUFF</td>
<td>CBS-Fox Video</td>
<td>Highlights of Julius Erving's career as well as playing techniques are featured</td>
</tr>
<tr>
<td>16</td>
<td>RED ON ROUNDBALL</td>
<td>Best Film &amp; Video Corp. 81022</td>
<td>A unique look at a NBA all-star line-up show the strategies behind their plays</td>
</tr>
<tr>
<td>17</td>
<td>DORF ON GOLF</td>
<td>J2 Communications J2 0009</td>
<td>Tom Conway displays the fundamentals of golf in this spot of how-to</td>
</tr>
<tr>
<td>18</td>
<td>GOLF WITH AL GEIBERGER</td>
<td>Sybervision</td>
<td>Every element of golf is presented down through the lines to improve perfection</td>
</tr>
<tr>
<td>19</td>
<td>BEN CRENSHAW: THE ART OF PUTTING</td>
<td>HPG Home Video</td>
<td>Practice putting tips with PGA Champion Ben Crenshaw</td>
</tr>
<tr>
<td>20</td>
<td>BASS FISHING: TOP TO BOTTOM</td>
<td>3M/Sportsman's Video Leisure Time Video</td>
<td>Ricky Clunn shows how to fish at all depths plus casting techniques</td>
</tr>
</tbody>
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**HOBBIES AND CRAFTS**

<table>
<thead>
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<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</td>
<td>J2 Communications</td>
<td>How to prepare Cajun and Creole classics from down south</td>
</tr>
<tr>
<td>2</td>
<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</td>
<td>J2 Communications</td>
<td>Unique techniques are repeated in this video on Cajun cooking</td>
</tr>
<tr>
<td>3</td>
<td>PLAY BRIDGE WITH OMAR SHARIF</td>
<td>Best Film &amp; Video Corp.</td>
<td>Step-by-step bridge techniques and strategies</td>
</tr>
<tr>
<td>4</td>
<td>MR. BOSTON'S OFFICIAL VIDEOBARTENDER'S GUIDE</td>
<td>Lorimar Home Video 064</td>
<td>Learn to mix your favorite drinks with easy instructions</td>
</tr>
<tr>
<td>5</td>
<td>HUGH JONHSON'S HOW TO ENJOY WINE</td>
<td>Simon &amp; Schuster Video Paramount Home Video</td>
<td>A definitive look at wine from cooking to deiing and buying</td>
</tr>
<tr>
<td>6</td>
<td>JULIA CHILDS: Poultry</td>
<td>Random House Home Video</td>
<td>How to prepare the perfect chickens, holiday turkey, and special roast turkey</td>
</tr>
<tr>
<td>7</td>
<td>READER'S DIGEST: SEWING BASICS</td>
<td>Random House Home Video</td>
<td>Master the basics of sewing with this eye - to - follow program</td>
</tr>
<tr>
<td>8</td>
<td>CHEERS ENTERTAINING WITH ESQUIRE</td>
<td>Esquire Video ESQ010</td>
<td>Enjoy magazine's presents this foolproof guide to giving great parties</td>
</tr>
<tr>
<td>9</td>
<td>LAURA MCKENZIE'S TRAVEL TIPS - HAWAII</td>
<td>Republic Pictures Corp. H.7352-1</td>
<td>Visits to Maui, Oahu, Diamond Head, and Waikiki</td>
</tr>
<tr>
<td>10</td>
<td>MADE EASY-ELECTRICAL</td>
<td>Lorimar Home Video 073</td>
<td>This volume is designed to save homeowners money on simple repairs</td>
</tr>
<tr>
<td>11</td>
<td>CAKE DECORATING</td>
<td>Learn By Video</td>
<td>The tips, tricks, and techniques of decorating are the arms at your fingertips</td>
</tr>
<tr>
<td>12</td>
<td>JULIA CHILDS: SOUPS, SALADS AND BREAD</td>
<td>Random House Home Video</td>
<td>Making French bread, tossed salads, and hearty soups and breads</td>
</tr>
<tr>
<td>13</td>
<td>BERNHANA'S JAPANESE COOKING</td>
<td>Best Film &amp; Video Corp. 8101</td>
<td>Includes the preparation of sushi &amp; tempura as well as decorating tips</td>
</tr>
<tr>
<td>14</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video</td>
<td>Planning planting, maintaining, and harvesting of the home garden</td>
</tr>
<tr>
<td>15</td>
<td>THIS OLD HOUSE</td>
<td>Crown Video</td>
<td>Numerous home repair and restoration ideas presented in an easy - to - style manner</td>
</tr>
</tbody>
</table>

**TOP SPECIAL INTEREST VIDEOCASSETTE SALES**

Compiled from a national sample of retail store sales reports.
Music Vid Underplayed At Seminar
Crowned Panel Lacks Depth, Direction

BY STEVEN DUPERL

NEW YORK The eighth New Mus- sic Seminar here, held July 12-16, featured just one panel discussion on music video, as compared with the 1986 seminar, which boasted four such panels. The result: an overcrowded, directionless ses- sion that, in attempting to cover all things to all in- dustry sectors, ended up offering nothing to any of his own. That the audience ques- tioned asked of the 15 panelists, only a handful of whom even had an opportunity to get a few words out in the allotted time.

Moderator Steve Leeds, who opened by introducing the panelists and then immediately opened the floor to questions, rather than offering any of his own. That the audience ques-

ries should have been screened was made all too apparent by the fact, addressed to Lee Masters, general manager and senior vice president of MTV-VH1. One of the panelists committed an indie r&b video to MTV and was quite disappointed when it was rejected by the channel, stated the first inquisitor. “I thought that MTV would play r&b videos. However, I was lat- er shocked to see that you were playing Michael Jackson and Lionel Richie clips. Can you tell me why you would play these black artists and not play my video?”

Other questions included one on MTV’s exclusivity deals, addressed to Mike Opelka, program director of Hit Video USA. “It’s pressuring an antitrust lawsuit against MTV Net- works in U.S. District Court in Tex- as based on that very topic.

Opelka said: “Sometimes a label to effectively promote its artists, they should realize they have to get their videos out to as many outlets as they can.” MTV’s Masters offered no comment. (The panel had agreed in advance not to cover the exclusivity issue, because of the pending litigation between the two 24-

-hour channels and because an ade- quate debate on the topic could take several days, not hours.)

One good query offered by Mi- chael Reinert, vice president of Rowe International’s video jukebox operations, was sidestepped by Len Eppond, PolyGram Music Video’s se- nior vice president.

Asked by Reinert to outline spe- cifically a timetable for CDV re- leases and to define the extent of label support—other than Poly- Gram—for the new configuration, Eppond delivered a brief speech ex- pounding the potential benefits of CDV, ending with the oft-quoted not- ice that “product will appear some- time this fall.”

Other members of the presti- gious, but crowded panel included director D.A. Pennabaker, a music film/video pioneer who directed “Monterey Pop” and other seminal rock movies; director Rebecca Blake (Prince, Sheena Eastern: MCA’s Kris P., associate producer of video production; producer John Diaz; Black Entertainment Television’s Alvin Jones; Vassie Inc.’s George Aposporos; N. Lee Lacy’s Michael Olszewski; Top 40 Videos Jeff Most; Friday Night Videos’ outspoken Bette Haiger; College Satellite Net- works’ Jim Thompson; and Mitch Rowan, publisher of the newsletter CCTV. It was an invitation for any major financier to have the chance to make a significant contribu- tion to the session.

“We really aren’t a video confer- ence,” Silverman says. “We’re not equipped to compete with conventions dedicated to cover- ing only music video. We ended up with 72 people this year, and we could have easily had 120, if every- thing we’d like to have covered was covered.”

ICICLE WORKS
Understanding Jane
If You Want To Save Your Enemy, Sing Him Some Bagpipes
Bob Reinert
With/End/Crash Films Ltd
Clive Robertson

NMS REPORT

NEW YORK

BILL PARKER directed Capitol recording artist Peggi Blu’s video for “All The Way With You,” a duet that features Bert Robison. The conceptual piece is set in the 1940s and was produced by Karolyn All for Renge Films, which has also created clips for Stevie Wonder, Isaac Hayes, and Smokey Robinson.

Marianne Faithfull makes her video debut with a clip for “As Tears Go By,” the first single from her new Island album, “Strange Weather.” The tune is a remake of her hit ’60s song, written by Mick Jagger, Keith Richards, and Andrew Whittuck Oldham, and re-creates vintage news footage and TV clips of the time. New footage, lensed in a recording studio in Woodstock, NY, and on the Staten Island ferry in Manhattan, is also incorpo- rated. The video was produced and directed by noted British photog- rapher Terrence Donovan, who also created Robert Palmer’s video for “Addicted To Love.”

TVF recording act the Saints just wrapped a video for “(You Can’t Tamper With) The Temple Of The Lord,” the next single off the group’s recent album, “All Fools Day.” It was shot on location in a church in Sydney, Australia, and features front man Chris Bai- ley as an evangelist delivering a rock’n’roll sermon. The clip is cur- rently airing on MTV as Hip Clip of the Week; the group is reported- ly the first nonmajor-label act to achieve this status. Additionally, the Aussie rockers will be featured in the MTV series “Live At The Ritz” on Aug. 1. The show, which was a regular feature on MTV, is a regular on the Manhattan nightclub, was produced by Holly St. Lifer of Performance Video, Bob Small directed.

NEW VIDEOCLIPS

New weekly listing of new video- clips generally available for pro- gramming and/or promotional purposes includes artist, album, where applicable), label, pro- ducer/production house, director. Please send information to Billa- board, New Videoclips, New York, NY 10036.

CLAUDIA BARRY Secret Affair
Lrene Davis
Irene Davis
DANIEL AMNES
Dancin’ In the Moonlight
Danceable Production
Steve Lowe
Mike Daniels, Rich Lloyd, Bob Cummings Productions Ltd
Bob Solomon

ERASURE
Victim Of Love
Coca-Cola
Richard Beem
Steve Adams

MARIANNE FAITHFULL
As Tears Go By
Strange Weather/Island
Terrence Donovan Productions

FARRANEH
Lost In Loveland
Farrarson/Warner Bros.
Rich Levine Productions
John Sarfino, Mary Avory

FIGURES ON A BEACH
No Stars
Standing On Ceremony/Warner Bros.
Laurie Simmons/NetOne Productions
Adam Bernstein

DAN FOGELBERG
Lonely In Love
Easter Island/Eric Clapton/Atlantic
Dan Sheehan/Handcrafted Productions
Tony Vander Dijk

MICHAEL FRANKS
Island Life
E. Westmoreland
Jena/NetOne Productions

LOU GRAMM
Lost In The Shadows
The Lost Boys Motion Picture Soundtrack/Atlantic
Michael Duenk/Anthony & Robbins Group Inc

SAMY HAGAR
Give to Live
Sami Soloman/Commuter Productions

HOLLYWOOD BEYOND
What’s The Color Of Money?

