Philips Adds New Math To CD Single: A 5-Incher

BY IS HORIZWITZ

NEW YORK: A decision by Philips Dupont Optical to introduce a 5-inch audio-only compact disc single raises the specter of an industry format battle over dimensional standards.

PDO says that it is backing the “standard-size” CD single over a 3-inch version, bringing to an apparent end the uneasy truce between Philips and Sony on a common approach to the eventual replacement of the 45 rpm vinyl disk by a new larger configuration.

The move by PDO also plays down Philips’ former emphasis on the 5-inch CDV as its preferred candidate for a CD single. That format combines five minutes of video with up to 20 minutes of audio.

Hans Gout, PDO executive vice president, says his company is prepared to offer 5-inch CD singles to custom clients in the fall at a pressing cost of 98 cents each, including basic packaging, although he admits that “in the short term, this is obviously not a very profitable proposition.”

He says that PDO is also prepared to manufacture a 3-inch alternative to label request. But he left no doubt as to which product he thought would win out in the market.

(Continued on page 87)

Pied Piper Of 4th-Quarter Sales Is CBS

BY STEVE GETT

NEW YORK: A barrage of surefire blockbuster albums assures CBS Records of a dominant role in fourth-quarter sales. Their drawing power at retail is, in turn, likely to create an even more favorable sales climate for major releases from other labels, perhaps propelling the industry to its best quarter ever.

Epic will set the ball rolling Aug. 31 with its release of Michael Jackson’s long-awaited “Bad” album. Coming in September from Columbia are new albums by Pink Floyd, Mick Jagger, and Bruce Springsteen. At the end of October, Columbia plans to release the debut solo album, “Faith,” by ex-Wham! vocalist George Michael.

Several labels will be issuing new product from platinum-plus acts before the end of the year, but at this juncture, no other major looks likely.

(Continued on page 87)

Rental Activity Suffers, VSDA Hears

Study Confirms PPV Fears

BY JIM McCULLAUGH

Las Vegas: When consumers have a head-to-head choice between renting a title and watching it on pay-per-view, rental activity falls off 40%-60%.

Moreover, rental activity in PPV homes falls off to 5-1 rentals per month, down from a 6.5 average.

Even Paramount’s “Top Gun,” which film trade consultants have argued is bad for PPV, wasn’t any worse in rental.

The findings demonstrate the corrosive effects of PPV (Billboard, Aug. 1).

If the still-fledgling PPV business is allowed to develop, said VSDA president Arthur Morovitz, the well will be “poisoned” for every participant in the industry.

It is estimated that only 3 million of the 4 million U.S. homes have access to PPV. VSDA members are concerned about the long-term effects of studios expanding on this activity in the nontheatrical area.

The VSDA is mounting an aggressive campaign, said Morovitz, whereby movie studio heads will be petitioned to keep the PPV window behind that of home video. The organization also plans to flood studio executives with tear sheets of objectionable advertisements that promote PPV and home taping.

(Continued on page 88)

After such positive response at radio and retail to Cinema's first two releases, *Seen One Earth* by Pete Bardens featuring the AOR hit "In Dreams," and *Human Interface* by Patrick Moraz; Capitol is proud to announce the third and fourth Cinema releases: *Xcept One* by Michael Hoenig and *Interstellar Suite* by Amin Bhatia.

**Michael Hoenig**

Having scored such films as the controversial *9½ Weeks*, the critically acclaimed *Koyaanisqatsi*, and the highly regarded early summer film, *The Gate*, Michael Hoenig's debut LP is the latest in a series of startlingly original instrumental pieces.

*Xcept One* reveals his mastery of synthesized music, and defies all usual categorization—except one. It fits perfectly into Cinema's "New Progressive" concept.

Currently Hoenig is busy at work scoring the new Max Headroom TV series for ABC as well as a variety of other feature film projects.

**Amin Bhatia**

*Interstellar Suite* by Amin Bhatia could well be the soundtrack for a mega-budget outer space movie epic except that in this case, no pictures outside the listener's mind are needed. The power of the composition and the richness of its orchestration tell a vivid story-in-sound.

Bhatia's work with David Foster, including contributions to Foster's solo LP, *The Best of Me*, and Michael Jackson's *Thriller*—along with his award winning feature film scores, has laid important commercial and artistic groundwork for his Cinema debut: *Interstellar Suite*.

Judging from the significant sales and radio-play, Cinema's "New Progressive" label is carving a fresh niche in the marketplace. And with continuing support by Capitol marketing resources directed at radio and retail levels; including a variety of in-store promotions, consumer print and radio advertising, Cinema's rapid growth is sure to continue.

If you haven't already, join in now and reap the rewards of Cinema: The New Progressive Label for the 80's—and beyond.

On Compact Discs, High Quality XDR® Cassettes and Records.
Valenti Now A Home Vid Convert Seeks Ratings, More Sell-Through

BY IM McCULLAUGH

LAS VEGAS Once a bitter foe of home video, Motion Picture Assn. of America chairman and president Jack Valenti made peace with the Valenti enemy after he was bound and sutured in a convention keynote speech Aug. 17.

"We are allies for the simplest and grandest of reasons," he said. "As your business grows, so does ours.

