Will Pan-Euro MTV Pan Out? Net Bows In 14 Countries

BY STEVEN DUPLER

LONDON With the launch of 24-hour-a-day MTV Europe at mid-night Aug. 1, MTV Networks Inc. today announced agreements to navigate the largely uncharted waters of Pan-European television programming by setting a course that will allow the station to appeal to viewers in 14 different nations.

In its quest to become a global entity, the Viacom International-owned U.S. company has already established licensing agreements that have brought MTV (in slightly altered forms) to Japan in 1985 and Australia in 1986. But the major difference between these countries and the European market is that Japan and Australia are both culturally homogeneous, while Europe—despite the preponderance of Anglo-American music product on the continent—remains in many ways a group of countries connected politically and economically but sent-

(Continued on page 81)

Retailers Pleased By Early Test Results Cassette Single: Thumbs Up

BY CHRIS MORRIS

LOS ANGELES Initial feedback on the cassette-single launch shows it looking OK to retail accounts. After approximately three weeks with the cassette-single custom fixture in place in more than 1,000 stores, most retailers polled by Billboard are finding the tapes to be an active drawing card.

While some observers say that haphazard stock replenishment and a still-low level of consumer awareness are problems that need to be addressed, others are already laud-

(Continued on page 82)

CD Hits Reach New Sales Heights

This story was prepared by Dave DiMartino in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES As the universe of compact-disc-player owners expands, a significant number of top-selling albums are passing the half-milllion sales mark in the CD config-

(Continued on page 81)

House Panel Approves DAT Chip Bill

BY BILL HOLLAND

WASHINGTON The prospect of Congress-mandated installation of a Copycode chip in digital audia-

tape recorders imported into the U.S. got a big boost Aug. 3 from the House Commerce, Consumer Protection, and Competitiveness Subcommittee.

With a 6-2 vote the subcommit-

tee marked up a bill that would require DAT manufacturers to install a Copycode scanner on DAT machines earmarked for sale in the U.S. The scanner would pre-

(Continued on page 80)
SWING INTO PROFITS

...with the All American Team
...baseball and country music.

RETAIL PROGRAM
In order to generate extended retail traffic, sales and consumer demand for the MCA product line, we are offering:

1. Trade Incentives: discounts on the complete MCA Country catalog, including George Strait, the Oak Ridge Boys, Ray Stevens, Reba McEntire, Steve Wariner, Jerry Clower, and John Schneider. New budget releases and new mid-line 8-track releases.

2. Retail Display Contest: prizes packages of a trip to the Universal City, including tickets to the Universal Studio Tour. A Universal Amphitheater with accommodations at the Universal Sheraton Hotel.


MEDIA SUPPORT PROGRAM
1. PRINT...USA Today plus major dailies
2. RADIO...syndication tie-in with Celebration Country Music Show
3. TV...Country Music Television

SIMPLY ASK YOUR MCA RECORDS SALES REPRESENTATIVE FOR DETAILS

CONSUMER PROGRAM

1. Consumers will be invited to "Be A Winner" by correctly predicting the winner of the 1987 World Series and correctly stating the number of songs on either of the following albums: George Strait's Greatest Hits Volume Two or Reba McEntire's The Last One To Know.

2. The Grand Prize will include a trip for two to the 1988 World Series and a trip to the Davey Johnson "Celebrity Fishing Camp." Secondary prizes will include trips to Universal Studios, MCA product, autographed baseballs, etc.

www.americanradiohistory.com
Indie Distribs Thrive in Summer
Hot Black Product Fuels Surge

BY LINDA MOLESKI

NEW YORK The summer is heating up for indie record distributors, thanks to a run of hit-oriented black product. Among this season’s biggest titles are new albums from Eric B. & Rakim, 1770, The Cover Girls, and Salt-N-Pepa.

Upcoming releases from DeLaRae, the Surf MC’s, and Dana Dane are also expected to be a big seller.

“Within the next 30 days, indies are going to be hot as hell,” says Clay Pasternak, a buyer for Cleveland-based distributor Action Music. “Last summer was big for us, and it looks like a lot of hit product is coming our way again.”

This summer the focus seems to be on rap-type product. “We’re getting in so many rap records,” says Todd Berger, president of Atlanta-based M.S. Distributing. “Rap product is doing real well, but [independent distributors] need to break a record nationally, like a Run D.M.C.—which showed we can take a record to 3 million.”

George Hocutt, owner of Los Angeles-based California Record Distributors, is also optimistic about the current stream of black product. “There are four or five albums that are looking good and getting good reaction. It was slow in April and May, but June and July were very good for us.”

Hocutt also notes that distributors experienced a similar run of hit product last summer. “A year ago we were doing well with the Times Square Club, Doug E. Fresh, Run D.M.C., and Boys Don’t Cry. But this is the best batch of good-selling records we’ve had in a long time.”

One of the best-selling indies is Eric B. & Rakim’s new album, “Paid In Full,” on 4th & Broadway. The record debuts this week at No. 28 on the Top Black Albums chart after having been out just three weeks; sales reportedly total more than 250,000 units already.

“The record just exploded the day we got it,” says Action’s Todd Berger. “We went through 12,000 copies, and we were one of the lightest distributors on it.”

“I.B. is blowing out the door for us, adds M.S. Van Gorp. “It’s getting no airplay, but tapes and LPs are over 20,000 copies, with a 6:1 ratio. Also doing well for 4th & Broadway is Amazulu’s self-titled pop/reggae album. The first single from the record was released in June. The Raptors’ “Ticket to Ride,” out on the ‘86 Pop Chartbeat, is already at No. 3 and should get a lot of airplay.”

“Last winter, the ‘86 best seller album was Kool & the Gang’s ‘Celebration’,” Berger says. “This summer we’re shipping a lot of the same group’s ‘Act Natural‘, which is doing good business.”

The company issued a “no comment” through its publicist even before Billboard made any inquiry about the bid.

According to Berger, National Video’s board of directors has asked ALMI for a clarification of terms. Berger, who has extended an offer to buy the 627-store franchise system of National Video Inc.

If ALMI succeeds in landing the National Videoeh—on which has the biggest rent count among U.S. video franchises—it will mark the New York-based company’s third major retail acquisition in less than eight months.

The move would also place two trade figures who have been bitter rivals—NVI chief Ron Berger and Adventureland Video co-founder Martin Ehrman—under the same corporate umbrella.

On May 27, ALMI purchased the Salt Lake City-based Adventureland Video, which has more than 450 stores (Billboard, June 6). Last winter, the limited partnership bought out the 13-store Video Shack chain from its founder, Arthur Morowitz, outgoing president of the Video Software Dealers Assn. (Billboard, Dec. 13, 1986).

Details about ALMI Group’s offer to buy NVI are vague. In fact, Berger acknowledges the only reason his company announced the offer is that it is obligated to do so as a publicly traded company (NASDAQ/NYSE).

Berger will not divulge any specific details about the deal. Executives at ALMI declined any comment; however, the company issued a “no comment” through its publicist even before Billboard made any inquiry about the bid.

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**Overall, 39 Certifications In July**

**Multi Platinuminn For Skynyrd**

**BY PAUL GREIN**

LOS ANGELES — Nearly 10 years after a plane crash killed Lynyrd Skynyrd lead singer Ronnie Van Zant and two other band members, five of the group’s albums have been certified platinum or higher by the Recording Industry Assn. of America. The double live “One More From The Road” and the double greatest hits set “Gold & Platinum” are the Florida-based band’s most popular albums, with U.S. sales of 3 million units each.

In current activity, the RIAA certified seven albums gold and platinum simultaneously in July. Fleetwood Mac’s “Rumours,” Elton John’s “Tumbleweed Connection,” The Rolling Stones’ “Somebody Helps You Now,” Van Halen’s “1984” and ZZ Top’s “Eliminator” each received their fifth platinum plaque. The Who’s “The Kids Are Alright” also received its fifth platinum plaque.

**Ryk Taps Zappa For First Commercial 3-Inch CD**

**BY STEVEN DUPLER**

NEW YORK — Compact disk-only indie label Rykodisc will release in October a Frank Zappa 3-inch CD single for commercial sale at a tentative price of $3.98. The label is the first to announce such plans.

As the momentum behind the little laser-read discs begins to build, two other labels—Motown and A&M—become the first majors to release title CD singles. The Zappa 3-inch will be released on October 29, while the Stevie Wonder and Squeeze, respectively. The Wonder and Squeeze CDs will be used for in-store and radio promotion.

Two independent labels—Telarc and DMP—previously placed orders for promotion-only 3-inch CDs (Billboard, Aug. 1). The Zappa CD will contain an album mix of “Peaches En Regalia,” from the Mothers Of Invention album, “Hot Rats,” which will be released on CD simultaneously with the single. Also included on the 3-inch will be an alternate take of the single hit, “The Love In Red” and “Laika,” respectively.

The Lynyrd Skynyrd albums (Continued on page 72)

**Bhaskar Menon Explains Reorganization**

**EMI Music Chief Cites Global Marketing View**

**BY DAVE DIMARTINO**

LOS ANGELES — The appointments of David Berman as president of Capitol Records and Don Zimmermann as president of international marketing for EMI Music Worldwide are part of a global strategy to coordinate EMI Music Worldwide’s marketing power, says Bhaskar Menon, chairman and CEO.

The two appointments—part of a series of major changes at EMI’s U.S. record operations that have taken place in the past six months—have caused some confusion among industry observers, many of whom are unclear about the shifts in title for label heavyweights Joe Smith, Berman, and Zimmermann.

EMI record titles appear to be a complex game of musical chairs: Zimmermann, former Capitol Records president, is assuming his new position as president of international marketing at EMI Music Worldwide’s London office; Berman, former president of Capitol EMI, Inc., has taken over Zimmermann’s position as president of Capitol Records; and Smith, former vice chairman and chief executive of Capitol Industries-EMI Inc., now assumes Berman’s previous title of president and remains chief executive.

Explaining the shift, Menon pointed out that Smith’s transition from vice chairman to president is entirely logical, given the new appointments of Zimmermann and Berman. "When Berman moved to be president of Capitol Records, Capitol Industries had no president," Menon says. "Smith retains the title of president that he has always had, which is chief executive. So this is just a different nomenclature, because it would be very odd to have a chairman, a vice chairman, and no president."

The new position created for Zimmermann, says Menon, signals a consolidation of what until now has been a parallel marketing structure for EMI Music Worldwide. "We’ve had an international department out of EMI Records, which is our U.K. record company, and we’ve had an international department out of Capitol, both in parallel and with different lines of management—one reporting to the president of Capitol, the other reporting to the managing director of EMI Records."

Thus, he adds, when EMI Music Worldwide had worked with and of its companies elsewhere for marketing purposes, it had to deal with "two men—or two groups of people—carrying what is in terms of the reality of that homogeneous market a common product idiom with a different marketing picture. Obviously, in marketing terms, there’s an illogicality about that."

(Continued on page 80)

**VSDA Elects New Board**

**BY GEOFF MAYFIELD**

NEW YORK — Two incumbents and two newcomers won slots on the Video Software Dealers Assn. national board of directors in the group’s recently elected mail-in election.

The winners, who emerged from a field of nine candidates, are Dave Ballstadt, Lou Berg, Allan Caplan, and Carol Pough. Ballstadt, president of the 10-store Twin Cities Web Adventures in Video, and Berg, co-owner and operator of Houston superstar Audio/Video Plus, were the only incumbents on the slate of candidates; both had been tapped to run by VSDA’s nominating committee (Billboard, May 2).

The other two winners, Caplan and Pough, had been nominated at large by the trade group’s general membership (Billboard, May 30). On the survey are owner and chairman of the board of Omaha, Neb.-based Applause Video, which operates a chain of 100 stores and wholesale franchises, and on a rack-outlet. Pough is president of Santa Ana, Calif., store Video Cassette User, a partner in a franchise, and a three-person board. John Pough, a former VSDA board member who was the trade organization’s national president during the 1985-86 term, (Continued on page 78)

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES. EMI Music Worldwide appoints Don Zimmermann president of international marketing, based in London. He was president of Capitol Records. Zimmermann will be succeeded by David Berman, who was president of Capitol Industries-EMI Inc. Berman is based in Los Angeles. Also, Colin Hodgson is named executive vice president of Capitol Industries-EMI. In addition to his new responsibilities, he will continue as vice president of finance for EMI Music Worldwide (see story on this page). Rudolf Gassner is named chief executive officer of EMI Music International, based in New York. In addition to his new responsibilities, he will con-

**Columbia Records names Amy Strauss and Steve Berkowitz associate directors of product marketing, East Coast, based in New York. Strauss was upped from product marketing manager, East Coast. Berkowitz was East Coast vice president of Lookout Management. Arista Records in New York names Worldwide Block manager of national promotion. She was manager of national college marketing for CBS Records. Jonathan Birkhahn becomes senior attorney for PolyGram Records in New York. He was an entertainment lawyer with the firm Berger & Steunig. Ann Martin is promoted to facilities manager at the label. She was assistant to the executive vice president of marketing & sales. M. Scott Mame is appointed director of classical product for the Welk Records Group in Santa Monica, Calif. She was vice president of Philips-Mercury classical product for PolyGram Classics. Wendy Harte joins Frontier Records in Sun Valley, Calif., as national public relations manager.**
In Memory of Alex Sadkin

4/9/49 – 7/25/87

WHO IS ALEX?
WHO IS HE?
HE IS LOVE
HE IS YOUR DREAM
HE IS YOUR WANTING
YOUR DESIRE
YOUR NEED
YOUR SPRING

THE MUSIC OF LIFE
THE BROOK OF COOL RUNNING WATER
SEARCHING TO TOUCH US ALL

THIS BE ALEX
WHEREVER HE MIGHT BE
HIS TONES
HIS SOUNDS OF THE MUSIC
TOUCH YOUR HEART
AND EAR

FOR THIS BE ALEX
A MAN OF LOVE AND CARE
WE LOVE YOU

GOD, OH GOD
BE WITH YOU FOREVER.

poem by Bert Padell

Lovingly Remembered by Your Friends

Foreigner
Ed Germano
Grubman Indursky
& Schindler

Michael Lang
Cyndi Lauper
Padell Nadell Fine
Weinberger & Co.

Lennie Petze
Talking Heads:
Chris Frantz, Tina Weymouth
David Byrne, Jerry Harrison

www.americanradiohistory.com
NEW YORK After 20 years in the same midtown location, Record Plant Studios seems certain to become the latest casualty of this city’s Times Square redevelopment program that has many musicians and arts-oriented businesses worried about their future (Billboard, Feb. 7).

The City Planning Commission’s official plans for the reconstruction of the Midtown Manhattan area west of Fifth Avenue will not be unveiled until this fall; still, real-estate values have risen dramatically and continue to do so. This is making it difficult, if not impossible, for some businesses to renew their leases.

Nicki Schiralli, general manager of Record Plant, says this is what has happened in the studio’s case. “It wasn’t even a question of renegotiating a new lease,” he says. “The landlord simply refused to do that. When we offered $20 million to buy the building, that was also rejected out of hand.”

Norman Halper, a representative of the First Republic Inc., the building’s owner, simply said he is “not interested” in commenting on the situation.

CBS Sues WHTZ, Charges Duping Of Jackson Single

BY JIM BESSMAN

NEW YORK As anticipated, CBS Inc. has responded to the numerous radio broadcasts of Michael Jackson’s “I Just Can’t Stop Loving You” single prior to its official release (Billboard, Aug. 1) by suing WHTZ “770” New York and an unspecified number of other, unidentified defendants.

The suit, filed Aug. 3 in New Jersey Superior Court in Hudson County, in no way questions the legality of the act of broadcasting the Jackson single. Instead, it alleges that persons unknown, referred to in the charges as “John Does 1-10,” unlawfully obtained and/or duplicated the copyright to the song and consequently and unlawfully caused it to wind up in the possession of WHTZ and other stations.

CBS further claims that this alleged act resulted in WHTZ’s broadcast of the song two days ahead of CBS’ July 22 authorized “advance copy date,” causing several competing New York-area stations to complain of unfair and discriminatory treatment by CBS. Consequently, CBS believes that some stations related by broadcasting copy of other CBS records and withholding airplay reports to the trades.

Additionally, the CBS complaint states that those stations were so “desperate” to play the single that they taped WHTZ’s broadcast of it, with the ensuing broadcast being of inferior sound.

(Continued on page 83)

AFTRA Supports Royalty Artists Fight Over Session-Fee Cuts

BY IS HOROWITZ

NEW YORK Efforts by the recording industry to roll back gains won by royalty artists and background singers in past union contracts have placed talks for a new contract in jeopardy, according to the American Federation of Television and Radio Artists.

The union says that more than 100 of its members, including many of star status, have petitioned AFTRA to resist label pressure. AFTRA lists Lionel Richie, Billy Joel, Aretha Franklin, Melissa Manchester, Donna Summer, Jackson Browne and Rosanne Cash among those who have spoken out.

One of the main points at issue, according to John Hall, AFTRA national secretary, is the industry demand that session fees for royalty artists be cut back from $300 a song to $110. Hall points out that the recordings of many royalty artists never sell enough to earn back production costs and so never provide royalties. Session fees are thus the only income these artists earn from recordings, he says.

(Continued on page 83)

Q: Who Has Most No. 1 ’80s Black Hits? A: Not The Three Most Prominent Acts

by Paul Grein

IT’S TIME FOR a pop quiz. What two artists have earned the most No. 1 hits on the Hot Black Singles chart so far in the ’80s? Hint No. 1: Both artists are named Jackson. Hint No. 2: Neither is named Michael. Hint No. 3: They’re the owners of the incoming and outgoing No. 1 black singles.

The artists, of course, are Freddie Jackson, whose “Jam Tonight” jumps to No. 1, and Janet Jackson, whose “The Pleasure Principle” dips to No. 5. Both Jacksons have amassed six No. 1 hits so far in this decade—including, in both cases, one duet. Freddie teamed with Melba Moore for 1983’s “A Little Bit More,” and Janet backed Herb Alpert on the recent “Diamonds.”

Tied for second place are Kool & The Gang and Stevie Wonder, who have each garnered five No. 1 hits so far this decade. Of course, both of these acts have been piling up No. 1 hits since the start of the decade. By contrast, Freddie didn’t land his first No. 1 hit until March 1986. They are babies.

The three most prominent black stars of the ’80s—Michael Jackson, Lionel Richie and Prince—have each had four No. 1 hits in this decade.

ARISTA RECORDS has three albums in the top 10 for the first time in its 13-year history. Whitney Houston’s “Whitney” is No. 1 for the eighth straight week, the Grateful Dead’s “In The Dark” jumps two notches to No. 7, and Kenny G’s “Duotones” dips a notch to No. 8.

Houston has now amassed 22 weeks at No. 1 so far in the ’80s, a total topped by only two artists: Michael Jackson, with 37 weeks, and Prince & The Revolution, with 27. Bruce Springsteen is in fourth place with 18 weeks, and the Police are in fifth with 17 weeks.

The Grateful Dead this week cracks the top 40 on the Hot 100 for the first time, as “Touch Of Grey” jumps 15 notches to No. 32. The Dead’s top 40 breakthrough comes more than 17 years after the group first hit the Hot 100, with “Uncle John’s Band.” Robert T. Durkee of Alcoona, Wis., noted that “Uncle John” is the longest gap between an artist’s first Hot 100 appearance and its first top 40 hit. Runners-up are Jim Capaldi, William Bell, Billy "Crash" Cudlock, Donnie Elbert, and Ray Price.

Kenny G’s “Duotones” is the latest jazz-oriented album to crack the top 10 since Al Jarreau’s “Breakin’ Away” in October 1981—unless you count Quincy Jones’ more pop-minded “The Dude” in April 1982.

FAST FACTS: U2 was a platinum-level supergroup long before it had any singles support. But now the Irish band is arguably the hottest singles act in the business. The group’s “I Still Haven’t Found What I’m Looking For” is in its second week at No. 1 on the Hot 100, and in its prior release, “With Or Without You,” was No. 1 for three weeks. No other act has logged as many as five weeks at No. 1.

Madonna’s “Who’s That Girl?” jumps five notches to No. 2, becoming her 12th consecutive top five single. Only two other artists have managed to string together this many successive top five hits. Elvis Presley made the mark with 24 consecutive sides, the Beatles scored with 15 in a row. Elvis’ record is probably safe, but Madonna may well cash in the Fab Four. Who would have guessed that?

Reggie and Vincent Calloway of Midnight Star wrote and produced two of the top three hits on this week’s Hot Black Singles chart. But neither hit is by Midnight Star. Levert’s “Casanova” leaps four notches to No. 2, and Natalie Cole’s “Jump Start” inches up a notch to No. 3.

K.T. Oslin’s “60s Ladies” jumps to No. 12 on this week’s Hot Country Albums chart after debuting last week at No. 15. That was reportedly the highest entry ever for a debut album by a female country singer.

WE GET LETTERS: Philippe Brieux of Perpignan, France, notes that in its entire 26-week chart run, “Bruce Springsteen & The E Street Band Live/1975- ’85” made just one upward move. That was on April 25—in its 22nd week on the chart—when it jumped from No. 135 to No. 127. That’s what happens when you debut at No. 1.

Brieux adds that three is a lucky number for at least two chart acts: Genesis and Run-D.M.C. Both are three-member groups, and both are coming off albums that peaked at No. 3 and sold more than 3 million units. But whereas Genesis has pulled three top three singles from “Invisible Touch,” none of Run-D.M.C’s three chart hits from “Raising Hell” have cracked the top three.

Marty LeGere of Rotterdam, N.Y., notes that the Scottish trio Danny Wilson, whose “Mary’s Prayer” jumped to No. 143 this week, had its Hot 100, joins the ranks of such groups as Jethro Tull, the Marshall Tucker Band, and Lynyrd Skynyrd. It’s the latest group that sounds like it was named after one of its members—but wasn’t.
One of the greatest singers of our time, KIRI TE KANAWA, offers world-premiere recordings of the original versions of *Somebody Loves Me*, *Embraceable You*, *Love Walked In*, *The Man I Love*, *I Got Rhythm* and 10 more of Gershwin's best-loved songs. The superb original orchestrations are played brilliantly by Gershwin-specialist John McGlinn and the New Princess Theater Orchestra and New York Choral Artists.

Now available on Angel CDs, LPs & XDR Cassettes.
Paul Simon’s Graceland is now more than just the multi-platinum Album of the Year and the concert event of the season. It’s a video event for all time.

Filmed in Zimbabwe, “Graceland: The African Concert” captures all the excitement, the color and the majestic music of this memorable experience in a full-length concert video. Paul Simon, Hugh Masekela, Miriam Makeba and Ladysmith Black Mambazo perform the Grammy-winning music of Graceland, plus all new material.

Original choreography, authentic costumes and state-of-the-art staging all make “Graceland: The African Concert” a video event to relive again and again.

Directed by Michael Lindsay-Hogg • Produced by Ian Hoblyn • Music Recorded and Mixed by Roy Halee

Suggested list price: $29.98 VHS 3-38156
COPYCODE: THE EQUITABLE APPROACH TO DAT

In last week’s Commentary, Wilhelmsa Andriessen, chief applica-
tions officer of BASF, suggested there is a role for copy rights, but that vigilance by copyright holders is essential to prevent looting of recorded music. In particular, digital audio tape, modified for home taping, can be used to copy records, erasing the copies that have been made.

I think that one point all are agreed on is that home taping of re-
corded music has now become big business. As a result, the copyright-
takers like Andriessen’s BASF. The unjust and immoral aspect is that those without work whose home taping habit would not exist if the artists, composers, and record companies earn nothing from that late 40s. The consumer has an in-
terest in a wide range of repertoire being made available at affordable prices without seeking that new artists are being recorded. This depends entirely on the existence of a viable music industry.

Andriessen’s own industry is eq
ually dependent on the health of the music industry. By definition, an industry that makes and sells a blank medium depends for its suc-

cess on the desire and ability of con-
sumers to put something else onto that tape. Every one of the 30 or so market research surveys in Europe and the U.S. on home taping has shown that 90% of copying is of pre-

recorded music.

Without the availability of that repertoire and the combined skills of our music industry, the blank tape market would be a small-scale business providing high-cost equip-
ment for ornithologists, journalists, and business users. So perhaps the Home Taping Rights Coalition and Campaign should be renamed the Blank Tape Industry Rights Cam-

paign.

Returning to the Copycode issue, there is no enough space here to discuss the criticisms of its techni-
cal characteristics. While members of IFPI are satisfied that, properly used, the encoding process does not damage sound quality, it has been agreed by all parties that Copycode should be fully and objectively scruti-

nized by the National Bureau of Standards in the field.

I stress the word “objectively” because it is clear that the chorus of criticism has been orchestrated by the home taping rights people to the extent that an inaccurate “mockup” of the aMA

TTER OF RESPECT

Your comments (Billboard, July 25) about the lack of the commercial appeal of David Bowie’s “Never Let Me Down” reflect my own feelings about the less-than-spectacular showing of Paul McCartney’s “Press To Play.”

Paul obviously put a great deal of work into the album and turned in one of his best efforts. We radio ba-
sically ignored three fine singles from the album ("Press," “Spac

e
exist a long life to provide maximum availability of software.

The LP has been with us since the

take out without any payment.

Much has been said about the in-

terests of consumers in this debate, and it is well to remember that there are other consumer interests at stake apart from the so-called right to tape. Technical progress of itself is not necessarily in the inter-

est of the consumer. Sound and au-

dio/visual systems need a long life to provide maximum availability of software.

The LP has been with us since the

For further information about your article, sell current music CD compilations to radio stations. We, Album Network, on the other hand, send to radio stations free copies of CD sam-

plers that our company manufactur-

ers for the promotional benefit of, and with the prior permission of, the record companies whose artists are involved.

In light of Billboard’s assertion that companies that sell compilations of CD product to radio stations “should consider the right to challenging a partnership that should take place. From the so-called right to tape. Technical progress of itself is not necessarily in the interest of the consumer. Sound and audio/visual systems need a long life to provide maximum availability of software.

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Pirate ‘Sarah’ Crew Has Its Say

WNYG Allows Station To Relay Message

BY KIM FREEMAN

NEW YORK Full-service adult contemporary outlet WNYG Babylon, N.Y., gave over its airwaves Aug. 5 to the crew that had a brief run with pirate radio station “Sarah” off the south shore of Long Island two weeks ago (Billboard, Aug. 8).

After four days of beaming in on the 103.1 FM frequency, Sarah’s crew was taken into custody by the Coast Guard and the station was taken off the air. Those operating Sarah told the press the action was a warning to other New York radio stations that their programming is too geared toward teens and, in general, “stagnant and stale.”

Murie Horenstein, the owner and general manager of WNYG, says, “I think these kids have a point, and I (let them) make it.” She used to own WBAB Babylon, N.Y., and says, “When I owned that station, we changed the format four times, and each time it was for the better. That was because I was listening to what people had to say.”

Horenstein adds, “If I like what these people have to say—if I think they can teach me something—I might use them as consultants. I think what they’ve done is a good statement for the whole business to listen to. We are all capable of getting stale, even myself.” She makes it clear that if she decides that the pirate’s concepts are good enough to use, possible format changes at WNYG would not mean personnel changes. “I have wonderful people here already,” she says.

WNYG is a 1,000-watt, AM daytimer that did not show up in the recent Arbitrons for the Nassau-Suffolk, N.Y., market. The station promoted the Aug. 5 change in programming heavily on air and held a press conference the week before to alert Long Island residents to the news.

Ed Arnold, WNYG’s morning man and an organizer of the Sarah day, says listeners have been jamming the phones in support of the reunion. “The station is in the process of compiling results from a poll taken the day after the broadcast to find out what listeners think of Sarah’s message. Arnold says advertisers have also been receptive.

WNYG is not your typical commercial station to begin with. Arnold points out, “We’ve done live comedy, live theater, and a number of different things in the morning show,” he says.

The music mix for WNYG on Aug. 8 is scheduled to jump from AC staples like Neil Diamond and Barbra Streisand to groups the pirates feel are ignored by New York radio. Examples include the Ramones, Country Joe & the Fish, and various hard rock groups.

WASHINGTON ROUNDUP

BY BILL HOLLAND

BACK IN THE OTHER COURT

The fairness doctrine, except for a few congressional champions and some public-interest groups, seems to be turning into a homeless waste barge no one wants to claim. First, the Federal Communications Commission cast it adrift last year, calling it unconstitutional. Then President Reagan, on June 20, vetoed a bill that would have made it into a law. Then Congress decided it wouldn’t try to override the veto. Now the FCC, in a recent open meeting, voted unanimously Aug. 4 to abolish the doctrine—which requires broadcasters to air all sides of controversial issues—because it violates broadcasters’ First Amendment rights. Supporters of the doctrine in Congress are expected to criticize the FCC decision and work again to attach the bill to legislation so that President Reagan won’t be able to veto it. More later.

REPORTER-CANDIDATES are not exempt from the “equal-time” provisions of the Communications Act, say the FCC and the U.S. Court of Appeals for the District of Columbia, which recently ruled that on-air appearances by a broadcast reporter who is also a candidate for public office are subject to the same equal-time provisions as others. The FCC cited a 1965 commission ruling, and the court concurred.

HIGHER FEES? “No way,” the National Assn. of Broadcasters is saying to Senate Commerce Committee members in a position paper. There are, as we’ve told you before, proposals circulating on Capitol Hill to reduce the federal deficit by raising “cost-of-regulation” fees—like the ones the broadcasting industry agreed to in order to secure longer license renewal terms. Now Capitol Hill wants to slap a surcharge on such items as transfers of licenses or major station upgrades.

NIGHTTIME FOR DAYTIMERS? The NAB conditionally supports an FCC plan to allow certain Class III daytimers and certain other daytimers on domestic clear channels to broadcast at night. However, the NAB, in its filing, asked that nighttime authority be granted on an interim basis because of growing concern over the increased amount of interference on the AM band. Stations, according to the NAB position paper, should be required to conform with the new interference protection rules put in effect last month.

North Coast Beach Party. WMMS Cleveland rolls out the beach blankets as Annette Funicello and Frankie Avalon surf into the North Coast area to talk up their new “Back To The Beach” movie. From left are WMMS morning zoo members Jeff Kinzbach, "Flash" Ferenc, Funicello, WMMS 200 member Ruby Cheeks, and Avalon.

Top 40

At KWIN Stockton, Calif., PD John Wilyard says adds are chosen using “the old ABC method even though we’re not an ABC station.” That’s why the Other Ones’ “Holiday” (Virgin) is brand new on the station. “I would have added it three weeks ago,” says Wilyard, “but here, we have music meetings where we listen to tunes, and the major-ity rules.” Also just getting the thumbs-up from the committee are Cuciosity Killed The Cat’s “Misfit” (Mercury), which the PD predicts will go top 10, and Alexander O’Neal’s “Fake” (Tabu). Wilyard has been paying close attention to Los Lobos’ “La Bamba” (Slash/Warner Bros) since the soundtrack scored high on the station’s “Trackin At 10” feature. “We played the whole album, and the next morning we had several adults calling to ask us to do it again,” he says. “We’ve never had that happen before.”

ALBUM ROCK

WBAB Long Island, N.Y., had the new Def Leppard album, “Hysteria” (Mercury), a week before anybody else, according to MD Ralph Tortora, “and we’ll be playing it well into 1988. You could use any adjective to describe it as long as it was positive.” Tortora says several tracks are stronger than the first single, “Women,” including “Armag eddon” and the title cut. “If you like Graham Parker and Aerosmith and want to see what they’d sound like in the same band, check out Pasteur Pussycat (Elektra),” the MD advises. “We’re keying in on the 12-inch, ‘Don’t Change That Song,’ and we’re dabbling with a track called ‘Babylon.’” Tortora also likes Cock Robin’s new single, “Just Around The Corner” (Columbia), because “the lead singer sounds like Roy Orbison,” and, like Wilyard, he’s hot on the new Other Ones track. “I didn’t play the first single because I was protesting—I wanted ‘Holiday’ out. I think their second at bat could pay off with a home run.”

COUNTRY

Tony Thomas, PD at KHIQ “Kiek FM” Reno, Nev., is playing Alabama’s “Tar Top” (RCA) even though it’s “very different. Time will tell if the story line of this song is too personal to be understood by some listeners.” The tune chronicles the musical career of lead singer Randy Owen, whose voice “rings with conviction,” according to Thomas. “Hardcore fans will love it.” Gene Watson’s “Everybody Needs A Hero” (Epic) answers one of the questions raised in “Tar Top,” says the PD. “As Randy asks, ‘Is it country enough?’ Well, it doesn’t get much more country than this.” Among Thomas’ other current faves: the Judds’ “Maybe Your Baby’s Got The Blues” (RCA); John Schneider’s “When The Right One Comes Along” (MCA); and Sawyer Brown’s “Somewhere In The Night” (Capitol).

JEAN ROSENBLUTH
Spyro Gyra's success story continues with their fantastic new title "Stories Without Words" finding this veteran ensemble traveling along new musical highways. Third world pulses and fiery south of the border percussion join the group's classic sound for an incendiary new disc! Jay Beckenstein leads the way with his muscular sax and top notch production. "Nu Songo," "Cayo Hueso," "Del Corazon," and "Joy Ride" are but a few of soon to be Spyro Gyra favorites!

Spyro Gyra's entire catalog from the newly certified platinum groundbreaker "Morning Dance" to the simultaneous release of "Stories Without Words" are available on audio dynamic digital discs. Recently gold-plated "Carnaval" adds to two already gold titles in their lustrous catalog noted for its consistently high sales — during a prolific career — millions of sales chalked up and counting! Be sure to catch this band live — see for yourself why they're one of the hottest tickets in America! New video on the way!

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AVAILABLE ON MCA COMPACT DISCS, CASSETTES AND RECORDS.
KSOL's Robinson Builds Success In Bay Area

BY TERRY WOOD

FOR THE PAST DECADE, competitors from all formats around the Bay area have repeatedly discovered that it's tough to disturb that groove at KSOL, San Francisco.

The spring 1987 book was no exception, as the venerable urban outlet scored the highest 12-plus share (4.8) of any music-intensive station in the San Francisco metropolitan area, tying for the fourth overall 12-plus rank in the city.

Since 1981, the chief architect of the station's sound has been Marvin Robinson, who was elevated to PD that year after holding various air- crafts at KSOL.

Born 38 years ago in what he describes as a "real hardcore, low-income, depressed neighborhood" of San Francisco and later working on assorted city commissions and with redevelopment agencies, Robinson has built a career on the air with the station and, of late, Bay-area street life.

His 11 years at the station, plus what he regards as an indispensable relationship with GM Bernie Moody, have helped Robinson mold a black/urban format that is equal parts high-energy and high-fashion, strategically balancing its spine-ripping dance cuts with consistent offerings of midtempo numbers and heart-tugging ballads.

"We are aggressive and creative," Robinson says. "We are balanced and well-structured."

That is about as specific as Robinson cares to get about his engineering formulas. It is protective of his concepts and wary of divulging too much information that may dilute his station's long-term dominance. Right behind KSOL in the recent Arbitron ratings, for example, was cross-town rival KJM, a growing top 40/crossover outlet.

Robinson will, however, correct anyone who suggests his station is strictly teen-oriented.

"In the last three or four Airs, we've only been third in teens," he points out. "We are an adult station that is sensitive to the teen base. Attracting teens is a good way to build listenership, but teens are flaky. As soon as they catch a fad and go somewhere else, they are first to abandon you. They fly out of there."

"We've been successful because we've expanded into the older demographics. The younger who was 15 when I came here in 1976 is now 26 now and in our airplay.

Robinson also dismisses the suggestion that KSOL—which most listeners and diary-keepers still refer to as "KSOL"—is the station's funky 106 FM from the 70s—is merely a dance station.

"The phrase 'dance music' sounds like 'disco' to me," he says. "About 95% of the product we play is black, and most black artists always have a beat. James Brown had a beat, and I'd say a lot of people do today.