Make ‘Em Dance. Choreographer Lois Hoffman, left, was recently contracted to direct two segments for a German television special, “We The People,” shown throughout Europe and East Germany July 5 by ADR German Television Network. Hoffman is shown discussing the staging for “Meet Me Half Way” with artist Kenny Loggins.

LOS ANGELES

ZM PRODUCTIONS of Universal City was responsible for Pete Bar- dens’ video for “In Dreams,” the first single off his debut Capitol Cinema album, “Seen One Earth.” The conceptual piece was shot on location in the Mojave Desert with director Doug Nichol. Stephan Wasmann produced. Craig Cot- ton edited.

Black Entertainment Television has teamed up with Warner Bros. Films for a promotional contest in which up-and-coming directors will have the opportunity to create a music video for the Pat Boys’ “Baby, You’re A Rich Man,” a re- make of the Beatles classic. Con- tents are encouraged to incor-porate two minutes of perfor- mance footage from the trio’s upcoming film, “Disorderlies,” into the piece. Entries must be sub- missioned by Aug. 10; winners will be announced Aug. 14 on BET. The grand-prize winner will receive a cash prize of $2,500 and have his or her video aired exclusively on the entertainment channel for four weeks. Production, information, con- tact BET, 4217 Wheeler, Alexan- dria, VA 22304.

Production companies and post- production facilities are welcome to submit information on current projects, Please send material to Linda Moleski, Video Track, Bill- board, 1515 Broadway, New York, NY 10036.

Sony Video Software salutes the Beatles . . . see page 54
Niyuki Makajim, Checkers Are Featured Acts
Pony/Canyon To Bring 1st CDVs To Japan

BY SHIG FUJITA
TOKYO The first commercially available compact disk video titles will be released here Aug. 21 by Pony/Canyon Records.

The disks—each containing five minutes of video plus audio and 20 minutes of music—feature acts Niyuki Makajim and the Checkers. They are priced for the Japanese market at 4,200 yen (roughly $28).

The video segment of the former was shot in September in New York, and the Checkers’ visual section is from a show last December at the Nippon Budokan Hall in Tokyo.

Pioneer is the only hardware manufacturer selling players that can accommodate the CDV format. Its player is a three-way compatible unit that plays 8- and 12-inch LaserVision videodisks; standard, audio-only CDs; and CDV.

Akira Iijima, president of Pony/Canyon, said at a conference here that other manufacturers are expected to start marketing CD-CDV players in the fall. Naohisa Mori, the firm’s managing director, said that he expects the company to have 10-15 titles available by the end of this year.

It has been reported here that Columbia, Sony, and several other firms are also preparing for an early entry into the CDV marketplace.

Mori said that for now, CDV releases will make use of existing and available videos. “We have no plans as yet for making original videos specially for the configuration,” he maintains.

“We’re anticipating a fast expansion of the market”

Pony/Canyon director Eisei Inamura said several factors dictated the decision on a selling price. “It had to be competitive with the price anticipated in the U.S., where about $12 has been mooted. We had to be in a position to compete with imports.

“By production costs also had to be taken into account. A 4,200 yen price yields little profit. However, we’re anticipating a big fast expansion of the CDV market, which we believe will be worth some $300 million annually in five years. Our survey of young people, to whom we’re targeting our launch, agrees that the equivalent of $28 is a realistically low price for a 25-minute package.”

Pony/Canyon originally intended to test the market with a release of just 2,000 units of each of the two CDVs, but, encouraged by advance orders and media interest, now plans to release 8,000 of each.

Opening The Doors. Former Doors lead guitarist Robby Krieger, left, is shown at the Hollywood Bowl with producer Paul Rothfield at the recent premiere of the new MCA Doors home video, “Live At The Hollywood Bowl.”

Save the clouds.

When you lose your vision, you lose the clouds. You lose the sunsets. The seashells. The moonlight and snowflakes.

This year 90,000 Americans will lose all that and more. Forever.

Yet with your help half of all blindness can be prevented.

Help us save the clouds. Give to Prevent Blindness.

National Society to Prevent Blindness
Box 20, Madison Square Station New York, N.Y. 10159
Gospel

by Bob Darden

JIM MURRAY is a member of gospel music's most-talented-alumni association: the ex-Imperials club. When Murray left the group last year, he joined a lineup of ex-Imperials including Russ Taft, Paul Smith, Gary McPadden, Jake Hess, Larry Gatlin, and a host of others.

And as was the case in virtually every instance, the public relations office of the Imperials' contemporary sound was not disappointed. Murray had been a co-founder of the Imperials with founding member Armond Morales.

"There is absolutely no bitterness. Armond and I respect each other too much," Murray says. He has left his wife in California, office: "Musically, Armond knows I think this is the way it needs to be. Businesswise, the only connection now is that we both still record for the same record label. But, of course, I have plenty of loyalty to the Imperials and always will have."

Murray spent two years as first tenor for the Imperials, contributing to 40 albums and garnering the act a number of Grammys. His high, pure tenor is featured on songs like "Sail On," I'd Rather Believe In You," and "Lord Of The Harvest."

He was with the band during its straight Southern gospel years and through its most contemporary period, with Taft and producer Michael Omartian. But Murray says he eventually realized the band's continued commitment to contemporary sounds was not his musical cup of tea.

"Actually, I'd been thinking about leaving since 1982," he says. "That was the year I finally made a decision to accept Jesus Christ in my life. It was then that I saw "Wheat, Lord!"

"But it wasn't until 1986 that, in a musical sense, I saw that I was no longer able to add much to the music. We'd been going in a more aggressive contemporary direction since 1982. I'd always said that I'd stay with the Imperials until the Lord closed the door. Well, it happened last year."

Not that Murray was pouring the pavement looking for work. He quickly signed with Word and released a solo album titled "Christians Arise," produced by Bruce Koblish. It is in the middle-of-the-road, soft pop vein.

"I've had a great year and a half living by faith," Murray says. "The Lord has been faithful, and I've always had opportunities to sing. "Christians Arise" has done well."

"It's not that I don't like the more contemporary sound. When the Imperials first started back in 1968, we were the only contemporary group at most quartet conventions. Now there are groups like Stryper and Petra that are very contemporary. The Imperials' music changed a lot, but the Christian music, especially with the writing and singing of Taft. Eventually, I saw that I really couldn't go on in that direction."

The new album is one where I want to be musically. It's not Southern gospel, although I've come a long way, like the Stamps Trio and Bob Will & the Inspirations before I joined the Imperials. I did want it to be somewhat contemporary because I do a lot of churches, youth concerts..."

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And as was the case in virtually every instance, the public relations office of the Imperials' contemporary sound was not disappointed. Murray had been a co-founder of the Imperials with founding member Armond Morales.

"There is absolutely no bitterness. Armond and I respect each other too much," Murray says. He has left his wife in California, office: "Musically, Armond knows I think this is the way it needs to be. Businesswise, the only connection now is that we both still record for the same record label. But, of course, I have plenty of loyalty to the Imperials and always will have."

Murray spent two years as first tenor for the Imperials, contributing to 40 albums and garnering the act a number of Grammys. His high, pure tenor is featured on songs like "Sail On," I'd Rather Believe In You," and "Lord Of The Harvest."

He was with the band during its straight Southern gospel years and through its most contemporary period, with Taft and producer Michael Omartian. But Murray says he eventually realized the band's continued commitment to contemporary sounds was not his musical cup of tea.

"Actually, I'd been thinking about leaving since 1982," he says. "That was the year I finally made a decision to accept Jesus Christ in my life. It was then that I saw "Wheat, Lord!"

"But it wasn't until 1986 that, in a musical sense, I saw that I was no longer able to add much to the music. We'd been going in a more aggressive contemporary direction since 1982. I'd always said that I'd stay with the Imperials until the Lord closed the door. Well, it happened last year."

Not that Murray was pouring the pavement looking for work. He quickly signed with Word and released a solo album titled "Christians Arise," produced by Bruce Koblish. It is in the middle-of-the-road, soft pop vein.

"I've had a great year and a half living by faith," Murray says. "The Lord has been faithful, and I've always had opportunities to sing. "Christians Arise" has done well."

"It's not that I don't like the more contemporary sound. When the Imperials first started back in 1968, we were the only contemporary group at most quartet conventions. Now there are groups like Stryper and Petra that are very contemporary. The Imperials' music changed a lot, but the Christian music, especially with the writing and singing of Taft. Eventually, I saw that I really couldn't go on in that direction."

The new album is one where I want to be musically. It's not Southern gospel, although I've come a long way, like the Stamps Trio and Bob Will & the Inspirations before I joined the Imperials. I did want it to be somewhat contemporary because I do a lot of churches, youth concerts..."
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Sonet AB Undergoes Restructuring
Top Swedish Entertainment Firm

BY PETER JONES

STOCKHOLM, Sweden Sonet AB, the leading independent Scandinavian home entertainment group, has unveiled a major restructuring of the company’s corporate and financial resources.

In move to meet the opportunities posed by the expected deregulation of the broadcasting media in Sweden, three of the country’s most leisure industry operators are being brought under the Sonet umbrella.

They are Stig Anderson, owner of Polar Records and Sweden Music, who guided Abba to global superstardom and has been a leading music industry figure for nearly three decades; Thomas Johannson, director of EMA Telstar, Scandinavia’s biggest concert/management agency; and Lennart Karlsson, head of Baldakinen, one of Sweden’s largest restaurant chains and a major promoter of entertainment activities.

The record division distributes in Scandinavia major indies like Chrysalis and Island. The music publishing arm represents important catalogues like those of Paul Simon, Bruce Springsteen, and the Eurythmics.

Sonet U.K., based in London, has worldwide representation (except for the U.K.) of the Mute label, plus publishing of Martin Gore (Depeche Mode) and Vince Clark (Erasure). The three executives have acquired voting shares of the company, holding restructured by Sven Lindholm, one of Sonet’s three founders, who has retired and substantially reduced his share ownership.