Valenti, who was Hollywood's fight against the first-sale doctrine and at one time predicted that home video would turn the film community into a ghost town, conceded that he was willing to "pay credit to those who kick ass. And that's what you did in Washington." Rather than hark back on the past, however, Valenti urged video dealers to move forward with self-regulation, support the trend that has grown out of VMAA antitrust measures, and actively enforce the MPAA's film-rating system.

Ratings, he said, is a sensitive consumer issue, but "pressure groups are growing uneasy about young people seeing movies on cassettes whose general creative content is not really known. If ever I learned a lesson in politics it is this: When there is unrest in the community for real or perceived cause, always move quickly to heal whatever ails the public."

State legislators, he said, are "looking over our shoulder. Don't daily discuss this on the mistaken premise it is censorship. It is not. Voluntary self-regulation, which is what movie rating is all about, is light years ahead of rules written by legislators who don't know your business. It is both enlightened and prudent to sense public discomfort and then proceed to do something about it." Valenti saluted the VSDA for joining MPAA's stepped-up, world-wide war on piracy.

"There is no longer any doubt," he said, "that the legitimate, honest video dealer is wounded by those few who duplicate illegally. I think it's fair to say that VSDA and MPAA have made it difficult to wipe out every pirate enclave in this country. Under the new and tightened copyright laws, the first-offender are liable to go to jail. We must aim at them there."

As an example of piracy's "stun-

(Continued on page 80)

NARM, Import Group Offer Plan To Allow Parallels

BY LINDA MOLESKI

NEW YORK The National Assn. of Recording Merchandisers, in conjunction with the Recording Industry Assn. of America calling for it to authorize certain parallel imports of a stamping system. The RIAA response by its president, Jay Ber-

man, has so far been lukewarm.

The proposal comes in the wake of a series of recent court actions designed to put a stop to the ille-

gal importation of European recordings whose copyrights are owned by U.S. companies.

"We're trying to establish a worldwide system," said Grossi, "so that the American consumer has the widest possible range of repertory available," says Ed Grossi, vice president of VSDA and founding member of RITC.

"Russ Solomon [president of Tow-

eron] and NARM asked us to help formulate a system designed to give retailers access to that in the U.K., whereby importers purchase a stamp, en-

abling companies to monitor Al Reuben. The exes of the finan-

cially beleaguered company said that diversity of product lines is an an-

swer to the industry's purported ills.

TWENTY SECONDS OF FAME: Celebrity gave VSDA attendees a chance to spend 20 seconds record-

ing a video with wrestler Srg. Slaughter, a character on Celebri-

ty's G.I. Joe series. On the first day alone, some 500 had their moment of glory documented. . . HBO Vid-

ee plans to donate $100,000 to fam-

ilies of Vietnam veterans in the wake of its "Platoon" program. Film director Oliver Stone will des-

ignate the specific charities . . . "liath," Columbia's summer box-

office disappointment, will ship NPA At-

tertain. Supporting the release will be a Road To Riches Sweepstakes, which fea-

ures two top prizes of eight-day va-

cations in Morocco.

QUOTA UNQUOTA: Reports have Paramount revenues dropping $1.5 million because of a shift of 5% in wholesale price to equalize distributor and rackjobber pricing on "Cro-

ddle Dundee." They have to get

(Continued on page 80)
NASHVILLE Consumers will be able to “sneak preview” Alabama’s new RCA album via a special phone linkup that will be in place Sept. 11-19. Callers to the 900 number will hear segments of four songs from “Just Us,” Alabama’s 10th album for RCA.

For the first time, all the songs on the album are written by members of the band. “Just Us,” which will be released Sept. 25, is being made available in several configurations. The compact disks and cassettes will carry extended versions of three of the nine songs—a total of about 10 more minutes of playing time than the regular LP. In addition, a special CD that is identical in length to the LP will be serviced to radio.

A video of “Tar Top,” the first single from the album, will be sent to broadcasters by Sept. 1, a source at RCA reports.

Since signing with the label in 1980, Alabama has become one of the most successful acts in country music. Total album sales, including those through record clubs, now stand at 30 million.

To publicize the preview number and the album, RCA has rented a Coming Soon point-of-purchase campaign, available on request to all retail record stores. The center-piece of the package is a double-sided banner. One side carries the name of the album and the phone number; the other is decorated with the Alabama logo, the album cover, and the statement: “Brand New Al-bum Has Arrived.”

Other p-p-o material consists of header cards, double-sided flats, posters, and cassette dividers for display. The phone line will open at 6 a.m. CST. Sept. 11 and close at noon CST Sept. 19. Callers to 900-976-RAMA will hear excerpts from “Tar Top,” “I Can’t Stop,” “’Of Man,’” and “Face To Face.” The preview will last approximately one minute, and callers will be charged 50 cents for each call.

Alabama is on an extensive fall and arena tour, during which the band has been visiting record stores to preview the album and talk about the songs.

Says lead singer Randy Owen, “I (Continued on page 87)

NEW YORK The Recording Industry Assn. of America has instituted a new category of gold-record award, historical recordings, to honor records made before 1960. The first artist to be recognized under the new classification is Elvis Presley; on Aug. 12, Jack Soden, the executive director of Graceland, was presented with a plaque honoring 14 albums, 31 singles, and two EPs by the artist.