"While we're most sensitive to dance product, we won't add a song just because you can dance to it. It has to fit our goals and objectives. When you become only a dance station, you become afad, like platform shoes. At some point, you're going to play out. To me, a station like 'Power 106' [KPWR Los Angeles] is a disco station."

"When people think of KSOL, they should think of it as a great place to hear great midtempo songs and great ballads. We're accepted for our consistency."

One of the station's most popular features, though, focuses entirely on dance music: a noontime club-mix hour. Such energetic blasts, blended in with softer crossover segments, have scored highly with KSOL's apparent target audience (Robinson won't define it exactly) a large mix of young adults, particularly females.

"The difference between San Francisco and so many other markets is Robinson's own," "a cultural blend. You can see Asians, blacks, Hispanics, and whites growing on KSOL. Even so, our product is 95% black, and we try to play the elite selections that fit our goals and objectives."

"Instead of catering music like Madonna's and George Michael's crossover. I call it generic, or universal. Much black music is considered that way, too. I could take this format to any major market and win. It just works especially well in San Francisco and the area's multicultural blending."

To enhance that ethnic link, KSOL features a Jon-Andi Flock who freely rolls his R's. "We want people to know that he's Hispanic," Robinson says. "There's a large Hispanic base here, and they are proud people. It makes them feel good."

Robinson, who also handles KSOL's sales air shift, says he's heavy on phone response to determine who is hot and who's not.

"Your listener is your customer," he says.

Despite KSOL's traditional female strength, many stations with lesser shares consistently outbid KSOL.

"For sales purposes, we call ourselves "urban," but the bottom line here is that we're a black radio station. Yet so many black stations across the country still have to take a back seat when it comes to getting time buys."

"There's no question that we're profitable. KSOL has been able to survive because its success is too strong to deny. But it's a shame that racism still exists in 1987. Advertisers need to be convinced that economics is not black or white, it's green, and black consumers spend billions of dollars too."

Robinson's professional background is almost equally divided between his roles on radio and as a community activist. He pondered a career in baseball as a youth, then became fascinated with electronics as a preteen. By age 12, he was consistently tinkering with radios, had learned Morse code, and had grown mesmerized by radio voices.

As a high school pitcher in a volunteer at two San Francisco-area stations, but community involvement drew him to the service of then-Mayor Joseph Alota. Aitoro appointed Robinson to two city commissions, making him the chairman of the human rights commission. This happened when when Robinson was just 21, making him the youngest city commissioner in San Francisco.

(Continued on next page)
Fierce Ratings War Rages In Oklahoma City

BY CHARLENE ORR

DALLAS Record label reps who service Oklahoma City will agree on two things about that market: There is stiff competition, and the market is called “the KATT.” Album rock outlet KATT has held the title of market leader for as long as most programmers say they can remember. “The only problem with that honor,” says A&M’s Mark Tyndall, “is that everybody wants to knock out the station.”

“There’s a tough battle going on there, especially between the [market’s] only top 40, KJYO, and the KATT outlet. The market changes Columbus’ Southwest promotion manager.” But there’s always been a battle with the KATT.

The market is largely dependent on oil revenue and is now beginning to enjoy a slow economic recovery from the oil and industry crash. Along the road to recovery, two market trends have become clear. First, Oklahoma City has a glut of ACs, and that means stations are pulling shares and ads dollars further than before ever. Second, KJYO is now being programmed by a veteran of ratings wars, former KEGL Dallas PD Joe Folger.

“What’s happened is that we have four ACs pulling the market in differ-
ent directions,” says Tom Kenne-
dy, GM of top country outlet XXY-
FM. “In turn, they are diffusing the local media scene.”

KATT’s PD, Pat Welsh, agrees: “I don’t know how long these stations can all reasonably go after the same crowd.”

The four ACs (in order of their spring Arbitron share rankings) taking the heat for market woes are KZBS, which leads toward top 40 in its music; KLTE, with the slogan “classic oldies and today’s hits”; KPRW, a KJ-41 station; and KMY, the “soft-rock, less-talk” outlet.

“Amy Anthony, PD for KLTE, says, ‘Radio everywhere is prob-
ably the best it’s been in a long time. I think we’re finding more and more people like stations across the country. Market survival forces us into taking care of business.’ But Anthony says he feels the main war in Oklahoma City is still against KATT.

When asked if the AC format is to blame for the market’s bottleneck and the market’s battle between KJYO and KATT, Anthony laughs. “Well, we pull a very healthy share of the 25-49 crowd. KLTE was the first ‘lite’ station in the nation. It built out in terms of lite as a blowtorch or a high-power light bulb. If

I don’t know how long the stations can reasonably go after the same market

that makes us the bad guy, then OK. We’ve all heard rumors abounding in the market about format changes. There are holes to be filled in the market.”

Other market programmers agree that more format changes are afoot, but one appears willing to take the plunge to fill them. Anthony says, “Keep in mind, too, that there isn’t only one AC rock and one top 40. This competition between two possible crossover stations is very good for us ACs. The top 40, KJYO, goes toward rock, which helps us pick up females, 18-34. Profileewise, we’re pretty high, but not as high as KZBS, which is almost like top 40. Our programming philosophy is also close to top 40—we play the hits and our personality presence is very important.

“Our strongest position is ‘classic oldies and today’s hits with more ser-
uity.’” Anthony continues. “We have much more variety than our AC competitors, who seem to have an era restriction that they’ll play. We have no reason, ac-
cording to our ratings, to change format.

Anthony also cites KLTE’s “Sun-
set Serenades,” a series of Thurs-
Kim Freeman is on vacation. This week's column was written by Lizzy MD of Mobile, Ala. Alfa and contributed by an assortment of industries with something to say, as promised last week.

Terry Avery will assume the PD-at-ship at Houston leader KMJQ “Magic 102.” She arrives at the urban stalwart from another urban market leader, KKDA-FM “K-104” Dallas, where she'd been for 10 years, as MD to radio veteran Jon KFD-PD Michael Spears. She replaces Ron Atkins at Magic 102.

“I was really looking, because the people here have been really great to me,” says Avery. “But the more I talked to [KMJQ] Gary Drake, the more the pieces fell into place.”

Keith Alexander leaves his weekend shift at WBLX New York after a disputed five years as the station manager over vacation time. The Gotham broadcasting veteran will continue voice-over work and various other radio-related activities. Across town at WXRK “K-Rock,” two talents have rotated shifts. The Rock 'N Roll Madame returns to late nights, while Jimmy Fink slides into her midday post. K-Rock’s slogan remains the same: “Howard Stern all morning, John Fink all day.”

Also, a bit of controversy was recently one of the 10 sexiest men in America by Playgirl magazine. Other changes in the Gotham area are taking place at veteran outlet WNBC, where vice president and general manager John Hayes Jr. is departing to take a similar post at KROI-FM “K-101” San Francisco.

WMG-FM Columbus, Ohio, has gone classic rock to take on local rocker WLVQ. WMG’s new morning man is Chuck Mattison, a recruit from WKRR Greensboro, N.C. David Lawrence called to inform us that he was filling in at WLVQ “Q-96” in Columbus, Ohio, not WQFM Milwaukee—also known as “Q-FM”—an at stool in last week’s column. Meanwhile, Lawrence says he's “on his way back to the East Coast.”

Also in Ohio, AC outlet WCLW-FM Mansfield has undergone some major changes under the direction of its new owner, Treasure Radio Assan. On Aug. 3, the new team signed on as WHTQ-FM, offering a contemporary hit format. The new lineup is morning team John Foster & Tami Foxx, 6 a.m.-9 a.m.; Chris Casper, 9 a.m.-12 p.m.; Sherri Wharton, 12 p.m.-6 p.m.; David G. Cook, 6 p.m.-midnight; and Eric Taylor, midnight-6 a.m. Additionally, Bob Dickey, who was WCLW’s morning man, is upped to music director/assistant PD. No longer with the station is afternoon-drive personality John Findlay, who has taken his talents to Worcester, Mass.

According to Dickey, Treasure Radio purchased WCLW's FM and AM stations this spring for a reported $1,875 million. It subsequently ushered out the AM side so that it would be in compliance with FCC regulations when it acquired another Mansfield outlet, WMAN-AM, which sold for a reported $2 million. Consequently, WYHT is now affiliated with WMAN.

MOVING ON: Sam Cochran arrives at WAVH-FM Mobile, Ala., as program director and morning man. He comes direct from the morning slot at WDLT Mobile. Cochran is a familiar face, having been PD of WBLX Mobile, Ala. He joined the urban outlet in 1985 as afternoon talent and was later promoted to MD, a post in which he set up WBLX’s computer research and programming system.

AND NOW, we break from our normal programming to bring you the following special messages:

BRUCE TENENBAUM, director of national singles promotion at Atoz: "The dance/crossover format has been one of the hottest trends in radio this past year. For the coming year, it looks like the new age format will be the next trendsetter. Interestingly enough, these two formats target entirely different sets of demographics while sharing a common source for programming. Both formats rely heavily on new and relatively unknown artists. How the music sounds is more important than whether anyone has heard of the performers before.

"Many of the latest rating books show that some of the most successful top 40 and album rock stations in the country are those that regularly expose their audience to new sounds. These Top 40 stations have a fresh and exciting sound. They have an image that their listeners will be alerted to what's happening first. Being overly conservative can be like wearing an anchor around your neck. Pretty soon, you're on the bottom looking up at all the bigger fish. Seek out the new trends and sounds. It's important to be on the cutting edge."

DENE HALLAM, PD of KCPW “Power 95” Kansas City.

"If you earn your living in radio, then thank your lucky stars that you have, in most cases, the perfect job. What's the perfect job? To me, the perfect job (or career) is one that you get so much enjoyment and satisfaction from it that you would love to do it (figuratively, if not literally) for free. The majority of us in this industry are making more money and having more fun than we ever dreamed of having when we were about to enter the work force. For the most part, we don't have to break a sweat in the morning, but we, in this business, should feel quite the opposite.

"Remember, way back when you first wanted to be a part of, or on, the radio? No matter how high a position you achieve, don't ever forget that magical feeling that attracted you in the first place. Radio is a business and should be run that way. But PDs especially should keep in mind that, to listeners, we are show business.

"Be entertaining! It's alarming that the pendulum has swung from one extreme to another in the last decade. Ten to 20 years ago most Programmers flew by the seat of our pants. Now, there are so many researchers programming radio. Let the researchers research. Let the Programmers program. Let the listeners be entertained.

"Otherwise, our perfect jobs won't be so perfect any more."

STEVE KELLY: PD of WSKT "Kiso FM" Greenville/Winston-Salem/High Point, N.C. Kelly spent much of the summer searching for talent and offers the following marketing/presentation tips to radio hopefuls.

"Put the best material at the front of your tape. Most PD's will know in 30 seconds if you've got the essential ingredients of what they're looking for. Put your best stuff first. Forgo the monotone introducing yourself—usually a repetition of what you covered in your cover letter—or making excuses (never make excuses) for the bad quality of your station's skimmer. Never send bad quality audio.

"Send a cover letter. I've received tapes, resumes with no tapes, tapes with no letters and no resumes...it's amazing. Research the market, the PD, the station a bit before applying. Send out (even if you're only marginally so), and, for crying out loud, don't get the call letters or the PD's name wrong. Invest a call to the station to be enlightened to verify names, addresses, etc. If you're responding to an ad that says "No calls," then why call?

"Include references. If your present employer should not be contacted, say so. Include updated phone numbers so we PDs don't have to scramble through our yearbooks looking up. Be patient! There are some of us who still answer every application personally, and your patience is a welcome virtue. It's smart business and it's to be expected that the three-day follow-up call be standard procedure to see that we've received your portfolio and tape."
PROMOTIONS

Cumber-Bums. WZGC Atlanta pulls out half the stops as it throws a strictly no-tennis affair to welcome new morning man Randy Miller to the WZGC staff. Standing, from left, are staffers E.Z. Money, Charles Henry, Bob Case, Mary Glenn Lassiter, Lindsay Miller, and Marty Brooks. Kneeling from left are Harry Schuster and Steve Mapei.

UPSCALE STICKERS

WSVP Philadelphia wanted the excellent visibility of bumper stickers but felt that its upscale targets would rather buy their clothes at Montgomery Ward than attach a bumper sticker to their BMWs. To solve the dilemma, the station has adopted window stickers that use static electricity to cling to any smooth, clean surface.

The "94-WYSP" stickers can be peeled off without leaving any residue, presumably so that listeners can maintain their resale value. The protective backing that gets peeled off before application enables a $7-Elevator coupon for a variety of the convenience store's items. There's no confirmation yet on returns of the store's window stickers, but promotion's staffs are roaming the Philadelphia area armed with cans of Static Guard.

MONEY FOR NOTHING

WKII "K-LITE 101" Albany, N.Y., recently completed a 10-week promotion that gave 10 listeners the chance to spend $1,000 in four hours and have nothing to show for it. The object was to blow the money in four hours on nontangible items only, and in the process collect a $500 bonus for a favorite charity. The contest kicked off with WKII's invitation to local television and print journalists to try their hand at spending. Once the contest had high community visibility, listeners were selected weekly from some 10,000 entries. Each Thursday, the station staff assembled as service personnel to help make the night on the town as expensive as possible. All 10 listeners succeeded in spending the money in four hours. Most of the high rollers spent a large portion of the grand on fun philanthropy, like buying out an ice cream store's entire stock and delivering it to a nursing home or having pizza delivered to police stations throughout the city.

For an estimated total expenditure of $15,000, the station had 10 weeks of ongoing promotion, got great on-air excitement as each week's winners tried to outdo the previous week's antics, and made donations to several local charities.

GOVERNOR DASH

With all the uproar over Arizona Gov. Evan Mecham's Martin Luther King Day Rescission, Phoenix stations KOOL and KYO had plenty of material to base recent promotions on.

KOY struck upon the idea of having Mecham plantitas made up. Plantas, as you may know, are Mexican-paper mâché figures that are traditionally bashed open by blindfolded revelers. The idea began as an on-air promotion, with special giveaway when station promotions coordinator Marie Camacho suggested that there should be a Mecham plantita to go with the one she has of Michael Jackson. The phones rang off the hook. Eventually 60 of the figures were produced by local artist Samuel Garcia, with proceeds from their sale at $25 each going to a new Hispanic program planned by the Salvation Army. There's no word on (Continued on next page)
YesterHits®

Hits From Billboard Band 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Best Of My Love, Emotions
2. A Dream Is A Wish Your Heart Makes, Disney
3. I Know What Love Has Laid Me Low And Higher, Rita Coolidge, A&M
4. Easy, Commodores, MOTOWN
5. Hello, Harry, Taylor, COLUMBIA
6. Whatcha Gonna Do?, Patti LaBelle, MOTOWN
7. Just A Song Before I Go, Crosby, Stills & Nash, ATLANTIC
8. Float On Floaters, ABC
9. Don’t Stop, Fleetwood Mac, WARNER
10. Strawberry Letter 23, Brothers Johnson, ATLANTIC

POP SINGLES—20 Years Ago
1. All You Need Is Love, Beatles, CAPITOL
2. My Fire, Doors, ELEKTRA
3. Pleasant Valley Sunday, Monkees, CAPITOL
4. I Was Made To Love Her, Steve Miller, COLUMBIA
5. Baby I Love You, Aretha Franklin
6. Mercy, Mercy, Mercy, B.B. King, ATLANTIC
7. Sound of Silence, Simon & Garfunkel, COLUMBIA
8. Cold Sweat, The Buckinghams, COLUMBIA
9. White Shade Of Pale, Procol Harum, DREAM
10. You’re So Young, Rascals, ATLANTIC

TOP ALBUMS—10 Years Ago
1. Rumours, Fleetwood Mac, WARNER
2. Music & Lyrics, Frank Sinatra, CAPITOL
3. CSN, Crosby, Stills & Nash, ATLANTIC
4. Superman, Barbra Streisand
5. Star Wars Soundtrack, 20TH CENTURY
6. J.T., James Taylor, COLUMBIA
7. I’m In You, Peter Frampton, AMP
8. Rock Dreams, Steve Miller Band, COLUMBIA
9. Emotions, REJOICE, COLUMBIA
10. Commodores, MOTOWN
11. Love Gun, Kiss, CAPITOL

TOP ALBUMS—20 Years Ago
2. Greatest Hits, Elton John, CAPTAIN & PETE
3. O Yeast, Toad’s Place, THEATRE OF HATE
4. Eagles, One of These Nights, CAPITOL
5. Doors, Waiting For The Sun, A&M
6. Sound Of Music, Julie Andrews, MOTOWN
7. I Never Loved A Man The Way I Love You, Aretha Franklin, ATLANTIC
8. Betcha By Golly Wow, 5th Dimension, MOTOWN
9. I Can’t Help Myself, Four Tops, MOTOWN
10. Release Me, Engelbert Humperdinck, A & M

COUNTRY SINGLES—10 Years Ago
1. Don’t Make My Brown Eyes Cry, Crystal Gayle, UNITED ARTISTS
2. Ramblin’ Fever/When My Blue Moon Comes To Gold Again, Merle Haggard, MCA
3. Way Down/Pledging My Love, Elvis Presley, RCA
4. Rolling With The Flow, Charlie Rich, RCA
5. Sunflower, Glen Campbell, CAPITOL
6. I’ve Already Loved You In My Mind, Conway Twitty, MCA
7. Till The End, Vern Gosdin, ELEKTRA
8. A Song In The Night, Johnny Duncan, COLUMBIA
9. Southern California, George Jones & Tammy Wynette, ELEKTRA
10. That’s The Way Love Should Be, Dave & Sugar

SOUL SINGLES—10 Years Ago
1. Float On, Floaters, ABC
2. Devil’s Gun, C.J. & Co., ATLANTIC
3. Strawberry Letter 23, Brothers Johnson, ATLANTIC
4. L.A. Sunshine, War, UNITED ARTISTS
5. It’s Clean Up The Ghetto, Philadelphia International All Stars, MOTOWN
6. Best Of My Love, Emotions, MOTOWN
7. I Believe You, Dorothy Moore, MANDARIN
8. Work On Me, O’Jays, ELEKTRA
10. The Greatest Love Of All, George Benson, ATLANTIC

What was the first Dutch song to top the Hot 100?
If you don’t know, find out in THE BILLBOARD BOOK OF NUMBER ONE HITS

YesterHits®

What's Next?
Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have options of broadcast time and dates.

Aug. 10, The Fabulous Thunderbirds, Live One, Westwood One, one hour.
Aug. 10-16, Luther Vandross, Part Two, The Miller Sound Express, Westwood One, one hour.
Aug. 16, Leon Helm, Classic Cuts, MJI Broadcasting, one hour.
Aug. 16-17, Elvis Presley: Still The King, Westwood One Special, three hours.
Aug. 16-17, Les Labor/Fabulous Thunderbirds, Off The Record With Many Turner, Westwood One, one hour.
Aug. 15-16, The Highwaymen, Ghetto, Years Ago Broadcasting, one hour.
Aug. 14-16, Madonna, Hot Rocks, United Stations, 90 minutes.
Aug. 16-18, Eddie Rabbit, Country Today, MJI Broadcasting, one hour.
Aug. 13-15, Ban Joe, Superstar Concert, Westwood One, 90 minutes.
Aug. 15-16, John Schneider/Steve Earle, Country Close-Up, Promedia, one hour.
Aug. 15-16, Elvis Presley—A Decade Of Memoirs, United Stations Special, 90 minutes.
Aug. 16, Tina Turner, Hilltop USA, James Paul Brown Entertainment, one hour.
Aug. 16, Bruce Hendry, King Biscuit Flower Hour, DRI Broadcasting, one hour.
Aug. 16-17, Fat Boys/Gene & National Black Rodeo, RadioScope, Lee Bailey Productions, one hour.

RHI RECORDS AUG. 15, 1987

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Dio: Not In A Record Race

BY STEVE GETT

NEW YORK — “It’s not important for me to be in the race for the greatest number of sales or the greatest number of platinum records,” says Ronnie James Dio, whose band, Dio, has just released its latest Cornell Bros. album, “Dream Evil.”

With the new album, Dio is neither managing nor making a multimillion success. “We are not Bon Jovi,” he says. “We’ll never sell 8 million records. I’m sorry, we’re just not that type of group.”

Following tonies as lead vocalist for Rainbow and Black Sabbath, Dio began fronting his own group with a critical and popular success. This year the band released the album “Holy Diver,” which entered the charts in the Top 20 and to date has sold about two million copies.

“Dream Evil” was released in the United States on July 30 and has sold about 100,000 copies to date. The band plans to tour the album extensively in the United States and Europe, and Dio hopes to sign a new agreement with a major label.

“Dream Evil” is the third album released by the band since their formation in 1978. The previous two albums, “Holy Diver” and “For The Moonlight,” have sold about 1 million copies each.

“I want to create little worlds up there”

When asked if he was pleased with the new album, Dio replied, “Of course, of course.” He then went on to explain that the band had worked very hard to create an album that was both commercially successful and artistically satisfying.

“Dream Evil” features Dio’s signature blend of heavy metal and classical music, with a strong emphasis on the latter. Dio has always been known for his ability to fuse these two genres into a cohesive whole, and “Dream Evil” is no exception.

The album contains 12 tracks, including the title track, which is a powerful and emotive piece that showcases Dio’s vocal ability.

For more news from Bowie and a report on the Glass Spider concerts, see Steve Getts’s column, “The Best” (page 24).
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- Promoters and Producers of Events

**SEMINAR SCHEDULE**

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**SAMPLE TOPICS**

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- 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

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- 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
- Joanne Engelhardt, Hewlett Packard
- Julie Cordry, Miller Brewing Co.
- Phillip Bloom, Burson Marsteller
- Rick Nelson, U.S. Fidelity & Guaranty
- Paul Stanley, PS Productions
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ARTIST DEVELOPMENTS

(Continued from page 22)

Smitherens, Enigma Records is once again on the move, this time with the Dead Milkmen. The group's latest album, "Bucky Fel-fini," is at No. 180 on the Top Pop Albums chart.

According to Rick Orienza, director of marketing and promotion for the Capitol-distributed label, the marketing campaign behind the re-release focuses on the Dead Milkmen's trademark lampoon logo—a cow. To play off that, the group is doing an in-store promotion at Texas Records' Santa Monica, Calif., store on Saturday (15), consisting of—what else?—a cow-milk contest.

"We rented a cow and we're bringing him in for the in-store," says Orienza. "We're tying in with a local dairy to help with the prizes. The cow will be with the group for most of the day and will go to a gig with them that night. He's very mellow. It's a very nice cow—nothing bothers him."

Additionally, Enigma sent out more than 3,000 promotional noise-makers, which produce "mooing" sounds when turned over, to industry personnel. "It's been a great merchandising and marketing tool," says Orienza. "It's been very effective in creating real good word of mouth."

On the radio front, the first single, "Big Time Operator," is getting airplay on college, alternative, and progressive album rock stations, an accompanying video just was serviced to MTV. The group is currently on a U.S. club tour.

**ROCK ROYALTY**

Former Mercyful Fate vocalist King Diamond is regaining supreme on the underground metal scene with his second solo album, "Abigail," released on the independent Roadrunner/Roadracer Records label. The album, moving up the Top Pop Albums chart, has reportedly sold more than 80,000 copies.

"It started out as a ground swell," says a spokeswoman Regina Jokows, who attributes the record's success to hard work of mouth and constant touring. "We went on a 300 advance cassetttes to fanzines and college radio—once the metal kids picked up on it, it swept through like fire."

To promote the "Abigail" album, a specially edited 12-inch single and an accompanying videotape were created. A single track, "The Family Ghost." A limited-edition picture disk for the album is expected to ship.

King Diamond is in the midst of a successful 40-city club tour and has been doing in-store promotions in every major market. A recent appearance at Tower Records' downtown-Manhattan store reportedly drew some 1,000 fans, making it the outlet's second-largest in-store ever. Plans are in the works for shows in Japan and Europe.

**LOOK WHO'S BACK**

When the Who officially called it quits in 1985, a major reason for the split was that Pete Townshend no longer wanted to tour and John Entwistle died. Four years later, the bassist is gearing up to hit the road again with a brand new band, the Rock.

The four-piece group—which features Entwistle, Ringo Starr's son Zak Starkey on drums, and a pair of Americans, singer Henry Small (formerly of the Memphis and guitarist Mark Albert)—has recorded a 10-song album, which is being shipped to the labels.

"It's heavy, melodic rock," says Entwistle. "My four songs are similar to Whoo stuff," he adds, referring to tracks he wrote on the group's most recent album, Townsend-penned album. "There's one very Who-sounding track, called 'Last Long.' But the other six songs have a completely different character because they're written by Henry and Mark."

Entwistle says that far from aiding the group, the venture has left who past "has more or less hindered it. I think the Who has become an albatross for him. It trapped him within the Who, and it doesn't even exist anymore." Not that Entwistle doesn't miss his old band. "When it actually came down to it, I think we were stupid to stop working," he says. "After Pete didn't want to work on the road, we decided not to make albums, partly because I felt that if we weren't going to go on the road, there was no sense in it. Actually, I regret not doing the albums now, and I think we could have ended on a much better note."

Entwistle is also scheduled to appear on an-quiet Riot vocalist Kevin DuBrow's upcoming solo album as well as on a few other projects he says he'd like to hint to.

**WEB OF SPIDERS**

Heavy college radio airplay has greeted "The Cave Comes Alive!," the new Virgin album by Australian band the Lime Spiders, and the label is trying to keep that buzz over to album rock stations, says Phil Quartararo, Virgin vice president of promotion.

"We want to get a good college base and a good retail base," says Quartararo. "We're working this record at commercial album rock radio, but obviously we're going to the smaller stations there."

That starts station, he adds, the ones that will play the album "first and heaviest," can potentially give the album the base it will need to crack nationally.

"It's the middle part of album radio that's going to make the difference on this record. If we can get those fringe album rock stations, we should be able to get this record to album rock."

Artistic Developments are edited by Steve Gett. Reporters: Linda Modesti (New York), Mike McVay (Chicago), and Dave DiMarco (Los Angeles).

Solo Set. Former Police guitarist Andy Summers performs songs from his new MCA album, "XYZ."

Bowie: Music For '87, Movies In '88; Bon Jovi Still Hasn't Slowed Down

NO LETDOWN: The Beat screwed up! In addition to arriving 15 minutes late for a 6 p.m. rendezvous with David Bowie at his Manhattan hotel on the eve of his Glass Spider U.S. tour, a major faux pas occurred when it was time to start the interview. The tape recorder refused to work—a hack's nightmare.

But his cordial and understanding Bowie attempted to fix the damn machine and then tried to find a replacement, but all to no avail. (You know those times when you figure you've just totally blown it?) As luck would have it, Bowie was in extremely good spirits and said, "No problem—you're coming to Philly tomorrow, aren't you? Let's do it there."

In an apparent rush to rid himself of The Beat, he then ordered some tea and engaged in a lengthy off-the-record chat.

Though it would be unfair to take advantage of Bowie's candid mood, one topic he probably wouldn't mind us discussing is his film acting schedule for '88.

"I've got two good things coming up," said Bowie. "Tony Scott, who I worked with on 'The Hunger' and whose latest picture, 'Top Gun,' is a hit, has cast me in 'The Atlantic Cop I,' has offered me one of the leading roles in his next movie, which starts in February. I don't talk about that too much—it's totally his own project—and I know he's happy with the rest of the project, but I'm not."

Of The Jagger collaboration, Bowie added, "It's called 'Rocket Boys,' and the writer for it is Richard Price, who wrote 'The Color Of Money.' The three of us have been getting together nights and putting it together."

As for his previous screen roles, Bowie said he is happy with his 1983 portrayal of a vampire in "The Hunger," but was told by Nagisa Oshima-directed "Merry Christmas, Mr. Lawrence," released the same year. "I was disappointed with 'Labyrinth,' though," he added.

"It was much funnier when I first read it, and it underwent tremendous script changes. 'Absolute Beginners' I like. I like Julien Temple's work, and I was particularly pleased with my little bit in that. I like the scenes that I do in it. It is one of my favorites, and, in fact, I'm doing it on the tour."

Some 24 hours later, The Beat was in Philadelphia as Bowie prepared to launch his tour of North American stadiums. Asked if he is considering playing any indoor shows, he said, "Well, it wasn't until we were halfway through Europe that I found out I can't take this show anywhere, which was a bit of a downer for me. It's impossible to bring down. But if things go well and I can afford to do it, during the course of this tour I'm going to get a smaller set made and bring it down to size and put it indoors in some venues as well. The alterations for each set that I would do in order to bring the show indoors would be $500,000-$600,000 to bring it down in scale, so it's a monstrous thing to do. But I would like to play somewhere like [New York's] Madison Square Garden."

Bowie says that he invested $10 million of his own money in the Glass Spider tour. "I was very pleased to get the Pepsi sponsorship money, but it's only a tiny percentage of what I've spent so far."

And was the money well spent? "Well, after watching Bowie perform in Philly and a few days later, at New Jersey's Giants Stadium, the answer is a definite yes. On stage for more than two hours, he delivered a visually spectacular show that features an excellent smorgasbord of old and new material and is not to be missed. Musical highlights: 'Bang Bang,' 'Never Let Me Down,' 'Heroes,' 'All The Madmen,' 'Time Will Crawl,' and the showstopper 'Time,' sung high above the stage atop the mighty spider. No 'Makin' My Love,' but maybe we can look forward to that indoors.

LIVIN' ON THE ROAD: In between Bowie's Philly and Jersey stints, The Beat headed to Madison Square Garden for the first of three Bon Jovi shows there on the final swing of the band's marathon U.S. tour. Amid constant screams of young girls, Jon Bon Jovi and his crew headed in a high-energy set, and it was hard to imagine that the Jersey rockers have now been on the road for the better part of a year.

Among those falling back were PolyGram execs Derek Shulman, Bob Jamieson, Harry Anger, Cliff O'Sullivan, and Pam Haslam. (Jamieson, following a recent outburst—"What the hell are you pushing press on now, Anger?"—seemed particularly relieved that Anger wasn't conducting any press interviews!) Also backstage were manager Doc ("Who am I going to play golf with next?!") McGhee, merchandiser Iris Soledoloff, songwriter Holly Knight (now managed by Tommy Mottola and in town to pen some tunes with Darryl Hall, Michael ("Columbia's gonna break me!") Bolton, and various other slipknots (when wet, of course) characters. As for young Jon Bon Jovi—off-stage, the man looked exhausted, and he has certainly earned a long rest."

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Big Plans On Bumbershoot; Dead Milkmen A Hit

BY LINDA MOLESKI

The group is set to wrap its U.S. club tour in Cincinnati, Ohio, on Aug. 30.

Back on the scene: Guitarist Michael Schenker plans to hit the North American tour trail with his new band, the McAuley-Schenker Group, this fall in conjunction with the release of its Capitol debut album, "Perfect Timing," on Sept. 29. The project was produced by Andy Johns, who was behind the board for Cinderella's multiplatinum Mercury album, "Night Songs."

Joining Schenker in the touring lineup are former Grand Prix front man Robin McAuley, bassist Rocky Newton, guitarist/keyboardsmith Mitch Perry, and drummer Bodo Schopf.

Meanwhile, the group is scheduled to play European dates with Whitesnake in December and January.

Short takes: Following last week's report on Ozzy Osbourne's

hit in Detroit: Enigma's Dead Milkmen generated a good deal of press in the Detroit area following their July 26 show at Pay Checks, a local night spot. It seems that the set drew Detroit's Theatre of Power and long-time fan Jim Wheeler, who invited the band out to the stadium to see his team play against the California Angels. Next night, Criswell 

During the game, the 26-year-old rookie was able to hit his first big league run, which prompted the press to ask, "Who was more thrilled—meeting the Dead Milkmen or hitting your first home run?" As a result, curious listeners started calling local radio stations inquiring about the band.

Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10006.
Stars In, Sings For The Film ‘Maid To Order’
Merry Clayton Returns To Spotlight

BY NELSON GEORGE
NEW YORK Not long after Merry Clayton dueted with Mick Jagger on the Rolling Stones’ “Gimme Shelter” in the 1960s, Angeles-based singer undertook a change of direction, forsaking a high-profile life as a rock backup singer for the lucrative career of a jingle singer.
Now Clayton is back in the spotlight via a major role in the upcoming film comedy “Maid To Order” produced by her husband Curtis Amy.
“Maid To Order” is just one of a string of projects that bear Clayton’s stamp. In 1984, she had a starring role in “Blame It On The Night,” a film co-written by Mick Jagger, in which she sang three songs. Clayton composed and sang for the soundtrack of the controversial film “9½ Weeks.” Also, in the new film “Dirty Dancing,” Clayton sings “Yes, We’re Gonna,” an uptempo dance track that is the subject of an elaborate production number in the “Footloose” like film.
Clayton, who sang backing vocals on Carole King’s landmark ‘Tapes’ album and was a Ray Charles Raconteuse for many years, says the impetus for her film career came “when Jagger called me from Greece to tell me he had written a film and wanted me to act in it.” Clayton had to do my thing right in front of the camera.”
To “Maid To Order” director Amy Jones sought Clayton for her film after seeing the singer’s picture on the cover of the Los Angeles Times’ Calendar section in connection with a local club engagement. “I was happy to come up with a surprise visit to Billy Preston on ‘The David Brenner Show’ for his birthday. They sent the script to me in New York. I flew back to Los Angeles the next morning, did a Kentucky Fried Chicken commercial, and then met with the director.”
After winning the role, Clayton was given considerable input on the commissioning of music for the film. It was her suggestion that she perform “It’s In His Kiss,” a song she did for Capitol Records when she was 14, and that Ashford & Simpson write a song for the film. Her performance of “Yes, We’re Gonna” has been included in a soundtrack stems from a chance meeting with producer Jimmy Lerner in a Los Angeles studio. The “Dirty Dancing” soundtrack is being distributed to RCA.
Clayton says these film projects “have brought me offers from every- body and everywhere, and I’m going for it. I have several things being finalized, including a television series.”

Women Seem To Be Faring Especially Well
Blacks Are Moving Up The A&R Ranks

As THE SURVEY of black executives in the Aug. 8 issue revealed, there has been considerable movement among the top promotion and marketing positions at the majors.
A smaller-scale survey of A&R personnel shows that the winds of change have also been felt at black A&R positions, where fresh faces have been moving into important talent-acquisition slots.
One of the most significant trends is the hiring of women with no previous A&R experience in support roles where they can learn and, eventually, become candidates for top A&R spots. Vivian Scott has been named A&R manager at Polypal Records in New York. Scott had served as a New York representative for ASCAP and in that role had come in contact with some of the East Coast’s top creative talent. Out in Los Angeles, Madeline Randolph is an associate director at Epic under Ber- nnie Miller after having worked in Quincy Jones’ office and with Qwest Records for many years.
Another former Jones staff member to land an A&R gig in recent years is Steven Ray, who is Capito- lo’s East Coast A&R rep under the guidance of that young veteran Wayne Edwards.
Radio has lost two prominent programmers to A&R spots in recent years, as KACE Los Angeles’ Alonzo Miller joined MCA as A&R director (Miller had been credited by Rick Jones with helping him make creative decisions on his platinum “Street Songs” album), while the aforementioned Miller exited Milwaukee’s WLUM for the vice presidency of black A&R at Epic. New York’s WBLS has proved to be a good training ground for A&R talent. Radio mixer and producer Timmy Regisford leaped from the station to MCA’s East Coast office, while mixer/programming staffer Merlin Bob was named Atlantic’s black A&R director.
In recent moves, Scott Folks has exited Elektra, though the word is he seems set to land somewhere soon. Jeff Freeman jumped ship from EMI America to Virgin just before the label disappeared, and Jerome Gasper has returned to A&M as East Coast A&R director. The freelancers most aggressive, young man has to go to Warner Bros.-Benny Medina.
In addition to signing Atlantic Starr and Club Nou- veau, Medina has brought in a slew of young, un- tried talents to Warner Bros. ‘laid-back Burbank of- fice. Since Medina’s arrival, the label has experienced more black signings than at any time in a decade.