The other two founding directors, Gunnar Bergstrom (chairman) and Dag Haeggqvist (managing director), between them retain 50% of the shares, with the remaining being held by Olaf Hakansson and Lars Olof Heden.

Haeggqvist says: “This strengthening of our structure and reorganization at a time when we’re on the verge of a major explosion in the broadcasting media that will bring vastly increased demand for programming.”

“We shall also sustain our ability to compete effectively with the multinational music business corporations and offer a real dynamic and independent alternative for foreign companies seeking representation in Scandinavia.”

Some 75% of Sonet’s current income comes from the music business and the remainder from studio films and video activities. Haeggqvist sees both sectors expanding greatly over the next three or four years.

Sonet, founded 31 years ago as a record company, now is a full-range entertainment group with affiliates throughout Scandinavia, in the U.K., and France. It acquired the Eurofilm studios in 1984 and invested heavily to transform them into an ultramodern complex for film TV, production, commercials, videocassette programs, and sound recordings. In July 1986 Sonet Media AB was set up as a multimedia umbrella company.

As of July 1, Sonet has Scandinavian distribution of Anderson’s Pot of Gold and recently distributed EMA Telstar label founded by Anderson’s daughter, Marie.

EMA Telstar (with annual sales of $224.4 million) was formed 19 years ago and handles major Scandanavian artists, along with more than 60% of the transformation of international acts in Scandinavia. Karlsson took over the 12-restaurant Baldakinen chain (with annual income of $32 million) in 1980.

Get Down Under. Billy Joel takes time out from his recent concert tour of Australia to spend the afternoon on Sydney Harbour with his family and Dennis Handlin, managing director of CBS Records, who also brought along his family. Pictured, from left, is Jan Handlin holding her son, Denny; Dennis Handlin; Joel; and Christine Blinkley, Joel’s wife, who holds their daughter, Alexi Ray. Joel was on board to receive a specially made plaque commemorating $30 million worth of album sales in Australia.

German CD Rental Attacked
IFPI Rips Video Stores’ Practice

BY WOLFGANG SPAHR

HAMBURG With more than 300 video libraries in West Germany already offering compact disks as a rental service, and with many more video stores to add to that list in the near future, the European record industry has joined in an all-out campaign to halt what they described as an unwelcome and threatening trend.

“CDs are being offered outside retail channels at the desperate mark equivalent of from 50 cents to $1.60. Customers are also able to buy a supply of blank tapes to record the CDs at home,” said the association.

The record industry is filing a constitutional complaint about the rental growth and is appealing to all political parties and the government to act to halt it.

In a letter of protest, the video trade group says, “With royalties, printing of covers, subtitling, and duplication costs to be recouped, the industry really can’t cope with the new fee.”

The association claims the whole censorship system in Hong Kong is “muddled and arbitrary, because the tribunal to be set up may refuse a request to reconsider the classification of any item if that item was classified within three years prior to submission.”

It requests that once a class-three (adult-only) video has been edited and the obscene parts excised, it be recategorized to class two (general audience). And, it says, the tribunal must decide, for example, “whether the video should not be censored as rigidly as a film since it is meant for repeated viewing. Standards should be more lenient,” says Sin.

The tribunal claims it has charge to recommend the fees to be charged. Recently, it has found itself in court over administering, including the cost of advertising that the product has been approved by censors.

sales could afford such a fee in a trade situation where an average feature might sell only 50 or 100 copies,” he says.

Sin adds that many retailers are making only a marginal profit on most videos and that the additional charge would severely handicap the industry. He said the council decided “there was no charge levied for having a video screened and classified.

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Indonesia Vows To Reform Copyright Legislation

BY CHRISTIE LEO
Djakarta, Indonesia. The Indonesian government has indicated that it will ratify a copyright law protecting foreign music, films, books, computer software, and other material that has previously been plagued by piracy.

The bill was submitted to Parliament in June and is expected to become law by October. In recent times, Indonesia has virtually been extracted in many parts of the world for its failure to reform its copyright legislation.

Says Saleh Ismail, justice minister: "Piracy has been increasing over the last few years, and it is discouraging creativity among Indonesian artists and creators."

Earlier this year, the IFPI lodged a formal complaint against Indonesian music pirates with the European Economic Community. According to IFPI statistics, this territory rates as the world's leading exporter of pirated music cassettes, with an annual overseas sale of about 30 million tapes.

GERMAN CD RENTAL ATTACKED

(Continued from page 6)

help the last survivors of the one-time video boom. Video libraries rent out only top chart CDs, depriving record companies of the chance to recoup their investment in broad catalog.

 Adds CBS Germany business affairs manager Udo Kornmeier: "It's unpleasant that people not involved in the industry are pushing into the market at the expense of record retailers, but we're preventing it anyway under our general business terms.

Kornmeier says the federal Supreme Court ruling was based only on copyright law and did not automatically mean that renting out sound recording equipment in the UK will stay ahead of the competition. You will have a better idea of what records will be at the top of the UK best-seller's lists in 1987 ... and 1988 ... and 1989 ... and 1990 ... to subscribe phone our New York office at 718-469-9330 with credit card details or send the coupon. A year's subscription just $215 inc postage.

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Cure Song Stirs More Controversy

Toronto Council Moves To Ban LP

BY KIRK LAPOINTE

OTTAWA The city councils of Toronto and Hamilton are urging the Ontario provincial government to impose bans on sales of "Standing On The Beach" by the Cure because it contains a song they believe is offensive to Arabs. And the Toronto council has voted to tell the British band not to perform "Killing An Arab" at its show there Saturday (1).

The moves are the latest, and most public, in a series of events stirring controversy over what the band says is an antiracist, antiviolence song. Over the last year, the Canadian Arab Federation has brought a complaint to the Ontario Human Rights Commission; the commission has mediated a meeting between the federation and WEA Music of Canada Ltd.; the album has been suspended from domestic distribution; and negotiations have been started to bring the band and the Arab community face to face.

The controversy began in the U.S. in 1986, when the American Anti-Discrimination League complained to Elektra Records about the song. The label urged radio stations not to play it, and bandleader Robert Smith issued an explanation of the lyrics, which include a reference to a person standing on a beach with a gun in his hand looking down the barrel at an Arab in the sand.

In Canada early this year, WEA stickered the record with a note saying the lyrics may be objectionable. But the federation brought its views to the human rights commission and demanded action. A meeting was set up between WEA and the federation, at which WEA agreed to stop distributing the album until a face-to-face encounter could be arranged between the Cure and the Arab representatives.

The band is slated for shows in Toronto Saturday (1), Ottawa Aug. 2, and Montreal Aug. 3. It opened its North American tour in Vancouver recently in support of the album "Kiss Me, Kiss Me, Kiss Me," but the 9-year-old song wasn't part of the repertoire.

WEA hoped a meeting would quietly resolve the problem. But statements condoning the song by Toronto Mayor Art Eggleton "came as a total surprise," says WEA publicity manager Dave Tollington, who adds that such a move hasn't helped settle the matter.

"We were going to try to solve this the way we always do," Tollington says. "What irks the label is that "Arab leaders have told us they understand the lyrics aren't racist. But then, they've been lobbing politicians to ban it." Tollington also says Arab leaders, in urging politicians to ban the sale of the record, are implying WEA has reneeged on its promise to suspend sales.

Follows Release Of Performer's New Age Album

Guitarist Boyd, Manager Allen Split

OTTAWA One of the Canadian music industry's most unusual professional relationships, between soft-spoken classical and jazz guitarist Liona Boyd and brash, no-nonsense manager Bruce Allen, has dissolved after only little more than a year.

Allen, in a terse, two-paragraph news release from his Vancouver office, said "an overburdening workload" has prompted him to release Boyd from all her contractual obligations. Allen also manages Bryan Adams and has been spending a considerable amount of time working the artist's album "Into The Fire," deemed by most observers to be "Adams'" most daring work to date. Also, he manages Rock & Hyde, whose "Under The Volcano" album recently made international inroads. A new Loverboy album is slated for imminent release, and Allen is expected to spend much of the rest of 1987 consolidating that band's following.

Last year, however, Allen persuaded Boyd to accept his management. Since then, he has overseen the release of her new age album and a major tour schedule.

"Liona is a major talent," Allen says. "She deserves the full commitment of a manager, and, unfortunately, I am unable to give her all of the attention she deserves. Her career can flourish in any direction she chooses, and I wish her well in all of her future pursuits."

It was unclear at press time who will manage Boyd, who left long-time manager Bernie Fiedler to move to Allen because she wanted higher-profile representation abroad. Fiedler manages Dan Hill, who has made a strong comeback in recent weeks with a new single, "Can't We Try," which has garnered strong adult contemporary and pop airplay and has charted in Canada and the U.S.

Labatt Signs Nederlanders

OTTAWA The Nederlanders Organization, already involved in the 15,000-seat, outdoor Kingswood Music Theatre north of Toronto, is about to extend its reach through an arrangement with Blue Live Entertainment. The agreement will see the New York-based promoter help produce high-profile rock shows at the 2,700-seat Massey Hall in Toronto.

Starting Sept. 1, Nederlanders will help the Labatt Brewery's concert division, Blue Live, secure artists for Massey Hall, for which Blue Live holds a three-year, $300,000-a-year agreement. Hamilton promoter Jim Skarratt, the Blue Live business at Massey Hall has hasn't lived up to expectations as a stand-alone challenger to venues booked by the country's largest promoter, Concert Productions International. Instead, the venue has been idle many nights when Blue Live held the hall.

Labatt promotions chief Glen MacPherson says the Nederlanders group will help satisfy the Labatt company's need for more talent to play at Massey Hall. Through other promoters, Blue Live has coordinated several cross-Canada tours in its first year. Now, says MacPherson, more effort is being put into getting many more shows into this facility.

The deal doesn't affect Skarratt's status as Blue Live president and the driving force behind the company's tours. Instead, explains MacPherson, the Nederlanders group augments Skarratt's work.

MacPherson says some Kingswood staff will help programs at Massey Hall. Nederlanders has been producing shows at Kingswood, part of Canada's Wonderland complex, since the facility opened several years ago. Some of those shows have been enormously successful, featuring emerging artists like the Cure and Howard Jones, who have performed for sold-out or near-capacity crowds.