Aquila Corp. has the RIAA’s gold and platinum trade representa-tive, says the impetus for the pro-gram came from RCA Records vice president of communications Dennis Fine, who inquired wheth-er there was some way to recognize Presley’s recorded achievements before the RIAA began cer-tifications in 1958. “The whole idea was we wanted to find a way to certify something that didn’t have precise sales figures,” says Corio. The historical recordings plaque will be awarded once a year to an artist chosen by a five-member committee, composed of two non-voting representatives from the RIAA and three members of the trade-publication community. Nominees will be selected from among record-company recommenda-tions.

Although the criteria for eligibility in the category have yet to be finalized, one requirement is that a record must have reached Billboard’s top 10 to be considered, says Corio.

The first meeting of the commit-tee, which this year includes Bill-lboard music research/analysis editor Paul Green, is tentatively set to take place in New York in November.

Jean Rosenbluth

Orion Sets New Vid Labeling Process
Said To Help In Identifying Pirated Cassettes

LAS VEGAS Taking a page from the recording industry’s antipiracy measure, Orion Home Video is introducing a silk-screen labeling process for videocassettes.

By using paper labels, the in-dustry standard since home video’s inception, pirating of Orion product will be more easily identifiable by the Federal Bureau of Inves-tigation, the Motion Picture Assn. of America, and consumers, the company says.

The approach is complementary to such antitamper technologies as Macromedia’s UltraViolet and DigiPro. Orion is planning to use, says Len White, Orion president.


Orion has purchased three cus-tom-designed machine tool par-allel to the existing equipment. The process will be installed in the plant run by Orion’s U.S. duplicator, Premiere, based in Livonia, Mich., while the third will go to the duplicator of its Canadian distribut-ing agent, J.L.E. Associates.

Orion has no financial or propri-etary interest in Apex. In addition, the technology is not exclusive to Orion. Because of the custom-made nature of the machines, however, Orion is believed to have a six-month window on any other video company interested in using the technology.

The process is also said to be cheaper than manufacturing and applying paper labels, which cost on average 1-2 cents each. Writing down the cost of the Apex equip-ment over five years, however, is $10,000. The per-cassette labeling cost drops below that of pa-per labels.

The process can also remove information from the face of a cassette should that cassette ever be deformed or taped over.

One’s first product under the system will be the Oct. 29 release of Burt Reynolds’ “Malone.” In Janu-ary the company will release “Robo-Cop” using the process.

New Chief For Motown

NEW YORK Two veteran Motown Records executives have taken over the helm of the label with a $38 million mandate for the promotion and development of new acts.

Following the recent departure of Jay Lasker as Motown Records Music Group chief, Lee Young Jr., formerly executive vice president and office president, has been named president, and Al- vin “Skip” Miller, formerly execu-tive vice president of Motown Rec-ords, has been promoted to presi-dent for Motown.

For Motown, which has been re-lying mostly on catalog sales in re-cent years, the $38 million infusion of funds will be channeled to such acts as Georgio, General Kane, Carrie McDowell, and Chico De-Barge. According to Miller, Mo-town is blueprinting some “innovative” marketing approaches, which the company will detail in the near future.

In addition to domestic consider-a- tions, the new management team intends to place stronger empha-sis on international operations. Young says the first indication of such a move is the signing of Chris Rea, the U.K., Germany, France, Belgium, and Holland, among other countries. His first Motown single is “Let’s Dance,” and he’ll release his album in September.

Both Young and Miller are long-time employees. (Continued on page 66)

Silver and Gold. Arista recording artist Kenny G receives both gold and platinum LPs for his hit album, “Duotones,” at a recent Arista party in his honor before he opened the JVC Jazz Festival in New York. Shown, from left: Rick Biscaglia, director-national top 40 promotion; Roy Lott, sr. vice president, operations; Clive Davis, president; Tony Anderson, vice president, r&b promotion; Kenny G, Jeff Backer, national director, singles promotion; Dennis Turner, Kenny’s manager (Fritz-Turner); Jim Cawley, vice president, sales & marketing; and Anthony Komorowitch, vice president, video & artist development.

EXECUTIVE TURNTABLE

DISTRIBUTION/RETAILING. Pete Jones is promoted to president of RCA/A&M/ Arista Distribution in New York. He was senior vice president. Cliff Schiffitz is named director of sales and marketing, distributed labels, for the Capitol/EMI America/Manhattan/Angel Records Group Ser- vices in Los Angeles. He was national sales director for EMI America.

Don DeNigris is promoted to senior vice president of promotion for Epic/Por-to/CBS Associated in New York. He was director of national pop promo- tion. Also, Madeline Randolph is named associate director of black music a&r for Epic/Portait. She was executive assistant and vice president of Quincy Jones Productions/Quest Entertainment in Los Angeles.

Columbia Records in New York appoints Sandra Trim-DaCosta East Coast director of product marketing; She was director of artist develop-ment/promo information for the label.

RCA Records in New York makes the following appointments: Wendy Goldstein as director of a&r, East Coast; Daryl Booth, director of sales; Don Wardell, director of catalog music marketing, based in Los Angeles; Mark Eichner, manager of a&r; and Barry Eler, local promotion repre-sentative, based in Minneapolis. Goldstein was upped from manager of a&r. Booth was branch manager for the label’s Cleveland office. Wardell was upped from product director. Eichner recently graduated from Fairleigh-Dickinson. Eler was with Navarre Distributing.