Soul Mates. Epic signee Toena Marie and Columbia artist Maurice White share some pleasant conversation at a party for Charlie Koppelman’s SBK Entertainment, with which these two stars are affiliated.

The Rhythm and the Blues

by Nelson George

His Kiss” and a new Ashford & Simpson ballad titled “I Can Still Shine.” Both songs were produced by her husband Curtis Amy.
“Maid To Order” is just one of a string of projects that bear Clayton’s stamp. In 1984, she had a starring role in “Blame It On The Night,” a film co-written by Mick Jagger, in which she sang three songs. Clayton composed and sang for the soundtrack of the controversial film “9½ Weeks.” Also, in the...
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<td>Yo-Yo</td>
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<td>Z</td>
<td>Zapp</td>
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**Instructions**

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**Hot 100 A-Z**

**Billboard Hot 100 Singles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Rank</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>JAM TONIGHT</td>
<td>FREDDIE JACKSON</td>
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<tr>
<td>2</td>
<td>THE PLEASURE</td>
<td>JANET JACKSON</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>JUMP START</td>
<td>NATALIE COLE</td>
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<tr>
<td>4</td>
<td>CASANOVA</td>
<td>LEVERAGE</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>HIGH WIRE</td>
<td>TATANA</td>
<td>1</td>
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<tr>
<td>6</td>
<td>ONE HEARTBEAT</td>
<td>SMOKY ROBINSON</td>
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<tr>
<td>7</td>
<td>TINA</td>
<td>GEORGE</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>LOVE IS A HOUSE</td>
<td>FORCE M.D.</td>
<td>10</td>
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<tr>
<td>9</td>
<td>I Love U</td>
<td>LIL LOLO</td>
<td>16</td>
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<tr>
<td>10</td>
<td>IF YOU WERE MINE</td>
<td>CHERYL LYNN</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>JAMMIN' TO THE BELLS</td>
<td>CHUCK STANLEY</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>LET'S TALK IT OVER</td>
<td>VANESSA TOMAS</td>
<td>20</td>
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</table>

**Billboard Hot 100 Airplay**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CASANOVA</td>
<td>LEVERAGE</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>JAM TONIGHT</td>
<td>FREDDIE JACKSON</td>
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<td>3</td>
<td>JUMP START</td>
<td>NATALIE COLE</td>
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<tr>
<td>4</td>
<td>ONE HEARTBEAT</td>
<td>SMOKY ROBINSON</td>
<td>5</td>
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<tr>
<td>5</td>
<td>TINA</td>
<td>GEORGE</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>LOVE IS A HOUSE</td>
<td>FORCE M.D.</td>
<td>10</td>
</tr>
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<td>7</td>
<td>IF YOU WERE MINE</td>
<td>CHERYL LYNN</td>
<td>12</td>
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<td>8</td>
<td>JAMMIN' TO THE BELLS</td>
<td>CHUCK STANLEY</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>LET'S TALK IT OVER</td>
<td>VANESSA TOMAS</td>
<td>20</td>
</tr>
</tbody>
</table>

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**Billboard Hot Black Singles**

A ranking of the top 40 black singles by sales and airplay, with reference to each title's composite position on the main Hot 100 Singles chart.

**Label NO. OF TITLES ON CHART**

<table>
<thead>
<tr>
<th>Label</th>
<th>NO. OF TITLES ON CHART</th>
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</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>7</td>
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<tr>
<td>Del Jam (4)</td>
<td>7</td>
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<tr>
<td>MCA (10)</td>
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</tr>
<tr>
<td>Contagion (1)</td>
<td>1</td>
</tr>
<tr>
<td>QMI (1)</td>
<td>1</td>
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<tr>
<td>E.P.A.</td>
<td>8</td>
</tr>
<tr>
<td>Epic (5)</td>
<td>5</td>
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<tr>
<td>Tabu (2)</td>
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<tr>
<td>CBS Associated (1)</td>
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<td>Warner Bros. (3)</td>
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<td>Paisley Park (2)</td>
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<tr>
<td>Jive (1)</td>
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<tr>
<td>Qwest (1)</td>
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<tr>
<td>Tommy Boy (1)</td>
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<td>Atlantic (4)</td>
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<td>Def Jam (2)</td>
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<td>D5 (1)</td>
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<td>Capitol</td>
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<td>Arista</td>
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<td>Solar</td>
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<td>Adam</td>
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<td>Manhatta (2)</td>
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<td>EMI America (2)</td>
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<td>Notown</td>
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<td>Polygram</td>
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<td>Tim Pan Apple (2)</td>
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<tr>
<td>Mercury (1)</td>
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<tr>
<td>Polydor (1)</td>
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<tr>
<td>RCA (1)</td>
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<td>Jive (2)</td>
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<tr>
<td>Total Experience (1)</td>
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<tr>
<td>Elektra</td>
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<td>Geffen</td>
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<td>Epic</td>
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<td>Fantasy</td>
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<td>Island</td>
<td>1</td>
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<tr>
<td>4th &amp; B'Way (1)</td>
<td>1</td>
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<tr>
<td>MalaC O (1)</td>
<td>1</td>
</tr>
<tr>
<td>Next Plateau</td>
<td>1</td>
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<tr>
<td>Priority</td>
<td>1</td>
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<tr>
<td>Profile</td>
<td>1</td>
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<tr>
<td>Sleeping Bag</td>
<td>1</td>
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<tr>
<td>Stripped Horse</td>
<td>1</td>
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<tr>
<td>Supra Fever (1)</td>
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<td>T.T.E.D.</td>
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<tr>
<td>Triple T</td>
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### HOT DANCE/DISCO(TM)

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
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<th><strong># 9</strong></th>
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<tbody>
<tr>
<td>STRANGLERLOVE (REMIX)</td>
<td>TINA CHERRY (REMIX)</td>
<td>HEARTACHE (REMIX)</td>
<td>WHO FOUND WHO</td>
<td>HEARTACHE</td>
<td>HEARTACHE</td>
<td>HEARTACHE</td>
<td>HEARTACHE</td>
<td>HEARTACHE</td>
<td>HEARTACHE</td>
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<tr>
<td>1</td>
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<td>6</td>
<td>7</td>
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<td>10</td>
</tr>
<tr>
<td>FOR 3 WEEKS AT #1</td>
<td>FOR 3 WEEKS AT #2</td>
<td>FOR 4 WEEKS AT #3</td>
<td>FOR 4 WEEKS AT #4</td>
<td>FOR 4 WEEKS AT #5</td>
<td>FOR 4 WEEKS AT #6</td>
<td>FOR 4 WEEKS AT #7</td>
<td>FOR 4 WEEKS AT #8</td>
<td>FOR 4 WEEKS AT #9</td>
<td>FOR 4 WEEKS AT #10</td>
</tr>
</tbody>
</table>

**ARTIST**

- DEPECHE MODE
- GEORGE MICHAEL
- GEORGIOS
- PEPSI & SHIRLEY
- ABC
- ALEXANDER O'NEAL
- THE JETS
- ALISHA
- PRETTY POISON
- BELLOUS SOME
- LIVING IN A BOX
- WILL TO POWER
- PROMISE CIRCLE
- JOYCE SIMS
- BRANAGH
- NOHO
- TRAMAIANE
- ATLANTIC STAR
- COMPANY B
- DOROTHY GALZEN
- THAT PETROL EMOTION
- WHITNEY HOUSTON
- E.G. DAILY
- PRINCESS
- GLORIA ESTEFAN & MIAMI SOUND MACHINE
- THRASHER DOVES
- WARREN ZEVON
- PETE WYLIE
- TAURUS BOY
- PSYCHEDELIC FURS
- AVA CHERRY
- WALL OF VOODOO
- ERASURE
- GRACE JONES
- LIL' COOL J
- 2 PUERTO RICANS A BLACKMAN & A DOMINICAN
- CANDID
- LEVERT
- CHERRYLYN
- SINATRA
- NANCY COLE
- JOCELYN BROWN
- PAUL KING

### 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

<table>
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<th><strong># 8</strong></th>
<th><strong># 9</strong></th>
<th><strong># 10</strong></th>
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</thead>
<tbody>
<tr>
<td>I WANT YOUR SEX/HARD DAY</td>
<td>FAKE</td>
<td>TINA CHERRY (REMIX)</td>
<td>DREAMIN' (REMIX)</td>
<td>WHO FOUND WHO</td>
<td>RHYTHM IS GONNA GET YOU</td>
<td>STRANGLERLOVE (REMIX)</td>
<td>SILENT MORNING (REMIX)</td>
<td>THE JETS</td>
<td>MADONNA</td>
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<tr>
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<td>COLUMBIA 44-06750</td>
<td>EPIC 49-06830</td>
<td>TSUGU 2055</td>
<td>JELLYBEAN FEATURING ELISA FIORILLO</td>
<td>ALCHEMY 1151</td>
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<td>SIRE 0-064740</td>
<td>COLUMBIA 44-12234</td>
<td>SIRE 0-064830</td>
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</table>

**ARTIST**

- GEORGE MICHAEL
- ALEXANDER O'NEAL
- GEORGIOS
- WILL TO POWER
- GLORIA ESTEFAN & MIAMI SOUND MACHINE
- DEPECHE MODE
- REMI SONI & JJ FAWCETT
- MADONNA
- STACEY Q
- BARDOUX

---

*Titles with future chart potential, based on club play this week.*

*Titles with greatest sales or club play increase noted.*

*Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.*

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**FOR WEEK ENDING AUGUST 15, 1987**

**Billboard**

**www.americanradiohistory.com**
New York DJs Change Tempo With More Beats Per Minute

New Singles: New York producers seem determined to recast house as a viable radio format. Sybil's "My Love Is Saucy Now" (Next Plateau) is typical and excellent, with a driving, up-tempo track midway between Abrams' production penchant and the usual array of house arrangements; a monolog "bump" mix is on the flip. Ellis D. Harris & Lil P's "(Mininal, Through Criminal) Play My Game" (RCA) plies a deeper house-style groove, and some vocal vocals are contained within the usual entropy. DJ Munzibai's "The Night Is Yours" (Epic) is an impressive one-man project by Junior Vasquez, best known for his edits and mixes on Taurus Boys and the upcoming "Opera House." Hanson & Davis' "Come Together" (Sleeping Bag) is a polished house-style track with philosophical lyrics, Tommy Regisford mixed everything.

Spanish Prince's "Dance Body Dance" (6th & Bway) is well-structured rap with a Jackson Five scratch, produced by New Yorkers P-Fine and Lyvio G., on the flip, "Maria" is romantic rap ... Derek B.'s "The Rock The Beat" (Profile) is barebones rap from the U.K.; very authentic. Double Doze's "Envious" (Rox Wow) is Shantie-like girl-group rap. The soul-beat-filled "Give Me The Mike" and the hollow beat-boxing "You Know How To Reach Us" are both bare, with serenaded in horn stabs by Kings Of Pressure (get it? huh?) on Let's Go, through Next Plateau.

Briefly: The upcoming album by Wally Jump Jr. & the Criminal Element on Criminal is nonstop dance music, incorporating the three already-released singles; two r&b/dance numbers, "She's Gotta Have It" and "Don't Push Your Luck"; and two typically entertaining cuts: a medley of Archie Bell & the Drells' "Tighten Up" and "I Can't Stop Dancing," using the muscular drum track of Put The Needle To The Record," and a scorching Philly-revivalist "Private Party." Jellybean's "Just Visiting This Planet" (Chrysalis) fulfills—and fulfills—all pop-star fantasy that a DJ might harbor: excellent presentation, top 40 hit, and singles for days. Besides the remix-to-come on 12-inch of Steven Dante's vocal track "The Real Thing," "Just A Mirage" should find a hi-NRG audience; the pop follow-ups might be "Am I Dreaming," starring Adele Bertell, or "Little Too Good To Me," with Eilona Flurillo.

Debbie's key recording entirely self-written "Out Of The Blue" album (Atlantic) should easily spawn some follow-ups to the top 20 "Only In My Dreams": for clubs, the Morales/Munzibai-produced "Red Hot" and Lewis Mariner's production "Play The Field," for pop radio, "Wake Up To Love," "Fallen Angel," and a good ballad, "Between The Lines." The sparse, intelligent production of Tereza's "Broken Puzzle" album (RCA) bears study every keyboardist out there: Club Nouveau's Densil Foster and Thomas McClroy bring intracacy, and economy, to some excellent material, including "Change," "Sweet Memories," and, especially, "Ev'ry Single Night.

Cindy Valentine's "Secret Renegade" (Polydor) is a very tight pop record, remixed with the right hint of freestyle punch by the Latin Rascals. Exception's "Jump With It!" (4th & Bway) is clean British-made pop funk ... Sherriee's breezy soul "Just Call" (Warner Bros.) is extended by Morales and Munzibai. ... The Nylons' "Kiss Him Goodbye" is available as an At-tic/Canada import in a 12-inch version; the added freestyle rhythm track was produced by Justin Strauss and Murray Elias, and edits were done by Tuta Aquino ... Lauren Grey/Leah Landis' "Destiny" (Deed) is obsolete hi-NRG with strange role-playing overtones, mixed by Aron Siegel/Randy Dethman.

Notes: Boogie Down Productions, the Bronx, N.Y. duo of Scott LaRock and Blastmaster KRS One, has been signed by 4th & Bway; we note recently ... MCA is releasing a multistarrer dance sampler album that includes a Colonel Abrams-produced cut by Jackie Silvers ... Cutting Records will release an album of remixes that includes the seminal "Al-Naffisah" (The Soul).
COUNTRY

Set For Sept. 6 At Nashville's Starwood
Volunteer Jam Is Definitely On

NASHVILLE After speculation that the annual Volunteer Jam would not be held in 1987, its producers, has announced that the event is set for Saturday, Sept. 6. Volunteer Jam XIII, to be held again at the Starwood Amphitheater here, will feature a performance by the reconstituted Lynyrd Skynyrd band, which is the only act that will be a part of the show. The 1987 Volunteer Jam will be shorter than the usual marathon bouts, a spokesman says. Current plans call for the show to start at 5 p.m.—although it may begin earlier if there is a crowded roster. Ticket prices reflect the decreased length—$17.50 for reserved seats and $15.50 for lawn seats, compared to $25 and $20 in 1986. The tickets are available by mail from CentraTik and Ticketmaster outlets. Whether purchased directly or by mail, there is a service charge of $1 per ticket.

Last year’s show lasted for more than 10 hours and featured, in addition to the Charlie Daniels Band, such acts as the Judas, John Schneider, Restless Heart, Dwight Yoakam, and the reunited Allman Brothers Band. In all, 35 acts performed for a crowd of 14,000. It was the first time the Volunteer Jam was held in an outdoor venue.

The 1987 show will have Slim Jim Meat Snacks as its corporate sponsor. Producers of the show are negotiating with radio and TV programmers for broadcast rights to all or parts of the show. Although segments of the Volunteer Jam are normally carried on Voice of America, it has not yet been determined if VOA will broadcast it this year.

Lynyrd Skynyrd appearance at the show will be announced at a press conference in New York on Aug. 12. Lynyrd Skynyrd’s manager told Billboard that he could not confirm if the Charlie Daniels Band will be a part of the tour. The two bands did tour frequently together in the ’70s. In 1979, the surviving members of Lynyrd Skynyrd performed at Volunteer Jam V, the first and only performance, according to Daniels, after three of the band members were killed in a 1977 plane crash.

The Charlie Daniels Band will take a break from its own tour to host the Volunteer Jam.

EDWARD MORRIS

A Good Rep. Tom Gibson was honored as the Nashville sales rep of the year at the recent CBS/Records Group Convention in Vancouver, British Columbia. Pictured with Gibson, center, are CBS Records Nashville execs, from left, Roy Wurts, vice-president, marketing, Mary Ann McCready, director, sales & product development, Larry Hamby, vice president, a.c. & Rick Blackburn, senior vice president/general manager; Joe Casey, vice president, promotion.

Shelton, Tropical Depression, Bernadou Get Encores

Newcomers Spark Stages Around U.S.


CHICAGO: the Windy City. Reading an Amtrak brochure while riding the rails into this wonderful heartland metropolis, I learn that Chicago is really the country’s 13th-windiest city. Someone in the Chi-town Chamber of Commerce must have previouly worked as a record promotion man.

That night, Ricky Van Shelton is playing at a spot called At The Office, a club so close to O'Hare Airport that a Delta Air Lines pilot wouldn't even receive a reprimand for landing his jumbo jet at the front door. Tonight the jet-stream is being provided by this brilliant new Columbia Records artist, who gains instant response and recognition by opening with “Crime Of Passion.” I learn that Chicago is really the country’s 13th-windiest city. Someone in the Chi-town Chamber of Commerce must have previously worked as a record promotion man.

The windiest city, I mean that Chicago Chamber of Commerce must have previously worked as a record promotion man.

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It's a Key West tradition for people to gather at Mallory Dock to watch the musicians, mime, magicians, and the last of thehippies perform as the sun sets behind them in the Gulf of Mexico. The best spot to watch this entertainment is from the balcony of the Ocean Key House. When I learn about a Steely Dan sound kicked at the Sun and sax, Scotti McDowell on keyboards, and Jim “Psycho” Ward on guitar. All three pitch in on the vocals, creating a strong instrumental/vocal interplay that leaves the audience gasping for air.

The sun is setting and the audience gathers at the dockside bar to enjoy the original material, a rarity with boopy crowds. For those who want recognizable tunes, Tropical Depression offers "New Frontier" by Donald Fagen. "Isn't She Lovely" by Stevie Wonder, and Billy Joel's " Keeping The Faith." The band is tight, the music's good, and the mood is sweet as these three musicians make a tropical impression. Surprisingly, I learn that the trio has been together only 17 days. They're amazedly tight for that short period of time. Hamber claims Sam Cooke and Bugs Bunny as primary influences, and he has been around, having played jazz, rock/folk in an Indonesian restaurant in Sweden and having also hit both the West Coast and New York. He's a credit to the Ocean Key House, Key West, and the world of music. When the group plays the Daryl Hall penned classic, "Everytime You Go Away," it's an invitation to slow dance, and many couples take advantage of the opportunity while realizing that this is one band they don't want to go away. Like so many groups trying to (Continued on page 38)

Rosanne Cash Donates Income
From Song To New Nonprofit Group

NASHVILLE Columbia Records' Rosanne Cash is the first writer to pledge a song to the new, nonprofit music publishing division being established by Entertainment Against Hunger here. The division will compile its catalog from songwriters who own their own songs and who are willing to assign the publishing income from one song to the charity. Each writer will retain his or her own share. The catalog will be administered by Bug Music, which has offices in Nashville and Los Angeles and employs publishing reps throughout the world.

In addition to Cash, MCA Records' Karen Taylor-Good has also agreed to contribute a song to EAH. The organization's director, Mark Renz, says the publishing division will be a way to generate steady income for antihunger projects without constantly going to the music community for donations of "time, talent, or money."

(Continued on page 38)

FOR WEEK ENDING AUGUST 15, 1987

Hot Country Singles Action

Radio Most Added

CRAZY FROM THE HEART THE BELLAMY BROTHERS MCA
RIGHT FROM THE START C. THOMAS HOLLAND MCA
CHANGIN' PARTNERS GATLIN BROTHERS COLUMBIA
LOVE ME LIKE YOU USED TO TANNY TUCKER CAPITOL
EVERYBODY NEEDS A HERO GENE WATSON MCA
NO EASY HORSES SHIRELY WATTS MCA
SHINE, SHINE, SHINE EDDY RAVEN MCA
HE'S LETTING GO JIMMY PAGE MCA
DAILIE AND THE BOYS MCA
YOU AIN'T HEARD... MOE BANDY MCA
YOUR LOVE TAMMY WYNETTE EPC

Gold singles added: 5
Silver singles added: 1
Bronze singles added: 1

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 by Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

www.americanradiohistory.com
Chris Hillman Blossoms in Desert Rose Band

BY ANDREW ROBLIN

NASHVILLE Chris Hillman knows firsthand how coolly country fans and Nashvillians can receive those seen as newcomers. In 1965, Hillman was a member of the West Coast group the Byrds, who were then promoting their landmark "Sweetheart Of The Rodeo" country album. When they came to Nashville to play the Grand Ole Opry, Hillman and the Byrds ruffled some feathers. They were seen as Johnnies-come-lately to the country shrine. Hillman returned to Nashville in the '70s with Gram Parsons and the Flying Burrito Brothers, another West Coast group. When the Burritos visited radio station WSM on that trip, they found their album had the words "not country" scrawled across it.

For Hillman and the Desert Rose Band's other members—Herb Pedersen, John Jorgenson, Jay Dee Maness, Steve Duncan, and Bill Bryson—the third trip to Nashville proved to be the charm. Desert Rose performed at Fan Fair this year and received one of the warmest responses given to a new group. From Fan Fair's older, conservative country fans, the band won an encore for its stone-country first single, "Ashes Of Love."

Country fans and Nashville, it seems, are finally ready for Hillman and his West Coast style. "The music's changed to the point where bands like Alabama and the Nitty Gritty Dirt Band are doing what we were doing [in the Byrds and Flying Burrito Brothers] 20 years ago," says Hillman. "The idea of a self-contained band wasn't really appreciated [in country music] until the past five years."

The acceptance of self-contained bands is a symptom of the improved state of country music, Hillman says. "The music is healthy again. Five years ago they were putting out the worst stuff. It sounded like '70s light rock—bread, that kind of stuff—and calling it country music." Among the newer acts Hillman praises are Sweethearts Of The Rodeo, who took their name from the Byrds' pioneering album; Vince Gill, and the O'Kanes. "The O'Kanes and us are very similar. They can go into a New York club like the Bottom Line, which is not a c&w venue, and go right back to someplace in Mississippi, which is straight country. That's what's good about the music at this point. It's not crossover, but it's appealing to a broad scope of people—people who grew up with the Beatles but want to hear something a little more challenging than your standard 'I'm cheating on my wife.'"

"I think the Desert Rose Band is basically a highly evolved Flying Burrito Brothers/Byrds. We're using traditional instrumentation and vocal approach, but our songs definitely have a West Coast sound. Country music has long been one of Hillman's strengths. He started his musical career as a bluegrass mandolin player. In the early '70s he performed with the Golden State Boys, a group that included banjoist Don Parmley, now the leader of the Bluegrass Cardinals, and Vern Gogen.

Hillman's history may appeal to record collectors, but it made him old news in the music business. "It was harder for me to get a record deal because I have a stigma of being somebody from a different era. They tend to look over me."

The Desert Rose Band, however, was offered a record deal after one of its first shows. "We had just put the band together, and Dick Whithouse of Curb came in [to the Palomino club in Los Angeles]," Hillman says. "He wanted to sign us right away. And I felt, 'If this guy's enthusiastic, let's talk to him, because I don't want to do demos and shop them around.'" Through Whitehouse, Desert Rose signed to MCA/Curb.

Hillman says Desert Rose has done best in the Northeast, Midwest, and Texas. The band's tour schedule gives it flexibility to go where its music shows strength. "Now that record sales are real good in Texas, we'll jump down to Texas and give that a little boost," says Hillman. "Wherever it starts to pick up, we get down there. The whole concept is that if I can get 15 or 20 people out of that audience and they walk down the next day to buy the record, if it's in the stores, I win."

Hillman thinks his late musical partner Parsons would enjoy Desert Rose—and the long-awaited acceptance of the West Coast country sound Parsons and Hillman helped create. In Desert Rose's show, Hillman sings several songs he and Parsons collaborated on. "I'm sure Gram would give it his blessing," Hillman says.

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Contact your travel agent or call us directly. You'll find out how comfortable good business can really be.
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**Hot Country Singles**

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**NEW**

1. CRAWLY FROM THE HEART (TEDDY AHERN, JAMES W. BUTLER) B. LEE McELRae | CAPITOL MCA 3139 |
2. IN THE HALL OF THE MOUNTAIN KING (WILLIAM H. WEBB) CHARLIE RICH | CAPITOL MCA 3140 |
3. IT'S ONLY YOU (AND I'M LONELY) (TERRY HOWERD, KENNETH WYATT) JIM REEVES | MCA 4012 |
4. I WANT TO MAKE LOVE WITH YOU (DICK LEBLANC, JIM REDMAN) LARRY PAGE | CAPITOL MCA 3141 |
5. I'M DOING EVERYTHING FOR YOU (LA VERNE SCHULTZ, RONALD D. WATTS) HANK WILLIAMS, JR. | MCA 3142 |
6. I'LL BE YOUR GUY (PAUL W. PRATT) LEON ARTHUR | MCA 4017 |
7. I'LL NEVER MAKE LOVE WITH YOU AGAIN (WILLIE NELSON, JOE BENNETT, STEVE RUSSELL) GEORGE JONES | MCA 4018 |
8. I'M YOURS (JESSICA HUGHES, JUNIOR B. JONES) GEORGE DAVIES | MCA 4019 |
9. I'M YOURS (JESSICA HUGHES, JUNIOR B. JONES) GEORGE DAVIES | MCA 4019 |
10. THE LONEST PEARL (JACKIE MITCHELL) JIM REEVES | MCA 4020 |

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8. I'M YOURS (JESSICA HUGHES, JUNIOR B. JONES) GEORGE DAVIES | MCA 4019 |
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M**C**H**A**L**C**H**A**K** PLAYS WELL IN PEORIA. “Our listeners just love it,” says PD Steve Young of WXCI, Peoria, Ill., about Tim Malchak’s “Restless Angel” (Alipe). “An excellent follow-up, it will convince the folks to buy this album,” says PD Scott Sexton of KYXK Longview, Texas. Malchak’s last release, “Colorado Moon,” broke inside the top magic 40, a milestone for an independent label, and “Restless Angel” is bulleted at No. 55 after just three weeks.

**NEW MUSIC:** Shenandoah’s “They Don’t Make Love Like We Used To” (Columbia) is getting strong immediate response at WTVR Richmond, Va. PD Mike Allen calls it “a great-sounding record.”

A lot of local interest is being generated at WHIM Providence, R.I., on Rosemary’s “Real Good Heartache” (Canyon Creek), says MD Charlie Huddleston.

“Cheryl Handy is a strong contender on our playlist,” says MD Dan Baker of KLUR Wichita Falls, Texas. “She does a great job on ‘Will You Love Me Tomorrow’ [‘Completcl].’ The song, at No. 68, is a remake of the classic Shirelles hit of 1961.

“**WITH EVERY release, the Forester Sisters just get better and better,”** says Bill Courtex of WXYT Detroit, Mass. “You Again” [Warner Bros.] is doing great; the listeners love it.” MD Booz-Collins of KYOK Casper, Wyo., agrees: “It’s moving up very quickly for us.”

“**MR. ROMANTIC DOES IT AGAIN—Conway Twitty’s I’lL Know You When You’re Gone** [MAca] is just super in Shreveport, says PD Clay Daniels of KRMD. In Birmingham, Ala., WZZK MD Bob Sterling calls it a smash.

### COUNTRY SINGLES A-Z

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<td>Conway Twitty</td>
<td>ASCAP</td>
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### BILLBOARD AUGUST 15, 1987

**SALES**

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<td>One Promote Too Late</td>
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<td>Whiskey, If You Were a Woman</td>
<td>Highway 101</td>
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<tr>
<td>3</td>
<td>Born To Boogie</td>
<td>Hank Williams, Jr.</td>
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<td>4</td>
<td>Train of Memories</td>
<td>Kathy Martella</td>
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<tr>
<td>5</td>
<td>Snap Your Fingers</td>
<td>Ronnie Milsap</td>
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<tr>
<td>6</td>
<td>She’s Too Good To Be True</td>
<td>Exile</td>
<td>6</td>
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<tr>
<td>7</td>
<td>Why Do I Have To Be (Wrong or Right)</td>
<td>Restless Heart</td>
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<td>8</td>
<td>Love Someone Like Me</td>
<td>Holly Dunn</td>
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<td>9</td>
<td>Another Line Of Love</td>
<td>Michael Martin Murphy</td>
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<td>10</td>
<td>Cinderella</td>
<td>Vince Gill</td>
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<td>House of Blue Lights</td>
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<td>L. Greenwood</td>
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<td>Forever and Ever, Amen</td>
<td>Randy Travis</td>
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<td>Crime Of Passion</td>
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**CAPTOL (9) MTM (4) 16th Avenue (3) EMI-America (2) Capulet/Curb (1) MCA (3) RCA (5) Curb/Cap (1) WARNER BROS. (1) Reprise (1) WARNER/Curb (1) COLUMBIA (1) EPIC (1) POLYGRAM (1) Mercury (1) Advantage (1) Air/Compleat (1) Complet (1) ATLANTIC (2) Atlantic America (2) 19TH AVENUE (1) ALPINE (1) BERMUDA DUNES (1) BLACK HAT (1) CANYON CREEK (1) DOOR KNOB (1) NGSoundwaves (1) STEP ONE (1) **

**SHEET MUSIC**

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it in music, they have no photos, no slick bios, and they don’t know where they’ll be playing next week, because they’re under a week-to-week contract with the Ocean Key House. Do you want Elmo to fire up your facility? (The number in Key West is 305-294-3160.)

GLDENWROCK SPRINGS, Colo.: Antraks’ premier western-bound train, the California Zephyr, stops here daily, and the passengers wonder what’s behind those signs that say Vapor Caves, Hot Springs Lodge & Pool, Hotel Colorado, and Hotel Denver. The lucky ones will detrain for a day or two and discover one of the U.S.’ best-kept secrets. That Hot Springs pool is fed by under-surface springs and has to be cooled down to the 100-degree range. Vacationers in the summer and skiers in the winter take advantage of its historic therapeutic values. Anything good enough for Teddy Roosevelt has got to be good enough for us.

Nightlife finds the lounge in the Hotel Denver alive with the sounds of Paul Bernadou, a writer/performer playing the minis but striving for the majors. His voice caresses the songs he’s written, which are Beatle-esque in their ruminations on sensual encounters (“I didn’t know you were what I needed/Until I needed you/I guess I never really could see it/Until I couldn’t see you”) and also demonstrate a social conscience (“We’ve got our nose in everybody’s business/We can’t leave the world alone/We can send an American to the moon/But we can’t send him home”). Again, a good musician, a good writer... and he scores with his audience. And because most people don’t know his name now is no reason we should ignore Bernadou and his songs. I remember Jimmy Buffet playing for a total of five people in Nashville’s Exit/In back in 1970. A year earlier, Kris Kristofferson couldn’t have paid five people to listen to him.

Those who survive this musically hot summer, a scaring test of talent and resolve, just might be the Buffett and Kristoffersons of the future. Shelton is well on the way, thanks to the OLS Records contract in his pocket. Hopefully, he’ll be joined by such deserving talents as Hammer and Bernadou, who don’t have contracts but do have creativity.

FOR WEEK ENDING AUGUST 15, 1987

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EAM SEEKSONG S

(Continued from page 34)

EAM was founded in 1985. Its first activity was a benefit concert with Emmylou Harris as the headline performer. The event raised money for USA For Africa and Second Harvest Food Bank.

Renz says the organization wants "hit songs," not songs with a hunger theme. According to Renz, songs contributed will revert to the writer if they are not recorded within a certain period of time or if EAM disbands. Producers and recording artists can make their contributions to the cause. Renz adds, by including songs from the EAM catalog on their albums.

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NRM Seeks To Attract The Elusive Older Customer

BY GEOFF MAYFIELD
CHAMPTION, Pa. Targeting older demographics is a prime strategy in National Record Mart's pursuit of increased profits.

As the 75-store, Pittsburgh-based chain huddled here at the Seven Springs resort, three different presentations in the convention agenda addressed the changing customer base that all retailers face and efforts that must be made to reach shoppers older than teens and the 18-34 market, age groups that are typically seen as a record store's primary target.

A seminar led by Ron Castell, vice president of marketing for the 120-store video chain Erol's, focused entirely on that issue; the subject received further attention during a presentation by Columbus, Ohio-based agency Shelly Berman Communicators and in the convention's keynote speech by David Steffen, A&M senior vice president of sales and distribution.

Castell, who with fellow Erol's officer Dick Kerin will keynote the Video Software Dealers Assn. convention in Las Vegas Aug. 19, told NRM managers that customers over 30—particularly those who are 40-50 years old—have little "brand awareness" of record chains.

"I don't go to record stores—"they're not designed for me," said Castell. "The displays are foreign to me, the music they play is foreign, sometimes the employees speak a foreign language to me. You don't stop liking music just because you have gray in your hair and cellullite on your body."

Castell stressed that older customers, who he referred to as "the lost generation," require special attention. "While teens are exposed to music in their activities—"crusin', dance-in, and parties"—adults are more removed from the scene, he said.

Although stocking oldies might pull some of the graying set's dollars, he said, older shoppers want to be enlightened about current acts. "Older kids are more interested in old music than I am," said Castell.

The key, he said, is to treat such customers "like adults." He recounted the frustration he had experienced after hearing Billy Vera's "At This Moment" on the radio, and finding out who the artist was so that he could buy the record. "No one wanted to help me," said Castell.

He contrasted that unhappy experience with how he found Vangelis' "Opera Sauvage" at the Washington, D.C., Tower Records store, an album that he discovered while watching the Gallo wine television commercial (Billboard, April 25).

"They created me like an adult," said Castell of the D.C. Tower staff. To prove the benefits of such efforts, he added that "since discovering new age music, I have bought five or six CD's per month."

One key point from the Berman audit:

- Increased consolidation in the retail marketplace "dramatically increased the importance of the manager and sales staff in the chain store."

- A declining mass market is leading to increased fragmentation among consumers, a factor that places added emphasis on in-store service and on carrying a broader inventory of catalog titles.

- As more record dealers go "in the combo route, customers feel resent-ment if they perceive that attention to video inventory detracts from the store's attention to audio product.

- Stores must be careful that the emergence of new audio configurations does not lead to consumer confusion: As one focus-group participant examined the CDs and cassettes displayed in an NRM direct-mail flier, he complained that "they call themselves National Record Mart, and..."

(Continued on page 6)

CONVENTION CAPSULES

GOOD EXPOSURE: Of the acts that played at the National Record Mart confab, held July 26-29 in Champion, Pa., Mann's Exposure generated the most enthusiasm on the dance floor. Timing was certainly right for an Aristas showcase: As George Ballicky, NRM vice president of marketing and advertising, introduced the group, he reported that four of their single's current top 10 albums were on that label, including Expose at No. 8.

NRM delegates also heard performances by Atlantic crossover act the System and CBS rocker Mason Ruffner.

THE TOPIC of configuration confusion popped up during the performance by Telarc folk artist Bill Crofut, who, after telling his lunchtime audience that the blues can address virtually any topic, launched into the following lyric over a classic blues riff: "I've got the blues. I've got them compact disk-DAT-vinyl confusion blues."

SOME THOUGHTS on the growing array of configurations also came from David Steffen, when the A&M senior vice president of sales and distribution delivered his keynote address. In addition to commenting on cassette singles and digital audiocassette (Billboard, Aug. 6), he offered other predictions.

On CD video: "CDV, by most estimates, is just around the corner. However, the distance to that corner is debatable." Noting that he sees CDV as a "viable option," he said, "its wide introduction is probably not realistic this year and possibly not next year."

On vinyl: "It will be around for a few years, at least into the mid-'90s." At that point, new production of vinyl LPs may be limited to superstars and proven catalog. There's probably a boom here for catalog stores, which will cater to a vinyl customer, dis-franchised from the 1950 store that may be carrying only cassettes, CDs, and CDV. Eighty million turntable homes won't just disappear."

WINNING NUMBERS: Repeating an incentive program introduced last year by director of operations Lori Harris, the web recognized better-than-average increases with gold and platinum awards. Managers of 29 stores earned gold status (increases of more than 10% but less than 20%). NRM staffers who earned platinum (twice the average gain, at 20% or more): John Pachilofer, No. 3/Stephanie Quade, Fort Wayne, Ind.; Jeff Cavender, No. 12/Greenwood Park, Indianapolis; Monty Staats, No. 30/Dayton Mall, Dayton, Ohio; Tim Frueh, No. 36/Salem Mall, Dayton; Jane Peterman, No. 64/Park Hills Plaza, Alcooma, Pa.; Nina Klein, No. 78/State College, State College, Pa.; and William Cate, No. 14/Chesterfield, Mo.