It is unclear now if the band will find time in its eastern Canada swing to meet with the federation, a move that could make the album available domestically (the album is a big import item in Canada). Band keyboardist Laurence Tolhurst was quoted as saying the councils are "unjustified, " in their criticism of the song, which he and co-writer Smith say is derived from Albert Camus' "The Stranger," in which the protagonist commits a senseless killing.

I'm baffled that a citizen can call a politician, and a politician can make a representation on his behalf . . . without first checking the other side," Tollington says.

WEA views the situation as involving a freedom-of-speech issue and isn't about to let the matter go quietly into the night, he says.

"What the song says, and what the band's fans have written us and said it says, is that racism is bad and senseless killing is stupid."

The Cure has enjoyed wider and earlier success in Canada than in many other countries. The band played a 15,000-seat sellout the last time it performed in Toronto, so the mayor's remarks are highly unpopular with the band's fans. And the council's actions seem irrelevant, in that the song is no longer part of the concert repertoire. Even so, WEA would like to be able to sell the album again and see the matter cleared up.

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A Record Toast. CBS Records and Chrysalis Records sign a long-term agreement under which CBS will manufacture and distribute all Chrysalis product in the U.K. Toasting the agreement are Chris Wright, left, chairman of Chrysalis, and Paul Russell, managing director of CBS Records U.K.

A Lesson In Vibes. Herbie Hancock, left, listens while Lionel Hampton, right, gives BMI president and CEO Frances Preston a vibes lesson during a break at an international music press tribute to Hancock held in New York recently.

A Lesson In Vibes. Herbie Hancock, left, listens while Lionel Hampton, right, gives BMI president and CEO Frances Preston a vibes lesson during a break at an international music press tribute to Hancock held in New York recently.

Sign Here. Composer/lyricist Richard Wolf signs an exclusive writer's agreement with Lorimar Music. Pictured are, from left, Sam Trust, president, Lorimar Music; Linda Perry, vice president of music publishing, Lorimar Music; Wolf, Gary Wishnok, Wolf's attorney; and Steve Stone, vice president and general manager, Lorimar Music.

Sports Rap. Mickey Elfenbein, seated at left, executive vice president of K-tel International (USA) Inc., announces plans to manufacture, market, and distribute Chhill Records' 12-inch rap single "Baseball" by the group I.R.M. Crew. Shown are, standing from left, Steve Wilson, product development and a&r, K-tel; I.R.M. Crew's Kelly Crockett and Michael Mack; Lynette Malvuth, K-tel's manager of product development and a&r; and I.R.M. Crew's Curtis Washington, Doug Shockley, and Billy Harris. Seated with Elfenbein is Charles Lochart, president of Chhill Records.

She's Honorable. Terri Rossi, Billboard's black, jazz, and crossover charts manager, displays the Vernell Randolph Humanitarian Award she received at the 15th annual meeting of the Sickle Cell Anemia Foundation of Greater New York. Presenting the award are Carole Haynes, the foundation program director, and Clifford Clemens, chairman of the board of the foundation.

Last Leg. During the European leg of her tour, Tina Turner celebrates eight sold-out dates in Wembley, England. Shown with Tina on the last night of the standing-room-only run are Bhaskar Menon, left, chairman and chief executive officer, EMI Music Worldwide, and Rupert Perry, managing director, EMI Records U.K.

5 Billion Born. Jose Feliciano demonstrates a riff for writer/producer Jai Josefs during the recording of "Bridges Of Love" for the TBS documentary "The Day Of Five Billion." The show, which commemorates the birth of the 5 billionth person, will air in more than 90 countries. It also features Stevie Wonder, Peter Gabriel, and Nona Hendryx.
Experts Offer Tips On Shopping For Lawyers

**BY JEAN ROSENBLUTH**

NEW YORK The role attorneys should take in the careers of young musicians and artist managers who seek their counsel proved the crux of the New Music Seminar 8's "Attorney Clinic: The Why's & Where's of Getting a Good Lawyer" panel.

The panel, held here July 14 at the Marriott Marquis Hotel, was moderated by Marc Jacobson of the New York law firm Berger & Steingut and chairman of the New York State Bar Assn. Committee on Entertainment Law.

Opening up the session was Pete Thall, a partner in the New York law firm of Levine, Thall & Lifkin, who played attorney's role in making educational decisions. "Most young musicians contact an attorney for advice in legal matters. Contacts with attorneys are much more than just legal advice. They want a manager, an agent. But lawyers asked to function in those capacities are very often ineffective."

Allen Grumman, a partner in the New York law firm Grumman, In dursky & Schindler, disagreed vehemently and guaranteed more than a few tapes in the mail for himself with the comment: "We counsel music managers in our practice a mini-a.d.r. department.

The legal aspect of the lawyer's function in the music business is really minimal."

"Calling up a law firm and saying 'Will you shop my tape?' is going through the Yellow Pages and asking 'Will you see with me?',' said Ed Pierson, a Denver-based lawyer who specializes in trademark issues. For the most part, legal work is "developed in a relationship first." He blamed the record labels for the prevalence of the practice: "Afraid of copyright infringement suits," they sent out formal legal inquiries suggesting they would only listen to tapes submitted by managers, lawyers, etc. Pierson argued that an attorney has more vital functions to fulfill for a new artist than trying to find him a record deal—for example, protecting a group's name.

Attorney Tim Jensen, director of legal services for the New York branch of Volunteer Lawyers for the Arts, which counsels needy musicians on a pro bono basis on business-related matters, said that his organization offers legal and musical services, the latter in the form of steering talented artists to the right label people.

"The whole art of contact negotiation contained the most concrete information of the hour-and-a-half session, amounting to a primer on why and when to consult a lawyer. "There are three areas where an artist should get a lawyer: before signing a record contract, a profit-sharing management contract, or a music publishing contract," he said.

Jensen also had several tips for judging the suitability of how many attorneys. "Get an idea of the other artists represented by him. Are they on a comparable level to you? Will you be dealing with the lawyer personally? Will he return your phone calls? Are other clients happy with him? How do you have to pay the lawyer—on a retainer? hourly? with a percentage?"

Other panelists weighed the pros and cons of forms of payment: Linda Menach, an entertainment attorney based in the Chicago area, said that her standard practice is to charge a retainer fee, "but if, boot, love the band I'll do it on a percentage basis." Thall, however, said it's unprofessional to enter into such an arrangement: "You're not getting to know the artist; you're just getting to know the lawyer."

The role of the attorney based on the hour was weighed in. Linda Menach, an attorney based in Chicago, said, "There is no such thing as a lawyer who charges hourly. It's a flat fee." Thall advised hiring yet another lawyer. "There's nothing magical about paying by the hour. Perhaps you'll need another lawyer just to help you with the first lawyer's conflict-of-interest disclosure form, not to mention the hundreds of attorneys are required to give you."
Cult guitarist hero and former Television front man returns after post-Warners period with typically skewed songs and dynamic instrumentation. Album, originally released in U.K., won praise abroad and will enliven left-of-center racks here.

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PRODUCER: John Jennings
Columbia C 47956
Label is banking on Suzanne Vega-ish acceptance for folk artist; however, country stations may be more receptive. Best cuts are “Other Streets And Other Towns” and “Come On Home,” the latter produced by Steve Bunkingham, but adventurous programmers might have fun playing “Downtown Train” next to Patty Smyth’s recent version of the Tom Waits tune.

FRENCH, FRITZ, KAISER, THOMPSON
Live, Love, Leaf, & Leaf
PRODUCER: Henry Kaiser
Rhino 78031
Call it pop music for individualists. Critics’ darling Richard Thompson, Henry Cow founder Fred Frith, Captain Beefheart’s skulker John French, and producer Kaiser stir a provocative mix of offbeat songs, some instrumental, mainstream, but those who find it will crave more.

ELEANOR
Jungle Wave
PRODUCER: Eleanor Acosta
Columbia FC 40872
Unusual debut finds multi-instrumentalist Acosta combining Filipino, Southeast Asian, and Indian instruments with pop melodies and dance rhythms. Refreshing result could lure new agers who aren’t afraid to kick their heels.

FASTER PUSCIFIR
PRODUCER: Ric Brown
EMI O 04729
L.A. hard rock/metal finesse, which takes its name from a Russ Meyer–era extravaganza, works hard at producer is the New York Dolls, but limited imagination and production will equal minimal sales.

JUDY TROUT
But
PRODUCER: Bob Kimball
EMI O 70886
Recorded live at Caroline’s comedy club in New York, album showcases the Petite Flower’s acquired–taste comedy. Those who have been converted to Judaism via come–to-Jesus moments with George Carlin or her appearances on HBO “Women Of The Night” special should buy eagerly.

DIONNE WARWICK
Reservations For Two
PRODUCERS: Various
Atlantic AL 8446
Five duets are the focus of this album, one of them, “Love Power” with Jeffrey Osborne, is already storming up the charts. Strength of title cut, sung with Kashif, and duet with Howard Hewett and Smokey Robinson, coupled with smooth access of Warwick’s last album, “Friends,” should compel retailers to make reservations for many more than two.

A L B U M  R E V I E W S

NEW AND NOTEWORTHY

LEVERT
The Big Throwdown
PRODUCER: Various
ATLANTIC 81773
“Casavana,” currently taking the Hot Black Single chart by leaps and bounds, and “Temptation” stand out; both were written by co–written and produced by Roggie Calloway. The rest of the album is quite good, too, however, bodging well for crossover.

FORCE M.D.’S
Touch And Go
PRODUCERS: Various
Tommy Boy TR 114
The Force is definitely with the mellow foursome, as they juggle midtempo pop/soul ballads like the hit–bound “Love Is A House” with a smooth, clear message and positive vibes teens can embrace. “Would You Love Me?” and title tune cook with ease and flavor, evoking a young Simon & Garfunkel and the Miracles going for the gold.

JAMES (O–TRAIN) WILLIAMS
Miracles Of The Heart
PRODUCERS: Robert Evans & James (O–Train) Williams
Columbia 40465
Williams has had a long line of hits in the past, and this album keeps the tradition going, with “Maulsunderstand” and the tender ballad “Oh How I Love You (Girl),” “Let Me Love You” should catch on quickly at urban radio, while the title cut is a strong contender for the quiet storm format.