I.R.S. Records in Universal City, Calif., makes the following appoint-ments: Michael Garbe to vice president of finance; Lavonne Murlowski, director of advertising & marketing projects; and Ron Scarselli, art direc-tor. Garbe was director of finance. Murlowski was coordinator of market-ing/sales/merchandising. Scarselli was a graphic artist.

Profile Records in New York promotes Gary Pini to a&r director. He was a&r manager. Pini is succeeded by Brian Chin, who wrote Billboard’s weekly Dance Trax column.

Rhonda Shore has resigned from Island Records in New York as nation- al director of press and media relations to pursue other interests. She can be reached after Sept. 1 at 617-666-0191.

Doug Haverty is promoted to international publicity/merchandising di-rector for A&M Records International in Los Angeles.

(Continued on page 86)

www.americanradiohistory.com
We are composers and lyricists who are being unfairly treated and financially penalized by Broadcast Music, Inc. for having left BMI in the past to become members of ASCAP.

We thought we had an agreement with BMI to continue to receive 100% of our royalties as long as our songs stayed at BMI. Even if we left. BMI has previously honored this agreement.

Now however, BMI has unilaterally decided to “rewrite” the agreement and cut our royalty payments up to 80% of what we would have received if we were still with BMI or if we agree to go back.

We believe that BMI should honor its agreements and treat all BMI writers, past and present, alike.

While this reduced royalty scheme does not affect current BMI composers and lyricists, it does trap them economically into staying at BMI.

Our counsel, the law firm of Paul, Weiss, Rifkind, Wharton & Garrison, has commenced arbitration proceedings against BMI to protect our rights. ASCAP is backing us and paying our legal expenses.

John Addison
John Beal
Walter Becker
Bruce Broughton
Larry Cansler
Michel Colombier
Carol Connors
James Di Pasquale

Donald Fagen
Emmylou Harris
Mark Hudson
Jerrold Immel
Fred Karlin
Marcy Levy
Ron Mael
Russell Mael
J.D. Martin

Jim McBride
Parker McGee
Jack Nitzsche
Nan O'Byrne
John C. Parker
Don Pfrimmer
Chick Rains
Melvin Riley
Jim Rushing

Ed Sanford
Lisa Silver
Sonny Throockmorton
Dan Tyler
Rafe VanHoy
Joe Walsh
Larry Weiss
Bernie Worrell

If you want to join us, call in New York state: 1-800/248-6878; from all other states call: 1-800/962-0036.
NEW YORK Under an unusual arrangement, the CD-only label Denon America has granted exclusive vinyl and cassette licensing rights for two of its jazz albums to two different companies, which in turn have licensed the product to two record companies.

The album, former Weather Report drummer Peter Erskine’s “Transition” and ex-Steps Ahead keyboardist Eliane Elias’ “Illusions,” was released in March by Denon, who has been licensed to Passport Records and Blue Note, respectively, outside of Japan. The two separate deals were arranged by Christine Martin, the manager of both artists, who secured the licensing rights from Denon America.

Denon America is owned by the Japanese company Nikkon Columbia, which releases recorded product in all configurations in that country but deals in CD software and hardware in the U.S. According to Martin, who had worked with Nikkon Columbia when it released three Japanese albums by Steps Ahead, a former client, the company decided to work in conjunction with expanding its jazz catalog in the U.S.

“Since it was a CD-only project, I wanted rights for album and cassette licensing because people still buy LPs,” says Martin. “It's difficult here for a new artist to get a record deal in the jazz world, especially with enough money to make any impact. Since these are two new solo artists, we wanted to see if two different companies could co-market the same product.”

Denon America’s general manager of promotion, Ken Furst, says that such co-marketing maximizes exposure of the CD releases by allowing “other record companies that believe in the artists as much as we do” to sell to those consumers who don’t have CD players.

Michael Cusack, Blue Note’s label manager, says that the Denon America deal—under which Elias’ “Cross Currents” album will be released in early 1986—enables Blue Note to release an album for a “small portion” of Denon America’s original production cost.

He says all configurations of “illusions” carry a tag triggering the (Continued on page 92)

CBS Promotes Sweethearts' Cuts From 'Nadine' Feature

BY EDWARD MORRIS

NASHVILLE CBS’ Records is continuing to push the tie-in between the Tri-Star movie “Nadine” and the Sweethearts Of The Rodeo self-titled album, which has three cuts on the movie soundtrack. In the first phase of the co-promotion, which led up to the movie’s release in individual markets, Tri-Star incorporated the Sweethearts’ music in all its music and TV spots and used the act’s albums and T-shirts as promotional prizes.

CBS has incorporated footage from “Nadine” into a music video for the Sweethearts’ single, “Since I Found You,” and has hired Aristo Video Promotions here to work it on both country and pop outlets. The original release for the song, originally released in the summer of 1986, was worked primarily on country outlets.

The revised video is also being serviced to CBS field reps for in-store use. Account service reps have been provided one-sheets on “Nadine” to incorporate into Sweethearts displays in record stores.

The Sweethearts Of The Rodeo album has been stickered to spotlight the three “Nadine” cuts: “Since I Found You,” “Midnight Girl/Sunset Town,” and “I Can’t Resist.”