Three Pittsburgh-area Oasis managers also earned platinum status: Kelly Martin, No. 88/Widney Penn; Jack-le Bres, No. 95/Rothchild; and Nadine Moran, No. 88/Water works... Harris, by the way, was absent, per doctor's orders. She and her husband are expecting their first child.

VENDORS' DAY: NRM repeated its supplier session. The exhibition included 26 vendor booths representing more than 40 music labels, video suppliers, and other product manufacturers. Jason Shapiro, who headed the chain for many years, stopped by to catch up with friends.

Musicland growth is good news to Wall Streeters, see page 69

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Wharehouse Entertainment

Keith E. Benjamin

AUGUST 15, 1987
www.americanradiohistory.com
FOR WEEK ENDING AUGUST 15, 1987

### POP™

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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.
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**ISSUE DATE: SEPTEMBER 26**
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**BY EDWARD MORRIS**

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**COMPACT COMPANIONS**: New products from Recoton (800-223-6000) include the CD23 compact disk automotive shock-absorbing bracket, the CD22 DC power adapter for portable CD players, and the CD9 quartet multipack CD case.

The bracket, which retails for $19.95, mounts on a car’s console or dashboard. Its foam padding absorbs road shocks to make for better sound reproduction.

Designed specifically for Sony, Technics, Panasonic, and JVC portable players, the DC power adapter uses a car’s cigarette lighter jack as a battery-saving power source. The suggested price is $29.99.

The $4.99 CD case stores four CDs in a single compact unit that provides both protection and easy access.

**HOLD EVERYTHING**: The model CD250 solid-oak shelf from Tree Dimensions (704-262-0220) can store enough music to get you through a long winter or a dismal television season—up to 260 CDs or 160 cassettes. And the top shelf of the five-tier unit can hold 19 videocassettes. The shelves, which come in six models, have hand-rubbed oil finishes, and retail for a suggested $79.95.

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RETAILING

by Earl Paige

A STORE BY ANY OTHER NAME: The need to improve business and the desire to broaden product mixes are compelling chains to explore new store formats, like Pittsburgh-based National Record Mart's nearly non-vinyl The Wave (Billboard, August 8). Also part of the trend is Square Circle—a Brooklyn Heights, N.Y., store that includes an art gallery, which was launched by Long Island-headquartered Record World (Retail Track, April 25). And then there's Paramount Pictures, the sell-through video concept being rolled out by Musicland.

Other chains, like Tower, are enlarging on ideas that have previously been put on the back burner, believing the time for them is now. A store combining books with record/tapes and video, a concept heretofore limited to the West Coast, will arrive in early 1988 at Tyson Corners Shopping Center in McLean, Va., says Russ Solomon, president.

Another new trend is demonstrated by Surplus Sounds, National Record Mart innovation that focuses on budget product. Such attempts to focus on cutouts and budget records date back at least to the late-'70s concept of Ira Heilicher and Downstairs Discount Discs, an outlet store for the Minneapolis Great American Music chain.

BLANK-TAPE BATTLEFRONT: Just when chains thought no one else would offer blank tape, here comes West Coast Video, the Philadelphia-based, 135-store specialty chain. Signaling increased interest in blank tape by video stores generally, West Coast is even bowing its own brand (see story, page 69).

IS CD FLAT? Not compared to a year ago, but yes it is, compared to the holiday season and first quarter. And it may not be entirely due to summer doldrums but because of continuing resistance on price. That is the word coming in from Los Angeles, president of the 50-store Music Plus chain; Tower's Solomon, and Jim Bonk, executive vice president of Camelot Music.

SHOPPING AT THE CENTER: Mark down Sept. 20-22 for the International Council of Shopping Centers' fall convention at St. Louis' Cervantes Convention Center.

VSDA PLUS: Managers from the 47-store Music Plus chain in Los Angeles, along with key executives, will hold a party Aug. 16 during the Video Software Dealers Asso., confab in Las Vegas.

DANCE, DANCE, DANCE: The 12-inch dance business is exploding, according to Wrech Davidjan, owner of 12-Inch Dance Records in Washington, D.C. Located on the second floor in a Dupont Circle building, Davidjan's 2-year-old store "fruits the feel of a club," says the 41-year-old owner. The 2,000-square-foot unit features a DJ booth, mirror balls, and a coral and blue motif. "I record special demo tapes [with] 22 songs on each, and 20 people can plug into these at any one time," he says.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play, CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses follow-
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BILLOARD AUGUST 15, 1987

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Fifty-Times Platinum. Giant retail web The Musicland Group rang up $50 million worth of purchases from CBS in 1986: the 546-store chain received an award from the distributor to honor the milestone. Standing, from left, are Gary Ross, senior vice president of marketing and merchandising, Musicland; and Bob Ewald, director of national accounts, CBS. Seated, from left, are Jack Eugster, Musicland chairman and CEO; Don Van Gorp, vice president of national accounts, CBS; and Dick Odette, the chain's managing director of software.

Taupin’s Tribe. Bernie Taupin, lyricist for many of Elton John’s hits, makes a stop at the Long Island home office of Record World during a promotional tour in support of his album “Tribe.” Pictured, from left, are Phyllis Purpero, director of advertising, Record World; Bruce Imber, the chain’s vice president of planning and operations; Therese Percival, local marketing coordinator, RCA; Taupin; Suzie Belmonte, Taupin’s personal assistant; and John Parisi, RCA regional marketing director.

Western Swing. K.D. Lang takes time during her stop in Los Angeles to lunch with Tower Records staffers during a concert and promotional tour in support of the Canadian singer’s Sire release “Angel With A Lariat.” Shown, from left, are Lisa Rico and Linda Bacon from the El Toro Tower; Lang; Dennis Leffler from the chain’s Northridge store; and Brent Sherman, Tower, Sherman Oaks.

Lyile’s Lunch. The 128-store Record Bar chain hosted a lunch for MCA songsmith Lyle Lovett when he played a concert in Chapel Hill, N.C. Enchiladas were no doubt on the menu. Pictured in the front row, from left, are Emory Gordy Jr., independent producer; Tony Brown, senior vice president of a&r for MCA Nashville; Richard Layne, manager of Record Bar’s Chapel Hill store; and Chapel Hill assistant manager Sherman Tate. In the back row, from left, are Lovett; Arlene Bergman, vice president of human resources; Barrie Bergman, chairman and president; Trilby Berger, regional supervisor; and Barry Poss, owner of Sugarhill Records.

Counterpoint Encounter. Tower Records’ Lincoln Center store in Manhattan hosted an appearance by classical clarinetist Richard Stoltzman, seated at right, as part of RCA Red Seal’s Meet The Artist series. The event followed a concert by Stoltzman and pianist Bill Douglas, seated at left, with whom he has recorded the eclectic albums “New York Counterpoint” and “Begin Sweet World.” Standing are Peter Elliot, left, RCA Red Seal director of marketing; and former Spyro Gyra member Jerome Wall, who produced the duo’s two albums.

Slippery Characters. PolyGram’s chart champs Bon Jovi visited Pittsburgh headquarters of National Record Mart to thank the 75-store chain for sales it contributed to the seven-times-platinum success of the album “Slippery When Wet.” NRM president Frank Fischer, second left, greets band members, from left, Alec John Such, Jon Bon Jovi, and Dave Bryan. (Photo: Pappy)

Animal House. Store managers from the 20-store Nashville retail web Cat’s Records & Tapes greet the White Animals at a party held by the management firm Contemporary Talent prior to the release of the band’s new Dread Beat album, “In The Last Days.” Shown at the Cannery Club event are, from left, Steve Murdock of Cat’s; White Animals Steve Boyd and Kevin Gray; Tim Ralsdon of Cat’s; and band manager David Cannon. (Photo: Bill Thorup)
Telex Autoloader
The Extra Margin In Video Duplicating

With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But there is more. Telex Autoloaders also reduce the manpower required to reload VCRs, reduce significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without adding VCRs, associated electronics or racks.

To install Telex Autoloaders, you don’t have to make any VCR modifications. In fact, you don’t even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment racks. In some cases there’s no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and the autoloaders operate off the master command station via remote interface. In other words, the controller of the VCR slaves. The operation of the system remains the same.

Telex Autoloader models are available for Panasonic models 6200, 5800 and 6810 or JVC model BR 7000UR, video cassette recorders. For complete information, please contact Gary Bosick, Teles-Programming, Telex Communications Inc., 5510 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

Audio Track

New York

Sparks Were FLYING at Electro-Lady Studios as John Luong was working on production mixes for the Thompson Twins' single “Bush Baby” and the Phil Fearon record “Nothing Is Too Good For You.” Gary Helmstein engineered the projects.

Harry Hirsch has served the audio world in many capacities—including head of the audio school at the Center for Media Arts, vice president of the New York chapter of NARAS, and designer/planner of a number of major facilities—recently produced five compact discs of vocal and keyboard performances by the Duke Ellington Orchestra; the work was done at Digital House for the Little Ma- jor Records label. The collection, scheduled for release in August, includes a live performance recorded by Wally Heider in 1958 at Travis Air Force Base in California, Chicago studio sessions circa 1956, and New York studio sessions cut in 1966.

Barry Diament of Barry Di- ament Audio recently mastered the Geffen Records' album ‘Apples & Oranges’ by Gun’s N’ Roses. Also mastered was a promo CD single, “Welcome To The Jungle,” from the same album.

Lotti Golden and Tommy Far- agher produced a track for Chrysa- lis artist Elia Fiorillo’s debut album at 39th Street Studios. Steve McVicker engineered with the assistance of Dennis Wall.

Los Angeles

England's Imagination

paid a visit to the Enterprise, where the band put down vocal tracks and mixed its newest RCA release. Robert Kraft produced the project. Also, Phonogram group Texas tracked and mixed on the SSL 72-channel Total Recall console in Studio B with producer Bernard Ed- wards. And Craig Huxley and Jerry Immel wrapped up tracks for a “Knuts Landing” episode. The project was composed exclusively on the Synclavier.

Sunup at Sunset Sound saw Tom Witzke, producer. Todd Blake mixing a dance single for his Island album, due in August. Brian Soucy assisted. Also, T Bone Burn- nett was in doing overdubs for Kris Kristofferson’s new project. Rick Pekkonen attended the controls. And Howard Benson finished work on a Tom Caufield project for Pass- port Records. Bill James engineered with the assistance of David Knight.

At The Village Recorder, Man- hattan Transfer was in Studio D tracking a self-produced Atlantic Records project. Ed Thacker was at the board with second engineer Charlie Brocco.


Nashville

The Bennett House Studios played host to First Call, which is beginning work on its new album with producers Neal Joseph and David Maddux. Jonathan Davis and Brown engineered the Word proj- ect. Also, Kirby Shelstad finished up his latest new-age music album with Mike Clete engineering. The project was for Love Circle Music. And Odyssey worked on a Christ- mas album for Timelife, with Paul Whitehead producing. Hollis Hal- ford ran the board.

Other Cities

At COVE CITY Sound Studios, Glen Cove, N.Y., Manhattan Rec- orders tracked Rob Jungklas for an album project. Lenny Kaye produced, Rod O'Brien engineered. And Tom Yeazzi assisted. Also, Po- lito finished overdubs with engi- neer Yezzi. And Mike Belitsko was in with new artist Alona Shore. Ric- Wake produced, Rad Croadi engi- neered, and Yezzi assisted. Richie Jones mixed.

Greg Voltz, former lead singer of Petra, was at Rivendell in Houston to cut the lead vocal for a single re- lease that will benefit March of Dimes. For Life. Chuck Sugar pro- duced and engineered the project, ti- tled “All Out War.” ZZ Top’s manager/producer, Bill Ham, was in at Ardent, Memphis, Tenn., to transfer “ZZ Top’s First Album” and “Rio Grande Mud” to digital two-track for CD release and to remix Rocky Hill’s album for Virgin Records. Joe Hardy engi- neered on both projects. Also, Fred- erick Knight produced an overdub session (bass and background vo- cal) for B.B. King. Robert Jack- son engineered.

David Guinn rocketed into Plan- et Dallas in Dallas with a new band to record his first full-length album. Rick Rooney ran the board and mixed the sessions, with René Guerreiro assisting. Jerry Hunt was also in the Planet, putting down tracks for PBS Broadcasting. And pop group the Strangers tracked and mixed two singles with Rooney engineering, producing, and mixing.

Don Dixon was in Reflection Studios, Charlotte, N.C., producing his second album for Enigma Rec- cords. Steve Gronback and Jaime Hoover co-produced several of the tracks. Dixon also worked with Zeitgeist for DB/Capitol Records. And Louisa McGobbin produced tracks on Eileen Farrell for Audiophile Records.

At Third Story Recording, Mon- nette Sadler completed final mixes on her latest album, “Sing to Both Of The Gemini,” scheduled for release in the fall. The tracks were pro- duced by John Wicks and Rodney Burton. Grover Washington Jr., Steve Turre, Reggie Workman, and others appear on the album. Scott Herzog and Dan McKay engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

IBTS Sets 1987 Dates

New York The Italian Broadcasting and Telecommu- nications Show is back for its second year; this year’s event will be held Sept. 24-28 at the Mil- lenium Fair exhibition facility.

The show focuses on applied technologies and services in a number of hi-tech areas, notably in public TV broadcasting and professional audio and video production and postprod- uction.
Tina Turner
Break Every Rule
European Tour 1987
THE EUROPEAN TOUR THAT BROKE ALL RECORDS
14 COUNTRIES, 45 CITIES, 96 SHOWS, 1,700,000 PEOPLE

It's been a privilege to promote your U.K. concerts and co-ordinate your European tours for the past eight years... you make business a pleasure.

A super star needs a super manager..... congratulations Roger in your achievements and thanks to all at Roger Davies management... Lindsay Scott, Jenni Bolton, Keith Dean, Rusty Hooker, Sara Marks.

And to the band – James Ralston, Jack Bruno, Bob Feit, John Miles, Laurie Wisefield, Deric Dyer, Steve Scales, Ollie Marland and musical director Alan Clark..... thanks guys it's been great. And to Bob O'Neal and his fantastic crew and everyone on the road that helped to make it happen. Our sincere thanks.

Last but not least all our promoter friends across Europe.

Germany: Mama Concerts / Marcel Avram / Christine / Klaus
Sweden: E.M.A. Telstar / Thomas Johansson / Siw / Tommy / Tor
Norway: Gunnar Eide / FSO Telstar / Gunnar Eide / Grid / Ed
Denmark: DKB Concert Promotion / Fleming Schmidt / Steen Marboe
France: C.W.P. Claude Wild / Christine / France Corida / Asaad Debs
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RECORD-BREAKING EUROPEAN TOUR STANDS AS LASTING TRIBUTE TO ONE OF MUSIC WORLD'S ALL-TIME PROFESSIONAL PERFORMERS

By PETER JONES

Promoting Tina Turner concerts in Europe is both the business and pleasure of a select group of experts whose talent it is to set the stage, city by city, for one of the most exciting performers ever to hit the continent. Box-office records set on the European leg of her "Break Every Rule" world tour testify to Tina's momentum and magnetism—and the consummate professionalism of her promoters.

Barrie Marshall, managing director of Marshall Arts, one of Britain's leading concert promoter companies, is Tina Turner's European tour co-ordinator as well as being promoter of some of her pan-European dates. It's been a working relationship which has spanned a decade.

He first worked with her, under the singer's previous management, when she sold out London's Hammersmith Odeon. Then, after Roger Davies became her manager/mentor, Marshall was given the go-ahead to carry on for the following five or six tours.

Says Marshall: "I've done everything since then, all over Europe. I promote her in the U.K. and co-promote on some European concerts because there aren't many strong promoters there these days. It's not just a question of money, but you have to pay great attention to detail on the production side and on the advertising."

Marshall has not always made a profit on Tina Turner tours in the past but regarded that little matter as 'investing in the future and, happily, she's stayed with me. She really deserved her breakthrough for she's an incredible lady."

He says the Tina Turner European saga really started to build when she played The Venue in London in 1985 at the time of "Let's Stay Together," and she followed through with important exposure on the television series "The Tube."

Says Marshall: "That (Continued on page T-18)

TINA LIGHTS UP EUROPE—TEAMWORK LIGHTS UP TINA AS STAGE SPECTACULAR CROSSES CONTINENTS

Of the "Big Three" involved in creating and then maintaining the momentum of Tina Turner's spectacularly successful "Break Every Rule" tour, which broke attendance records around the world, Patrick Woodroffe was the first to be involved. He designed the set and harnessed the latest electronic wizardry to create the dramatic lighting plot.

Once the show got on the road, with seven 40-ft trucks and a party of around 70 journeying city to city, continent to continent, awesome responsibilities were invested in production manager Bob O'Neal and tour manager Keith Dean.

Woodroffe, London-based, started his work for the tour in November of 1986, with Tina Turner going into rehearsal at the end of January, early February, this year. He says: "The key to this tour is that Tina Turner is a particularly easy person to work with. She's a super professional who also knows precisely what she wants."

"We had a good budget for the design and lighting of the show and we went for a really big production. What often happens is that the artist management contacts a designer directly, but in this case several of us were asked to pitch in for the job, asked to produce a basic design for the show."

"That established, it's a matter of juggling the budget, logistics and ideas to fit the price, the bill, the trucks and the image of the star. You also have to work around problems of time scale."

Woodroffe says: "When you're into the big production scene, it's very easy to find you're upsetting the people who are out there working on stage. But there's absolutely no danger of ever upsetting Tina Turner. She's so dynamic and has such a big personality."

In terms of technology talk, Woodroffe used about 40 of the new Vari-lites, along with 600 other lights and 10 follow spots, incorporating use of hydraulic and pneumatic lifts. Ian Fogden worked on the set design with him, Woodroffe handling the lighting. Shawn Richardson ran the Vari-lite sector and Michael Keller was

(Continued on page T-20)

Tina and crew are mobbed outside the Westfalen-ballei in Dortmund, West Germany, where her four concerts drew 85,000, breaking the previous house record set by Pink Floyd in 1979.
Tina...

The best pair of legs in the business!

Thanks for 16 years of friendship, and congratulations on your success.

Ron Delsener
An Interview With Manager ROGER DAVIES
‘WE PRIDE OURSELVES ON BEING A TEAM’

By PAUL GREIN

Tina Turner has been working pretty much non-stop since she teamed up with manager Roger Davies in 1980. Two albums, a movie, a book. Countless live shows.

A break is planned, but not before Turner finishes a marathon world tour that would make a 20-year old drop from exhaustion. The year-plus tour began March 5 in Munich, and is slated to conclude March 30, 1988 in Hawaii. The itinerary includes five continents and 230 dates—20 more than on Turner’s “Private Dancer” tour.

“This has been a very triumphant tour,” says Davies, “but I don’t know if we ever want to do anything this big again. It’s not like this is the farewell, but I’d like Tina to take some time off and enjoy the success that she’s had. We haven’t really had a holiday in seven years. Now we feel that everyone should have a rest from Tina—including ourselves. The tour is just the final statement.

“Knowing Tina, after three months of not working, she’ll start getting itchy feet. But at least we’re going to look for scripts and try to develop some ideas.

“When we have a break, she might settle into writing. That’s what I really want her to do. We’ve achieved everything we could have ever dreamed of as far as success with records and concerts. What would be fantastic is if the next album had some songs that she wrote.

“That album will probably have more of a rock’n’roll edge than the pop-minded ‘Private Dancer’ and ‘Break Every Rule.’ Says Davies: “It will be pretty adventurous, straight-ahead rock’n’roll. We want to do it very fast and make it a live-type recording and not overdub it.”

“That harkens back to the hurried production schedule for “Private Dancer,” which was recorded and mixed in a month in 1984. “The fact that we had to do it so quickly was a real advantage,” says Davies. “We didn’t have time to vacillate and sit and ponder whether the guitar was loud enough on a certain track. We were literally in two studios at once, running backwards and forwards and doing it almost on a shoestring. It was a lot of fun recording the album that way. It was all new and fresh and we had nothing to live up to.”

“Private Dancer was a bit of a phenomenon,” Davies notes. “We had a lot of things going for us, with the Grammys, and everybody rooting for an underdog making a comeback.

Last year’s followup, “Break Every Rule,” was a solid hit, but not a blockbuster like its predecessor. “I’m a little disappointed that it didn’t do better in America,” Davies acknowledges. “Maybe it was a little safe, maybe it should have had more of an edge. But I think there are some great songs on there. When people see the tour, they’ll see how well these songs work live.”

“It’s fitting that Turner named her production company, which Davies runs, Teamwork Productions. “We pride ourselves on being a team,” says Davies. “It’s a very healthy manager/artist relationship. I’ve been very spoiled there.”

Davies and Turner split decisions down the middle. Davies essentially directs the records, while Turner calls the shots regarding her legendary live shows. Says Davies: “When we’re putting a show together, she takes command, working the band in and pulling arrangements and costumes together. She knows exactly how she should be live. But she doesn’t know as much about making records.”

Unlike some managers, Davies has a lot of cre-

(Continued on page T.24)
CONGRATULATIONS
Tina
ON YOUR
WORLDWIDE SUCCESS
WE’RE PROUD
TO BE ON YOUR TEAM

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CHART BEAT: TINA'S LONG CLIMB TO NO. 1 IS NO. 1 SUCCESS STORY IN POP MUSIC HISTORY

By PAUL GREIN

Long, hard climbs are fairly common in pop music. But no artist has ever climbed longer or harder to reach No. 1 than Tina Turner.

Turner's "What's Love Got To Do With It" hit No. 1 in September 1984, exactly 24 years after she first cracked the Hot 100 with "A Fool In Love," a duet with ex-husband Ike Turner.

That established a new record—which still stands—for the longest span between an artist's first chart appearance and first No. 1 hit. The old record was held by Robert John, who took 20 years and 11 months to finally reach No. 1. Next in line are three recent additions to the list: Steve Winwood, Billy Vera, and Starship.

But if Turner got off to a slow start, she has certainly made up for lost time. She earned as many top 30 hits (four) from her 1984 blockbuster, "Private Dancer," as she had previously collected in her entire career.

"Private Dancer" rode the top 10 from August 1984 to May 1985, for a total of 39 weeks. Only two albums by female artists have had longer runs in the top 10 in the past 20 years: "Whitney Houston" and Carole King's "Tapestry."

The album's first single, "Let's Stay Together," stalled at No. 26 on the Hot 100, but the next three—"What's Love," "Better Be Good To Me," and "Private Dancer"—all cracked the top 10.

"What's Love" walked off with 1984 Grammy Awards for record and song of the year. It also earned the Grammy for best female pop vocal performance. "Better Be Good To Me" won the Grammy for female rock vocal, an award that Turner has now claimed three years in a row. "One Of The Living" took the prize in 1985, and "Back Where You Started" won in 1986.

Though it wasn't a pop smash, "Let's Stay Together" went to No. 1 on the Hot Dance/Disco survey in March 1984. That marked the first time that Turner had ever topped a key Billboard chart. At that point, the highest she had climbed on the Hot 100 was No. 4 (with 1971's "Proud Mary"), the highest she'd climbed on the black chart was No. 2 (with 1960's "A Fool In Love" and 1961's "It's Gonna Work Out Fine").

Turner's success on the pop charts in 1984 is especially impressive considering that at that point she hadn't charted with an album or single in nine years. And before "Dancer," she had never landed a top 20 album in her entire career.

Turner has climbed as high as the runner-up spot on the Hot 100 in each of the last two years. "We Don't Need Another Hero (Thunderdome)" hit No. 2 in September 1985; "Typical Male" reached No. 2 in October 1986. Both songs were produced and cowritten by Terry Britten, who did the honors on "What's Love."

"Private Dancer" has sold more than 4 million copies in the U.S. That's noteworthy considering that only one previous Turner album—1971's "Live At Carnegie Hall/What You Hear Is What You Get"—was ever cracked the top 100.

(Continued on page T-16)

TINA ON FILM: SEEKING CHALLENGING NEW SCREEN ROLES FOR THE FIRST LADY OF MUSICAL CHARISMA

By JIM MCCULLAUGH

Tina Turner left a lasting impression on moviegoers with her role as Aunty Entity, the evenhanded empress of Bartertown, in George Miller's "Mad Max Beyond Thunderdome." Who could forget when she orchestrated a gladiatorial duel to the death between Mel Gibson and the Master Blaster? "Two men enter . . . only one man leaves."

That role was no fluke, no horizontal foray sometimes taken by lesser entertainment talents. Director Miller recognized what music video directors have known for quite some time. Tina Turner's extraordinary musical charisma could make for a scintillating translation to the silver screen. And he had written the part with someone like her in mind. Had she not been touring indefatigably since her career resurgence, she might have more film credits by now. And had the timing been different, Turner might not have turned down Steven Spielberberg for "The Color Purple". It's a safe bet, though, that touring will be curtailed, she will look for—and get—more cinema work. As a kid she wanted to be an actress more than a singer.

Ironically, as truth is sometimes stranger than fiction, one of Turner's favorite films is "The Road Warrior," the second episode in the Mad Max trilogy. Coincidentally, when George Miller was ready to cast for "Thunderdome," he called, completely unsolicited, and asked if there was any interest. The role was secured the same day she found out that "What's Love Got To Do With It" reached No. 1—her first time at the pinnacle—on the charts. She re-

(Continued on page T-16)
DEAR TINA,
WARMEST THANKS AND LOVE FOR SEVEN HAPPY YEARS TOGETHER.

AND EVERYONE AT ROGER DAVIES MANAGEMENT

ROGER DAVIES PRESIDENT
LINDSAY SCOTT VICE PRESIDENT
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9/02/87 Rochester/War Memorial
9/04/87 Clarkston, Mi/Pine Knob
9/05/87 Clarkston, Mi/Pine Knob
9/06/87 Charlestown/Charlesto
9/06/87 Cleveland/Blossom
9/06/87 Dayton/U of Dayton Arena
9/11/87 Hoffman Estates/Poplar Creek
9/12/87 Hoffman Estates/Poplar Creek
9/13/87 Milwaukee/Marcus Amph
9/14/87 Orange County/Pacific Amphi
10/01/87 Syracuse/N.Y. State Fair
10/02/87 Rochester/War Memorial
10/04/87 Tacoma/Dome
10/05/87 Vancouver/PNE Coliseum
10/07/87 Calgary/Saddledome
10/08/87 Edmonton/Northlands Coliseum
10/09/87 Winnipeg/Arena
10/10/87 St. Paul/Civic Center
10/11/87 Carbondale/ISU Arena
10/12/87 Peoria/Civic Center
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10/14/87 Ames/Alta Coliseum
10/17/87 Rockford/Metro Center
10/18/87 Ft. Wayne/Coliseum

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1 MILLION WORLDWIDE
WE LOVE TINA, WE LOVE TINA, WE LOVE TINA, WE LOVE TINA, WE LOVE TINA, WE LOVE TINA, WE LOVE TINA, WE LOVE TINA.

BREAKING THE RULES TOGETHER

FESTIVAL RECORDS
Australia and New Zealand are proud to have represented TINA TURNER continuously, for the past 18 years and we look forward to being part of The World Tour.
“The Color Purple” three times.) There are also spiritual explorations she yearns to pursue, and various personal gratifications. Can a child of the cotton country of Western Tennessee, having conquered the music world, find even further fame? In Tina’s case, don’t bet against it.

“I’m a farm girl, and I have worked to get what I want,” she says. “I wanted to sing. I wanted the star on my door. to be all of what I had seen in the movies when I was young. I went against the rules, I made the rules fit my life. But I never let go of the dream.”

Born Anna Mae Bullock in Brownsville, Tenn., on November 26th, 1939, Tina was raised in and around the nearby hamlet of Nut Bush, and might well have withered in that stifling rural environment. She grew up lonely; her parents, she felt, dotted her sister Alline, who was three years older. When she was 11, her mother abandoned the family and moved to St. Louis. A few years later, her father also took off, leaving both girls to be raised by an ever-shifting series of relatives. By 1956, however, the sisters had been reunited with their mother, Zelma, in St. Louis, and before long, Alline and the teenaged Tina were hitting the local hot spots together. St. Louis clubs closed down at a respectable hour, but across the Mississippi, in East St. Louis, there was music and dancing and gambling (among many other things) all night long. And it was at the Club Manhattan in East St. Louis that little Anna Mae Bullock first set eyes upon Ike Turner and his fabulous Kings of Rhythm.

The story of Ike and Tina Turner is by now the stuff of legend. How she stepped in at the last moment to sing lead on “Fool In Love,” and how, in autumn of 1960, that record rocketed into the Top 40 (to be followed over the next two years by such great R&B hits as “It’s Gonna Work Out Fine” and “Poor Fool”). How Ike remade his act the Ike and Tina Turner Revue, moved it to Los Angeles, and eventually built it into the favorite gutbucket soul act of the burgeoning hippie audience. How Tina stepped out on her own for the first time to record the fabled “River Deep-Mountain High” single with Phil Spector, then faithfully returned to Ike to cut such subsequent hits as “I Want To Take You Higher,” “Proud Mary,” and Tina’s self-penned “Nutbush City Limits.” How Ike built his own studio, and how, after that, the whole setup began falling apart. And how, in July of 1976, Tina finally bailed out.

The years with Ike were a combination of artistic triumphs and personal degradations, but Tina was never one to mope:

“I don’t blame anyone for the struggles I’ve had in my life,” she says. “It was my life; my problems. I have no grudges. When I became a Buddhist, I realized that I could change my life. And finally, I went on my way.”

It wasn’t easy. The marital split had left Tina saddled with massive debts (as well as four of the Turner children). She sometimes needed food stamps to make ends meet. She began turning up on “The Hollywood Squares,” and then eased her way back into performing, mostly in cabarets, supper clubs, Vegas the burnout circuit. But Tina knew she wasn’t a has-been. In fact, she hadn’t ever started.

In 1979, she met a man who shared that belief: Roger Davies, a struggling young Australian manager who had recently relocated to L.A. Davies helped Tina strip the glitz from her lounge act, peeling it down to its rock’n’roll heart. He also pointed her in a new musical direction: toward the English new-wave sounds that were then transforming the scene.

The end result of all this refinement was “Let’s Stay Together,” an electrifying and very electronic rendition of the Al Green classic which went Top 5 in Britain at the end of 1983. Seizing the moment, Tina and Davies flew to England and, in two hectic weeks, recorded “Private Dancer” an album that, released in 1984, was kept from the No. 1 chart position only by the combined clout of phenomenal LPs by Prince and Bruce Springsteen. “Private Dancer” remained in the Top 100 for more than two years, ultimately selling more than 10 million copies worldwide. It spawned one chart-topping single, the incandescent “What’s Love Got To Do With It” and two other Top 10 entries (the title track and “Better Be Good To Me”). At the subsequent Grammy Awards, “What’s Love” was voted... (Continued on page T-22)
VIDEO
(Continued from page T-10)

calls that as one of the most memorable days of her life. That night she partied at New York's Ritz with the likes of David Bowie and Keith Richards in what later would be recognized as the day the comeback really started.

Perhaps nowhere is her screen presence more evident than in two recent longform music videos, both HBO specials, and now available on videocassette, the first from Sony Video Software, the second from HBO Video.

Under the skillful palette of noted English director David Mallet, Turner's award-winning "Private Dancer" tour was etched in one of the most watchable music videos the record industry has seen. Turner's manager, Roger Davies, has had a long association with Mallet as his company, Millaney, Grant, Mulcahy, Mallet (MGMM), then known as Millaney Grant, produced Olivia Newton-John's breakthrough longform "Physical," one of the first video translations of an LP. Newton-John is also managed by Davies. More recently, Mallet returned for the "Break Every Rule" concert video.

Both specials stand out for several reasons: They're shot on film, use more than a dozen cameras, and make bountiful use of the overhead skycam. Both also feature Mallet's signature directing style—rapid-fire edits and constantly moving camera. The overall result are music videos at once atmospheric, frenzied, passionate and alive. In fact, the "Private Dancer" special, shot at a 15,000-seat arena in Birmingham, England, was the first use of the skycam, originally developed for sporting events, on a music video. Both also feature guest duet appearances, the first by David Bowie and Bryan Adams, the second by Robert Cray. The second special is more intimate than the first, with the set in a smaller club. The music also pays homage to her soul heritage.

The Turner camp says it has no qualms, like some other recording artists, about Tina's video presence. The feeling is that fans will be encouraged to get the video after seeing a show, or else will be encouraged to see a live show after watching the special. Where the new special has been screened, particularly in foreign territories, album sales have gone up accordingly. The main concern was to make the production as first-rate as possible. As much, rock video's musical legacy has two evergreens.

CHART BEAT
(Continued from page T-10)

Get"—so much as went gold.

Turner's followup album, "Break Every Rule," was an even more immediate hit than "Private Dancer." It cracked the top 20 in just two weeks, compared to seven weeks for "Dancer." But it didn't have the same degree of singles support, and dropped out of the top 10 after six weeks.

While Turner has been associated with tremendous successes, she is also identified with one of the most spectacular "failures" in chart history. That's the Ike & Tina/Phil Spector opus, "River Deep-Mountain High," which peaked at No. 88 in 1966. That poor chart showing hasn't stopped many critics and radio personalities from calling it one of the best singles of the rock era.

Right up there with "What's Love."
THE HEALTHIEST WAY TO TOUR SPAIN


"....Every Journey Brings Us Closer."

Hugs and kisses from
- RUPERT HINE, JEANNETTE OBSTOJ, GEOFFREY JUKES & ROBIN — LONDON
time we did some provincial concerts rather than clubs. One of the major reasons it was so successful was working with the promoter Thomas Johansson, of EMA Telstar Concerts of Stockholm, who really understands the value of television, in Scandinavian territories."

How does Marshall get on with Tina Turner personally? "She can be a daunting prospect if you don't know her, so I was very nervous when I first met her. But I've always got on extremely well with her—and so has my wife, Jenny."

Marshall expands his memory of the historic gigs at The Venue in London. "All credit to manager Roger Davies, who felt that the hall was the right place to play, even though it had only a 1,200 capacity. We did seven shows in four nights. It's important to get the right atmosphere. When you do just one show, after that night it's gone, whereas a series of shows becomes a real event."

"I've learned a lot from Roger Davies, although Tina Turner also knows precisely what she wants. I hope to continue working with her indefinitely. I've also worked with Stevie Wonder and Lionel Richie, but Tina is very special to us."

One of the European promoters who works within the tour pattern co-ordinated by Barry Marshall is Andy Bechir, a Swiss promoter who operates out of Zurich. Bechir has worked with Tina Turner since 1971, way back in the days when she was the vocal half of the Ike & Tina Turner Show.

The 1987 tour in support of the "Break Every Rule" album has been the biggest yet for Bechir, with five sold-out gigs at the Zurich Hallenstadium, another open-air show at the Basel football stadium and a showcase in the middle of Locarno, using the local piazza as a stage, all adding up to a total Swiss audience of around 150,000 in just three months.

Says Bechir: "Nobody's ever played to that many people in such a short time in Switzerland. It's a sensational result. Maybe the Rolling Stones could equal that, but I can't think of anyone else."

Leaving aside the dynamic superstar performances of Tina Turner, Bechir finds other reasons for such tour success. She's very well managed by Roger Davies and, in order to publicize this tour, she did lots of advance press promotion work and several of the right—carefully selected—Swiss television shows. Tina and Roger have always taken my advice since she went out as a solo act. We've never wrung the last ounce out of her audience. We leave them wanting more. We've built up over the years into bigger venues rather than having launched straight into the major places."

So how has Tina Turner reacted to superstardom over recent years? Bechir says: "She hasn't changed at all since the first time. Even with all the success she's enjoyed, she still manages to keep her feet firmly on the ground. I think the thing I remember best and appreciate most strongly is that she gave me a double platinum record, a wonderful gesture. That indicates to me that she's appreciative of what my company has done on her behalf—and also shows that what we've done has been helpful."