SIMPLES
Tell It Like It Is
PRODUCERS: O’Jays, Bertold Wilson
Columbia BFC 40859
Sweet–voiced crooner melds balladry and rap on first Columbia outing. Trump card here is faithful and attractive rereading of Aaron Neville’s “Sony, I Love It,” already cruising up black charts.

ASHLEA
Nightwalk
PRODUCERS: Michael S. Berry
HCA 6240–R
“Into My Secret” is hot on the Danes! Disco chart and should cross over handily, to be followed by “Do You Dream About Me;” entire album is noteworthy, however, new label affiliation can only help.

MAINSTAY
Lupin
PRODUCERS: Various
MCA A 40511
Fine performances of two basic chamber works, delayed in general circulation during the label’s recent reorganization, are projected in a completely natural recording. A valuable catalog addition.

SCHUMANN: ARABESKE; PAPILLONS; SYMPHONIC STUDIES
Ronald Brautigam, Piano
London 414 474
With his Chopin cycle now complete, Brautigam has turned his attention to Schumann, with equally impressive results. He draws a convincing line between freedom and control. Excellent sound.

MOZART: PIANO CONCERTOS, Nos. 9 & 12
Fau-Tang, Polish Chamber Orchestra, Tyng, RN 8076
Straightforward readings that let the music speak without affectation. The orchestra appears in full sympathy with Tyng’s interpretation, a tribute to his ability as conductor as well as soloist.

COUNTRY

THE FORESTER SISTERS
Top Gun
PRODUCERS: Emory Gordy Jr., James Stroud, Barry Beckett, Calling, Mark H. Tucker, Stephen Stills
Warners 25571
Collection is just what the doctor ordered to counteract the anemia of the Foresters’ last album. Harmonies are as majestic as ever, but the instrumentation is more acoustic and restrained and the lyrics more magisterial and hookish than before. “I’d Choose You Again;” “Too Many Rivers;” “I Can’t Lose What I Never Had,” “Lynx In His Arms Again.

JAZZ

GROVER WASHINGTON JR.
Strawberry Moon
PRODUCERS: Grover Washington Jr., Marcus Miller, Michael J. Powell
Columbia 105910
Washington’s basic attack has remained unchanged for years, but it’s an attractive mix of low–key funk and balladry that goes down easy at pop/jazz radio outlets. He gets a help from here as B.B. King on “Caught A Touch Of Your Love” and Jean Carne on two other numbers.

PETER ESCOVEDO
Wonderland Tomorrow’s Dreams
PRODUCERS: Pete Escovedo
Wraith, Michael 6002
Pete, Escovedo’s veteran percussionist leads a hot 17–piece group through a celebratory live set, recorded at Mills College in Oakland, Calif., in 1980. Pop fans may be enlivened by Sheila E’s presence.

G O L E P S

WORMS: LANDS & SEAS (Walt Whitman Songs)
PRODUCERS: Various
KNOX 101
Whitman’s splendid setting of Whitman’s Leaves Of Grass reveals a new means of understanding the master’s poetry. A fascinating introduction to the wit, wit, and humor of Whitman.

BRUMS: PIANO TRIOS, Nos. 1 & 3
Katchalski, Lendo–Robinson Trio
Mega Music Group MCD 10042
Fine performances of two basic chamber works, delayed in general circulation during the label’s recent reorganization, are projected in a completely natural recording. A valuable catalog addition.

SCHUMANN: ARABESKE; PAPILLONS; SYMPHONIC STUDIES
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JOHN COUGAR MELLENCAMP

PAPER IN FIRE

THE FIRST SINGLE FROM
"THE LONESOME JUBILEE"

PRODUCED BY JOHN MELLENCAMP AND DON GEHMAN

MANAGEMENT: CHAMPION ENTERTAINMENT ORGANIZATION, INC.

ON MERCURY RECORDS, CASSETTES & COMPACT DISCS
"SHAKEDOWN" BY Bob Seger (MCA) wins the race for No. 1 this week with a large margin, while U2's "I Still Haven't Found What I'm Looking For" (Island) gains strongly in points and will challenge Seger next week. If U2 reaches No. 1, it will continue the perfect record—10 for 10—for former combined Power Picks in sales and airplay hitting No. 1. Meanwhile, "La Bamba" by Los Lobos (Slash)—at No. 24—becomes the 11th record to win the double distinction. It's top five at eight reporting stations, in such markets as San Jose, Calif. (No. 1 on KATD), Phoenix (8-2 on KZZP), Rochester, N.Y. (6-3 on WNYX), and El Paso.

**MADONNA TAKES AN ENORMOUS jump from 26 to 11 with "Who's That Girl" (Sire); it's already the most widely played record on the Hot 100, with 221 of the 247 stations reporting airplay. The biggest move on the chart, however, is the debut for Natalie Cole, whose "Jump Start" (Manhattan) leaps 21 places to No. 66. The second-biggest jumper is veteran group the Grateful Dead, which moves 16 places to No. 61 with the first big pop hit of its career, "Touch Of Grey" (Arista). Also scoring its first pop hit is English band the Cure, as "Why Can't I Be You?" (Elektra) moves to No. 55 this week. It's top 20 at 11 reporting stations, including No. 1 at KITS San Francisco, No. 2 at KFMY Salt Lake City, and top 10 in San Jose. The Cure also moves 19-12 at 93-Q Houston, where PD Ron Parker says, "It has become a 12-34 hit in the Houston market. We played it after 8 p.m. initially, but we opened it up to full time because of favorable research and requests."

**THE MOST ADDED RECORD** on the chart is also this week's Hot Shot Debut, Whitney Houston's "Didn't We Almost Have It All" (Arista) at No. 50, with 162 adds—almost three-quarters of the panel—in its first week as a single. The second-highest debut, right behind Houston at No. 51, is "I Need Love" by L.L. Cool J (Def Jam), which was widely played as an album cut. The single has already overtaken the album's first single, "I'm Bad," which slips to No. 95 in its fourth week on the chart. The only new group to enter the Hot 100 is England's Curiosity Killed the Cat with "Misfit" (Mercury). Look for a big debut next week for Michael Jackson's "I Just Can't Stop Loving You" (Epic); most records debut from radio points only, but the Jackson record, already available at retail, should have sales points, too.

**QUICK CUTS.** "Can't We Try" by Dan Hill & Vonda Shepard (Columbia) gets caught in a logjam and only moves 34-33 despite a strong week at radio (16 new adds on the panel) and in the stores. It's top five at 13 reporting stations, including PRO-PM Providence, R.I. (No. 2), KIMM Denver (2-1), and Q-106 Tampa, Fla. (No. 3). "Strangelove" by Depeche Mode (Sire) has insipid points for a bullet but is breaking strongly in the West, where it's top 10 at six reporters.

---

**FOR WEEK ENDING AUGUST 1, 1987**

**HOT 100 SINGLES ACTION**

**RADIO MOST ADDED**

<table>
<thead>
<tr>
<th>Record</th>
<th>Platinum</th>
<th>Gold</th>
<th>Silver</th>
<th>Bronze/Secondary</th>
<th>Total Adds</th>
<th>Total On</th>
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<tbody>
<tr>
<td>DIDN'T WE ALMOST...</td>
<td>18</td>
<td>39</td>
<td>104</td>
<td>161</td>
<td>162</td>
<td></td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ARISTA</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARRIE</td>
<td>2</td>
<td>9</td>
<td>45</td>
<td>56</td>
<td>59</td>
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<td>EUROPEAN ENCOUNTER</td>
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<tr>
<td>JUMP START</td>
<td>5</td>
<td>7</td>
<td>23</td>
<td>35</td>
<td>67</td>
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<tr>
<td>NATALIE COLE</td>
<td></td>
<td></td>
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<tr>
<td>MANHATTAN</td>
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<tr>
<td>I HEARD A RUMOUR</td>
<td>2</td>
<td>9</td>
<td>23</td>
<td>34</td>
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<td>ONE HEARTBEAT</td>
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<td>4</td>
<td>24</td>
<td>31</td>
<td>96</td>
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<td>U GOT THE LOOK</td>
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<td>8</td>
<td>20</td>
<td>31</td>
<td>66</td>
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<td></td>
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<tr>
<td>TOUCH OF GREY</td>
<td>4</td>
<td>3</td>
<td>22</td>
<td>29</td>
<td>78</td>
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<td>GRATEFUL DEAD</td>
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<td>ARISTA</td>
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<tr>
<td>I NEED LOVE</td>
<td>4</td>
<td>4</td>
<td>21</td>
<td>29</td>
<td>68</td>
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<td>L.L. COOL J</td>
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<td>JAM</td>
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<tr>
<td>DOING IT ALL FOR MY BABY</td>
<td>2</td>
<td>7</td>
<td>18</td>
<td>27</td>
<td>194</td>
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<td>HUEY LEWIS &amp; NEWS</td>
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<td>WHEN SMOKY SINGS</td>
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<td>14</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER/PERFORMANCE RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
</table>
# Sponsorship in the Entertainment & Leisure Industry Seminar

**September 27-29, 1987**  
**The Fairmont Hotel-Dallas, Texas**

**Presented by**  
American Airlines and Billboard

## Who Will Attend
- Record Company Executives  
- Talent Agents and Managers  
- Corporate Marketing Executives  
- Video Companies  
- Radio Promotion Directors  
- Music and Sports Marketing Agencies  
- Advertising and Marketing Agencies  
- Public Relations Firms  
- Promoters and Producers of Events

## Seminar Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Session</th>
<th>Time</th>
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<tr>
<td>Sept. 27</td>
<td>Registration</td>
<td>11:00 am- 5:30 pm</td>
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<td>Reception</td>
<td>6:30 pm- 8:30 pm</td>
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<td><strong>CO-SPONSORED BY OGDEN ALLIED SERVICES</strong></td>
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<tr>
<td>Monday</td>
<td>Registration</td>
<td>8:00 am- 1:00 pm</td>
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<td></td>
<td>Sessions</td>
<td>8:30 am-12:00 pm</td>
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<td></td>
<td>Reception</td>
<td>12:00 pm- 1:30 pm</td>
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<tr>
<td></td>
<td>Sessions</td>
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<td>Reception</td>
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<tr>
<td>Tuesday</td>
<td>Sessions</td>
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<td></td>
<td>Lunch</td>
<td>12:15 pm-1:45 pm</td>
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<td></td>
<td>Sessions</td>
<td>1:45 pm- 3:45 pm</td>
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<td></td>
<td>Seminar ends</td>
<td>4:00 pm</td>
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## Sample Topics
- Creating Self-Liquidating Sponsorship Programs  
- Music Marketing's Role in Artist Development  
- Target Market Sponsorship Strategy  
- Pricing, Negotiating and Promotional Development of Music Sponsorships  
- New Directions in Video Sponsorship  
- Reaching the College Market at Local, Regional and National Levels  
- Consumer Promotion Programs  
- Market by Market Sponsorship  
- Business to Business Marketing Case Study

## Speakers (Partial List)
- Michael Omansky, RCA Records  
- Walter G. Wilson, MCA Records  
- Perry Cooper, Atlantic Records  
- Donna-Ann Hayden, Glenmore Distilleries  
- Paul Siegel, LBS Communications  
- Geoffrey Drummond, Drummond Divine Co.  
- Eric Graves, Texaco USA  
- Jeananne Engelhardt, Hewlett Packard  
- Julie Cordry, Miller Brewing Co.  
- Phillip Bloom, Burton Marslettler  
- Rick Nelson, U.S. Fidelity & Guaranty  
- Paul Stanley, PS Productions  
- Brian Parrott, Louisiana Pacific  
- Jeffrey McElnea, Enson Freeman  
- Edward Wakeham, College Satellite Network  
- Neil Leventhal, American Honda Motor Co.  
- Angelo Anastasio, Adidas USA  
- Rhonda Racz, Seagram & Sons, Inc.