(Continued on page 87)

SSL Exec Dead At 35

NEW YORK Doug Dickey, a senior executive with Solid State Logi-
tic Ltd. and a noted figure in the professional audio world, died Aug. 5 in Washington, D.C., following a long illness. Dickey, 35 years old, was in charge of the computer-assisted recording console—Dickey played a major role in the development and success of various SSL products, most notably the SSL Stereo Video System for the transmission of audio for television.

At the time of his death, he was also involved in guiding the picture industry and was working on SSL’s first all-digi-

Dickey is survived by his mother, two brothers, and a sister.

Denon Titles See LP, Tape Release

Blue Note, Passport Pick Up Rights

BY JIM BESSMAN

NEW YORK Under an unusual arrangement, the CD-only label Denon America has granted exclusive vinyl and cassette licensing rights for two of its jazz albums to two different companies, which in turn have licensed the product to two record companies.

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Doctor Still Willing To Negotiate

 Antar Drops Crazy Eddie Bid

BY STEVEN DUPLER

NEW YORK The controversy surrounding the fate of electronics re-
tailer Crazy Eddie Inc. has taken a new turn, with the withdrawal of a bid by founder Eddie Antar to negotiate a $7-per-share buyout of the financially distressed firm.

Antar’s group sent a letter to Crazy Eddie, a copy of which was filed with the Securities and Exchange Commission, indicating that it might have had difficulty financing the buyout, which would have cost about $186 million for the 26.7 mil-
liion shares outstanding.

However, Antar’s group said it is still willing to negotiate “a mutually acceptable transaction” with the

Los Lobos "La Bamba" Gives Valens His 1st No. 1 Hit;
Def Leppard’s ‘Hysteria’ Album In Top 10

Los Lobos' "La Bamba" jumps to No. 1 on this week's Hot 100, giving songwriter Ritchie Valens his first No. 1 hit. Valens' highest-charting single as an artist, "Donna," peaked at No. 2 in February 1959—three weeks after he was killed in a plane crash.

"La Bamba" is the first song sung entirely in a foreign language to reach No. 1 since the Singing Nun's "Dominique" in 1963. A few other foreign-language hits have topped the chart in the rock era, including Domenico Modugno's "Volare" and Kyu Sakamoto's "Sukiyaki.

"La Bamba" is the first song sung entirely in Spanish to hit No. 1. Freddy Fender's 1975 chart-topper, "Before The Next Teardrop Falls," was part English and part Spanish, as was Madonna's "Who's That Girl," which was last week's No. 1 hit. It dips to No. 2 this week.

"La Bamba" is the first Spanish song to hit No. 1 since 1958.

"La Bamba" is the fifth No. 1 hit taken from a mov-

Ray Parker Jr.'s "I Don't Think That Man Should Sleep Alone," which debuts on the Hot 100 at No. 88, would have seemed a lot more daring if it had been released before George Michael's "I Want Your Sex." Now, instead of bucking a social trend, he seems to be following in somebody else's footsteps.

How important is timing in capitalizing on a pop phenomenon? Consider the fate of two similarly for-
matted soundtracks to hot television shows. MCA's "Miami Vice" soundtrack—released in late 1984, just as the NBC TV show was creating—logged 11 weeks at No. 1. The same label's "Moonlighting" sound-
track—released six months after series star Bruce Willis scored a top five single—loses its bullet at No. 50 this week. Moral: When you're seeking to catch a wave, timing is everything.

We Get Letters: Eric Fader of Peeksill, N.Y., makes an interesting point. "Isn't it strange that on a chart with intentional misspellings ("U 2 It Ya"); tiresome 'cute' spellings ('U Got The Look'); and bad grammar ("Don't Mean Nothing"); there's a case of a group going out of its way to correct the proper dering of a phrase? I'm talking about Starship's hit "It's Not Over (Til It's Over)", which cleans up—and corrupts—Yogi Berra's famous expression, 'It ain't over til it's over.'

BILLBOARD AUGUST 29, 1987
THE U2 EVENT OF THE YEAR
September 8, 1987

Just days before the second U.S. leg of the “Joshua Tree Tour” kicks off, the DIR Radio Network will present U2 LIVE via satellite from New York. Bono, The Edge, Adam Clayton and Larry Mullen — 90 minutes of LISTENER CALL-INS and LIVE MUSIC recorded on their current tour, plus music from their multi-platinum album “Joshua Tree”: All from U2 — the artists you and your listeners requested most.

If you would like to join this growing list of stations, contact Michael Abramson, DIR Affiliate Relations (212) 371-6850.

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Seven-time Grammy-winner Wynton Marsalis draws on his deep sense of jazz history to infuse music's most enduring standards with a revitalized spirit all his own. To announce this important new release, a major marketing campaign is now in place. "Marsalis Standard Time Vol. 1." It's Wynton’s most timeless album ever.
BY JEFFREY M. WILKINS

If capital is the lifeblood of the U.S. economic system, then competition is the adrenaline that keeps it pumping. For competition, however intense, helps everyone, spurring technical development and process innovation, resulting in lower-cost/higher-quality products. In the compact disk business, everyone from the raw-material supplier and the creative artists to the consumer benefits.

But unfair competition is a poison that threatens the health of our industry. Our competitive system must remain ethical in order to function effectively.