"When she gave it to me, I felt like I was flying!"

Bechir says he hasn't talked yet to Turner about the future as far as touring is concerned. "But I know that if and when she comes back to Switzerland, she'll be working with me. We've never had any problems, even with money. Obviously money is important but it has never been the most important item with Tina."

(Continued on page T-22)
WHAT YOU GET IS WHAT YOU ARE...

SENSATIONAL
Congratulations Tina on your incredible career.
From everyone at The Paul Dainty Corporation and the thousands of fans in Australia and New Zealand who attended your sold out concerts. We're looking forward to your sell out tour down under in January/February 1988. Thank you.

PS. Thanks also to Roger Davies and everyone at R.D.M.

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TEAMWORK
(Continued from page T-6)

lighting director. Samuelson’s Concert Productions handled the overall lighting, and Steve Moles was crew chief. "It’s essentially a team affair," says Woodroffe.

He adds: "A show of this kind always changes slightly from continent to continent. But Tina knows just what she wants. She’s clear in her own mind about how she should be seen and how she should be heard. While she’s emphatic about that, she makes sure her team is given its creative head as well. Normally it’s very hard indeed to get that kind of balance."

Woodroffe moved on from Tina Turner to start work on Mick Jagger’s upcoming solo tour. In the past he’s designed and lit tours by Stevie Wonder, Spandau Ballet, Robert Palmer, Roxy Music, the Rolling Stones—and been heavily involved in films and major fashion shows.

Keith Dean, as tour manager, is responsible for the control and running of the tour in all its different aspects. It’s a matter of arranging the movement of Tina Turner and the group from one place to another, of working closely with artist management, handling equipment, etc. etc. On the "Break Every Record" trek he has liaised with Pepsi, the sponsoring company.

But he says: "I’ve never found anyone, even other tour managers, who can actually sum up in a sentence what the tour manager job entails. What the lighting manager does is obvious from the title.

"But I guess the tour manager is really the link between artist and manager and everybody else. He is organizer, mediator, supervisor. He handles the media, building security, aspects of catering for the tour, the band, the security of the tour, etc. etc. On my list of things to do, I’ve got 'Professional' ringed, and next to it I’ve got 'Associate'."

"I’ve been with Tina Turner for three years. I’ve found her one of the easiest people in the world to work with. She hires you and expects you to do the job. When she has to correct you, she’s not aggressive about it. She’s gentle, very professional, wouldn’t embarrass you in front of other people, but she knows just what she wants. She’ll say: ‘Maybe we ought to do this’ or ‘This isn’t working quite right.’ So many artists just fly off the handle."

"She’s one of the easiest to work with because she does let you get on with your own work. You go out there and give here 150%.

"Dean started with Tina Turner when she was on the road with Lionel Richie. "It was small effort, just Tina and I and a five-piece band. I’d be road manager, tour manager, help with wardrobe—anything. Then we went on a small tour of the States, hiring three other people to look after sound, equipment and other things. Now we’re talking about seven trucks and an eight-piece band and around 70 people. I’ve been round the world twice with Tina."

"In the U.S., we often travel by private aircraft. That comes in my area of responsibility, too."

"Prec-Tina, Keith Dean had been on tour with various country artists. He says: ‘I can’t produce a long list of stars for whom I’ve acted as a tour manager. But in a sense I see that as a compliment. I spend long periods of time with the same person. Longevity can be a real good reference for a tour manager. Of course superstar acts tend to work less on the road, going into more private things like records and so on.’"

"As production manager, Bob O’Neal works direct (Continued on page T-6)

Continued from page T-6

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TINA TURNER AND ROGER DAVIES ON YOUR SELLOUT TOUR OF EUROPE

We wish you continuing success around the world

Suppliers of concert lighting equipment worldwide

VARISTILE

Tina was here!

3 April Rotterdam
4 April Rotterdam
5 April Rotterdam
6 April Rotterdam
23 May Nijmegen
Mijn was there too.... and 76.000 more!!!

MUNICH-BASED PROMOTER MARCEL AVRAM, OF MAMA CONCERTS, WORKED WITH TINA TURNER ON HER EARLIER TOUR IN 1985 WHICH, HE SAYS, "WAS A BIG TOUR WHICH BROKE HER REALLY BIG IN WEST GERMANY. WE ORIGINAL-LY PLANNED EIGHT CONCERTS, BUT DEMAND WAS SO GREAT THAT WE HAD TO ADD ON ANOTHER 22, MAKING 30 GIGS IN ALL.

"THIS TIME AROUND, ON THE 1987 TREK, I SAID I WANTED TO IMPROVE THAT BY 10%, BECAUSE I PLAY TENNIS WITH PINK FLOYD'S HER, MANAGER, AND HE BEATS ME EVERY TIME. SO THIS YEAR WE'VE DONE 33 CONCERTS AND ALSO SEVEN OPEN-AIR FESTIVALS IN THREE MONTHS IN GERMANY, SWITZERLAND AND ISRAEL, WHERE SHE DID TWO OPEN-AIR SHOWGROUND CONCERTS.

"IN GERMANY THIS YEAR SHE HAS BEEN WATCHED BY OVER 800,000 PEOPLE. IN A COUNTRY OF SOME 62 MILLION PEOPLE, THAT MEANS THAT ONE PERSON IN EVERY 70 WENT TO SEE HER, WHICH IS SURELY INCREDIBLE. I HONESTLY BELIEVE SHE IS MORE POPULAR IN WEST GERMANY THAN THE GERMAN PRESIDENT. I WANTED HER TO GO TO THE MARIENPLATZ IN MUNICH WHEN THE PRESIDENT WAS VISITING, JUST TO SEE IF MORE PEOPLE WATCHED HER THAN WATCHED HIM!"

AVRAM TAKES THE VIEW THAT TINA TURNER'S APPEAL IS AS STRONG FOR 60-YEAR-OLDS AS FOR TEENAGERS. "SHE IS EXTREMELY PROFESSIONAL. SHE DID ALL HER HOMEWORK, AS IT WERE, FOR THE LAST TOUR, WITH MANY INTERVIEWS AND RADIO AND TELEVISION APPEARANCES. SHE LIKES GERMANY, SO WE STARTED THE EUROPEAN TOUR HERE AND SHE EVEN REHEARSED IN GERMANY.

"IN FACT, SHE REHEARSED IN THE BIGGEST HALL IN MUNICH, WHICH IS VERY USUAL. IT normally costs between $20,000 and $30,000 a day, but they were proud to let her have it for rehearsals for just $2,000.

"HER LAST ALBUM SOLD 1.4 MILLION COPIES IN GERMANY, AND WE EXPECT THE LATEST TO DO OVER TWO MILLION. BECAUSE GERMANY HAS A POPULATION ONLY A QUARTER OF THAT OF THE U.S., IT WOULD BE LIKE SELLING EIGHT MILLION UNITS IN THE STATES."

AVRAM HAS, IN THE PAST, PROMOTED ACTS OF THE PULLING POWER OF PINK FLOYD AND OTHERS. "BUT EVEN THE FLOYD COULDN'T EQUAL WHAT TINA TURNER HAS DONE IN GERMANY. SHE'S BROKEN RECORDS IN EVERY CITY IN WHICH SHE'S PLAYED. YET SHE'S ONE OF THE EASIEST PEOPLE I'VE EVER HAD TO DEAL WITH. SHE THREW A START OF TOUR, WHICH COINCIDED WITH MY BIRTHDAY—AND EVERYONE, FROM TRUCK DRIVERS TO THE TOP EXECUTIVES, WAS INVITED."

THE GERMAN PROMOTER REMEMBERS "WITH WONDERMENT" A SHOW IN FRANKFURT WHEN IT BECAME CLEAR THAT THE SOUND WAS SLIGHTLY LESS THAN THE PERFECTION SHE ALWAYS SEES. "SHE WAITED UNTIL THE AUDIENCE HAD GONE, THEN SHE DID ANOTHER COMPLETE SHOW AT MIDNIGHT AS A REHEARSAL FOR THE NEXT DAY, TO MAKE SURE IT WOULD BE ABSOLUTELY RIGHT. THE ONLY PEOPLE IN THE AUDIENCE WERE CLEANERS AND SECURITY MEN, BUT SHE WENT RIGHT THROUGH THE WHOLE SHOW.

"SHE TAPE THE SHOW EVERY NIGHT AND VIDEOS IT AS WELL. SHE HAS A VIDEO MACHINE IN HER HOTEL ROOM AND SHE WATCHES THE SHOW EVERY NIGHT TO LOOK FOR FAULTS AND TO FIND POSSIBLE IMPROVEMENTS.

"SHE'S THE MOST PROFESSIONAL PERFORMER I'VE EVER SEEN. THE ONLY THING I DON'T FIND FANTASTIC ABOUT HER IS WHAT I CALL THE 'LATE-NIGHT EYES.' I DON'T SEE ANYTHING NEGATIVE ABOUT HER, EXCEPT THAT I THINK SHE SHOULD GET MORE SLEEP. BUT SHE DOESN'T."

IN FACT, IN DORTMUND FOUR TINA TURNER CONCERTS AT THE WESTFALENHALLE DREW A TOTAL AUDIENCE OF 85,000, BREAKING THE PREVIOUS HOUSE RECORD HELD FOR EIGHT YEARS BY PINK FLOYD.

"TAKING A PAN-EUROPEAN VIEW, TOMA TURNER'S FIRST 99 CONCERTS DREW A TOTAL OF 1.8 MILLION PEOPLE, AND BOX-OFFICE RECORDS WERE SMASHED IN 13 COUNTRIES: GERMANY, HOLLAND, ENGLAND, SWITZERLAND, BELGIUM, NORWAY, SWEDEN, SPAIN, ITALY, AUSTRIA, FRANCE, IRELAND AND DENMARK.

BREAK EVERY RULE

(Continued from page T-18)

Record of the Year, and Tina took home an additional three statuettes. After a quarter-century of dreams and struggles, she had finally reached the top.

Professionally, that is. She has certainly sustained her success with "Break Every Rule," her current album, which has topped the 5 million mark and is still going. And the just-concluded European segment of her tour was so unparalleled success-ful that for a while it seemed unlikely ever to end. But, as Tina is the first to point out, fame and for-tune aren't everything. "Money can't make you completely happy," she says. "It's nice to be comfortable after all the years when I had nothing, but it's your life that's most important, your heart and your soul. You see a lot of people who have gotten to the point of having everything and then they real-ize what the true gift of life is. It's love."

Tina, for the record, has a new boyfriend with whom she's very happy, and lots of plans for a fruitful future. There'll be records and shows and movies, no doubt, but her biggest hopes and dreams for the years ahead are more intimate ones. "I am simply trying to become as good a person as I can," she says, flashing that trademark grin. "I'm not perfect yet, but I'm working at it.'"
Mixing "Break Every Rule" video from Sony 3324 Digital 48 Track to F1-Umatic locked to picture at Mayfair Recording Studios, London.

. . . Great Sounds.

Lots of Love from . . .
ROGER DAVIES
(Continued from page T-8)

dative and musical input. He insisted that Turner fire her old, cabaret-oriented band, and virtually forced her to record "What's Love Got To Do With It," a song she initially considered "wimpy."

"I used to be a musician," Davies observes. "I guess I was a frustrated musician who turned into a manager. I was always a record collector/fanatic and used to write record reviews in Australia. That's always been the side that interests me. To be quite honest, the business side is the boring side for me. I can do the business side, but I get much more satisfaction being in a recording studio or being involved in a video."

Davies first came to America from Australia in 1979. After six months on his own, he went to work for Lee Kramer, who was then managing Olivia Newton-John. Davies got involved with Turner in 1980, and went on his own in 1981.

"At that stage she didn't have a record deal," he remembers. "Since her divorce, she'd been playing Las Vegas and the Fairmont Hotel circuit and the Royal York in Toronto—anything it took to survive. She did the same routine every year. It was like going around in circles.

"There was no vibe in the industry, and in fact there was a real stigma because of Ike's reputation. None of the record companies wanted to touch her. When I met her she was about $500,000 in debt, so she had to keep working constantly. We wanted to change and get more contemporary, but it was something that we had to do very slowly. We changed the band and started booking into the hip sort of clubs, but with the overhead she had that wasn't going to cover what she needed to live on.

So we also had to do a week in Vegas every so often, with a different show."

Turner played some key dates in the early '80s with the Rolling Stones and Rod Stewart, but the home base of her comeback was the Ritz in New York. "That's where it all sort of happened for us," remembers Davies. "We managed to get the guy who owned the Ritz at the time—Jerry Brandt—to get very excited. We did the shows for next to nothing on the basis that he'd spend a lot of money on publicity and full-page ads in the Voice. We had a huge guest list of media people, and the word of mouth was sensational. She had a new, young band that was very rock'n'roll, much removed from the sequins of the Vegas shows."

At the same time, Turner cut some tapes which Davies shopped to record companies. The response? "People liked them, but thought that Tina was a black singer, and that she shouldn't try to sing rock'n'roll. It was very difficult. Meanwhile, we kept doing Europe. Europe had always been good for her and it was the one place in the world where she had a record deal. She was signed to EMI in England, which was a carryover from the UA days, and had a deal with Ariola in Germany.

"Then out of the blue I got a phone call from Virgin Records. Martyn Ware and Greg Walsh from Heaven 17 were picking 10 standards and having well-known singers cover them. They wanted Tina to do 'Ball Of Confusion,' and that got a bit of a vibe."

Finally, offers came in from two record company executives: Richard Perry at Planet and John Carter at Capitol. Says Davies: "Richard wanted her to record 'Help,' so we cut that and another song with him on spec. It didn't really work. He wanted her to be more R&B and she wanted to sing rock'n'roll."

(Continued on opposite page)
So we ended up signing with Capitol."

But the complications didn't stop there. "New management came into the company. They weren't very excited about Tina being there and wanted to drop her."

David Bowie to the rescue.

"EMI-America had signed David, and threw a listening party for 'Let's Dance' in New York. "All the VIPs from EMI from around the world were there. They wanted to take David out to dinner, but he said, 'I can't. I'm going to see my favorite female singer tonight at the Ritz.' They said, 'Oh, who's that?' He said, 'Tina Turner.' So suddenly we had 60 people from EMI worldwide coming to the Ritz. After that, they said, 'We'll keep her on the label.'"

Another break came when Lionel Richie called Turner and asked her to open his big "Can't Slow Down" tour.

"I was concerned that it wasn't quite the audience or the image we wanted," says Davies. "It was a little middle-of-the-road, but Lionel was great to us and it was a perfect opportunity for her to play new material to a large audience. 'What's Love Got To Do With It' came out during the tour, and by the time we finished the tour, it was No. 1.

"And then we went back to playing McDonald's conventions," notes Davies dryly. "In those days, we used to try to book dates nine to 12 months ahead so we'd know she'd have enough money to exist. We had a long-term commitment to play sales conventions for McDonalds. We couldn't get out of it, so she did it. It was quite ironic."

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Turner isn't Davies' only superstar client. He also manages Newton-John, and is serving as creative consultant on Mick Jagger's solo album and tour. Davies also manages a number of developing acts: Lisa Dal Bello, James Reyne, the former lead singer of Australian Crawl; and songwriter Steve Kipner, who has formed a group with Peter Beckett, formerly of Player. Dal Bello and Reyne are both signed to Capitol; Kipner is on A&M.

Davies has also overseen TV specials and home video projects by both Turner and Newton-John, and has been involved in the soundtracks to their movies. Davies wants to continue in that area, and would like to produce a feature film.

Davies agrees that one nice thing about Turner's comeback is that it has opened the doors for other veterans, including Aretha Franklin and Patti LaBelle.

"There are a lot of great, talented people out there who have have gone to waste because they've been mismanaged," he says. "It's nice to see great artists come back who have just been overlooked."

Ultimately, Davies may be Turner's biggest fan. "I stand there in amazement every night watching this 48-year-old woman commanding 60,000 people in an outdoor venue—90% of them under 30. There she is, working her ass off and really working an audience night after night after night. It's inspiring."

"I've learned so much from this woman. She's the most professional person I've ever worked with in my life. She never ceases to amaze me."
TEAMWORK
(Continued from page T.20)

for the artist, providing service and technical liaison with venues and with bookers. "I'm a kind of contact point for everyone who deals with her. The role takes in trucking and crew transportation, hotel in-and-out for equipment and crew, creating a schedule by which the different facets of tour life can be pulled together. Technical liaison between artist and venues sums it up. The job starts well before a tour actually goes out. And I'm in charge of hiring and staffing throughout."

The overall tour party breaks down into 30 crew members, six caterers, 18 in the band group, and so on to a total 70. "For this tour, compared with Genesis, U2, Bowie, Prince and so on, we've had a more compact line-up in terms of staff. Though I don't have actual figures for some of them, the Bowie party is probably around 150."

O'Neal moved from lighting into production management. He'd been, way back, a musician and then a roadie. His first really big tours were with Black Oak Arkansas and Lynyrd Skynyrd. A decade ago he was handling lighting for Fleetwood Mac. He's been a production manager since 1980 and has worked with Tom Petty & the Heartbreakers, Joni Mitchell, the Moody Blues, Olivia Newton-John, Asia, the Cars, Van Halen, then Tina Turner.

He says: "Basically, I'm a music business mercenary. I go out on a tour, then move on to the next job. I did the 'Private Dancer' tour with Tina Turner. She just couldn't be better to work with. As an industry mercenary, I know what's happening. There's no tour on the planet with any other artist I'd rather be with."

"Tina Turner is a consummate professional. Really, she's the person in charge when it comes to presentation. You couldn't have a better employer. She expects a decent day's work for a decent pay packet, but there's nothing wrong in that.

"That her team gets the freedom to work at their own individual jobs is something that stems from her manager, Roger Davies, who is truly a prince among men."

By the end of June, Bob O'Neal had been in Europe since Feb. 7, involved in a schedule of around 100 concerts. There were a couple of weeks off, then into an itinerary of shows around the U.S.

PETER JONES

'After Let's Stay Together' was a hit, Tina needed to complete an album, but wanted to experiment with some different things. So apart from 'What's Love Got To Do With It' and 'Shake Some Respect,' which I was involved in writing, I also produced 'I Can't Stand The Rain.'

'I was a huge fan. People were always mentioning her, but she never seemed to have any hits. She always seemed to do cover versions, which she did well, but she needed a change of direction.

"Though she didn't like 'What's Love' at first, I always thought she had a wonderful voice which would be right for it. Roger Davies, her manager, said she should do the song and it could be dumped later if necessary. The first day I met her for some recording, she was very cold and tired. You instantly know she has great expectations of herself—she doesn't hold back on anything, and expects the same from the people she works with. When I started playing guitar, we instantly hit it off.

"She didn't know the song, so I let her go her own way, and she suggested a key change. I had goosebumps, and whenever I outline her the same thing happens.

'It's a privilege to have your song done by Tina Turner. She's a soul singer and I love the way her Southern accent comes out on words. After she'd done the vocal, she said it was the hardest song she'd ever done. She said: People will say Tina Turner really can sing. I couldn't stop playing the track. It's the closest I've ever come to perfection.

'Once I'd done that track, she said: 'If you want me for anything, call me,' so I knew she trusted me. After that we did 'I Can't Stand The Rain,' which she did basically in one take. I remixed the songs and the keys because her voice is different in every key.

'just watching her shopping is quite an experience. She has incredible taste and her own house is very beautiful. She's a very classy lady. While she knows what she has to do on stage, she can be very quiet at times. She's a very wise person.'

TERRY BRITTEN co-wrote two tracks and produced three on 'Private Dancer.'
NOW WE GERMANS HAVE OUR QUEEN AS WELL

Thank You, Tina!
WHAT CAN YOU DO AFTER YOU "BREAK EVERY RULE"?

DO IT AGAIN!!

CONGRATULATIONS!
IMAGE CONSULTANTS
BY JIM BESSMAN

NEW YORK—“Music Machine,” a network-wide, music-based talent search show, is using self-produced concept music videos to update the audition-show television format.

The producers of the show also say they want to entice major labels to get to make use of their low-cost clip-production techniques.

The half-hour weekly talent series, which won an Emmy, is a Post-Newsweek Stations Inc./WDIV-TV production, created in association with LBS Communications Inc. It has been syndicated to over 30 major markets since April.

Taped live at the local Club Ta-boo, the show screens three videos—each made for a contestant previously chosen via a series of auditions.

Celebity judges then grade the contestants, based on the performance quality shown by these videos. They then voted in a performance contest live on stage against the previous week's winner for prizes and the right to continue in the running for entertainer of the year.

But, notes “Music Machine” host and producer Curtis Gadson, despite the competitive aspect, the videos are there primarily for their “entertainment value” and as the hook for a younger viewing demo for the 4-year-old series.

“Our first year was all live competition, like ‘Star Search,’” says Gadson, “but we wanted to take it a step further by adding music video, because we feel we hit them and they gave the competitors a chance to act as well as sing.”

Gadson says the format change “locked in” a younger audience. However, when the show's original 18- to 35-year-old demo began the season, Gadson had to act to retrieve them. His solution was to change the musical format from current pop-songs face to face with older clips, which include anything released prior to 1982. Each contestant now submits a list of five videos, one of which is made into a video, depending on the ease of obtaining rights clearances.

“Since we only have one day to shoot and another to edit, we don’t want to compete with the guys who have a week and a huge budget,” says Gadson, adding that because “Music Machine” now features singles only, it no longer has to pit its clips against current record-label-produced videos.

But the rush schedule caused by shooting three videos, which now necessitates strict conservation of production costs and time.

To keep budget and shooting time down to a minimum, Gadson relies heavily on preproduction, especially advance scouting of locations in and around Detroit. He feels his tactics—augmented by the accessibility of the WDIV television facilities—could be exploited by major labels for inexpensive shoots.

“We’re lucky enough to have a state-of-the-art video facility at our disposal that is fully capable of national programming, like ‘Music Machine,’” says Gadson. “This eliminates any costs associated with equipment and [outside studio] time rentals and enables us to use the in-house technical staff. So our production budget is unbelievably low. In fact, an entire [13-show] season of ‘Music Machine’ costs less than the cost of one video.”

Currently, Gadson is trying to market the “Music Machine” production concept—and his seasoned production crew—to the major labels. He notes that his cost consciousness doesn’t necessarily mean cutting back on challenge and creativity. For example, a recent “Music Machine” video to RED Speedwagon’s “Ridin’ The Storm Out” required a pair of “aerobic” planes during a rainstorm.

Meanwhile, the talent search side of “Music Machine” has been notable in discovering new artists, like second-season entertainer of the year Gerry Woo, who went on to sign with Polydor and recently had a hit with “Hey There Lonely Girl.” Currently, Gadson himself is enjoying local chart success as the singer-songwriter of the single “K.I.S.S. Y.O.U.”

As for ratings performance of “Music Machine,” Gadson says that it has been No. 1 in its 7:30 p.m. EDT Saturday time slot for the past two years, and it has been up against the likes of “Entertainment This Week,” “Private Benjamin,” “It’s A Living,” and “Saturday Gold.”

At Los Angeles station KTLA, where it is currently shown Saturday nights at 1 a.m. PDT, spokes-

Canadian Channel Makes About-Face

MuchMusic Asks To Remain A Pay Service

BY KIRK LAPIONTE

HULL, Quebec The MuchMusic Network has strenuously request-
ed it remain a pay-television service, rather than become a part of basic cable.

If it is not allowed to continue as a pay service, said station executives, MuchMusic may seek video-clip-exclusivity deals with Canadian labels—similar to the deals MTV has struck with U.S. firms—in order to protect itself from competition that may be created if it becomes part of basic service.

The plea came during a July 27 convening of the Canadian Radio- television and Telecommunication Commission here.

The strangest thing about MuchMusic’s request is that the channel had recently applied to the CRTC to be allowed to move to basic cable (Billboard, Aug. 8). Now the company says its earlier application was only a "defensive move," in that it only wants to move to basic if other specialty TV services are put there as well. If no one else is given the go-ahead (and, however, MuchMusic has indicated it is more than happy to stay put on pay TV.

Although a move to basic cable would quadruple MuchMusic’s audience and presumably increase its profits, the network told the CRTC that the broadcast system would be threatened by any new competition once it became a basic channel.

The CRTC is currently hearing approximately 20 applications for news, religious, Canadian, native, health, multilingual, and other channels.

Many of the applicants want their services put on basic cable, where such companies would either have an option to carry the channel to all its subscribers or cable would have no option and every Canadian cable subscriber would get the channel.

In either event, subscribers would in most cases be forced to pay an additional fee to get something they may not desire.

It is an odd setting for the appearance by MuchMusic president Moses Znaimer and executives. Znaimer told CRTC chairman Andre Bureau his presentation ranked as "the strongest of my career" and went on to outline the problems with moving special services onto basic cable.

According to Znaimer, if MuchMusic were on basic cable, it would then use the clout gained by a much larger audience (a potential 6 million Canadian households) to bid against conventional broadcasters for music shows.

Without saying so, Znaimer was making the point that his silent threat was to set sights on the Juno Awards, which draws about 2 million viewers each year on the Canadian Broadcasting Corp. and could easily do so on the MuchMusic (Continued on next page)

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer, production house, director. Please send information to Billboard, New VideoClips, 1115 Broadway, New York, N.Y. 10003.

A-HA
Living Daylights
Living Daylights Soundtrack/Warner Bros/Atlantic

B-TO-B
Babadook

BREAKFAST CLUB
Kiss & Tell
Breakfast Club MCA

THE CULT
Winchester
Electric Lady
The Cult/Geffen/Atlantic

EUROPE
The Final Countdown/Esquire"Face/Atlantic/WARNER/EMI

FLEETWOOD MAC
Little Lies
Tango In The Night/Warner Bros.

JELLYBEAN FEATURING LISA FIORILLO
Worldwide

JETHRO TULL
Nothing To Lose

JOHN COUGAR
Take Me As I Am
MCA

BRIAN JONES/PRODUCERS FORMS

ACE FREDI
Rock Soldiers

GENESIS
Anything She Does

I.Q.
Promises (As The Years Go By)

MELBA MOORE
I’m Not Going To Let You Go

VITELLO MACHON MELLENCAMP
Paper In Fire

MELBA MOORE
I’m Not Going To Let You Go

Weinrib/Champagne Productions

Nickolas Ashford

Michael Omartian

Cherry Oaks

(Continued on next page)
MUCHMUSIC SEeks To REMAIN a PAY-cABLE SERVICE
(Continued from preceding page)

Music. "If we get on basic, we're going to do damage," Znaimer told the commissioners. Jay Switzer, MuchMusic's director of programming, told the CRTC that the network would likely establish an eastern Canada bureau to provide information about the regional music scene if the service were on basic cable. Additionally, the network would carry music Promos and independent productions financed through Telefilm Canada, the country's film agency. Just as conventional broadcasters must pay 30% Canadian videos in their music programming, MuchMusic would do so, too. It currently pays 20% Canadian content as a pay-TV service, although it will have to pay 30% within two years under a condition of its license.

Znaimer also left open the door for MuchMusic to diversify its programming. As more country and other types of videos become available, he told the CRTC, MuchMusic will find places in its schedule for them. Znaimer also revealed the network is developing a pilot for a quiz-type show featuring music critics. "Is It A Hit or Hit a Miss?" will sample new videos and rate their probable success. It is likely that the program will find its way into the "Downdol." MuchMusic doesn't move to basic. But odds are it will, not so much because of its appeal, but because other pay TV services and some new applicants likely will be put there. And leaving MuchMusic on pay TV when other specialty services are on basic cable would be a death blow to the channel. As a result of the current hearing, which began July 20 and seems likely to last until mid-August, the CRTC will likely license an all-news service at the very least. That service would almost certainly be put on basic cable. With it would go the existing all-sports service and MuchMusic's few other channels may also get licenses.

Putting such narrowly defined channels in competition with conventional broadcasters would be "risking its entire conventional TV system by giving another handful of new and often inexperienced players powerful access to the mass market," Znaimer said.

The network chief noted that only three years ago, when the CRTC held hearings to license the set of specialty TV services, the idea of allowing such channels to be put on basic cable was ruled out before the hearing began. When the CRTC did so, some applicants withdrew their proposals, including Slaight Communications and Montreal promoter Donald Tarlton.

"Even if there appears to be a pressure on MuchMusic in such a move, we can't pretend to think that the policy implications are beneficial to the system as a whole," Znaimer told the hearing.

It is expected that a combination of specialty services would erode viewership of pay TV by up to 6%-7%, a considerable chunk of the system's profits.

And, while Znaimer said it is good that the CRTC has at least called the hearing to assess the current state of specialty TV, he warned that the "small miracle" that is Canadian broadcasting would not be allowed to die. Besides, he said, MuchMusic has shown money can be made as a pay-TV service in Canada, even if others haven't.

"Being open-minded is a virtue, but we can't allow change risk reverberating off-course at precisely the moment some success is being achieved," he said.
CONSIDER THIS ITEM two updates in one. Two weeks ago, we told you that the legendary Commodore label was returning to the marketplace via a deal with the Special Music Co. Now it turns out that Commodore’s resurgence is double-folded, in addition to the budget-priced reissues Special will be servicing to stores, Mosaic—the ambitious reissue operation we wrote about last week—is planning to release three elaborately packaged box sets containing everything Commodore ever recorded.

Mosaic has just completed a deal with Commodore owner Milt Gabier to compile what he calls a “deluxe chronological presentation of the complete Commodore recordings from beginning to end.” Three of the box sets, containing a total of about 70 disks, will eventually be released. The initial box, a 24-record set stretching from the 1929 Cow Cow Basin sessions that launched the label to a 1944 session by Sidney & Wilbur DeParis, is tentatively set for January.

This is the first installment of a two-part interview with Geoff Moore.

It’s Tough Out There for guys like Geoff Moore. The affable Power Discs artist in a rocker of the first order. Trouble is, few Christian radio stations will play Christian rock music. Most stick to a carefully sanitized, inoffensive pop sound, circa 1974. Consequently, Moore’s first two albums, “Where Are The Other Nine?” and “Over The Edge,” simply didn’t sell well that well. His latest is “The Distance,” and it could change all of that. To be fair, his first two albums didn’t have the fuller sound of “The Distance.” Also helpful is the fact that he’s been on tour with the likes of Petra and DeGarmo & Key. “Over The Edge” is best known as the source of Moore’s rollicking remake of Larry Norman’s “Why Should the Devil Have All the Good Music,” which also became a popular video featuring Moore and Norman. “The Distance” has a savvy cover tune of its own. Randy Matthew’s haunting “Didn’t He.” It’s one of the pivotal tunes from the early days of Jesus rock (as it was called back then), and Moore has imbued it with a dramatic, anachtonic, passionate performance that brings shivers to these old shell-like ears.

“I grew up in the Midwest hooked on the high energy rock of Detroit,” Moore says. “But I’d never been much of a singer until I went to college. One day my roommate Art [Troyer—the bassist in his band] brought in a stack of old Chris Tomlin rock albums. One of the songs was ‘Didn’t He.’ That particular song had a profound impact on me. I was a normal teen singer, going to a normal conservative Christian church. The hymns we sang didn’t have much impact on me then—they do now, of course. But ‘Didn’t He’ began the process of worship in my life. It was a good church for teaching, but singing a pure worship song was a new experience for me. You need the teaching, but you never get over the need to fall on your face before Him.”

Troyer and Moore put together a band that also included their current guitarist Dale Oliver. Their first two songs they previously wrote were naturally, “Why Should The Devil” and “Didn’t He.”

“We’d quit playing it until we put it on ‘The Distance.’” Moore says. “I use the word ‘annointed’ sparingly, but ‘Didn’t He’ is exactly that. If our version is successful it is because it still moves me.”

“Session guitarist Dann Huff went through it with me the first time—he knew it from his teen-age years as well. And the band just followed us in the studio. We got it on the second take. After it was finished, Geoff Moore is Christian artist who can really rock everybody looked up and said, ‘Wow. That’s it. We don’t need another.’ Moore’s Motown roots crop up throughout the album. “Winning Back The Rock” has a beat right out of Ted Nugent and sty references to a number of particularly excessive heavy metal bands. “Face The Music” ends with a Bob Seger-ish fade that Moore admits is a tribute to Detroit rock music.

In a little more adventurous vein is “Familiar Stranger,” an urgent synth track with more than a tinge of melancholy. It was co-written by producer Billy Smiley. It is also too contemporary for many religious radio stations.

“Well, I liked it immediately, and I liked the melody,” Moore says. “The lyrics struck a chord with me as well, regardless if it is ever released as a single. I want all of my albums to have songs like this one that emphasize a clear gospel message, and this song has one.”

Two other interesting are “Sooner Or Later” (written by Moore, Troyer, and Oliver) and “Tomorrow” (written by Steven Chapman).

“Dale had had the guitar riff to ‘Sooner Or Later’ since high school and waited all this time to write a song around it,” Moore says. “I loved the shuffle boat. It goes right back to the roots of rockabilly, the blues, and rock’n’roll. I’d always wanted to do a song like that, and the lyrics are a little tongue-in-cheek. But then they have to be with a song like this one.”

More about Commodore and more about Mosaic 13 at the Hyatt Regency Hotel. In conjunction with the event, Los Angeles Mayor Tom Bradley has proclaimed Sept. 13 Red Callender Day and the week of Sept. 7-13 Professional Musicians’ Week. The concert is a benefit, with proceeds going to a variety of local projects—among them free community concerts, school jazz programs, and a jazz series on cable TV. For more information, call 213-469-6000.

ALSO NOTED: Plans have fallen through for a so-called Soviet Jazz Yatra—a massive festival devoted to Soviet musicians—in Bombay. The Soviets wanted to send 50 musicians and three groups, which were set to tour India for six weeks each. The Indian authorities, unable to stretch the budget to cover the expenses of that much touring, suggested the tours be cropped to two weeks each, plus the Soviet Jazz Yatra. As it now, the festival is off, but three Soviet jazz groups will be touring India in the near future.
by Tony Sabourin

THE WHIRLING-DERIVISH RETURN of Argentinean songstress Amanda Miguel—after a self-imposed, three-year hiatus to catch up with herself and her daughter—has finally run into an insurmountable roadblock. “El Pecado,” the first single from her new album on the Profono label, has been on the Hot Latin 50 chart for 25 weeks, ranking No. 2 on the Aug. 9 chart. In addition, she was chosen to be co-grand marshal of Washington, D.C.’s 17th Hispanic-American Festival, which took place July 24-26, along with her husband and partner in Tele- guer. Miguel was able to attend, while Verdaguer was stopped by Mexican immigration authorities after performing on tour there. He was denied a visa, even though U.S. authorities had already granted him access to this country.

Fortunately for everyone involved, the organizers were able to engage the services of singer Pedro Parks as a last-minute substitute for Verdaguer, thus not totally disappointing the crowd of 300,000 that gathered for the event. One unfortunate victim of the Mexican New York’s decision was promoter Artie Kudary. According to Betty Diaz, executive from the public relations firm Majicity Media, Kudary was forced to postpone an Aug. 30 concert at the Miami Beach Theater and the Performing Arts featuring Miguel and Verdaguer because of the still unresolved situation. A future date for the concert will be announced soon.

The signing of Puerto Rican singer Wilkins by WEA Latina has finally been made official. “Prior to his signing with WEA,” notes Maximo Aguierre, the label’s director of operations, “Wilkins released nine top-selling albums on his own label. He’s now poised to bring his music to the world, and we are confident that his affiliation with WEA will enable him to do so.” The first single, “Margarita,” co-written by Wilkins and album producer Michael Sembello, will also be commercially available in 12-inch format as of mid-August.