## Registration Includes
- Admission to all sessions  
- Reference materials  
- Two receptions  
- Two lunches, continental breakfasts  
- An opportunity to meet the movers and shakers in the entertainment, event, sport, music and video marketing industries

## Registration Fee
- $375.00  
- Early registration before 8/24 — $340.00

### Registration Form

- Name ____________________________  
- Title ____________________________  
- Company ____________________________  
- Address ____________________________  
- City __________________ Zip ______  
- State __________ Phone _________  
- Nature of Business ____________________________

**Mail this form to:** Sponsorship Seminar, Box 24970,  
Nashville, TN 37202 or call 615/748-8120

**Fairmont Room Rates:**  
- Single $95.00  
- Double $110.00

**Check enclosed for** __________ registrants  
- for $ __________ (payable to Billboard Publications Inc.)  
- American Express  
- Visa  
- MasterCard  
- Card# ____________________________  
- Expires ___________  
- MC Bank# ___________  
- Signature ____________________________

Registration info. for registrants outside the U.S.: All checks must be in U.S. dollars drawn on a U.S. bank. You may telex 4900008016 LCS UI for your registration if you wish to charge to your American Express, Visa or MasterCard.

Registration fee does not include accommodations or airfare. Cancellations must be in writing & postmarked by 9/4/87 and are subject to a 20% cancellation fee. Substitute registrants are accepted. Cancellations after 9/4/87 will not be refunded.

**One Night Room Deposit Required**  
- Check enclosed payable to the Fairmont Hotel  
- Charge to credit card above  

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American Airlines is offering a 40% discount. For details call 1/800-433-1790 and refer to STAR FILE # 592652

Virginia Black Record Pool, a 50-member pooling service IDs throughout the U.S..All entries must be postmarked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding on all entrants.

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 of the Beatles' greatest hits—a group artist as well as solo artists—a complete set of all Beatles CDs currently available in the U.S. All entries must be postmarked no later than Aug. 22, 1987. If more than 100 correct entries are received, prizes will be awarded by random selection from among the correct entries. Billboard's methodology for determining the top 20 Beatles hits will be conclusive and binding on all entrants.

Sony Video Software salutes the Beatles... see page 54

CDs—which are 88 minutes long, compared to the LP's 42 minutes—contain three songs not on the LP: "Lamu," "Pursuit Of The Dream," and "Be Strong And Courageous.

In conjunction with the album promotion, Smith will visit five to 10 major markets to spotlight his new book, "Old Enough To Know," written
ten with Fritz Riesersaar. The book, aimed at teen-agers, is published by Contempo Books, Fort Worth, and is due out Sept. 30. Each chapter of the book is based on one of the Grammy and Dove winner's songs. Smith, who is just winding up his "Big Picture" tour, will be off the concert trail until the spring.


Ten acts are in contention for the Horizon Award, but that number will be cut to five finalists. The nominees are T. Graham Brown, Holly Dunn, Steve Earle, Nancy Griffith, Highway 101, Michael Johnson, Lyle Lovett, the O'Kanes, Restless Heart, and Sweethearts Of The Rodeo.

The Hall of Fame candidates are Johnny Bond, Rod Brasfield, Homer & Jethro, Cari Smith, Hank Thompson, and Lula Belle & Scotty.

The Hall of Fame candidates are John Hyatt, Ry Cooder, and Minnie Pearl; Rick Skaggs introduced the Horizon contenders.

The winners will be announced Oct. 12 on the CMA's televised awards show.

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Billboard August 1, 1987
The price to labels will be under $1.50

EMI MUSIC INTERNATIONAL PUSH

(Continued from page 3)

with the aim of building a strong U.S. repertoire base for worldwide exploitation. “We are beginning to reap the benefits of this policy,” he says.

Pattiz is also optimistic about future plans to Monon, EMI’s first foothold in the U.S. with the acquisition of Capitol in the mid-’70s. He says, “But for many years we allowed the fact that we were very strong in internationally viable U.K. repertoire to obscure the need to develop our own U.S. talent. We had a concentrated focus on growth outside North America in the way of the traditional British companies. We had exceptional global artists in the ’80s but still failed to consolidate...”

NIMBUS READIES DAT CASSETTE FOR SALE IN JAPAN

(Continued from page 1)

intention of incorporating Copycode technology in its digital tape product.

Nimbus will be importing DAT duplicating equipment from Japan, which is expected, will be modified by the company’s own technical staff. Other recording companies will be invited to use Nimbus facilities for custom DAT manufacturing, according to Adrian Farmer, music director.

The decision comes at an eventful period in Nimbus’ history. Only 12 months ago, Nimbus received a Queen’s Award for Technology for its development of an in-house CD laser mastering system at a fraction of normal costs. Nimbus announced it was laying off 20% of its 500-strong U.K. workforce.

“CD format is experiencing its first cyclic reduction,” says Farmer, noting that the company’s two CD plants are working at only 60% capacity. The dip in demand is expected to flatten out as custom orders kick in to gear up for the fall selling season.

According to Reynolds, some of the cutbacks are personal in nature, and some are due to overproduction for increased plant automation.

Since it began CD manufacturing in 1986, Nimbus and ABAs built a 5% share of the world market, with output over 20 million units annually and gross earnings of approximately £90 million. Despite the U.K. redundancies, it is going ahead with plans to open a £10 million state-side plant in Virginia next summer, employing 250 people and capable of producing up to 20 million CDs a year.

Nimbus rejects current speculation that CD capacity worldwide is significantly ahead of demand, a conclusion that it says ignores the 25% or higher reject rates experienced by most new plants. Next year, it predicts, global manufacturing will reach 350 million CD units, with sales at about 300 million units.

It charges Japanese and Korean manufacturers with selling CDs at “ridiculous” prices and predicts average U.K. retail prices for top-line CD product will fall to below £15 before the end of 1987. With $8 budget lines on the way here, and CD hardware costs still dropping, labels are widely expected to find they can’t sustain the present $19.98 price tag on many releases.

Reynolds says Nimbus is currently reviewing its pricing schedule for custom manufacturing in view of the competitive climate.

Nimbus has also announced plans to enter the CD video field. Five-inch CDV disks will be shown in the U.S. this fall, and the company is developing a large scale mastering lathe for the production of 8-inch and 12-inch laser videodisks.

Assistance in preparing this story was provided by Is Horowitz in New York.

3-INCH CD TO MAKE PROMO DEBUT

(Continued from page 1)

At least one major packaging manufacturer already has a proposed design for the 3-inch disk package. Queens Group Inc. here has produced a 9-by-3-inch card board rack card, featuring a cardboard minisleeve that detaches from the card along a perforation at the bottom. The small sleeve would contain the disk’s title and artwork. One source predicts the label co-owner, this will be followed shortly by a CD single with cuts from “Star Tracks II,” featuring the same artists. It, too, will be for in-store promotion.

Wood says that another Telarc 3-inch single will be used for radio promotion of the two-CD package it will be releasing later this year, “Liza Minnelli At Carnegie Hall.”

The DMP sampler is a 17-minute EP containing three tracks by Film & the Bells, the Bob Mintzer Big Band, and John Tropea. The label’s Best of Crofoot says the CD is also for in-store radio promotion but notes that DMP “is examining the sales potential” of the disks.

W.W.I ACQUIRES NBC RADIO NETWORK

(Continued from page 4)

transaction.
If the deal goes through, WWI will become the second-largest network (the largest is Cap Cities/ABC’s ABC Radio Network). On its own, Westwood One/Mutual ac consoldicated 15% of its network radio network, says Pattiz. With NBC, he predicts that share will rise to 25%-26%.

Revenues for network radio have been growing steadily in the last few years. The Radio Network data estimates collective network revenues of $8.6 million in 1986. Year-to-date revenue statistics show a collective increase of $2 million this year over the corresponding period last year.

NBC Radio Network president Robert Miano says that the alliance has several pluses for NBC. “It’s not just the money. It fits our strategic goals of maintaining NBC news in the marketplace, and the [WII stock] warrants give us a chance to participate in the future of music,” he says.

Borgarten would not say whether NBC had been talking with any prospective buyers since the week the deal went down, but it would be seeking “a strategic alliance” with another radio company three weeks ago. He says it is looking to WWI on and off “for a while.”

Says Pattiz: “We probably first expressed our interest [in NBC] last year after we raised $100 million in convertible debentures. We told the financial community then that we thought there would be a consolidation of the network business. At the time, we thought it was likely that NBC and ABC might have a shake-up.” NBC stations were purchased by GE and Capital Cities respectively.

“The talks started looking serious several weeks ago,” says Pattiz.

“But I think the world knew that we were willing buyers,” Pattiz says WWI became a full-service network when it purchased Mutual, which brought a strong talk and news operation to WWI’s solid position as a music and entertainment programming supplier. The NBC acquisition, he says, “brings us more critical mass and allows us to compete more effectively with ABC.” The effect of the transaction will be felt mostly by advertisers, he says, not programmers or their listeners. “It enables us to provide a more salable package to advertisers,” Pattiz says.