I founded and led a company in the computer services industry that eventually grew to generate more than $100 million in sales. That industry is characterized by a rapidly growing number of suppliers, prices that drop dramatically as more products hit the market, and intense competition. Compilers include well-financed, multinational corporations as well as start-ups funded by venture capital.

I have found a number of similarities in the CD manufacturing business. However, some important factors that differ from my previous experience are also apparent. CD manufacturing is truly a worldwide business, and pressing plants are located in most of the major developed countries. International fact-

ors like language, currency, exchange rates, and ethical practices all come into play.

In the past year, a number of the U.S.-based CD manufacturing facilities have come on line, and there has been a strong movement on the part of U.S. record companies to move their production to domestic suppliers. This has naturally caused concern among foreign suppliers who had previously enjoyed relatively little competition in selling to U.S. customers.

Now we're in a situation where declining prices because of production improvements as well as exchange-rate fluctuations, foreign concerns have seen disk manufacturing evolving into a service business rather than a commodity manufacturing business.

While the response by most foreign suppliers has been honorable, there are serious exceptions.

Unfortunately, I had to deal with one of those recently. A foreign competitor attempted to seriously damage customer relationships and the reputation of our company by giving false information to our clients. I was forced to defend our company to each of our valued customers, and their response was one of full support.

‘Marketing with a fax machine and a new price schedule’

This was a dishonorable act—the kind that poisons the health of an industry. I was outraged, as we must all be. No one desires to be in a position of defense, but, if necessary, we must and will defend ourselves.

We will take appropriate legal steps to defend our company and industry and the ethics on which they are built, by public statements, political action, or recourse to the law.

Success in business with intense competition requires a company to understand its value to its customers. For all but the very largest record companies, the production of CD-based product is still a complex process that requires special care and attention. In the U.S., we and others are going to great lengths to help our customers understand each step of the line production process and to assist them in achieving success.

We believe in and promote value-added services to customers. This service-oriented approach is our idea of fair competition, and through these means and others we hope to be able to function in a manner that will establish ourselves in the industry in a very short time.

In contrast to some foreign suppliers whose concept of marketing is a fax machine and a new price schedule, while foreign suppliers will not do enough to adapt to new market conditions with U.S.-based support groups, it is now the domestic companies that are setting the standards for service and effectiveness.

With the prices for CD manufacturing down significantly over the past year, it is now possible for prices at retail to achieve a range that can stimulate unit volume. As total industry unit volume grows, agressive pricing will become a less extreme and price decreases will tend to be driven by additional production efficiency rather than mar-ginal pricing of excess capacity.

The future is very bright for CD users and manufacturers alike. The increase in ethical competition is bringing great benefit to us all.

However, we must all deplore and vigorously oppose the aberrant ethical practices of a few in order to preserve a healthy industry and a robust environment for growth.

VINAL: BAIT FOR CD

Here's a marketing concept consumers of CDs would appreciate:

Why not let LPs be exchanged with a pay-per-purchase of a CD of the same work? The customer would have to pay only the difference usually about $7—but would have improved sound quality.

As many CD buyers know, it is too extravagant to try a new artist for $16 without hearing the music first. But New York radio stations don't play "newer" artists, making it a problem for both stores and the customer. The price of the LP inhibits new-mus-

ic purchases. I own about 200 CDs, and roughly two-thirds of them are back-list, greatest-hits sets, or compi-

lates. But there is only so much back-list material I'm going to buy on CD.

In order to continue buying CDs, especially by unknown new groups, there has to be an enticement. That lure should be the old standby—the LP.

Roger Friedman

Brainstorm Inc.

New York

COMMUNICATING PROMO NEEDS

I'd like to correct some remarks attributed to me in error in an article on the record retail panel at the New Mu-

sic Seminar (Billboard, Aug. 8).

As a participant, I intended my remarks to clarify the difference between the promotional function of a label and its distribution web (in my case, WEA).

Distributions organs of the major labels have to maintain cutoff levels in the number and type of accounts they deal with directly. Others must rely on one-stop, but in most cases they still receive promotional support from the labels.

It is in everyone's interest to keep small, specialized retailers from "falling through the cracks," and it was to this end that I said at the seminar that communications with both the labels and their distribution wings would help any store receive greater attention. It is as much the responsibility of retailers to communicate with the labels as the other way around.

What ended up in print totally mis-

strued what I said and unfairly singled out WEA for criticism. My intent was to defend the label and WEA for the aggressive stance we have taken in reaching out to specialized retail accounts. The meaning and intent of my comments were lost.
WIKS Comes On Strong In 1st Arbs
Research, Requests, Promos Set Tone

BY KIM FREEMAN

NEW YORK — "We knew there was a niche here," says Ceezer Gooding, PD of WIKS-FM "Kiss 102" New Rochelle, N.Y. "That's sort of an understatement from a PD who just exploited that niche to pull a 2.4, 12+ Arbitron share in spring book, the station's first ratings period.

Kiss 102, which services much of North Carolina's coastal region, signed on in January of this year after drawing a 4.9 fall 1986 share in its previous incarnation as WAZZ.

Gooding says the success of the market's sole urban outlet, WQDU, with only 3,000 watts pointed to the potential for an urban-oriented outlet with 100,000 watts, which Kiss 102 has. (WQDU's 12-plus share dropped to 2.9 from an 11.7 after Kiss 102 went on the air.)