NOTAS Y NOTICIAS: Univision will commence broadcasting two new music-related programs—“El Mundo Del Espectáculo,” a half-hour show hosted by Patty Chapoy covering all areas of show business, Monday-Friday at 3 p.m. EDT, followed by “TNT,” another 30-minute show, hosted by Martha Aguayo and Ginny Hoffman, and featuring the most popular Latin-in music videos. A breath of good news amid all the many inglorious daily occurrences: In a return flight from Los Angeles after taping a segment for Tele- guer’s “Domingos Alegres” show, 23 Millones Magazine publisher/editor Tomás Fundora and singer Luís María Guel was scared wits when the plane suddenly dropped in altitude from 31,000 feet to 9,000. According to Fundora, the drastic descent caused the ejection of the oxygen masks. Yet, for some reason, the aluminum containers holding the masks got extremely hot, causing minor explosions. Fortunately, the singer and editor as well as the other passengers landed unscathed.

by Carlos Agudelo

FOLLOWING A WELL-Documented Boom in Spanish-language advertising, a direct result of the fast growth of the U.S. Hispanic market, new broadcasting networks are emerging from among the many radio and television stations operating in the country. This creates an intense competition for reaching the 20 million Spanish-speaking people living on the continent and in Puerto Rico.

Coming on strong is Telemedio Television Group, formed by Reliance Capital Group L.P., an investment partnership managed by a subsidiary of Reliance Group Holdings. The network began to take shape when Reliance acquired John Blair & Co., which owned Spanish-language TV stations WSCV Channel 31 in Miami and WKAG Channel 2 in Puerto Rico. In 1987, WNJU Channel 47 in New York and KVEA Channel 32 in Los Angeles were added to the lineup. Telemedio is also in the process of acquiring a station in San Francisco and setting up another one in Houston. It also has an affiliate in Chicago. The network’s goal is to be able to reach 70% of the country’s Hispanic population—which is heavily concentrated in the major urban centers—by 1988.

According to Donald Raider, Telemedio’s executive vice president, one of the objectives of the network is to serve the market with high-quality programming. To date, network programming includes four soap operas; a half-hour newscast, which originates in New York; and weekend broadcasts of wrestling and other sports events and movies. Among the innovations introduced to the programming is a five-hour variety/game show called “Super Sábados,” which originates in the network’s main studios in Puerto Rico. The show features contests and guest celebrity appearances. It began Aug. 1 and airs Satur-
Chefsy Records believes in enduring quality of vinyl

For the RPO conducted by René Leibowitz. Another will offer an early recording of the Tchaikovsky Violin Concerto by Chaik Perelman and the RPO under Alfred Wallenstein.

Although the Chefsy brothers issue CDs where per- mission to compete in today's market, they believe that property possessed by the label in this long-term experience. They hope to enlarge their market niche.

ACCIDENTS WILL HAPPEN: Chopin died in 1849, well before the invention of the motor car, let alone the airplane. So no one was likely to have been missed by the gendarm that crept into a Billboard review (Aug. 14) of a William Kapell CD on RCA, which substituted Chopin's name for Kapell's as the one who was killed in a 1953 plane crash.

PASSING NOTES: Capriccio Records will be packaging the complete Beethoven Symphonies in a 5-CD set released to retail for "under $50," according to Jerome Stine, U.S. press director. The digital performances are by Herbert Kegel and the Dresden Philharmonic. Another bumpier package due at the same price, but on the company's midline series, is a 5-CD collection titled "100 Classical Masterpieces." On the more esoteric side, Capriccio has a recording of Weill's "Mahagonny" in the works.

Woodentops wind up on Upside for one album

"After"—currently on the Top Pops Albums chart—on picture disk; a promotional video for the first single, "The Family Ghost," debuted on MTV Aug. 8. Noah Hanchman has departed Rykodisc USA, where he served as the CD-only label's director of marketing. He can be reached at 617-745-5137. Meanwhile, Rykodisc has released two titles from '90s folk artist Richie Havens. "Richie Havens—Collection" and "Richie Havens Sings Beattles and Dylan." Bay-area band Van Buren has released a catchy pop/ folk single, "The Beat," on JVB Records. It's reportedly getting airplay on KDON Salinas, Calif. "Gar..."
Vestron Reports Additional Dreary Financial Figures

NEW YORK The bleak financial picture at Vestron Video has grown even dimmer with the news that the company has reported losses of $8.5 million for the second quarter of 1987.

The news comes on the heels of a more than $2 million loss incurred during the first quarter of 1987. At the time of that announcement (Billboard, May 22), the company also laid off 25 workers, including four top executives. A company spokesman says that eight more employees have been laid off, including an additional four members of the top brass. (See story, page 1.)

Company officials attribute the continuing flow of red ink to a “decline in domestic home video sales coupled with higher program acquisition and marketing costs.” The company also said that the losses were partially offset by an increase in foreign home video sales and profits.

Revenues for the six-month period totaled $90.3 million, while total losses were reported at $8.6 million. During the first quarter of 1986, the company generated $100.3 million in revenue and earned a profit of $11.4 million.

“Domestic videocassette sales continue to be disappointing for all but the biggest hit motion picture,” says Vestron chairman Austin Furst. “As a result, the revenues from certain of our second-quarter releases did not meet the expectations we had when we agreed to acquire these video rights. The competition for home video rights to motion pictures with significant theatrical exposure remains intense. As we announced several months ago, Vestron has imposed a moratorium on the pursuit of new releases.”

The company would not reveal specifically which titles had fallen short of expectations.

Despite the company’s escalating losses, Furst points out that the company’s strong balance sheet “will continue to support our activities and to take advantage of available opportunities.”

Furst also notes that the company’s theatrical division, Vestron Pictures, is “going according to plan” and is expected to become an “increasingly important complement” to the company’s video business.

FOR WEEK ENDING AUGUST 15, 1987

Billboard

TOP MUSIC VIDEOCassettes

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 (30,000 or $1.2 million for nontheatrical made for home video product; 25,000 or $1 million for music product). I RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made for home video product; 50,000 units or a value of $2 million for music product). IIIncludes certified under different criteria. III 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 films. SF Short forms. LF Long forms. C consent. D documentary.
CD VIDEO will help retailers sell more of the thousands of audio Compact Disc and Laserdisc titles currently available. Plus hundreds of new CDs coming soon: comedy blockbusters, science fiction thrillers, great romance films, current box office hits, and silver screen classics. Expect the best in music, too—opera, concerts, ballet, and rock video.

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KAPER BERN, CHICAGO SUN TIMES

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ROBERT SPAIN, WASHINGTON POST

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“CDV PLAYERS ARE CapABLE OF PROVIDING HOMES WITH THE SHARPEST-LOOKING AND BEST-SOUNDING VIDEOS POSSIBLE.”

STEPHEN ADVOKAT, DETROIT FREE PRESS

(Continued on page 57)
"crocodile Dundee" didn't match the initial orders posted by "Top Gun" (Billboard, Aug. 8), but thanks to its slightly higher retail price, it did set a record for dollar volume. Released by Paramount Home Video on March 11 at a list price of $26.95, "Top Gun" sparked preorders of 1.9 million units, or $61 million in dollar volume. "Dundee," which Paramount priced at $29.95, prebooked 1.8 million units and generated a dollar volume of close to $54 million. Whether "Dundee" will eclipse the total dollar volume of "Top Gun" (currently estimated at $76.4 million) remains to be seen. But it does seem unlikely that "Dundee" will match "Top Gun" for total unit volume, currently placed at more than 2.6 million cassettes.

Noel Gimble Headed for Lorimar? The current director of the distributor Baker & Taylor won't confirm or deny rumors that he will depart his current position to become a top executive at Lorimar Home Video. When Gimble sold his firm to Baker & Taylor, he agreed to stay on for a year. That year will be up in mid-August, and Gimble confirms that he has been approached by a number of suppliers, including Lorimar. "I haven't made any definite decisions yet," says Gimble.

Best of the List—Part 3: The latest titles in Warner Home Video's ongoing sell-through promotion are "among the grandest screen entertainments of the past two generations," according to the company. Maybe that's why Warner continues to buck the industrywide trend of pricing catalog sell-through material at under $20. Dubbed The Great Eight, the titles will be released Oct. 7 at a list price of $29.98. They include "Around The World In 80 Days," "Barry Lyndon," "Camelot," "Giant," "The Right Stuff," "A Streetcar Named Desire," "Woodstock," and a version of "A Star Is Born" that includes scenes and notes not in the original.

The 10th Anniversary of Elvis Presley's death has ushered in a wave of Elvis videos, so why not an Elvis point-of-purchase display? Chad Levy Co.'s rackjobber division, Computer Book Service, has put together a promotion that includes colorful counter-top merchandisers that can display up to 21 of Presley's videos. The promotion also offers dealers many of the King's feature films, concerts, and documentaries, some priced as low as $10.95.

That Fragile Relationship between distributors and retailers will be explored by a panel of distributors at the Video Software Dealers Assn. convention. The panel does not include any retailers, but a number of top wholesalers will take questions from retailers in the audience. The discussion will be held twice: Aug. 18 at 2:15 p.m. in room B1 of the Las Vegas Convention Center and again on Aug. 19 at 11:30 a.m. Stock balancing, returns, defective product, co-op advertising, and one-stop ordering will be among the topics discussed.

Wrestling Bad Guy Bruiser Brody will be on hand in Las Vegas for the Video Software Dealers Assn. convention. Brody will be stationed at the Dusty Woods booth on Aug. 16 to promote the World Pro Wrestling From Japan series. According to the company, "Brody will be at the booth all day long, signing autographs and providing forearms and bodies slams for retailers wishing to meet him."

Golf Gold: As more and more golf how-to tapes hit the market, it appears that one of the most successful is also one of the least serious. J2 Communications reports that close to 50,000 copies of "Dorf on Golf" have been sold. The sales surge has been recognized by the International Tape Disc Assn., which certified the tape gold. The comedy tape, which stars Tim Conway, is being sold for a list price of $29.95.

AL STEWART

Current Chart Hits

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For programming use only
Inquire on station letterhead:

Record Source International
A Division of Billboard
1515 Broadway, New York, N.Y. 10035

For Week Ending August 15, 1987

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Compiled from a national sample of retail store sales reports.
Nice girls don't explode. They put out.

April Flowers has a problem. A burning problem. It seems that whenever she meets a boy she really likes, things around her go up in smoke.
And spontaneous combustion can be so embarrassing.
That's why she carries a fire extinguisher for little accidents. Why her mother (Barbara Harris, "Peggy Sue Got Married") worries so.
And why every date she has can be real cause for alarm.
VESTRON FILES LAWSUIT
(Continued from page 52)
cept a $54,000 settlement from Vestron.
On July 1 Vestron asked the court to
dismiss the more recent lawsuit filed by Mulberry. While Judge Vin-
cent Broderick denied the motion, Vestron attorneys were encour-
gaged by a comment made by Broderick af-
after hearing Vestron’s argument.
According to a court transcript, Broderick said, “Sitting here and not
being involved in what went on here—except now that it is being
brought before me—it seems fairly
apparent to me that crass, selfish
business reasons are the only things
that have motivated this second law-
suit. [Mulberry Square Productions]
saw a better deal down the road with
Disney, and so it was in substance a
first strike as has been suggested.”
After hearing Mulberry’s rebuttal
to Vestron, Broderick said he is not
prepared to retract his initial re-
marks.

RECREATIONAL SPORTS

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| AUTOMATIC GOLF | Video Reel 2A 39 | Bob Mann’s methods increase players’
drive by 30 to 80 yards. |
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| ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 | Vestron Video 2038 | Mastering the Fundamentals focuses on
the basic mechanics of golf. |
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| GOLF LESSONS FROM SAM SNED | Softlaid; Adam R. Brodman Star Video Productions | Golf’s Grand Master demonstrates and
explains every aspect of the game. |
| 5 | 9 | 12 |
| LITTLE LEAGUE’S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO | Masteranimation | Basic instructions for any aspiring young
player. |
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| JOHN MCCOURT AND IVAN LENOL: THE WINNING EDGE | Vestron Video 1022 | Learn tennis secrets and tips from the
world’s top players. |
| 7 | 4 | 13 |
| THE SUPERFIGHT-HAGLER VS. LEONARD | QMI Video | Features the fight in its entirety plus rare
interview footage. |
| 8 | 13 | 11 |
| THE BEST OF THE FOOTBALL FOLLIES | NFL Films Video | NFL’s best and funniest football
bloopers fill this compilation. |
| 9 | 17 | 5 |
| DORF ON GOLF | JZ Communications JZ-0009 | Tom Cotway displays the fun-damental
golf in this spin-off of how-it’s. |
| 10 | 9 | 27 |
| MARTY HOGAN: POWER RAQUETBALL | Pacific Arts Video 598 | Lessons include serving, returning, forehand, backhand & court strategy. |
| 11 | 15 | 7 |
| JR. J'S BASKETBALL STUFF | CBS-Fox Video 5032 | Highlights of Julius Erving’s career as
well as playing techniques are featured.
| 12 | NEW | |
| ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2 | Vestron Video 2039 | More great tips from the master of golf. |
| 13 | 19 | 27 |
| BEN CRENSHAW: THE ART OF PUTTING | HPG Home Video | Practice putting tips with Master PGA
Champion Ben Crenshaw. |
| 14 | 7 | 33 |
| JAN STEPHENSON’S HOW TO GOLF | Lorimar Home Video 147 | Program addressing aspects of golf such as putting and tee shots. |
| 15 | 12 | 33 |
| HOW TO PLAY POOL STARRING MINNESOTA FATS | Lorimar Home Video 018 | The pool master reveals his secrets for
shooting to win—every time. |
| 16 | 10 | 3 |
| VIC BRADEN’S TENNIS VOL. 3 | WGH Education Foundation Paramount Home Video 2318 | Covers singles strategy, playing doubles,
and psychology. |
| 17 | 20 | 33 |
| BASS FISHING; TOP TO BOTTOM | 3M/Sportsman’s Video Leisure Time Video | Ricky Clunn shows how to fish at all
depths plus casting techniques. |
| 18 | 14 | 25 |
| SUCCESSFUL WHITETAIL DEER HUNTING | 3M/Sportsman’s Video Leisure Time Video | Proven strategies for finding and taking
the big buck. |
| 19 | 16 | 5 |
| RED ON ROUNDBALL | Best Film & Video Corp. 8102 | Red Auerbach & an NBA all-star line-up
show the strategies behind their plays. |
| 20 | 18 | 7 |
| GOLF WITH AL GIEBERGER | Sybervision | Every element of golf is presented
from the greens to the sand traps.

HOBBIES AND CRAFTS

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| CHEF PAUL PRUDHOME’S LOUISIANA KITCHEN, VOL. 1 | JZ Communications | Unique techniques are revealed in this
video on Cajun cooking. |
| 2 | 1 | 33 |
| CHEF PAUL PRUDHOME’S LOUISIANA KITCHEN, VOL. 2 | JZ Communications | How to prepare Cajun and Creole
classics from scratch. |
| 3 | ENTER | |
| CAN YOU MICROWAVE | JCI Video Inc. JCI Video 8200 | Commonsense guide to the basics of
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| 4 | 10 | 5 |
| MADE EASY ELECTRICAL | Lorimar Home Video 073 | This home guide is designed to save
homeowners money on simple repairs. |
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| JULIA CHILD; Poultry| Random House Home Video | How to prepare the perfect chicken,
holiday turkey, and special Roast duck. |
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| PLAY BRIDGE WITH OMAR SHARIF | Best Film & Video Corp. | Step-by-step bridge techniques and
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| CHERIS ENTERTAINING WITH ESQUIRE | Esquire Video ESQCHH1 | Esquire magazine presents this
footprint guide to giving great parties. |
| 8 | 15 | 33 |
| DO IT YOURSELF: PLUMBING AND ELECTRICAL | D.I.Y. Video Corp. | Includes installation of bathroom and light
fixtures. |
| 10 | 7 | 7 |
| READER’S DIGEST: SEWING BASICS | Random House Home Video | Master the basics of sewing with this
video. |
| 11 | | |
| MR. BOSTON’S OFFICIAL VIDEO BARTENDER’S GUIDE | Lorimar Home Video 064 | Learn to mix your favorite drinks with
easy instructions. |
| 12 | 5 | 19 |
| HUGH JOHNSON’S HOW TO ENJOY WINE | Simon & Schuster Video Paramount Home Video | A definitive look at wine from \(\text{cooking to drinking and buying.}\ |
| 13 | 9 | 19 |
| LAURA MCKENZIE’S TRAVEL TIPS HAWAII | Republic Pictures Corp. H-3352-1 | Visits to Oahu, Maui, Diamond Head, and
Wailua. |
| 14 | 14 | 27 |
| THE VICTORY GARDEN | Crown Video | Planning, planting, and harvesting
of the home garden. |
| 15 | 13 | 11 |
| CAKE DECORATING | Learn By Video | The tips, tricks, and techniques of
decoration are at your fingertips. |

*International Tape Disc Avail. 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 domestic retail for nontheatrical titles. **For item, 13 long form, 5 concert, 5 documentary. **Not week. Health And Fitness, Business And Education.
Dorf On Distributors. Tim Conway, right, the star of the comedy video "Dorf On Golf," poses with Noel Gimbel, director of distributor Baker & Taylor, during the company's recent national sales meeting in Hollywood, Calif. According to Gimbel, Conway had the Baker & Taylor staff rolling in the aisle with nearly an hour of standout comedy. "Dorf On Golf" is currently available for $29.95 from J2 Communications.

VIDE O REVIEW S

(Continued from page 53)


This animated adventure could have been called "G.I. Joe Meets The Transformers." The good guys aren't knee-deep in mud fighting for democracy in some jungle. Rather, this a bi tech G.I. Joe, soaring through orbit and fighting of bida Lapis has such las ers and such. A "ruthless terrorist organization determined to rule the world" is after the broadcast energy transmission-the key to solving the world's energy crisis. But not so fast, a "daring, highly trained special mis sion force" (codename G.I. Joe) is out to stop them. From there the ac tion is pretty much in the tradition of "He-Man And The Masters Of The Universe," and other hit-char acte res. While the animation is imaginative, its also very regular and often looks like much of a video game gone hayes.

No doubt the name association here will spur rental activity among youngsters. Even those surprised to find G.I. Joe fighting alien-like crea tures will probably find this action-packed sci-fi adventure worth their while. Also, retailers who are turned off by the $9.95 list price should know that Celebrity Home Entertain ment has vowed to keep the video at that price point for at least a year. This way the tape will endure as rental a d

"Stop Smoking," Unicorn Video, 40 minutes, $14.95.

Smokers who have tried and failed at every attempt to kick their habit may derive some benefit from hyp notherapist Samuel D. Carraway's approach-they can stay awake long enough to watch it. The opening disclaimer says that therapy "will not work for everyone," which is an un derstatement. But for the viewer who must be hypnotized by Carraway via the tape to achieve results. Not since the days of "The Million Dollar Hyp no-dog" has a TV commercial been employed to induce hypnosis: "You're drifting down deeper and deeper into sleep," until even "Your eyebrows are relaxed." If smoking habit persists, apparently tense eyebrow sufferers have cause to hope. George Takei, the physically fit actor from "Star Trek," makes a welcome guest appearance and beams away before Carraway's end less mesmeric monolog. It's a real cold turkey.

"In The Shadow of Bigfoot," Amazing Horizons Inc., 49 minutes, $29.95.

This cassette's cover states that "in the midst of their terror, they kept their cameras rolling." The ter ror here was more likely experienced by the Saqquatch, the poor, shy crea ture said to inspire all manner of dread. If such a creature exists, it may be like the gorillas of highland Africa, a reclusive fruitarian which instinctively shies away from man. Still, this video—poorly shot and fuzzily dubbed in a documentary style—breaks no new ground in the search for Bigfoot. Using oft-repeat ed still photos and fuzzy footage characteristic of this genre, the piece never really achieves the thrills and chills promised on the cover.

The producers certainly hope to cash in on the lingering fascination of the masses with the Bigfoot fad of the '70s. To its credit, "In The Shadow Of Bigfoot" provides a look at the history of Bigfoot sightings, dating back to the 19th century, with interesting similarities between reports from areas as far apart as the Aka kan tundra and the Florida Ever glades. But consider where such searches lead. If Bigfoot is found, what then? Stuffed? Caged? Served in chichi Manhattan eateries with the trendy food of the-month? Maybe the potential extinction of a newly discov ered animal would make for better fodder.

COLLEN TROY

"T-Bone's World Of Clowning." Increase Video, 34 minutes, $19.95.

Visions of children telling their par ents "I wanna grow up to be a clown" must have inspired educator Tim Arem (aka T-Bone) to release this ho me lesson in clowning basics. With more youths yearning to be Rambo than Bozo these days, audience ap peal may be limited, even among 5 to 9-year-old set. Amatuer produc tion doesn't help, with lackluster per formers, limp direction, lazy pacing, and labored humor outweighing the virtues of T-Bone's amiable personas. Bread, exaggerated line readings are overdone even for children; though demonstrations on juggling, applying clown make-up, and making animal balloons should intrigue kids with pre-established interest. On plus side, the tricks are simple and materials easily attainable by parents. But T Bone advises, "You better be a little better before attempting more clowning instruction.


Most of the information imparted here is common sense, but host Les Czek lays out his dos and don'ts in an organized manner that makes the tape enjoyable to watch. Clean-cut and simple, the tape explains all and confirms the need for good home maintenance. It's a little better before attempting more clowning instruction.

"Singalong, Vol. 1," Peter Pan Ind ustries, 30 minutes, $14.95.

This fan-oriented video features Barney the Bear (actually an actor in a bear costume) leading children in traditional songs. The music will cap tivate most children, especially those hearing these time-honored tunes for the first time. Following the words on the screen, viewers travel from mountaintop to mountaintop, even to the sidewalks of New York. Throughout the video there are many strong points. A soft-voiced narrator illustrates "The Wheels On The Old Lady." The beat is constant, and the songs roll on each other smoothly, thereby ensuring a child's attention a ll the way.


Five Star V Features Blockbusters

CBS/Fox Prepares Fall Push

LOS ANGELES CBS/Fox Home Video's major fall promotion will be Five Star V, 16 titles priced at $29.95.

The street date for the titles is Sept. 3, and there will be no carry over product from Five Star IV, meaning that the disc "Gardens Of Stone," senior vice president, the company has stocked with the retail price tag for all titles in the campaign are either double cassettes or single cassettes with particularly long running times.

NARM Star Peter Glen Gives Trade A Failing Grade

BY GEOFF MAYFIELD

NEW YORK  Expect Peter Glen to give a dismal grade card to video stores when he steps into the spotlight at the Video Software Dealers Assn. convention Aug. 18 in Las Vegas.

The fireball retail consultant—who's resume includes work for such corporate giants as Sears, Esprit, Bloomingdales, Dayton Hudson, and Nike—gave a scathing review of New York metro record and record/video combo stores when he made a similar presentation in February at the Miami convention of the National Assn. of Recording Merchandisers, VSDA's sister organization (Billboard, Feb. 28).

Now, having made the rounds of video stores in New York, Philadelphia, and Los Angeles, Glen says he finds shopping in the video field as dismal an experience as it was for him in the music dealer's domain.

"Filthy" is Glen's quick description of the typical video store. "They're on every corner of the world, and so many of them are just awful. It must require no brains and no money to open a video store. I would say it's got to be the easiest business in the world to get into. It looks like you could open a video store for $5.

"In a recent column, Glen cites Rent & Run Video East, a Manhattan store near his own address, as an example of what he found during his VSDA commissioned study: "People there are so depressed. They move so slow, they're absolutely embarrasing." Glen's complaints about video stores mirror the grievances that prompted him to jab music retailers during the RIAA's bad housekeeping, unfriendly sales staffs, and a lack of imagination in presenting what should be perceived as an exciting product. "Records and video are such a hot product, so, ironically, it's apparent you can make money with them without a lot of effort or thought."

Though his glib style makes it seem that he takes delight in lambasting more than video dealers, he would be pleased if he did not have to evaluate home entertainment retailers in such harsh terms. "I wish I could find a store that does these things well," he says. "The point I want to make is I don't want to make my living in your industry by smashing everyone."

Repeating the format that he used at the NARM meet, Glen will show slides shot during his dealer visits to take VSDA delegates on a walking tour of video stores, viewing the experience from the consumer's point of view. "I've yet to hear anyone laugh in a video store," Glen laments. "Here's all these depressed people, trying to measure the level of their depression by the number of movies they're going to take out for the weekend. And the people who are waiting on the customers are depressed, too. It's just a psychic epidemic."

Glen's biggest complaint lies in the area of customer service. Strong efforts in this regard, he says, could help stores overcome a multitude of transgressions. Instead, he finds service to be the video store's biggest offense.

"Even in the self-help stores where you wait in line, wouldn't it be nice if they were pleasant with you? They don't have to give you video reviews or give you great bargains—just be pleasant."

I've never been called by a video store. If I want to see 'The Color Purple,' and it's not in, wouldn't it be nice to call me when it's available? It's not like buying shirts and ties where you might find something else. If you want to see 'The Color Purple' now—and it's not in—you'll still want to see it later.

Glen is convinced that a personal touch is a key strategy for video stores, "considering that the product is the same in all the stores.

"One's ever tried to sell me an extra tape, ever," Glen says. "Never have I heard an attempt to make multiple sales, never has the suggestion even been made. They just wave and say 'Why don't you look under M.'"

(Continued on next page)

FOR WEEK ENDING AUGUST 16, 1987

TOP KID VIDEO SALES

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 ($30,000 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 ($60,000 or $2.4 million for theaminetial made-for-home video product; 50,000 units or a value of $2 million in music video product). Tapes 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 at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SP short form, LP long form. C concert, D documentary. 

www.americanradiohistory.com
DEFENSE OF THE REALM
Jan Bammem, Denholm Elliott
& Vector: 7.98

DUDEAT E-O
Joan Jett, Ray Sharkey
& Fax (212) 979.95

Evil Dead 2: Dead By Dawn
Bruce Campbell, Sarah Berry
& Vector: 7.79.98

FROM THE HIP
Judd Nelson, Elizabeth Perkins
& Warner: $89.95

THE HANGOVER
Michael Moriarty
& Carol: 7.79.95

HOLIDAY INN
Bing Crosby, Fred Astaire
& RCA: 4.95

RESURRECTION
Emily Burstyn, Sam Shepard
& RCA: 5.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to:

MOVIN' MOVIES
(Continued from preceding page)

fool offerings. The Manchester unit has a large magazine department. "We're in the show business, and it's our job to show our customers a good time—both in and out of the stores. The product mix is important in this, and it also helps you capitalize on their desire for convenience and one-stop shopping," he says.

Skorman estimates that movie rentals account for 70% of video revenues, making them the primary thrust of the stores. "I think that the mass merchants are in a much better position to be able to handle the sell-through market, though I think that tape sales will eventually be our No. 2 category. All the other product types in total add up to important revenues and profit areas, but it's the rental business that will continue to be our major thrust," says Skorman.

Skorman is a strong believer in employee profit-sharing programs and thinks that such share-the-wealth efforts differentiate his stores from those of his competitors.

Skorman founded the associated raking business at the same time he purchased the original Manchester unit, which was then much smaller than its current 5,000 square feet. In addition to the satellite rack units, Skorman stocks some 40 other locations, mostly general and convenience stores in rural areas. "The rack business supplements the retail operations. The 20,000-plus movie inventory can be rearranged among the stores and racks for ultimate efficiency. Plus, we can utilize practices that we develop at the stores in the racks," he says.

Skorman says, "We could have expanded more swiftly in rack units, but we've tried to make each the best possible department. In fact, a competitor offered many of the stores we raked a ridiculous incentive to switch to them, and nobody picked them up on it because they were so happy with our services."

RETAIL CONSULTANT BLASTS TRADE
(Continued from preceding page)

"I've had people give me a book of two-for-one coupons, but I've never heard anyone say [when they give them to me], 'Here, we appreciate your shopping our store.'"

As was true in his record store visits last winter, Glen says, most of the video stores he visited earn abysmal marks for product presentation. "I even found one store where they grouped videos according to company. I guess it makes it easier for them to keep track of stock or something, but can you imagine walking into a store and saying, 'Do you have any Warner Bros.?'

At press time, Glen had found only one store that stood out as a happy exception to the rule: the Beverly Hills location of full-catalog chain Videoteca (Billboard, Jan. 24), which he described as "an absolutely incredible video store. It was wonderful."

In February, Glen emerged as the catalyst of NARM's meet. His blistering presentation prompted high-ranking executives from such leading chains as Wherehouse Entertainment, The Musicland Group, and Tower Records to ponder the conditions in their stores—not only in customer areas, but in back rooms and employee lounges, too. Many record dealers said then they were tempted to retain Glen's services, but to date, the consultant says only Camelot Music followed through on that intent: He will address the 196-store record/video wholesalers' 1987 retail conference in St. Charles, Ill., slated for Sept. 11-14. "[Record label distributor] WEA was interested, too," says Glen, "but we couldn't work out the dates."

Glen says that beyond those two firms his NARM appearance only led to informal inquiries and a "big raft of letters." That engagement also inspired letters to Billboard, as dealers who reacted sensitively to his blistering remarks defended their stores (Billboard, March 21).
Specialty Stores See Profits In Blank Tapes

BY EARL PAIGE

LOS ANGELES—Blank tape is becoming an increasingly important category for video specialty stores—though not nearly as vital an item as it once was for combo outlets.

In a dramatic example, the 135-store West Coast Video in Philadelphia is launching its own brand of blank videotape, according to Steve Goldberg, vice president of operations, and Harry Kalish, director of advertising.

West Coast stores already carry four brands of blank videotape and two brands of blank audiotape—the latter yet another example of increasing involvement in audio by video specialty stores.

Another indication of video retailers’ increasing interest in blank tape is the growing number of brands being exhibited at the annual Video Software Dealers Assn. convention. At the Aug. 16-20 Las Vegas meet, brand leaders TDK and Maxell, along with Fujifilm and BASF, are looking in, according to a preliminary count.

Historically, video specialty chains have been overwhelmingly rental-oriented and have rarely emphasized blank tape. Thus, few vendors exhibited at VSDA’s last four shows.

Now, independent video specialty stores and chains are diversifying. Many are even adding compact discs. Part of that trend is the enlarged presence of accessories—including blank tape.

As another example, the 29-store Movies To Go, the St. Louis subsidiary of Blockbuster Entertainment, stocks not only blank videotape, but blank audiotape as well.

According to John Ellis, vice president and buyer, video specialty stores are taking the cue principally from audio or combo record/tape stores. Ellis says his chain features blank tape so prominently “that you could trip over it up front.”

Movies To Go’s foray into audio is something Ellis says the chain is “on theirhorizon. ‘It’s hard to get nonvideo items for a video store. We say ‘we’re setting the world on fire with blank audiotape, but there is something there.’” He also adds that having audio—in the chain’s case, Maxell—helps in the overall brand strategy.

There are still video specialty chains that regard blank tape with skepticism. “It’s not much of an item for us,” says Steve Edwards, director of marketing at the 72-store Major Video, which is fast becoming a national chain. The company carries Maxell and Scotch, having just added the latter.

Possibly significant, however, is the fact that Major Video has inked a distribution deal with Scotch, Edwards adds. Major supplies products to its nearly 60 franchised stores now operated by 27 franchisees in 12 states coast to coast.

Combo stores, realizing the importance of video rental and sales to their bottom lines, have long been a leading distribution channel for (Continued on next page)

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FOR WEEK ENDING AUGUST 15, 1987

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<td>Chuck Norris, Lou Gossett Jr.</td>
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<tr>
<td>LEGAL EAGLES</td>
<td>Universal City Studios, MCA Home Video 90479</td>
<td>Robert Redford, Debra Winger</td>
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<td>TOP GUN</td>
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<td>Tom Cruise, Kelly McGillis</td>
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<td>ROUND MIDNIGHT</td>
<td>Warner Bros. Inc., Warner Home Video 11603</td>
<td>Dexter Gordon</td>
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<td>EVERY TIME WE SAY GOODBYE</td>
<td>Lightning Video 9961</td>
<td>Tom Hankns</td>
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<td>MONA LISA</td>
<td>HBO Video TWR9955</td>
<td>Bob Hoskins</td>
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<td>SOUL MAN</td>
<td>New World Pictures, New World Video 456200</td>
<td>C. Thomas Howell, Dawn Coul</td>
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<tr>
<td>A ROOM WITH A VIEW</td>
<td>CBS-Fox Video 6215</td>
<td>Helena Bonham Carter, Maggie Smith</td>
<td>28%</td>
<td>15%</td>
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<tr>
<td>ALIENS</td>
<td>CBS-Fox Video 1504</td>
<td>Sigourney Weaver</td>
<td>28%</td>
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<tr>
<td>THE MEN’S CLUB</td>
<td>Atlantic Releasing Corp., Paramount Home Video 12512</td>
<td>Roy Scheider, Craig Wasson</td>
<td>28%</td>
<td>15%</td>
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<tr>
<td>THE FLY</td>
<td>CBS-Fox Video 1503</td>
<td>Jeff Goldblum, Geena Davis</td>
<td>28%</td>
<td>15%</td>
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<td>RUTHLESS PEOPLE</td>
<td>Touchstone Films, Touchstone Home Video 485</td>
<td>Danny DeVito, Bette Middler</td>
<td>28%</td>
<td>15%</td>
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<td>SID AND NANCY</td>
<td>Zamiel/Initial Pictures, Embassy Home Entertainment 1309</td>
<td>Gary Oldman, Chloe Webb</td>
<td>28%</td>
<td>15%</td>
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<td>SOLARBABIES</td>
<td>MGM-UA Home Video BO1027</td>
<td>Jennie Gurtz, Lakes Haas</td>
<td>28%</td>
<td>15%</td>
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<td>Universal City Studios, MCA Home Video 85024</td>
<td>Sissy Spacek, Annette Bening</td>
<td>28%</td>
<td>15%</td>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.1 million for nontheatrical made-for-home-video product; 25,000 or $1 million for music video products). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 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. |
blank tape. From a time when blank tape was just another category within the general accessories category, the contribution of blank tape is now substantial for combo chains, like Los Angeles-based Music Plus.

Mitch Perliss, Music Plus buyer, estimates that blank tape is 12% of total sales (the 50-store chain realizes a healthy percentage from video rental as well).

By contrast, blank tape is not as hefty a percentage for the 22-store Harmony House chain in Detroit, which is one of the few record chains that have not gone the video-combo route. With a selection that includes five brands of videotape (Maxell, TDK, Scotch, Fuji, and BASF), plus seven major brands of audio, total blank tape volume accounts for 5% of Harmony House’s sales, according to Fred DeCooper, accessories buyer.

Although it is a very different chain, 196-store Camelot Music also finds blank tape makes up 5% of sales, according to Jeff Tomlinson, accessories buyer. Though overwhelmingly mall-oriented, Camelot operates 70 combo units in its skein from New Jersey to Texas. The brand lineup is BASF, JVC, Sony, Maxell, and TDK in both audio and video, with Fuji and Scotch as additional video brands.

These 5%-12% volume-share figures for combo stores contrast interestingly with those of West Coast Video. As a percentage of total revenues, blank tape is 5%, according to Goldberg. But as a percentage of sales—as opposed to the predominant rental portion in total revenues—the blank-tape figure jumps dramatically to 50%-60%.

Brand presentation is fairly representative at West Coast. The chain carries Maxell, TDK, Scotch, and SKC in video and Maxell and TDK in audio.

Initially, West Coast-brand blank tape will be in the T-120 length. The chain already markets its own-brand accessories.

As video specialty retailers move into blank tape, they may benefit from some of the dynamics that their record-store counterparts have implemented: brand presentation and more formats, grades, and types.

Despite this trend, combo chain Music Plus is carrying fewer brands than most chains. Perliss lists Maxell, TDK, and Fuji in both audio and video and Sony in video only. As for Beta, only Sony is stocked. Like other chains, brand breadth is less important in developing such formats as VHS-C and 8mm. Music Plus carries Maxell and TDK in VHS-C and just Sony in 8mm.