As far as overlap between NBC and Mutual’s adult-aged programs, Pattiz says the transaction will allow tighter demographics in their approaches.

He says, “Prior to this, Mutual and NBC had to take a very broad approach in their adult programing because they had to be all things to all 18-plus people.”

Pattiz says the fact that NBC’s National Assn of Broadcasters Engineers and Technicians employees have been on strike for the last three weeks did not affect WWI’s move. “We’re prepared to honor any contract that NBC has or arranges,” Pattiz says.

Earlier this year, WWI bought the trade magazine Radio & Records. What’s next for Pattiz and company? “We are going to be focused on getting this deal consummated and NBC assimilated for the next few months, but we certainly won’t have our eyes closed to a good opportunity,” says Pattiz.

Pattiz, 44, has been described by the New York Times as being “as much at home socializing with rock stars as dealing with investment bankers.”

NA 1987 RADIO AWARDS

VOTE FOR BALLOT

Opposite page 32 in this issue
hit-driven market, as everyone wants those titles in the first six or seven weeks. The buyers also appear to be putting a damper on used-tape brokers. Slater says he is no longer selling off excess A product for $25 after 60 days. Some used-tape brokers, however, say that product he could not discount to his customers is now returning him $40 from Warner under its program.

Slater says similarly structured programs are “a big success here. We do not buy from them. It reduces our risk, and we’re able to satisfy consumer demand.”

Comparable market dynamics make it hard for the experienced signifies for the U.S., says Tony Wells, managing director of Warner Home Video in Burbank, Calif., says senior Warner management has “yet to officially approve” a U.S. buyback program despite persistent distributor requests for such a policy in the VSDA convention, which begins Aug. 16 in Las Vegas. Sources at the manufacturer, however, say that such a policy will be announced at any point in the foreseeable future.

One top executive at the home video division of a major studio says of PPV, “We have nothing to do with it—those decisions come from upstairs.”

The source, who requested anonymity, says that executives who run home video divisions cannot implement a buyback plan. “That’s why they are running away from it,” he says, referring to the reluctance of some video labels to discuss the effect of PPV on video specialty stores.

The bottom line is that PPV is projected for studios, and they don’t believe it affects the number of videotapes they sell,” says the source.

Mickey Granberg, executive vice president of VSDA, says that when charter presidents were polled during the convention last year, they said their participation in PPV, EMV, and network video was a unanimous concern. In response, he tells the trade group that a letter to its members has suggested asking them to compile cable company ads that positioned PPV as an alternative to video service on pay networks.

What VSDA hopes to accomplish, says Granberg, is an “objective look at what [PPP] can be decided” that will convince studios that in this era of revenue erosion of videocassette dollars ultimately impacts their bottom line. Industry sources that have seen the VSDA convention spotlight, she does not want PPV to be addressed “on an out-of-context basis,” but will work with them with actual data of what is happening in the marketplace.

“I know we have a senior vice president of the CBS/Fox consumer products division, the effect is minimal,” she says. “I have not seen any effect of the video release, but that’s because PPV is available at the same time or a little after the video release. And I understand that PPV is not avail-

able before the video release, I have not seen any dramatic effect.” Similarly, Len White, president of Orion Home Video, has long advocated that PPV’s impact on retail is “more perception than reality.”

“If you were to ask me whether I believe that,” White said previously to Billboard. “I have actually had some retailers adamantly maintain that studios are short-sighted. Dealers located in areas affected by PPV also stress that they are an important cog in the wheel that is available on cable pay services.

“We get the local cable guide and see when coming up, we order accordingly,” says Tom Edward, manager of Salzer’s Video, a video store facing off against cable TV. “It is a different than competing with a nearby dealer. It’s competition, I am aware of that. But what we’re saying is there is value in having an extended window for home video, just as there is to having a window for theatrical release.”

“Assistant in preparing this story was provided by Jim McCullough in Los Angeles.

**‘LA BAMBA’ SPOTLIGHTS VALENS, LOS LOBOS**

(Continued from page 6)

One film of the two trailers features an array of artists from different rock eras—Bob Dylan, Little Richard, and Bryan Adams, princes of Valens’ talent. Andrews credits Taylor Hackford, the film’s producer, with the idea. “The strategy on that,” he says, “was to show that the music of Ritchie Valens is as current now as it was then.”

Keane, Warner’s original producer, is the man responsible for “La Bamba,” the new single utilizing Valens’ original vocal in a contemporary setting. The song, which includes the London-based Club Sandwich, which is compiled with Valens’ video, is “launched” in a single and 7-inch single are on the track.

Keane, who has produced videos for other artists including The Police, says, “After the success of ‘The Buddy Holly Story,’” the idea for a Ritchie Valens video emerged. “He was a rebel, and wanted to break free. With this film, we can be free. With this film, we can be free.”

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<td>Emmylou Harris</td>
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<td>THE SECRETS OF MY SUCCESS</td>
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**TOP POP ALBUMS A-Z (LISTED BY ARTISTS)**

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<tr>
<th>ARTIST</th>
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<td>FOREVER</td>
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<td>Chicago</td>
<td>®</td>
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<td>HEART OVER HEAD</td>
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<tr>
<td>George Astley</td>
<td></td>
<td></td>
<td>ALL BY MYSELF</td>
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<tr>
<td>Laura Branigan</td>
<td></td>
<td></td>
<td>DANCING ON THE CEILING</td>
</tr>
<tr>
<td>David Sanborn</td>
<td></td>
<td></td>
<td>TOUCH</td>
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<tr>
<td>Joe Walsh</td>
<td>WARNER BROS.</td>
<td>61</td>
<td>GOT ANY GUM?</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>WARNER BROS.</td>
<td>36</td>
<td>DEAD LETTER OFFICE</td>
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<tr>
<td>Aretha Franklin</td>
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<td></td>
<td>WIDE AWAKE IN AMERICA</td>
</tr>
<tr>
<td>The Smiths</td>
<td></td>
<td></td>
<td>LOUDER THAN BOMBS</td>
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<tr>
<td>John Hiatt</td>
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<td></td>
<td>BRING THE FAMILY</td>
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<tr>
<td>Helloween</td>
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<td>KEEPER OF THE SEVEN KEYS, PART 1</td>
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<td>Whitesnake</td>
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<td>SLIDE IT IN</td>
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<td>Laura Branigan</td>
<td>ATLANTIC</td>
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<td>GET AROUND</td>
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<td>Suicide Tendencies</td>
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<td></td>
<td>THE RETURN OF BRUNO</td>
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<td>The Jets</td>
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<td></td>
<td>PLEASE ME TO MEET</td>
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<td>Danny Wilson</td>
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<td>MINDY DANSON</td>
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<td>Soundtrack</td>
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<td>DRACTEN</td>
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<td>Marvin Sease</td>
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<td>TELL NO TALES</td>
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<td>MARVIN SEASE</td>
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<tr>
<td>Nina Hendrix</td>
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<td>MARVELLOUS BEAUTY</td>
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<td>Johnny O</td>
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<td></td>
<td>SOLD</td>
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<td>Tina Turner</td>
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<td>Bury Every Rule</td>
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<td>Randy Travis</td>
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<td></td>
<td>STORMS OF LIFE</td>
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<td>George Strait</td>
<td>WARNER BROS.</td>
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<td>OCEAN FRONT PROPERTY</td>
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**FOR WEEK ENDING AUGUST 1, 1987**

**BILLBOARD:**

81

www.americanradiohistory.com
BY IRV LICHTMAN

NEW YORK—The annual meeting of the National Music Publishers Assn. here July 21 brought good fiscal news from the domestic and—from the point of view of Japan—foreign fronts.

U.S. gains for 1986 in mechanical royalties were reported by Edward Broido, chief of the NMPA and its sister collection unit, the Harry Fox Agency. Additionally, Arnold Brodin, chief of NMPA's print collection of attorney/manager of the NMPA Presser Co., a leading music print company, cited gains for the print sector of the industry for 1987.

And Shimpie Matsuoka, managing director of JASCAP, Japan's licensing and collection agency, cited a new high in gains for the fiscal year ending in March 1987.

NMPA/HPA chief Murphy reported that mechanical royalty income in 1986 surpassed $100 million for the second year in a row. In addition, Murphy predicted that licensing of international mechanicals in the U.S. would bring in about $10 million annually to the coffers of music publisher clients. In March, a federal court in New Jersey upheld a provision of the Copyright Act upheld the Copyright Act to license importers even though the product may have been imported abroad.

In music print, although the tally by the accounting firm Arthur Young Co. is yet to be fully documented, print compiler head Broido reported a 4.4% increase in sales in 1986—from $275.1 million in 1986 to $286 million. Gains in 1986 were 3.1% over 1985. Brodin said that the survey indicates that "the trend continues toward consolidation of sales in the major companies.

Broido, citing a sour note, told plans of reviewing "the problem of massive illegal copying by education and church groups.

"It is apparent," Broido said, "that explanations, lectures, lawsuits, threat of legal action and the like have not detered the enthusiasm of the market for illicit copying. Accordingly, another approach is being tried—"a attempt to enhance education of young people to the gradual disappearance of much material that they assumed was out of print forever.

"This approach is being encouraged to study the market situation and see for themselves, rather than being told by publishers, what is actually happening. They are also encouraged to consider the effects of their wholesale copying on the whole fragile system of making music available to the users—focusing on the ultimate result of driving composers away from composition, simply because the chance of making a living is being destroyed." Early indications, Broido said, point to "enthusiastic support for this approach and the promise of action."

In Japan, it is believed to be the first address at an NMPA/HPA meeting which finally render payments back to the U.S. copyright owners. Distribution delays of two years or more are not uncommon under this arrangement.

Another problem raised by Murphy was multiple commendations taken by the NMPA and the copyright owners in the chain of distribution, resulting in decreased royalty payments to copyright owners, especially those in the import sector.

Murphy noted that NMPA hosted and participated in a number of discussions of centralized accounting in the U.S. and the NMPA's liaison by what he described as "a historic BEM conference he attended in Paris in May, "a consensus was reached, with American support, that although centralized licensing was an economical royal of the latter figure was distributed to them, but he said it was "safe to say" that the members of the major portion of JASCAP reported that JASCAP collected $11.8 million last year from record rental shops, with more due this year. Recent revision of Japan's copyright law granted publishers rights to license rental establishments.