Gooding's goal, however, was and is mass appeal. As such, he viewed top 40 station WDLY as Kiss 102's main competition. To that end, those broad demographics, Gooding adopted the urban rock handle and assembled a music mix based on 66% top-40 urban songs and 40% pop crossovers. Daypart spice elements include an occasional rock ballad like "Every Breath You Take" and "Eyes Without A Face." Kiss 102's "Late Show" follows a quiet-storm approach. Gooding says he stays away from rap, except at night.

Gooding says he considers Kiss 102 a "break-out" outlet for new music, and he relies heavily on requests and retail and club research in making playlist decisions. Album cuts help maintain the perception that Kiss 102 is exposing plenty of fresh music.

A key factor in Kiss 102's out-of-the-box success is a high-profile promotional stance. Spring giveaways totaled more than $40,000 and were awarded to listeners who had sent in postcards with their names and those of three friends, who were called at random and stood to win if they answered the phone with Kiss 102's phrase that pays: "The power's on you at Kiss 102."

Often, new stations maintain a low profile during their first six months and count on word of mouth while fine-tuning the product. Kiss 102 took the opposite approach. The station is one of three owned by the young Joyner Broadcast Group, based in Cary, N.C. (Company president) Tom Joyner isn't one of those managers to sit back, see how we did in the first book, then give us some station jackets," says Gooding. "He came with all the money up front."

Coming on big guns promotion-wise was especially effective in the coastal North Carolina market, the PD says. "This area is not used to having big promotions. When we came in with the $40,000 giveaway, nobody could really compete with it."

The Joyner Broadcast Group is in business for the long run, says Gooding, which translates into taking good care of personnel. When the spring ratings came out, the station issue $700 bonuses to every jockey on staff. "I've never had that happen to me in my entire career," Gooding says. "It helps that Joyner came up as a jock, and he's very concerned with keeping the staff together."

Kiss 102's morning show is hosted by Tony Richards (who is also MD), who sets a tune of listener participation that Kiss 102 maintains throughout the day. Richards' music-intensive show features questions of the day, corny listener jokes, and other elements aimed at making its audience feel as if it is a part of the station, a quality that other market stations have neglected, says Gooding. "I don't think other stations have listener in's, he says.

Gooding hosts Kiss 102's afternoon show, and all dayparts pulled above 20 shares in the spring Arbitrons. Its 7 p.m.-midnight "Late Show" drew a whopping 36.9 share in the spring Arbitrons.

The coastal North Carolina metro area includes the cities of Jacksonville, Greenville, and Wilmington. Accordingly, Kiss 102 is charged with covering numerous locales.

"All of our jocks are out at clubs almost every night of the week," says Gooding. Sound dedications and the Kissline provide plenty of opportunities to mention various towns and cities on air, he adds.

In following up its spectacular spring sweep, consistency will be the key, according to Gooding. The upbeat morale at Kiss 102 is now being applied to capitalizing on spring gains, rather than resting on laurels.

Gooding came to Kiss 102 from WOWI Norfolk, Va. He counts urban radio veterans among his friends. Joyner isn't the only one of these notables. Gooding says Kiss 102 is "...like a brother for me in my career."

Crystal Awards Set For NAB Convention

NEW YORK – The Crystal Radio Awards will grace the National Assn. of Broadcasters' convention, Radio '87, for the first time in its 45-year history. The awards are given to stations whose programmers, sales, and engineering convention is expected to top 6,000, and 140-plus companies had booked exhibitor space at press time.

The issue of tax deductibility of advertising is expected to be a hot topic for management attendees. On the programming side, government's role in regulating what broadcasters say and do is expected to generate interest.

A total of 77 sessions will be held, with six running simultaneously. Some panels will feature a new twist: having a member of the press on hand ready to ask questions.

 VERNERS J. ORE is named president/GM of Cap Cities/ABC outlet WKMX-A-M-FM Atlanta. Ore was a VP for Cap Cities/ABC and replaces Norm Schrutt, president of the group's Owned Stations—Group I.

 JOHN BASSINGB dalle is named GM of WGR-A-M-FM Cleveland. A 10-year veteran with WGAR's parent, Nationwide Communications, Blas ingame was most recently the combo's general sales manager.

 WBBS Cleveland, a big band outlet, will be sold to Larry Robinson by Jacob Communications. In 1984, Robinson sold WBBG and WMJ to Ja cob. Jaroc will keep the AC-formatted WMJ.

 BILL KIRK is appointed VP/GM of Van Wagner Broadcasting, which owns country outlet KBEC Oklahoma City. Kirk was executive VP of Summit Communications and was city director of KXXX Oklahoma City, the country station that Kirk put on the air in 1982.

 JOE MITCHELL joins top 40 outlet WMBV-FM "B-97" Millville, N.J., as general manager. Most recently, Mitchell was local sales manager of WPPG Atlantic City, N.J.

 Killers B's. Bronx-born bad boys and longtime buddies Frankie Blue, right, MD at WHTZ "Z-100" New York, and Jellybean Benitez compared notes on career achievements during the Bobby Poe Convention in Washington, D.C. Blue celebrated the Poe Awards that Z-100 snagged, and Benitez touted his Chrysalis album "Just Visiting This Planet.