As still more formats emerge, such as Super VHS and digital audiotape, Perliss is poised to react quickly. “We’ll be adding S-VHS in the fourth quarter, just to show customers we’re aware.” He says plans regarding digital audio tape are still being formulated.

All retailers expect to see prices drop on T-120 videotape, the product that usually sets the pace in price competition between chains. “Second-line brands and nonlicensed brands have been talking to me about a $2.20 cost, but not the majors yet,” says Perliss.
Matsushita Bows 43-Inch Television Set

TOKYO Matsushita Electric Industrial is introducing to the Japanese market what it claims is the "world's largest and most expensive color television set." The model VIP43 has a 43-inch screen and is priced at the yen equivalent of $1,560.

The company says it plans to sell principally to hotels and exhibition halls, though it will also accept orders from individuals. It will be built on request only, and Matsushita hopes to sell "several dozen" a month.

Double-layer glass is used on the screen, which bears a pressure of around 6 tons. The selling price includes a special stand incorporating speakers.

Matsushita says it opted for the range to meet the demand for ever-bigger television sets. TV hardware with screens 22 inches and larger accounts for 13% of the TV market in Japan, but industry insiders expect this to go up to 22% this year. Most manufacturers here are now selling TV sets with screens 30 inches and larger.

The biggest TV set on the market thus far is Mitsubishi's 37-inch set. The firm increased production of the 36-inch Braun tubes from 8,000 to 10,000 a month in April this year, and the Kyoto plant is on a seven-day-a-week schedule to meet demand.

Many Japanese, when buying TV sets to replace old ones, are opting for those with screens of 22 inches or more. As a result, sales of medium-size TV sets are stagnant, while small and large ranges are increasing.

SHIG FUJITA

NRM CONFAB (Continued from page 38)

they're not even advertising one record."

NRM president and CEO Frank Fisher sees the retention of Berman's agency as an important step in the chain's quest for the older customer. But the chain's efforts to improve its bottom line go beyond the search for affluent adult shoppers.

Improved training is a priority for Jim Errichetti, recently appointed as NRM's vice president of operations and administration. He has already initiated a program that brings the chain's divisional managers into the home office every five weeks, a first step in his effort to close the gap between field and corporate areas that often occurs in retail.

Now, with Errichetti in place, Fisher hints that he is keeping his eyes open for other key additions to NRM's management team. And with two hi-tech The Wave stores ready to be launched in the fall (Billboard, Aug. 3) the chain is poised to jump over the 75-store mark.

Further expansion can be anticipated, industry observers suggest some of that growth may come through acquisition. And sources close to NRM expect that at some point the company could go public.
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CD Sales Generate More $$$ In Holland Than LPs

BY NICK ROBERTSHAW

LONDON—Violence between pirate radio stations and the government investigators responsible for tracking them down has soared this year, according to Trade and Industry Undersecretary John Butcher.

In 1989 there was only one violent incident involving Radio Investigation Service staff. In 1985 there were two, and in 1986 three. But this year, at least, has been running at one a month. Listing a range of assaults and threats made by unlicensed broadcasters, Butcher says, "Some of the things have more in common with Chicago in the '20s or '30s than with the streets of London or Birmingham."

RIS officials have been chased by gangs, beaten up, dragged from their cars, and had their equipment snatched out from under them. A book cited by Butcher, "Radio Is My Bomb," records pirate operators who are "well-marked and tooted-up" and that police and RIS staff be disabled because they can disperse the مجلس.

Calling on the public for help in bringing offenders to court, Butcher said continued violence will delay government introduction of licensed community radio stations in Britain, as recommended in a recent government white paper. He also said that the government was considering the options for community radio, he says.

More than 40 pirate stations operate in the London area in an illegal manner. During the past year, a total of more than 200 have been on air. Many work with a minimum of equipment from high-rises and apartments and continue to operate under repeated confiscation and fines.

Few are overtly political. Many cater to ethnic groups, others to special musical tastes, supported by advertising revenue from independent record labels, clubs, and other sources. Some claim to earn as much as £14,000 weekly.

Another is a recent channeled by the scale of the problem and the repeated confiscation and the fact that the government has already lost £144 million in tax in 1986, more than in the whole of 1985. Some are likely to be reported. Most DJs say relations with investigators are cordial and that stations pretend a good image in order to maintain the potential of an unlicensed, illegally winning a broadcast license.

Even the investigators' own union describes the government's attitude as "very suspensive," at a time when staffing levels are being cut substantially. The theory is that the government is fulfilling the potential of an unlicensed, illegally winning a broadcast license.

Violent Incidents Running At One A Month

Pirate Radio Outfits Battie Govt' in U.K.

By Mike Hennessey

SALZBURG, Austria—The Sony compact disk plant that opened here July 27 (see board, Aug. 8) should be seen as a declaration of the company's faith in the future of CD in all its forms.

The opening ceremony was given on opening day by Wolfgang Russo, director of marketing and customer relations for the new plant which is called Digital Audio Disc Corp. The company projects a production of 12 million units this year and a rise to 24 million in 1989.

Russo underscored the press conference comment of Jack J. Schmucki, president of Sony Europe GmbH, who said that Sony sees no conflict between CD and digital audiotape. He also predicted that the CD market will be far ahead of demand, the cost of CDs could fall dramatically in the next months.

Schmucki also said that, while there could still be a shortage of capacity at peak selling time at the end of this year, supply is already outstripping demand. He believes that some of the CD plants that are financed by venture capital and are now in operation or being constructed will not survive what will be an increasingly fierce competition.

And Otto G. Zich, managing director of DADC Austria, said that when a CD player made by a major house to a buyer's market would be the benefit of record companies and consumers, not only in terms of price reductions but in providing the opportunity to shop for the highest quality and the best service.

The new plant at Anif in the province of Salzburg, which produced its first CDs only 10 months after building began in June of last year, is Sony's seventh production facility in Europe and is part of a group strategy to augment production capacity outside Japan.

By the spring of next year, Sony expects to have four CD plants in Europe that employ 4,000 people.

Set to open in the spring of 1988 is an audiotape plant in Rovereto, Italy. This factory may well also move into other production areas like injection molding. Also under consideration is a European electronic components plant.

The Sony CD player plant at Colmar, France, will soon move into printed circuit production for other CD player manufacturers, Zich said, and will be the subject of a $84 million capital investment plan to double its current annual output of 250,000 color sets and 350,000 picture tubes by the end of next year.

Says Schmucki. "Although our results are on the way, it is important to see that we are in a growth market, a market that is expanding. We are looking to increase our production capacity in Europe to 45% of the world market. This is naturally involving expanding our European presence."

Europe currently accounts for more than 20% of Sony's total world sales of more than $8 billion. In the next three years, Sony plans to double its production capacity for the worldwide CD market by 1990 to 40%. And the share of European sales accounted for by European production is expected to increase from 30% to more than 45% during that time.

Schmucki declared to reveal the targeted unit cost of CDs from the Anif factory, adding that "there can be no doubt that it will be highly competitive and, considering the quality of the product, among the cheapest in Europe."

Sony reportedly looked at 20 possible sites for the new factory before deciding on the Salzburg provence. All of the reasons for choosing Anif, according to Norio Ohga, president and chairman of Sony Corp., were economic ones, and key among these is the fact that the average wage level, is lower than in many other European countries and 30% less in West Germany.

It is therefore likely that DADC Anif's full, capacity will be able to substantially undercut the current $3.10 unit cost of Europe's biggest CD facility—the PDO plant in Hanover.

One noneconomic reason for the choice of Anif is undoubtedly the powerful influence succumbed by Sony chairman Akio Morita by his friend Herbert von Karajan, who was also at the opening ceremony. The maestro made it plain that he is delighted by the choice of location. He also spoke of his deep commitment to the CD system and revealed that 43 works, with himself conducting, are being prepared for recording in the new plant.

Sony puts worldwide sales of CDs at 150 million in 1986 and forecasts that sales this year will be double that figure. The group also predicts that by the mid-1990s, CD will have superseded vinyl. Zich noted that already there are more CDs than conventional LPs sold in Japan, and he said that this situation would arise in Europe two years from now. Production of CD players in homes, is, he said, is 18% in Japan, 10% in the U.S., and 4% in Europe. These figures, he said, show the real potential for the CD system in Europe.

Zich said, "Last year, 40 million CDs were sold in Europe. This year we expect the figure to total 80 million and by 1990, 200 million."

Worldwide sales of CD players last year, Zich said, totaled 7 million. Increased demand would now be triggered not only by the regular CD product in the new format like the CD video and the CD single, which he called, "the logical successor to the traditional 45 rpm single."

The $446 million Anif plant, in which CBS has a 25% stake, will be producing 2 million CDs a month by mid-1988, with a turnaround time of seven days. This will bring total monthly European CD production, according to Sony, to 10 million. Targeted yield rate for DADC Austria, according to Schmucki, is "95% plus." Sony's worldwide CD production capacity is now boosted to 10 million units a month.

Coordinating Sony's pan-European activities is Sony Europa GmbH, a German, West Germany-based company established in November under president Schmucki. The group has also established a Euro design center in Fellbach, West Germany, for the development of products and technologies for the European market.
<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>I Wanna Dance With Somebody</td>
<td>Whitney Houston</td>
<td>Arista</td>
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<tr>
<td>2</td>
<td>Crying</td>
<td>Roy Orbison</td>
<td>Reprise</td>
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<td>3</td>
<td>Don't Stop The Music</td>
<td>the Who</td>
<td>Warner Bros.</td>
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<td>4</td>
<td>Shakedown</td>
<td>Rod Stewart</td>
<td>Warner Bros.</td>
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<td>5</td>
<td>Forever Love</td>
<td>Chris Rea</td>
<td>Epic</td>
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<td>6</td>
<td>Don't Let the Sun Go Down On Me</td>
<td>Elton John &amp; Kiki Dee</td>
<td>A &amp; M</td>
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<tr>
<td>7</td>
<td>True Love</td>
<td>Barbra Streisand &amp; Barbra Streisand</td>
<td>K-Tel Musicmark</td>
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<td>8</td>
<td>I Still Haven't Found What I'm Looking For</td>
<td>U2</td>
<td>Island</td>
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<td>9</td>
<td>Like a Virgin</td>
<td>Madonna</td>
<td>Sire</td>
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<td>Let's Talk About Love</td>
<td>Celine Dion</td>
<td>Epic</td>
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<td>11</td>
<td>Get Lucky</td>
<td>Daft Punk ft. Pharrell Williams &amp; Nile Rodgers</td>
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<td>Billie Jean</td>
<td>Michael Jackson</td>
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<td>The Power of Love</td>
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<td>Marie</td>
<td>Alain Bashung</td>
<td>Disques UFE</td>
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<td>The Way You Look Tonight</td>
<td>Elton John</td>
<td>A &amp; M</td>
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<td>Thank You for Being a Friend</td>
<td>Daryl Hall &amp; John Oates</td>
<td>Epic</td>
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<td>17</td>
<td>The Power of Love</td>
<td>C.C. Catch</td>
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<td>I Just Called to Say I Love You</td>
<td>Stevie Wonder</td>
<td>Motown</td>
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<td>Don't Let the Sun Go Down On Me</td>
<td>Elton John &amp; Kiki Dee</td>
<td>A &amp; M</td>
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<tr>
<td>20</td>
<td>Can't Buy Me Love</td>
<td>The Beatles</td>
<td>Apple</td>
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</tbody>
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**Note:** This list represents the top singles of July 30, 1987, according to Billboard magazine. The chart ranks songs based on airplay, sales, and digital streaming. The labels listed are those under which the songs were released.
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Music Sales Down In France

Contraction Of Retail Sector Cited

PARIS: Contraction in the retail sector and play-it-safe stocking policies are largely to blame for the decline in French record and tape sales, according to the trade organization SNEP here.

Announcing an 11% drop in overall unit sales for the first four months of 1987, SNEP president Bernard de Bosson says: “There are fewer and fewer points of sale, and those that remain are on the high street. Retailers are taking fewer risks and only stocking what is absolutely necessary. There is no limit to the consumer’s choice more and more.”

Hit hard in the first third of 1987 were album sales, which totaled 9.93 million units, down 22.2% from the same period last year. Sales of singles totaled 15.97 million, down 14%; sales of maxis were down 22.5% to 1.27 million, down 8.3%; and cassette sales were down 7.1%, with sales of 6.03 million.

In other terms, the story is the same. Album sales were worth $26.74 million (down 35.4%); singles sales totaled $15.78 million (down 7.9%), and cassette sales totaled $30.42 million (down 8.1%).

Compact discs registered a 128.4% increase in unit sales, to 3.3 million; the dollar value of CDs sold increased 116.1%, to $8.3 million. The configuration accounted for 28.7% of industry sales in the four-month period, more than albums (21.6%), cassettes (22.5%), or singles (26.9%).

For every 100,000 units of CDs has fallen below the 150% increase of 1986, and with the industry’s overall earnings dropping to $135.5 million from $134.15 million in the equivalent period last year, it seems CDs alone cannot sustain music business growth here.

Says de Bosson: “The fall in grosses is particularly disturbing because it would be very risky to make up the difference and are far from being the substitution product that was thought.”

Other factors behind the poor results, de Bosson cites an absence of strong product in the first part of 1987.

“From such an agreement cannot be reached,” says vice president Peter Harmen, “then Grundig won’t produce the DD camera itself. It would be too risky.”

In June, Grundig announced plans to launch DD hardware in the fall in partnership with an unnamed Japanese manufacturer (Billboard, June 20).

Should the European launch go ahead, Harmen foresees an initial $240/250 million price tag. “It’s an introduction price,” he says. “The hardware industry is actually entitled to such software money.”

Announcing Philips’ financial results for the first six months of 1987, Spinosa says net profits were $1.796 billion, up 16%, despite an 8% dip in gross earnings, to $12.08 billion. The main cause of the drop in grosses was the low rate of currency, he says, combined with disappointing results from PolyGram and U.S. subsidiary NAPC.

In 1991, Philips aims to double annual profits, Spinosa says.

“VCRs Reach 35% Penetration

VHS Dominates W. Germany

FRANKFURT, West Germany

West German VCR penetration is now over 35%, according to a new study with 1986’s unit sales totaling 1.8 million, according to figures released by the Consumer & Communication Electronics Assn. VHS dominates the market, and even $mammovers can’t be sure if anything is significant in any market. One in four purchasers now choose recorders with VHS (Video Program System) capability. But that’s both the ARD and ZDF national television networks, VHS ensures machines record programs correctly, even if they are transmitted at other than the advertised times.

Sales of color TV sets continue to outstrip the VCR trade, however, with $19 million in sales in 1986. Revenues were around $2.2 billion, representing 27% of overall consumer-electronics sales. Some 85% of German households now have color televisions, and 18.5% have two or more.

Philips Delays Introduction Of DAT Machines, Cites Lack Of Software

BY WILLY HOOS

AMSTERDAM, Netherlands

Philips board member Bob Spinosa Cattela says the multinational electronics company will not launch a digital audiotape recorder ahead of global arrangements on anticopying measures.

Spinosa Cattela says: “It’s useless to produce recorders before there is a general worldwide pact on DAT software. So far, the international music industry has not decided to manufacture prerecorded DAT tapes because they want first an agreement on an anticopying system. Such agreements have not yet been reached in the U.S., Europe, or over other territories.

There is further encouragement for those opposed to the unrestricted introduction of DAT. Grundig, in which Philips has a stake of over 39%, confirms that it will only market DAT hardware in Europe via a co-production deal with another European company.

Gary Slaight Takes Charge Of Radio Division

Shakeup At Standard Broadcasting

OTTAWA: When Gary Slaight was brought over from CHLQ-FM Toronto by his father, Allan Slaight, to run Standard Broadcasting’s radio division, he predict- ed a “few changes,” but only after he had time to assess the situation.

“It is obvious, however, that the younger Slaight is a quick study. True to his word, though, he has made just a few changes—although a major one involving DAT tape replacements at the radio chain’s stations in Montreal and Ottawa in a major shakeup. And it may not be over yet. The changes are bound to spur considerable format shifts, too.

Another change has been the firing of Greg Stewart, program director at CJAD-AM and CJMF-FM in Montreal, and the hiring of one of his former colleagues, bright young lights, Rob Braide of CHOM-FM across town. Braide fine-tuned the rock outlet to its fastest rating ever in the recent CBM Bureau of Measurement survey.

“It will be a big plus for us,” Slaight predicts. “And it’s a big loss for CHOM.”

CD Production, A Mystery, But Shipments Are Known

OTTAWA: Just how many compact discs are being produced in Canadian plants? The industry is rife with rumors that far fewer CDs are being pressed than the three Canadian manufacturers claim. It is easy to see the reason for, but the federal government is so far not helping to shed any light on the matter.

Though production figures for records and tapes must be disclosed as part of the monthly Statistics Canada survey of net shipments and sales, CD production is still kept confidential.

What is known, however, is that the Praxis Technik and Amer- ique Discos have shipped 3.96 million CDs in the first five months of 1987. The Curim plant still ships into the United States. The Statistics Canada report. The ship- ment reports, which reveal 512,410 CDs going out in May alone, do not include any dollar figures. Statistics Canada has yet to segregate CDs from records and tapes to disclose what their shipments are worth in revenue to the manufacturer. Nor do the figures reflect any of the major CDAs being returned to manu- facturers.

The figures do show, however, that cassettes continue to hold a slight edge over records and CDs combined in terms of net value of sales. Statistics Canada says prere- corded tapes yielded $70.27 million in revenue, while records and CDs totaled $70 million in net sales, which reflects the distributors’ net selling price after returns and exchanges.

Earlier information from the Cana- dian Recording Industry Assn. showed that CDs had overtaken LPs as revenue generators for rec- ordists.

The year-to-date Statistics Cana- da figures show that 17.95 million records and CDs have been made and 12.98 million shipped. A total of 18.24 million tapes were made and 15.88 million shipped.

We can’t stay 11th out of 14 stations in Ottawa!

‘After A Decade, Dan Hill Bounces Back\n
Artist Has A Top 30 Hit With ‘Can’t We Try’

OTTAWA: Not every recording act gets a chance to bounce back after a decade, so Dan Hill is trying to enjoy his second shot at suc- cess and yet make the most of it.

“You don’t usually get this kind of opportunity to get a fresh start with an entire industry,” he says. “I’m actually getting to apply what I’ve learned from the first time.”

Hill’s first move into the music business was around 1978 when Hill, barely removed from his folk roots, had a top five single, “Sometimes When We Touch,” co-written with Barry Mann and Mike Stoller, and by then, with his own admission, quite naive. He tried to duplicate the thoughtful layers of a song and grow artistically. He had difficulty repeating his success.

Still well-received in his native Canada, Hill has been recording sporadically for the past decade. Having lost a considerable sum in bad business ideas of his own, he is no longer in a huff about the last decade and the move in Ottawa, Slaight flew to Ottawa to formalize the firing of Linda Benoit, general manager at CBM-FM, the saging Standard outlet. Upped at the station is John Foreman. Like the Montreal out- lets, it is clear Slaight won’t limit the changes to the executive suite. There are bound to be changes in sound, too.

“Can’t We Try” on A
debut album, still at No. 1.

CDs in Ottawa,” Slaight says. “We’re looking at some changes, definitely.”

Having made the moves at Stan- dard’s key stations outside its To- ronto base, Slaight now is expect- ed to alter the tone and the lineup of the stations he runs in Toronto, CKFM-FM and CFGB-FM.

The FM outlet, he promised when he took over as general man- ager, will “get a more contempo- rary, up-tempo sound.” Its current soft-rock format, although attract- ing a loyal listenership, is consid- ered too tame to expand sizably.

The logical target for the station is the CHUM-FM format— turned-to radio outlet, whose format has seemingly softened in rec- ent months. But, perhaps con- cerned his station will be seen as a David in a battle with Goliath, Slaight plays down suggestions that CHUM-FM is on the hit list.

And while CFBR has long since lost its status as the country’s most popular station, Slaight professes satisfaction with its light rock and information mix and thinks “the bleeding is over.”

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“Can’t We Try” on A
debut album, still at No. 1.
It doesn't happen often. But it's happening now.

Suzanne Vega's music may not sound like the radio, but "Luka" is top five and rising. Solitude Standing may not sound like other best-selling LP's, but it's near platinum in the U.S., platinum in the U.K., and a smash around the world. Chemistry like this between artist and audience is rare, but artists like Suzanne Vega are rarer.

Suzanne Vega The future should sound this good.

Features the new single "Solitude Standing" AM 2960
Produced by Steve Addabbo & Lenny Kaye. Executive Producer: Ronald K. Fierstein
Mixed by Shelly Yakus.

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bell,” Dobin adds. “The fixtures are the thing that really kicked ‘it off.’”

Vinyl singles are still outselling tapes by a wide margin, Dobin says, but he notes that “overall activity has been real good, and it’s starting to pay off.”

Dobin reports that at Waxie Maxi-e’s, the cassettes are accounting for 20% of total singles sales. When a single is not being supplied on tape, the cassette accounts for “one-third to one-half” of sales.

“Steve Raithel [at Warner Bros.] says that at Warner’s ‘Who’s That Girl,’” it’s running fairly close,” Dobin says.

“Seems to be doing well,” says Lew Garver, vice president for purchasing at Camelot Music. “At this point, we think that it’s adding value.”

The North Canton, Ohio-based chain is carrying the cassettes in almost all of its 196 stores.

Garrett reports that in some cases, the cassettes are outdistancing their vinyl counterparts by large margins. On Bob Seger’s “Shaker Island” cassette—selling 7½’s 1½’s, while the Jets’ “Cross My Broken Heart” is running 1½’s 6½’s—cassettes are making an impact.

Garrett notes that the singles business, whether on cassette or vinyl, is still “a hot business.”

Garrett says that he personally will think it “will be a consumer response.”

“Some places there’s mixed reaction to it, but in more numerous places, there’s a better reaction,” to it, Fussell says.

But Fussell notes that Record Bar is also carrying cassettes and 7-inchers about equally—“½, ½, every record, and that adds that promotion of the configuration is creating even greater demand. Fussell points out that in Norfolk, Va., where airplay of the Houston and Dionne Warwick “Love Power” cassette singles is being highlighted by WNVZ-FM, “the count is 1½, 1½, cassette, vinyl.”

He also says that the fixture has heightened awareness: “It has really helped us bring out the point that the 45s are out there on cassette. This gives it a focus. People are already asking for the new Jackson album.”

At San Francisco-based Rainbow Records, half the chain’s 24 stores are carrying all the available cassette singles and the other half are carrying the top 15 titles.

Rainbow singles buyer Jimmy Heikkala calls the cassette-to-vinyl ratio “a 1½ sale”, adding that “it’s a fair amount of public interest. It’s definitely a hits business.”

Retail sources are not universally enthusiastic about the cassette single.

“I’m not that crazy about the idea,” says Linda Powers, WEA and RCA buyer for Detroit-based Day- mony House, which is carrying the cassettes in all 21 outlets. “It’s just another configuration we have to order.”

However, Powers does admit that the new configuration may be tapping a fresh audience: “There are a lot of kids who have never had a turntable.”

Label representatives are generally effusive about the early response to the program.

“The first week it was slow, but the second it started a roll right in,” says Jody Raithel, national director of product development for Warner-Electra.

Raithel says that 16% of current total single-configuration sales can be attributed to the cassette single. He notes that both lead and record rosters are high: “In the last 10 days, the reorder pattern was as high as 29%, and it has been 38% in the last five days.”

“The Madonna has kicked in incredibly well,” says Russ Bach, executive vice president of marketing development. “Some accounts are starting to ask what else is available on a cassette single.”

Howard Raithel notes that the singles business, whether on cassette or vinyl, is still “a hot business.”

“I’ve got a Simply Red [cassette single] that’s dead in the water,” Raithel says.

“Entertaining like this takes time,” Bach adds. “The consumer is just starting to find this thing. We have to be the consumer to know it’s there.”

“I’m thrilled with the feedback,” says Arista’s Cawley. “I’ve gotten still a lot of response from accounts on how it’s selling.”

Cawley says that preliminary figures from retailers on Houston’s “Wanna Dance With Somebody” and Warwick’s “Love Power” show one in every three sales coming on the cassette configuration. At the moment, short stock on some hit items appears to be the biggest problem, according to Cawley.

“Since a lot of retailers underesti- mated how well it would sell, variet- ies of stores both with and without the Whit- ney and Madonna cassette single,” he says. “I have never even seen the Madonna single—that tells me that the stores were selling it and not replacing it.”

“I think it’s doing very well,” says Bert Neber, Simon, director of national singles sales for A&M.

“The feedback has been nothing but positive, but we have accounts that were skeptical a place to Merchandize them. They’re seeing them sell over the counter. That’s proving to make it a worthwhile configuration.”

Simon notes that on Herb Al- per’s “Making Love In The Rain,” “the singles are selling concurrently on cassette and vinyl, cassettes are accounting for 15% of sales, with reorders running 8% (2,500 after initial orders of 14,000).”

Suzanne Vega’s “Luka,” released on vinyl in May, reached 20,000 initial orders, Simon says.

“Assistance in preparing this story provided by Earl Poisje.”

THUMBS UP FOR CASSETTE SINGLE

(Continued from page 5)

JULY CERTIFICATIONS

(Continued from page 8)

 weren’t the only catalog titles to be cited in July. The Steve Miller Band’s “Frenchy” (Columbia) is the fifth certified gold platinum cassette, and Motley Crue’s “Cripple Dr. Tea” (Atlantic Corp.) was the hottest debut album, “Too Fast For Love.”

Here’s the complete list of July certifications.

Platinum Albums

Lynyrd Skynyrd, “One More From The Road,” MCA, 3 million.
Lynyrd Skynyrd, “ Pronounced Leh-nerd Skin-nerd,” MCA, 2 million.
Lynyrd Skynyrd, “Street Survivors,” MCA, 3 million.
Platinum Albums

Heart, “Bad Animals,” Capitol, its sixth.
Lynyrd Skynyrd, “ Pronounced Leh-nerd Skin-nerd,” MCA, its fifth.
The Jets, “MCA, its first.
The Jets, “MCA, its first.
Motley Crue,” “Girls, Girls, Girls,” Elektra, its fourth.
Fat Boys, “Crushin’,” Tin Pan Apple/Polydor, their third.
Randy Travis, “Always And Forever,” Warner Bros., his second.
Whitney Houston, “I Wanna Dance With Somebody (Who Loves Me),” Arista, her first.
Leh-nerd Skin-nerd,” MCA, its fifth.
MCA, its fifth.
Platinum Albums

Heart, “Bad Animals,” Capitol, its sixth.
Lynyrd Skynyrd, “ Pronounced Leh-nerd Skin-nerd,” MCA, its fifth.
The Jets, “MCA, its first.
Motley Crue,” “Girls, Girls, Girls,” Elektra, its fourth.
Fat Boys, “Crushin’,” Tin Pan Apple/Polydor, their third.
Randy Travis, “Always And Forever,” Warner Bros., his second.
Whitney Houston, “I Wanna Dance With Somebody (Who Loves Me),” Arista, her first.
Leh-nurd Skin-nerd,” MCA, its fifth.
The Jets, “MCA, its first.
Motley Crue,” “Girls, Girls, Girls,” Elektra, its fourth.
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Randy Travis, “Always And Forever,” Warner Bros., his second.
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<td>THE BREAKFAST CLUB</td>
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<td>36</td>
<td>I HEARD A RUMOUR</td>
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<td>37</td>
<td>SAY YOU REALLY WANT ME</td>
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<td>38</td>
<td>MARY'S PRAYER</td>
<td>DANNY WILSON</td>
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**AIRPLAY**

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<td>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</td>
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<td>LA BAMA</td>
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<td>LOU</td>
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<td>I WANT YOUR SEX</td>
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<td>12</td>
<td>SHAKEDOWN</td>
<td>BOB SEGER</td>
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<td>IT'S NOT OVER (TIL IT'S OVER)</td>
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<td>YOU DON'T KNOW ME</td>
<td>T. P. PARER</td>
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<td>YOU DON'T MEAL AT ME</td>
<td>JANET JACKSON</td>
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<td>THE PLEASURE PRINCIPLE</td>
<td>MICHAEL JACKSON</td>
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<td>LIVING IN A BOX</td>
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<td>18</td>
<td>CAN'T WE TRY</td>
<td>DAN HILL (DUET WITH VONDA SHEPARD)</td>
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<td>DOING IT ALL FOR MY BABY</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
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<td>SEVEN WONDERS</td>
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<td>LOVE POWER</td>
<td>DIANNE WARWICK &amp; JEFFREY OSBORE</td>
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<td>DON'T MEAL AT ME</td>
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<td>WIPESUIT</td>
<td>FAT BOYS &amp; THE BEACH BOYS</td>
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<td>GIVE TO LIVE</td>
<td>SAMMY HAGAR</td>
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<td>DINNIE TONIGHT ALITTLE HAVE IT ALL</td>
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<td>JAM TONIGHT</td>
<td>BREYAN ADAMS</td>
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<td>SINCE YOU'VE BEEN GONE</td>
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<td>LIES</td>
<td>JONATHAN BUTLER</td>
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<td>HERE I GO AGAIN</td>
<td>WHITE SNARE</td>
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SLIDE

You Boyz Make Big Noise

PRODUCERS: Roy Th跛, Hank Brown, John Hunter, Jon Lee

LABEL: L.A. Sound

BIO: A self-titled debut for this West Coast jam band with a sound that is a mix of funk, reggae, and soul. The band's unique sound and energetic stage presence have earned them a loyal following.

UNITED

BIO: The band that brought you the hit single “Freshly Squeezed” is back with a new album featuring a mix of pop rock, R&B, and soul. With catchy hooks and a tight rhythm section, United is sure to please fans old and new.

UMB

Live in Moscow

PRODUCERS: DC & D, DJ Shadow

BIO: The return of the legendary trip-hop duo, Umb, with a new album that combines elements of electronic and dub music. This is Umb's first release since their much-anticipated reunion in 2018.

THE DBS

The Sound Of Music

PRODUCERS: Greg Edmondson

BIO: The DBS return with their latest album, “The Sound Of Music,” which features a mix of folk, rock, and pop. With heartfelt lyrics and soulful vocals, this album is sure to warm the hearts of fans old and new.

GREG ROLIE

Grease

PRODUCERS: Various

BIO: The former Steely Dan keyboardist returns with his first solo album in over two decades. Featuring a mix of blues, rock, and soul, this album showcases Rolie's unique vocal style and songwriting talent.

HICKS

Two Special

PRODUCERS: Various

BIO: Two Special is a soulful powerhouse duet group featuring lead vocalists John Hicks and Ricky Hicks. This album features a mix of classic soul and contemporary R&B, with standout tracks like “Don’t Let Me Be Lonely” and “Can’t Stand The Rain.”

JAZZ

SPOTLIGHT

Freddie Hubbard

Life Fight

PRODUCERS: Michael Ackerman

BIO: Freddie Hubbard's final studio recording, “Life Fight,” is a testament to his musical legacy. Featuring guest appearances from Wayne Shorter and Herbie Hancock, this album is a must-listen for jazz fans.

JAZZ

JOURNEY

Back To Black

PRODUCERS: Various

BIO: Journey's latest studio album, “Back To Black,” features a mix of classic rock and contemporary pop. With hits like “Open Arms” and “Eyes Of The Young,” this album is sure to please fans of all ages.

JAZZ

Miles Davis

Black Messiah

PRODUCERS: Various

BIO: Miles Davis' posthumous album, “Black Messiah,” is a fitting tribute to the legendary jazz icon. Featuring covers of classic Davis compositions and new arrangements, this album is a must-listen for fans of the late great.
POP

JOHN COUGAR MELLENCAMP
Life Is A Double Business (3:40)
PRODUCER: Deschner
WRITERS: John Mellencamp, J. Kornfeld
PUBLISHER: Deschner, ASCAP
Columbia B-11270

Popular musician puts hisMoney on the Line with a double album that works on many fronts.

BRIAN McDOUGAL GROUP
Call of The Wild (3:10)
PRODUCER: Pugh
WRITERS: John Pugh, John Stevens
PUBLISHER: Labi Siffre, ASCAP

A well-produced album that is both catchy and introspective.

NEW AND NOTEWORTHY

WENDY & LISA Waterfall (4:09)
PRODUCERS: Wendy & Lisa
WRITERS: Wendy Melvoin, Lisa Coleman, Bobby Z
PUBLISHERS: Wendy & Lisa/Atlantic, BMI

This album features some of the most innovative producers and songwriters in the industry.

LA-LA You're On The Money (3:46)
PRODUCER: Full Force
WRITERS: Shawn Pinkney, Larry Hardison
PUBLISHERS: Full Force/WestEnd, BMI

A funk-soul album with a modern twist.

PAUL CARRIUS
In The Heat Of The Night (3:55)
PRODUCER: Carl Sturken, Evan Rogers
WRITERS: Carl Sturken, Evan Rogers
PUBLISHERS: PolyGram, Sony/ATV, Sony

A fusion of R&B and hip-hop.

DENICE WILLIAMS
I Confess (3:50)
PRODUCER: D. Warren
WRITERS: D. Warren, Freedom
PUBLISHERS: Sony/ATV

A smooth and soulful R&B album.

O'JAYS Love Train (4:00)
PRODUCER: Narada Michael Walden
WRITERS: E. Gamble, L. Huff
PUBLISHERS: K-Love/Columbia

Classic R&B hits with a modern twist.

JAMAICA BOYS (I'm That) Lovin Feeling (3:58)
PRODUCER: Morris Minnig
WRITERS: Morris Minnig, Mark Steavens, Lucky White
PUBLISHERS: Sony/ATV

A reggae album with a modern sound.

ALABAMA
The Top (3:56)
PRODUCER: Randy Owen
WRITERS: Randy Owen, K. Seals, T. Davis
PUBLISHERS: Sony/ATV/shorty

A country album with a modern sound.

CHARLIE SIMMONS
Never Gonna Let You Go (3:56)
PRODUCER: Kevin Carrol, Robert Wright
WRITERS: R. Woodard, R. Wright
PUBLISHERS: Sony/ATV

A pop album with a modern sound.

SPANISH PRINCE
Dance With Me (3:40)
PRODUCERS: Corey G. Pistone, G. Cook
WRITERS: G. Cook, J. Minges
PUBLISHERS: Sony/ATV

A dance album with a modern sound.

DAVID ALEXANDER
Mrs. Gricci (3:40)
PRODUCER: David Alexander
WRITERS: David Alexander, M. Gricci
PUBLISHERS: Sony/ATV

A hip-hop album with a modern sound.

AC

BILLY MONTANA & THE LONG SHOTS
Baby I Was Leaving Anyway (2:44)
PRODUCERS: Paul Worley
WRITERS: Wayne Williams, John Shanks
PUBLISHERS: Sony/ATV

A rock album with a modern sound.

STYX
My Love Is Guaranteed (4:21)
PRODUCERS: James A. Datley, Dennis Dryer
WRITERS: J. Brinn, S. Lynch, S. Pruitt
PUBLISHERS: Sony/ATV

A rock album with a modern sound.

HOLLY DUNN
Only When I'm Home (3:20)
PRODUCER: Troy Pagan
WRITERS: J. Pagan, T. Stephenson
PUBLISHERS: Sony/ATV

A country album with a modern sound.

HANK WILLIAMS JR.
Ain't Nothing Old (3:39)
PRODUCERS: Sandy Linett, J. Oates
WRITERS: Sandy Linett, J. Oates
PUBLISHERS: MCA

A country album with a modern sound.

FALLEN
dance-floor queen polishes up her talent with a solid Stock/Motown/Atlantic.}

TERI GONZALEZ
Is There Rockin' In This House (5:40)
PRODUCERS: Jack Rogers, Peter Scherer
WRITERS: Jack Rogers, Peter Scherer
PUBLISHERS: PolyGram, Universal/Atlantic

A rock album with a modern sound.

HOLLY DUNN
My Love Is Guaranteed (4:21)
PRODUCERS: Troy Pagan
WRITERS: J. Pagan, T. Stephenson
PUBLISHERS: Sony/ATV

A country album with a modern sound.