Another source of new revenue for publishers in Japan is karaoke machines, which enable customers to voice against instrumental tracks of well-known songs. JASCAP expects to be paid licensing fees of $150,000 of the larger establishments. Although there are about 450,000 karaoke shops in Japan, JASCAP has made smaller units exempt from payment.

On the hotly debated issue of the U.S. whether imported digital audioplate machines should have a spoil to defeat home taping of encoded recordings, Matsuoka said that it is JASCAP's position, formally adopted in February on the eve of DAT hardware introduction in Japan, that "the best and only solution should be the royalty/levy system on audio and video equipment and tapes." While he said that "the most important thing is whether JASCAP can be considered by the public as a successful suit against importa, the JASCAP president emphasized that the mandatory system of royalty payments and the growth of avoidance of payments.

PUBLISHERS BATTLE Copyright Erosion

(Continued from page 4)

by a member of JASCAP, Matsuoka reported that the society collected a record total of $204 million in performances rights in 1986, $182 million of which was paid to foreign copyright owners. Matsuoka couldn't tell how many of the licensees and publishers that were being left out of the larger establishments. Although there are about 450,000 karaoke shops in Japan, JASCAP has made smaller units exempt from payment.

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NASHVILLE COPYCODE TEST

(Continued from page 3)

for encoding will cost studios about $2,000 each. He predicted that the inclusion of scanners in DAT recorders would "add very little cost to the compact disk.

The demonstrations agreed that the immediate concern was the encoding feature of the compact disk, which was not due to be ready until 1989. The NMPA's decision to sell DAT recorders in the U.S. later this year is for the purpose of "basically testing the market." Harold Sheff, studio owner and producer of Alabama and K.T. Os- lin, said he was satisfied with the test. In a test and the compact disk hearing be heard, but added that he was unfa-

MCA, SCORPIO SUIT

(Continued from page 6)

sello, indicted July 9 for federal in-

come tax evasion on monies made in other dealings with MCA (Billboard, July 29, p. 21), was among those named in Scorpio's original action against MCA.

MCA's exonation in the case would appear to leave slim chance for any further Scorpio-MCA show-

ATLANTIC RECORDS EXECUTIVE DIES

(Continued from page 6)

interview by irv LICHTMAN

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MCA's exonation in the case would appear to leave slim chance for any further Scorpio-MCA show-

Ginsburg, vice president of press and public relations at Atlantic for five years starting in the late '70s, says that Utterano was one of those being left behind in the industry as steps were taken to incr- ease the visibility and image for the company. "Utterano never lost the joy of his people. People who made it work, people who could tell you what a record would sell, where it would sell, and most importantly, when to get off it. All

this without losing their youthful glee for the music, the people, and the joy." Utterano is survived by his wife, Mary; five children; and two grand- children. Donations can be made to The Heart Center, St. Francis Hos- pital, Port Washington Blvd., Ros- lyn, N.Y. 11576.

August 1, 1987

BILLBOARD
August Hot Album Releases

Eleven albums are slated for release in August by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tr>
<td>THE CARS</td>
<td>&quot;DOOR TO DOOR&quot;</td>
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<td>DON McLEAN</td>
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<td>DEF LEPPARD</td>
<td>&quot;Hysteria&quot;</td>
<td>POLYGRAM</td>
<td>AUG. 3</td>
<td>PETER ST. JOHN / JOHN OASYS</td>
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<td>MICHAEL JACKSON</td>
<td>BAD</td>
<td>EPIC</td>
<td>AUG. 31</td>
<td>QUINCY JONES / MICHAEL JACKSON</td>
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<td>JOHN MELLENCAMP</td>
<td>&quot;Wild Side&quot;</td>
<td>EPIC</td>
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<td>CIVILIZED</td>
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<td>A&amp;M</td>
<td>AUG. 8</td>
<td>SCOTT LITT, BRIAN</td>
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<td>KISS</td>
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<td>AUG. 18</td>
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<td>OPEN SESAME</td>
<td>USA</td>
<td>AUG. 18</td>
<td>BARRY PERSON</td>
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Radio Jumps Gun on Jackson

Epic executives will not comment on the subject "because it is a matter for the law," and may have invol¬
ved in litigation," says CBS general attorney Andrew Gerber.

Any potential legal action is pre¬
sumed to be against WHITZ "ZIP-
"100" New York, which aired the single as a "world premiere" July 20 some time between 1:30 and 2 p.m.

According to T.J. McKay, PD at KKYS "Kiss 105" College Station/ Bryan, Texas, however, his station may have been the first on its ini¬
tial day as PD at Kiss 105, McKay says, he stumbled onto the Jackon track while listening to a single

trance for Trans World. A source close to Midland says those stores—
two located in Providence, the third in Billericia, Mass.—will be sold to MAKO Records, the Midland headquar¬
s, according to John Seeman, who oversees the company. Seeman says he does not antici¬
pate trying for those leases at a lat¬
er date.

In the deal, publicly traded Trans World (NASDAQ: TWMC) lands stores in Providence; Warwick, R.I.; and Billerica, Mass. Odonis says the package also includes a location in suburban Minneapolis, which puts Trans World in the backyard of The Midland Group’s headquarters.

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er date.
Metallica never made a video, let alone getting on radio. But they still went gold. That’s marketing.

"Conversely," Krasnow says, "the Georgia Satellites rose on the strength of a No. 2 single, and radio was important to them."

While proud of the label’s achievements, Krasnow is willing to point out instances in which the company was slow to recognize the proper program for an artist. Shirley [Murdoc] was a pure radio record," he says, adding that Elektra stumbled several times before finally working the right song.

"It was the stations who insisted on the right single," he says. He’s also quick to concede that Elektra needs to reinforce its presence in the pop market. He has high hopes for albums in-progress from Jackson Browne and Rubén Blades, the latter featuring songs by writers like Elton John and Leon Russell. And late-summer and early-fall releases include packages from the Cars, Dokken, Metallica, and Guadalcanal Diary.

Krasnow also characterizes the staff of Elektra as “good and young.” He feels that the employees are comparatively young, and our average a&r staffer is in his 20s.

Pinning to the recent promotions are executive VP Howard Krasnow to senior vice presidents of marketing and promotion, respectively—posts previously held by Mike Bone—Krasnow notes: "I have to go outside to replace Mike, what have I been doing?”

"I think the problem is that people doing what they’ve chosen to do,” he adds.

"That’s what bonds us. The financial people are not so important to a successful company. The more esoteric rewards are there only with that bonding. That’s the message I sell every day.

**At Elektra, The Comeback Required ‘Nerves Of Steel’**

BY FRED GOODMAN

**NEW YORK** Just one year after Elektra Records was rumored to be on the verge of a dismantling, the label has come roaring back. Despite having the smallest roster of the Warner/Elektro/Audio Triton triumvirate, Elektra/Apollo art- ists currently hold 10 slots on the Top Pop Album chart. Morty Crue, whose "Girls, Girls, Girls" album leads the pack, is said to have enjoyed the largest initial shipment—1.2 million copies—in Elektra’s his- tory. The multiplatform debut of singer Anita Baker and Gold label artists are being shopped for Shirley Murdoc, Metallica, and Howard Hewett have conspired to create one of the strongest come- backs in recent industry history.

"With only 20-30 releases a year, there’s a lot of pressure for each al- bum to succeed," says Elektra chairman Bob Krasnow. "But we don’t have expectations that are overreaching for each record. It’s a high-win situation, a path that we’ve chosen this path. You need need of steels to run a company like this." Krasnow says that despite the cut-throat touring and recording modes of the radio label cycle, the ability to release schedule the label’s schedule that includes a balance on its roster. "Elektra strives to be a full-line record company. It’s im- possible to us to own representation in heavy metal, black, pop, and classical music. One doesn’t result in an integral part of our operation." Krasnow credits Elektra’s current success to a combination of well-crafted, well-timed releases and a willingness on the part of each of the label’s departments to find what works for each artist.

"Our sales and promotion depart- ments realize they have a commitment to each act," he says. "And they recognize that some get on the radio and succeed and some don’t get on the radio and still succeed.

**Enigma Boosts Promo Team Increased Sales Cited**

BY LINDA MOLESI

**NEW YORK** In the wake of success, Penney, and the Smithereens, independent Enigma has been building up its in-house promotion team.

Immediate plans call for the ap- pointment of two national promo- tion directors, for album radio and top 40 radio. The first, which is distributed by Capitol, will open a New York office and staffed by an associate director of radio, who will work closely with the manager of press & media relations.

"We’ve been so successful that we’re just staffing up in conjunc- tion with the increased sales,” says Rick Winward, national director of radio promotion for the En Segunda. A combined label ultimate goal is to better serve ra- dio.

"It’s the next step in the evolu- tion of Enigma," says William Hein, co-founder and chairman of the label, adding that the move will allow the company to be more com- petitive with the majors.

According to Winward, Enigma is in the process of slowing pushing in a new direction. The reason responsible will be "encompass a variety of promotional and retail activi- ties.

"We’re also accepting applica- tions for regional promotion pro- representatives in the Chicago, Dallas, Atlanta, and San Francisco areas,” says Winward.

**The ACQUISITION of Chappell Music**

BY WARNER COMMUNICATIONS Inc.

**NEW YORK** Warner Communications Inc. has agreed to acquire Chappell Music, the grand publishing company, for $48 million in cash.

Warner Communications Inc. is the parent of Warner Bros. Records, who’s unit Warner Bros. Music, and the Warner Bros. Music Group. Chappell Music is the largest independent publisher in the United States, with a catalog of more than 500,000 pieces.

The deal is expected to close in the third quarter of this year, subject to regulatory approval.

**Warner Bros. Music Group**

BY LINDA MOLESI

**NEW YORK** Warner Bros. Records has announced that it has acquired the Chappell Music catalog, which includes a large number of classic songs.

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Life is art. Or should be.

A lot depends on the way you live your life. And where. In the bedlam of mini-meetings that your project requires, many moods bounce off each other. You're always balancing aesthetics with the bottom line, and the pressure of the clock never ends.

So it is especially gratifying to stay and meet and work in an environment that is conducive to creativity. Not everyone gets to make the trip, which is why you have those three- and four-way calls to report daily progress. Isn't it funny how often they ask about the weather and the view?

At the end of each day, everyone heads for his own suite, and the magic of Los Angeles and Mondrian continues. Mondrian is a perfect example of what you want from your own efforts, a masterpiece.
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