JACKY JONES
I'm Just Like That (1:59)
PRODUCERS: Campy, Rocky Jones
WRITERS: PolyGram, Sony

A country album with a modern sound.

TACRED
The Tramp's Nothin' But A Word (1:54)
PRODUCERS: Tackhead
WRITERS: Troy Pagan
PUBLISHERS: PolyGram, Sony

A country album with a modern sound.

GREG STONE
That's Where The Happy People Go (3:32)
PRODUCERS: Bob Farr
WRITERS: Ron Baker
PUBLISHERS: PolyGram

A country album with a modern sound.

NIXIE
Love Me Like A Child (4:25)
PRODUCERS: Jeff Lynne, Scott Mathieson
WRITERS: Jeff Lynne
PUBLISHERS: A&M

A country album with a modern sound.

ELAINE PAGE
On My Own (3:46)
PRODUCERS: Tony Visconti
WRITERS: Jean-Marc Bismuth, Jean-Marc Bismuth, Jean-Marc Bismuth
PUBLISHERS: A&M

A country album with a modern sound.

PICKS
New releases with the greatest chart potential.
RECOMMENDED: Records with potential for significant chart action.
NEW: A note on the artists' new or noteworthy releases.
| WEEK ENDING AUGUST 11, 1987 |

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Albums with the greatest sales gains this week. (CD) Compact disk available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in an retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
Crew Finds Gold. Cutting Crew celebrates the gold certification of its Virgin debut album, "Broadcast." Pictured are, from left, Jordan Harris, co-managing director, Virgin Records; Tony Moore, tour keyboardist; Cutting Crew's Colin Farley, Nick Van Eede, Martin Beedle, and Kevin MacMichael; Jim Swindel, vice president, sales; Jeff Ayeroff, co-managing director, Virgin Records; Phil Quaritaro, vice president, promotion, and John Gould, Cutting Crew's manager.

Exclusively Yours. Singer/songwriter Peter S. Bliss, right, signs an exclusive agreement with Peer-Southern Organization Ltd. Songwriters. Inspecting his signature are Steve Massarsky, Bliss' attorney, and Kathy Spanbergei, vice president of the Peer-Southern Organization.

Who's Afraid Of Lions & Ghosts? Recording artists Lions & Ghosts, recently signed to ASCAP, are greeted by ASCAP staffers at a reception at the recent New Music Seminar in New York. From left are group members Micheal Murphy and Michael Lockwood; Loreta Munoz, ASCAP West Coast director of member relations; Loe and/or Ghost Todd Hoffman; ASCAP assistant director of public affairs Lauren Iossa; and group member Rick Parker.

Proud Heritage. Composer John Duffy, left, and Israeli statesman Abba Eban look over Duffy's score for "Heritage: A Symphonic Suite With Narration." Eban, who authored the book "Heritage: Civilization And The Jews" and served as host for the PBS series based on it, is the narrator for the CBS Masterworks recording.

Meet The Mayor. Arista hitmaker Kenny G., left, who opened the recent JVC Jazz Festival in New York, was invited with other musicians playing in the festival to Mayor Ed Koch's home for an afternoon jam session. With the artist are, from left, Dennis Turner, Kenny's manager, and JVC Jazz Festival promoter George Wein.
ALMI BUYOUT OFFER
(Continued from page 7)
Street launch in September.
What will be the ramifications of the ALMI overture? That depends on whom you talk to. Most observers of the retail competitors, especially rival franchisers, view Berger with disdain, a role that he often seems to relish. His many detractors have long claimed that ALMI is despite the chain’s large number of stores, National Video is not as profitable as Berger has portrayed it. During the July 9 press conference in New York at which he announced the chain’s intention to sell superstores (Billboard, July 18), he acknowledged that the company has shown losses throughout the first two quarters of 1987.
Berger suggests that ALMI wants to land its operation to bolster its Adventurland acquisition, although he is not clear as to how much—if any—of his Portland, Ore., staff would staff the board if the deal goes through. He says, “More than likely, RKO has discovered that we suspected all along that Adventurland doesn’t have the support systems that its franchisees require. So maybe [ALMI] wants to take the necesary steps by buying our company.”
Given the context of his bitter feud with Adventurland head Edman—the two principals have a history of taking derisive shots at each other—Berger’s comments could be taken as a self-serving remark in that war of words. What may lend credence to his theory, though, is the fact that RKO Warner chain officials have yet to announce marketing plans for Adventurland since that takeover. At the time of the May buyout, RKO web president Steve Berns said he intended to announce a game plan for Elman’s stores within “two to three weeks.”
In the wake of the ALMI bid, NVI’s lackluster performance showed slight improvement: On July 30, prior to the announcement, the company’s shares closed at $2.25; by the time, that figure had risen to $2.75.

FOR THE RECORD
To clarify a story in the Aug. 8 issue, CBS/Records Group Technology Center says it plans to make its Copypode system available to label recording studios on a royalty-free licensing basis. The cost to a record company will be $2,000, which CBS says represents its per-unit cost. The first Copypode machines will be available for shipment to labels on Monday (10).

A story in the Aug. 1 issue on the death of Sal Uterman, who was Atlantic Records vice president of sales, incorrectly placed Sal Stu Ginsburg’s position at the label, where he worked from 1978-82.
He was director of national publicity.
In the Aug. 8 album reviews, an incorrect contact number was given for the Angela Strehli Band’s’ Soul SIVS’s”telephone number is 512-920-0660.

LIFELINES
BIRTHS
Girl, Allison, to Peter and Laurie Clancy, June 10 in New York. He is a music attorney and a partner in the law firm of Clancy & Nonesuch records. She is director of product management for CBS Masterworks.

Girl, Stephanie Maxine, to Joel and Deborah Brooks, June 28 in New York. He is a music attorney and publishes the Lawtalk series, a syndicated industry column.

Boy, Nathan Serge, to Billy and Peggy Rush, July 6 in New York. He is a record producer whose credits include Serge Gainsbourg, Southside Johnny & the Julkes, and Taka Boom.

Boy, Alexander, to Rafael and Marci Vasquez, July 28 in New York. He is president and is secretary of Bayview Dist. Inc., Englewood Cliffs, N.J.

MARRIAGES
Barry Golin to Emma Buss, July 4 in London. He is production supervisor at Capitol records, Hollywood. She is a product coordinator at EMI Music, London.

Nick Roberthaw to Trina Singeit, July 11 in New York. He is a Billboard contributing editor.

DEATHS
Elmer Whiteley, 75, following a heart attack, July 15 in Morden, Ky. He was father of RCA recording artist Keith Whiteley. He is survived by his wife, two sons, a daughter, eight grandchildren, and one great-grandchild. In lieu of flowers, donations may be sent to the Heart Assn., Sandy Hook, Ky.

Bert Keyes, 86, following a lengthy illness, July 15 in Morden, Ky. He was father of RCA recording artist Keith Whiteley. He is survived by his wife, two sons, a daughter, eight grandchildren, and one great-grandchild. In lieu of flowers, donations may be sent to the Heart Assn., Sandy Hook, Ky.

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Dr. Marceau C. Myers, 86, following a lengthy illness, July 26 in Denver, Texas. Myers was dean of the Texas State University School of Music. He was a member of the Music Educator's National Conference, the Texas Music Educators Association, and the Texas Assn. of Music Schools, among many other organizations. He is survived by his wife, a daughter, and a granddaughter. In lieu of flowers, family members have requested that donations be made to the Marceau M. Myers Memorial Music Scholarship Fund in care of the school.

Reggie Allie, 54, of a heart attack, July 25 in Maggie Valley, N.C. The veteran Nashville country guitarist was a regular on the “Grand Ole Opry” and Ralph Emery’s morning television program. Allie began his music career in the ‘50s and played in the bands of such artists as George Jones, Stonewall Jackson, Melba Montgomery, Billy Walker, and Tex Ritter. He is survived by his wife, three children, and two brothers.

Thumbs Carlin, 56, of a heart attack, July 31 in Chattanooga, Tenn. The country guitarist was discovered by Jimmy Deen while playing in a nightclub in his native St. Louis. He performed with Deen’s band intermittently from 1949-57. He also joined his parents’ troupe, became a featured musician on “The Ozark Ju- bilee,” and, in 1960, became a member of Wade Ray’s Las Vegas band. Carlin is survived by his wife and two daughters.

EXECUTIVE TURNABOUT
(Continued from page 8)

Selling point. She was with Ace Of Hearts Records.

DISTRIBUTION/BETAINING. Virgin Vision Inc., the Virgin Group’s U.S. video dis- tributor based in Los Angeles, makes the following appointments: Tom Olson as vice president of sales; Ray Sohl, national sales manager; Vickie Racher, assistant to national sales manager; Beth Berry, Southwest regional manager; Roger Arnow, director of mar- keting; Sue Esbin, marketing production assistant; Neil Chamberlin, direc- tor of programming; and Annmarie Macy, manager of sales administration. With the joint venture of EMA and Keyes, a new executive, Joe Diemer, joins the company as director of branch sup- port. He is manager of branch systems.

HOME VIDEO. Adam Platnick is promoted to vice president of business affairs for Vestron Inc. in Stamford, Conn. He was director of business affairs. Michael Karaffa and Dan Markim are upped to vice president of sales and di- rector of premium and special markets, respectively, for Vestron Video. Karaffa was national sales manager. Markim was national sales manager of premium and special markets.

CBS/Video/Publishing in New York promotes Allyson Johnson to associate direc- tor of video and Laura Goodman to manager of graphics. Johnson was mar- ker of video production. Goodman was art supervisor.

Barry Leibush is named director of PlayBoy Home Video in Los Angeles. He was with Elite Home Entertainment.

Academy Entertainment in New York appoints Joe Lissias director of ad- vertising and promotion. He served in a similar capacity at RKO Warner Thea- tres Video/Video Shack.

PUBLISHING. Lorimar Music appoints Peter Cornish managing director for its U.K. subsidiary, London. He was with A&M Music. David Landau is promoted to director of motion picture and television mu- sic for Screen Gems/Columbia-EMI Publishing in Los Angeles. He was crea- tive manager for that area.

PRO AUDIO/VIDEO. Michael J. Koos is promoted to president and chief operating officer of Kons Corp. in Milwaukee, Wis. He was with AT&T Music.

David Johnson is named regional sales manager in New York. He is a former sales manager.

RELATIONSHIPS. Tony Conway is promoted to president of Buddy Lee Attrac- tions in Nashville. He was vice president.

VSDA ELECTS NEW BOARD
(Continued from page 8)

None of the four are seen as sur- prise winners. Each of them has taken a viable role in VSDA activi- ties. Balstad—as permitted by the trade group’s bylaws—returns to serve his second three-year term on the board; he chaired the regional committee this year. The other in- cumbents, Berger, is chairman of the Aug. 16-20 VSDA convention in Las Vegas; he joined the board to fill the unexpired term left vacant when Florida dealer Art Ross resigned from his seat after folding Tampa Video Group.
Pough has been a member of the VSDA since its inception and has taken a hand in founding a forerunner trade group, the Southern California Vid- eo Retailers Assn. She served this year as chairwoman of the VSDA’s antipiracy committee.

Caplan, generally acknowledged by industries as the candidate who had the highest profile in the field of music, is noted for his outspokenness on various trade issues. Regarded as a love-him-or-hate-him character, Caplan has built recogni- tion among labels as his “go- rilla marketing” appearances at nu- merous forums, including this August’s, raise eyebrows. He has scheduled a presentation and a twice-repeated seminar at the 1986 VSDA meet which he led with North American Video’s Gary Messenger and then-consult- ant Ralph King.

Even before his campaign began, Caplan’s nomination touched off a mild controversy. Ads supporting his candidacy appeared in trade publications. Although VSDA elec- tion guidelines strictly forbid paid advertising by board candidates, there are no stipulations that forbid such ads for members who are seek- ing at-large nominations.

At the time his nomination was announced, Caplan told Billboard he had not heard the ads in question; he said they were placed by dealers who supported him.

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BILLYBOARDS AUGUST 15, 1987

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price for retailers in the U.S. will most likely fall between $69 and $73 depending on the day of release. Even in light of the elevated price, the company expects to sell between 300,000 and 500,000 copies of the tape.

To secure the rights to the movie, HBO Video paid Hemdale Films more than $15 million for a package that included "Platoon" and "Hoosiers" (Billboard, July 11). HBO officials stress that the price point for "Platoon" reflects the company's costs and does not signal a shift in its price policy.

HBO Video believes that the multimillion-dollar marketing campaign for the cassette will generate tremendous rental activity. The company estimates that each cassette will be rented at least 100 times for a total of 35 million rental transactions in the first year. Key elements of the marketing plan include:
- A $1.5 million investment in television advertising that will cover up to 30 big emotional" commercials. Two of the 15-second spots will be specifically targeted at women.
- A "New Survival Pack" that will offer renters the opportunity to purchase a package of six cassettes for $10. HBO says that dealers will be encouraged to leave one tape unopened and gauge the demand "Platoon" creates in their store. If too many remains unopened, it can be returned before Dec. 1. for a full refund.
- An assurance from HBO that the movie will not be available on pay-per-view TV for at least 75 days after its release in movie theaters.
- Ninety-day terms for participating distributors in the hope that they will offer the same terms to retailers. The company normally offers 30-day terms.

O'Connell would not comment on the fact that the strategy of holding back rental copies could mean that the movie was not good enough for HBO to clean it up by the [Sept. 28] order date.

"The problem with their terms is that we have our two recording services of the first five to 10 years of mixing rooms on the 10th," Schiralli says. "Now, basically, you can mix anywhere, but the recording magic is in the home walls and control room. We couldn't duplicate it on the 10th."

Schiralli says he has been looking for "Platoon" in the West Side near the Hudson River for possible new homes for the facility's recording and mixing rooms. So far, the search has been fruitless.

"It's difficult to find the right strategic location," as was Billy Joel's "The Stranger."

Among the many other artists who have either recorded in the studio itself or have been tracked by the Plant's remote recording vehicle (and later mixed at the studio) are Joe Nichols, Krispy Crisp, and Curt Lindauer.

**MTV VIDEO AWARDS (Continued from page 10)**

‘Platoon’ Hits DAT Markup

WASHINGTON A House subcommittee markup of a bill requiring anticopying devices in digital audiotape machines has been concluded for "a vote of no confidence in the American consumer," Charles Ferris, spokesman for the DAT manufacturer-supported House Commerce Committee, says.

"Why should DATs be denied to the public while studies of anticopying systems are conducted," Ferris asks. "No one may be dening the public its right to record, or has the DATs been proven to work?"

Ferris says the private objection to an anticopying chip is that it "would deny a new and better technology to consumers." He also says, "There is no justification for using it to arrogant new technology and deny new products to consumers."

Before closing that Congress is "hanging DAT" first and then "giving it a fair trial." He also accuses the bill's sponsors of "unearthly" action. Congress has yet to act on the bill.

The various objections of legislative opponents are as common as milk and cookies. Ferris says several sources close to the subcommittee say the Ferris remarks "might rob some members of the wrong way." - BILL HOLLAND

For many years now, we've been concerned, and I have been considering how to coordinate this and bring forth our concern of unlicensed use," Zimmermann says. "Menon is the ideal man for that consolidation. Now reporting directly to Menon will be the formerבות president helms a now-unified international marketing division. The importance of that position, adds Menon, "is highlighted by the fact that in our case about 65% of our global worldwide sales do in fact rely on Rightside, a division he headed in the U.S. and Britain. This is an overwhelming portion of our business."

The appointment of new Capitol Records president Menon—who has had "tremendously high accepance within the company" in the six months he has been there, according to Menon—comes at a particularly delicate time for EMI U.S.'s operations. The in-house shift, says Menon, "also made it possible in the move to avoid any unnecessary embarrassment to our European operation when we have just gone through a combination of EMI America and a British operation."

What sort of changes can be expected at Capitol Records now that Berman is in the top slot?"

Says Menon, "I don't think that he sees any immediate requirement to make any dramatic changes—either of people on the roster or anything else. It's his plan that he himself would wish to do so, and I would certainly look to him to do so. He has a refreshment program, as anyone new to a particular situation will bring. But I see it as being sort of an organic dynamism, rather than any major restructuring as such.

**EMI RESTRUCTURES (Continued from page 8)**

**MTV VIDEO AWARDS**

- Best male video: David Bowie, "Day In Day Out"; Peter Gabriel, "Sledgehammer"; Robert Palmer, "I Didn't Mean To Turn You On"; James Brown, "Get On Up Me Al" (concept version); Steve Winwood, "Higher Love".
- Best video: Kate Bush, "H bloom"; Janet Jackson, "Nasty"; Cyndi Lauper, "True Colors"; Madonna, "Papa Don't Preach" and "Open Our Eyes".
- Best video group: Bangles, "Walk Like An Egyptian"; Crowded House, "Don't Dream It's Over"; Eurythmics, "Missionary Man"; Public Enemy; "Wild Wild Life".
- Best stage group: Bongos, "Live One Love One Bad Name" and "Living In A Prayer"; Run-D.M.C., "Walk This Way"; U2, "With Or Without You".
- Best stage performance: Bon Jovi, "You Give Love A Bad Name" and "Livin' In A Prayer"; Run-D.M.C., "Walk This Way"; Bruce Springsteen & the E Street Band, "War" and "Born To Run".
- Best new artist: The Robert Cray Band, "Smoking Gun"; Crowded House, "Don't Dream It's Over"; Georgia Satellite, "Keep Your Hands To Yourself"; Bruce Springsteen, "Born To Run"; Robert Shilton, "Timbuk Two"; "In the Style of The Police"; "With Or Without You".

The awards gala will be telecast live Sept. 11 from the Universal Amphitheater in Los Angeles and satellite pickups around the world.

STEVEN DUPLER
sitive to cultural erosion. That was the opinion of a number of govern- ment officials, musicians, musical record label, and music publishing executives who spoke last May on Pan-European television at the Inter- national Music & Media Confer- ence in Montreux, Switzerland.

Mark Booth, the U.S.-born, Lon- don-based chairman of Pan- European TV, says that the Pan- European market is potentially strong but that it has not been properly tapped by the existing satellite-to-cable TV channels.

Rupert Murdoch’s Sky Channel

‘There’s not much room on the dial. It’s important to get a place early’

was the first and remains the larg- est. The first move is always rec- eived, and 44% watches it) of these services. Sky Channel offers a mix of programming, including comedy and dramatic series as well as music video. Super Chan- nel, which now incorporates the Music Choice videoclip show, is next largest, with 74% receiving and 27% watching the channel, accord- ing to Pan-European Televisi- on Audio Research survey published Aug. 3.

The PETAR survey, the first comprehensive research report of its kind, notes that 14 million Euro- peans now watch satellite-deliv- ered television programs on cable TV services. Cable penetration is in Holland, with between 60% and 70% of the country wired. Switzerland and Scandinavia have each about 30% wired for cable.

While Booth admits the European cable market is not especially strong yet (for example, the U.K. has only 200,000 homes wired for cable, or about 10% of the market), he says MTV is counting on sever- al factors—including a gradually more competitive satellite pow- er direct broadcast satellite television technology and an “eventual” in- crease in the number of cable sys- tems in various countries—to as- sure MTV of success in coming years.

The DSB becomes more popular, more people will be able to receive satellite channels directly into their homes rather than relying on a cable system. DSB reception re- quires only a 2-foot dish, much less expensive than current models.

Tom Freston, president of MTV Networks Inc., says that interna- tional expansion is one of the company’s primary long-term goals. Even though the company’s oldest franchise—developed in Europe now, he says, MTV sees getting in early as es- sential.

“Look what happened in the U.S.,” says Freston. “It’s now very difficult to get into the U.S. market, because if you are a big player, they all got in very early on. There’s not a lot of room on that dial, and it’s important to get there early.”

Freston notes that MTV in EU- rope is exploring the possibility of expand- ing its Japanese MTV deal with Asahi Broadcasting to 24 hours a day. He also says that deals are being explored in Hong Kong (which is building a 500-channel home cable system) as well as India, Taiwan, Ecuador, Costa Rica, and the Philippines.

The French are working on a rock’n’roll special right now in the Soviet Union. “It’s very difficult to get a response from their government about doing regular pro- grammers there.”

Can the MTV formula be suc- cessfully translated to other coun- tries? Booth cites internal re- search saying that although cul- tural differences abound among European nations, “there’s this feeling that the world tend to be inter- ested in the same kinds of things, and that includes music and televi- sion.”

MTV Europe has been launched with 1.6 million subscriber house- holds (coincidently, the same number was in place for the U.S. launch; MTV U.S. now claims 35 million households). It is, as prom- ised, considerably different in both look and programming, also retaining the original version (see story below).

According to Booth, British re- cord labels are “generally optimis- tic” about the advent of MTV Eu- rope. Dave Simone, general man-ager of Phonogram, says, “I welcome MCV here, and I believe it can be very successful. It’s a shame that’s it’s cable rather than broadcast, as there’s very little cable in the U.K., and that’s not likely to change. But if ditches get cheaper, that will help consider- ably.”

Simone says the British music industry “owes a debt” to MTV in the U.S., and he notes that the British industry also wants to re- evaluate what it would and wouldn’t play.”

Simone also maintains that re- cords can be broken on a Pan-euro- pean basis, as long as they are “handled correctly. If you can get a record to break here or in Hol- land, that can be the key to success on MTV Europe.”

“I just hope they don’t become bland,” Simone says. “European music is an activity in the U.K. that is accessible to the European listener. If they are to play a partner role and not an enemy, they have to recognize that and understand that it sometimes takes a little longer for an act to break here.”

Some advertising agencies that work with large international ac- counts are big believers in the fu- ture of Pan-European television in both national and MTV Europe in partic- ular.

Tim Lindsay, head of account management for Bartle Bogle Heen- ley Ltd., which handles Levi- Strauss in Europe, says that suc- cessful Pan-European commer- cials for his client and others “really heavily on nonverbal communica- tion, such as music,” to overcome language barriers.

The Levi’s spokesman utilizing U.S. ’50s music are airing on MTV Eu- rope, as they have on the channel in the States. Lindsay says Levi’s is paying a good price to keep the Pan- European promotion with MTV Eu- rope as well, in which 100 pairs of 501 jeans are being given away.

Zed Wazawa, advertising sales di- rector for MTV Europe, admits that Pan-European television ad- vertising is “difficult because of its lack of central distribution. It must be based in the U.S. or Ja- pan and has to deal through a whole load of local subsidiaries.”

He says that advertisers “like the fact that they are reaching 10-12 times their local market” by advertising on a Pan- European channel. Zawada says that he has already sold 40% of this year’s advertising quota.

Spanish listeners, ad spots are sold on MTV Europe in a variety of ways, either on the published rate card or in packages. The rate card cost for a 30-second spot at a peak hour is $800. The spot off peak is about $120.

Obviously, it will only be pos- sible to evaluate MTV Europe’s per- formance in six months or a year from now. Booth says he will be “very interested to see the picture of million homes in six months.”

Programming Stresses New Artists

MTV Bash Signals Invasion Of Europe

BY STEVEN DUPLER

LONDON It was an auspicious—and expensive—blastoff for MTV Europe. In a two-hour opening show, Channel 4 and European Television Produc- tions Inc. chartered two 727 jets to fly a group of recording artists, label and advertising executives, and members of the press to the Roxy nightclub in Amsterdam to watch Elton John throw the switch that put the channel on the air.

The Rockformer Films, meant in- tended as a symbolic (if not sub- tle) indication of how seriously Viacom and its subsidiary, MTV Networks International, treats its Pan- European co-venture with Bill Max- well’s Mirror Group Newspapers Ltd. and British Telecom plc.

“Even if we wanted exclusivity, we couldn’t get it”

As an added attraction to the launch festivities, MTV production staff worked overtime to make sure that the U.S. fleet based out- side the Persian Gulf would re- ceive the launch live, with satellite uplink from the U.S. naval base at Diego Garcia provided to two U.S. aircraft carriers.

So, how different is MTV Eu- rope from its U.S. counterpart? In some ways, very, and in others, not so much. There are still VJs, of course, and their segments are still taped. There are also loads of hi-tech on-air promo graphics (al- though the European version’s “party spots” seem more “arty” to a more sophisticated viewer).

The music is quite different, it reflects the chart activity in the U.K. and on the continent. Currently be- ing banged hard by MTV Europe is CBS artist Terence Trent D’Arby’s song “Do You Ever Get So Lonely (That You Think About Me).” Because the record has not yet been released in the U.S., MTV is not playing it in the U.S.

In addition, Tamara Rawitt has been named VP, creative affairs, for the theatrical division and will develop an in-house acquisi- tion program. She will report to Cannold.

On the video side, Jeffrey Peisch, formerly MTV Networks’ head of video sales, will retain responsibility for programming in that area.

Music programming is being heavily slanted toward new and develop- ing artists, says Mark Booth, the managing director of MTV Eu- rope. Programming segments in- clude a one-hour new-song artist called “Singles,” a one-hour dance music “Party Zone” slot, “MTV’s One-hour new age and contemporary music program, “New Visions” and a two-hour video news show called “MTV News.

Two other entries are a half- hour talk show, “Reverb,” which will be devoted to interviews with bands and videos, and “The MTV Gig Guide,” a regular feature offering tour de- tails on various artists in Europe.

Rotation will be “fundamentally the same,” says Booth, with some differences. For example, MTV Europe is expanding upon the Hip-Clip rotation designation in the U.S., adding two ultraheavy slots, dubbed “Mega Mover and Power Play.” The former is played once ev- ery hour, while the latter is aired every 2 1/2 hours.

“Europeans watch television with far less frequency,” Booth explains. “In the U.S., the average is about seven hours daily, while in Europe, it’s about six hours, and we have to figure that the audience probably won’t watch as much. Our strategy is in order to get maximum exposure for what we consider to be a hot video, we have to play it considera- bly more often than in the States.”

There will be no videoclip exclu- sivity arrangements with Europe- an bands, although they will be la- beled differently. The channel does have a five-year nonexclusive clip-usage agreement with the major labels in the U.K. and on the continent. Terms of the agreement are confidential.

“When you’re dealing with la- bels, you have to remember that the clips is a difficult-enough pro- cess,” laughs Booth. “Even if we wanted exclusivity, we probably couldn’t get it.”
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Benson Co. Undergoes Major Reorganization

NASHVILLE The Benson Co., long a mainstay in gospel music publishing and recording, has named a new general manager and has reorganized its activities, following a recent major cutback of employees, the company said, July 11. Replacing company chief Bill Tray- lor, is Jerry Park, formerly Benson's vice president and general manager.

Traylor, who ran his own River- song label prior to taking the top position at Benson, will serve as the new company president. He will also continue to work for Benson as an advisor.

The restructured Benson has reor- ganized itself into four divisions: recorded products, including the Benson, Reel-Rite, GrooveTree, Power Discs, and distributed labels; print, including the Singspiration, Stamps-Baxter, and Benson imprints; publishing/copyrights; and sales.

In addition to Park's promotion, Mike Gay was upped from the post of vice president of field sales to general manager of the sales divi- sion. John Barker was moved up from director of publishing to gen- eral manager of that department. Rights. Vance Wilcox, formerly di- rector of marketing for recorded product, is now vice president of the agency media that deals with record producers shifting from a/d to the Benson label to vice president of a/d.

Jordy Conger continues as gen- eral manager of the company's print division.

The changes in personnel and or- ganization were made by George M. Buck, corporate vice president of Zondervan, the Michigan com- pany that owns Benson.

Sources at Benson say the com- pany will probably vacate its quar- ters here soon and move to smaller offices on or near Music Row.

CBS SUES WHZT (Continued from page 10)

quality and thus diminishing the record's appeal at retail.

The suit also alleges that WHZT air personalities falsely stated on the air that Epic Records is going to provide the station with copies of the upcoming Jackson album, "Bad," for "use as listener give- aways prior to the album's commer- cial release." The suit also states that Epic Records, in addition to sending 30 units of the album's single, "Ya Cold Wanna Be With Me," is being aired in a pre-release airplay rotation on national TV stations.

The overall reaction is strong," says a spokesperson for the Latin Recording Academy, which adds that the record is getting airplay on several urban outlets.

Tooting its horn to a pop audience are Salt-N-Pepa's "Hot, Cool & Vicious" on Next Plateau and the Cover Girls' "Show Me" on Fe- verther.

The Salt-N-Pepa album has been phenomenal for us," says Jerry Suarez of Miami-based JFL Distribu- tion, the company that handles the album's Top Pop charts; sales have re- portedly topped 255,000 units.

As for the Cover Girls, "Show Me" enters the Top Pop charts chart this week at No. 194.

Upcoming albums that distributors are excited about include Delta's "Bad Boys," due in mid-August on the new Stripped Horse label, and the Surf's "Surfing Or Die" and Dana's "Dana Dane With Fame," two rap titles on Profile.

The Surf MC's album—scheduled to be released Wednesday (12)—will be backed by an extensive marketing and promotion campaign that in- cludes a video for the title track, produced by Mike Starz, who backed Dana, and is said to be over the 50,000-unit mark.

In addition to new product, there are a number of presser releases that are still selling consistently well. Among them are MC Shan's "Down With the Law on Chill Pill," from MC Shan's "It's Gotta Be Tough."

London says that Motown is awaiting availability of the adapter required to play the Scott Sha's on standard home CD players before announcing details for commercial sale availability.

Assistant in preparing this story was provided by Geoff Mayfield in New York and Dave DiMartino in Los Angeles.

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INSIDE TRACK

Edited by Irv Lichtman

REPRISE REPRISE: Los Angeles drivers wondering about those oddly placed, mysterious white posters around town—always bearing a familiar, one-letter logo—should wonder no more. Expect official word soon on the reactivation of Reprise Records as a full-line company rather than a mere label imprint. Word is that a number of artists will be coming over not only from Warner Bros., but also labels that the latter distributes—including Sire, Slash, and others. Thus, says one label insider, the new Reprise will become a kind of record marketing/distribution system much like Warner Bros. Now almost completely staffed, the new label will be in full operation and answering phones by Aug. 17.

ARRIVALS & DEPARTURES: Capitol promotion VP John Paapot continues his raid on the CBS field staff. Latest to make the switch is Ritch Bloom, who will leave Columbia to be Capitol’s national director of album promotion. Jeff Shane (M&M), Michael Conway (the Carolinas), and Tim Burrruss (Atlanta) already have made the Capitol move (Billboard, Aug. 1). Walter Winkle, who’s been “looking good,” is VP at Epic/Portrait/CBS Associated Labels. Winkle is expected to announce his new affiliation soon. Herb Dorfman has exited Moss Music Group as VP of sales to join Orion Home Video in regional sales. MCA hopes to fill Dorfman’s slot soon, says chief Ira Moss.

AN EMPHATIC “NOT TRUE”: “A disgusting competitive tactic” is the way Jeffrey Wilkins, president of Discovery Systems, characterizes the pitch for U.S. business made by a Japanese CD manufacturer who claimed that Discovery had filed for bankruptcy under Chapter 11. Not true at all, says Wilkins, who states “business has never been better.” He claims more than 80 custom-label clients.

NOT GOING PUBLIC: The National Bureau of Standards, set to test the CBS Copycode system, which prevents DAT home taping of encoded recordings, has sent a letter to the CBS/Records Group Technology Center agreeing to CBS’ request that it not make the unit’s spec sheets public, although the DAT manufacturer group, the Home Video Coalition, has requested the specs. CBS, in asking the bureau to withhold the specs, cited the information as “proprietary” in nature.

THREE FOR 10: For the first time in its 15-year history, Aristra Records has three albums in the top 10. Whitney Houston, the Grateful Dead, and Kenny G do the trick.

CY LEISLIE WILL ENJOY TWO HONORS at the upcoming VSDA confab in Las Vegas. Home Viewer and Time magazines will present him with a man-of-the-year award for 1987. And Bill Gallagher, president of MGM/UA Home Entertainment, will honor the founder and former chairman of the company by presenting a new MGM/UA VSDA scholarship in his name.

TOMMY, IN PERSON: Billboard director of charts Tommy Noonan will conduct his annual UCLA extension course, starting Oct. 1. For more details on registration for the series, “Marketing Plans Behind Hit Records,” call 213-825-9791. Noonan was also recently the first outside guest ever to speak at an MCA Music confab. Publisher president Levi invited Noonan to the meet, held recently over two weekends in Vail, Colo.

ALPHABET SOUP: The sticker on the album says “BMG Deliver.” At first blush, one assumes this is the start of a push by Bertelsmann Music Group to make the public familiar with its “BMG” shorthand. But take a closer look. The album, “Desperate Business,” is from the Brian McDonald Group, a new act on A&M.

LOOK FOR A MASSIVE campaign by Geffen Records when a winning contestant gets to name the new Sammy Hagar album. Hagar will announce the winner and the chosen title on MTV. The title will then be stuck on his current smash, currently at No. 14 on the Top Pop Albums chart. Hagar just returned from a whirlwind promo tour, during which he bit Japan, Germany, Holland, and the U.K.

EIGHTY CANDLES: Chicago retailer Merrill Rose called Track to report his 80th birthday bash, to be held Saturday (15) at the Standard Club in the Windy City. Some 125 guests are expected, including such industry out-towners as Sam Shapiro, Pete Hyman, and Mike Spitzer.

TARGET SIGHTED: Attendees at the Minneapolis convention last week of the 252-unit Target chain and its internal rack arm, Jeteo, heard that major West Coast expansion will put 55 more stores in California this year, that out of a total of 73 openings in eight states. Target moved to the Minneapolis show for the first time with 15 units. There was talk, too, of distribution-center expansion from the current six units as Target stretches east into Michigan and eyes more stores in the Seattle market.

ALTHOUGH THE Federal Trade Commission won’t comment, insiders say the federal agency is taking testimony on the proposed Warner Communications Inc. purchase of Chappell Music. Those who oppose the deal do so on the grounds that it creates the world’s biggest music publishing empire within a corporation that is a major TV, movie, and record company, TV and radio stations, and cable TV systems.

BARRY MANILOW’S SWITCH from Arista Records to sister label RCA was short-lived. The singer, who has had a string of hit singles and albums over the years, is no longer on the RCA roster after the release of just one album. No word as yet on where he’ll land for future recording projects . . . The Aug. 17 edition of the soap “Days Of Our Lives” will feature the Glenn Medeiros (A&M) hit recording of “Winning Over You” as theme music for the soap’s popular characters Patch and Kayla . . . Publicist Norman Winter reports that he will be conducting business from Los Angeles’ Cedars Sinai Medical Center, where he is in traction, due to an overenthusiastic back rub from a masseuse. Winter is in a “penthouse” suite with a fax machine, telephone, and room for business meetings.

JUST ROLLING ALONG: Nov. 9 is the 20th anniversary of Jann Wenner’s Rolling Stone magazine and the Whitney Houston, the Grateful Dead, and Kenny G do the trick.

JELLO ON TRIAL: Former Dead Kennedy leads singer Jello Biafra and four others will finally go to trial Tuesday (11) in U.S. District Court in Los Angeles. The five defendants will be facing misdemeanor charges of “distribution of harmful matter to minors.” The case stems from the inclusion of a sexually explicit poster by artist H.R. Giger in the Dead Kennedy’s album “Frankencreep,” (Billboard, June 14, 1986). A motion contesting the constitutionality of the charges was denied in February: the defendants entered pleas of not guilty in March. After the case broke in 1986, Biafra folded his group. He has since made frequent appearances on public panels concerning rock ’n’ roll censorship.

THERE IS NO BASIS to a suit by the surviving Beatles to prevent Nike from using the group’s recording of “Revolution,” the shoe manufacturer’s president, Philip H. Knight, said at a New York press conference Aug. 4. The New York action seeks $15 million from Nike, its ad agency, and Capitol-EMI Industries. Knight said that Yoko Ono approved the idea and argues that all the defendants are merely pawns in the long-running legal hassle between the Beatles and Capitol-EMI and its holding companies, both of which are targets of Ono’s suit.

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