 TOP 40

 MTV is flexing its muscle in Norfolk, Va., where WGID Tony Marini says that the play the channel is giving Curiosity Killed The Cat's "Misfit" (Mercury) is generating nice ratings and in familiar with the song, which he describes as "a more sophisticated Duran Duran sound, with an older appeal." Also pulling a lot of calls is Poison's latest, "I Won't Forget You" (Enigma/Capitol). "This one is a far cry from 'Talk Dirty To Me,'" says Marini. "It almost borders on a Merseybeat/mid-'60s sound." The PD says the single is doing especially well with females 18-24, most of whom seem to be impressed with the song itself as they are with Poison's track record. "It's got a great hook, and it appeals to an older audience than 'Talk Dirty,'" he says. Finally, Marini raves about Donna Summer's "Dance With Groovin'" (Geffen), another track with a tantalizing hook. "I think this will have universal appeal to all formats, and it's interesting to me because the lyrics appear to be about God."

 COUNTRY

 WTVR Winston-Salem, N.C., PD Les Acree says Hank Williams Jr.'s "Born To Boogie" (Warner Bros./Curb) is still burning things up in the market. The track is doing especially well with younger-end males, and Williams' album continues to be a big seller. Bringing the females to the phones in force is the Judd's "Turn It Loose" (RCA). Also doing well with WTVR's lady listeners is the Bellamy Brothers' "Crazy From The Heart" (MCA). Roundout of the crop of hit performers for the station are the latest offerings by Conway Twitty and George Strait.

 Chrysalis

 Newsline...
"Every mother's nightmare

Every schoolboy's dream"

LOVERBOY

"WILDSIDE"

The new album from the multi-platinum masters of hard hits.

Featuring the first single

"NOTORIOUS," written by Paul Dean,

Mike Reno, Jon Bon Jovi,

Keziah Sambora and Todd Cerney.

On Columbia Records, Cassettes and Compact Discs.

Produced by Bruce Fairbairn.

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JOHN COUGAR

PAPER IN FIRE
DOWN AND OUT IN PARADISE
CHECK IT OUT
THE REAL LIFE
CHERRY BOMB

WE ARE THE PEOPLE
EMPTY HANDS
HARD TIMES FOR AN HONEST MAN
HOTDOGS AND HAMBURGERS
ROOTY TOOT TOOT

PRODUCED BY JOHN MELLENCAMP AND DON GEHMAN
MANAGEMENT: TOMMY MOTTALA, CHAMPION ENTERTAINMENT ORGANIZATION, INC.
ON MERCURY COMPACT DISCS, CHROME CASSETTES AND RECORDS

www.americanradiohistory.com
MELLENCAMP

THE LONESOME JUBILEE
FEATURED PROGRAMMING

WITH RADIO FORMATS starting to show signs of shaking loose and with the steady popularity of TV soap operas, Alan Cohen and Bandwidth Productions of Stamford, Conn., is convinced the time is right for “Metro Beat.” The question is, is contemporary commercial radio ready for a daily drama serial? “Metro Beat” is 23 minutes of intrigue, plot twists, and cliffhangers in a daily half-hour program. The story revolves around the personal and professional lives of the journalists of a national multimedia news organization.

The overlapping stories will evolve in short episodes as they do in soap operas. It’s interesting to remember that such TV-soap opera classics as “Search For Tomorrow” and the still-airing “Guiding Light” began as 15-minute radio shows. The characters of the “Metro Beat” pilot resemble those of the “Max” program, show being permanently admitted to “General Hospital.” Executive co-producers Peter Weisberg and Cohen have three experienced writers, a director, a cast of 10 players, and an original music director under contract. The pilot was produced to debut the series in late fall. Bandwidth is expecting to offer the show on a barter basis.

The pilot program was recently sneak-previewed on the full-service WPFT, Raleigh/Durham, N.C. The station heavily solicited listener response before and after the airing, and Cohen says that respondents were interviewed in depth. He says that he was not surprised by the three-to-one ratio of callers in favor of a daily airing of the show, but was surprised to find that 75% were extremely enthusiastic.

Cohen believes that the current dearth of quality early evening TV programming makes “Metro Beat” ideal for radio’s afterwork drive time. He says that “the show was conceived to help preserve programming originality to the AM band,” and that it “is a quick to point out that he is looking hard at FM stations as well. Bandwidth can be contacted at 203-972-3650.

TELEPROGRAMS INC. of West Hollywood is offering its first special, of 1987 with “#1 America.” The three-hour Labor Day feature is an all-American look at the nation’s top rock artists, targeted for album rock and top 40 stations.

“#1 America” looks at the struggles behind the success stories of our country’s stars and reminds listeners of America’s tremendous contribution to contemporary music.

With tongue in cheek, Teleprogram executive producer Hadley Hampton says, “If Ollie North was in this business, he’d produce a show like this one!” Teleprograms can be reached at 213-854-4475.

STARMAGIC RADIO Teaneck, N.J., is readying its “Third Dimension” for an autumn debut and hopes to have the new one-hour weekly cleared and growing by the time the company celebrates its first birthday in November. “Third Dimension” aims to showcase the Caribbean side of urban contemporary and features reggae, calypso, and island jazz and gospel.

The show will be the fourth weekly to come from Starmagic. The company currently has an urban music magazine, a weekend dance show, and a strong gospel program. “Third Dimension” is offered on a market-exclusive basis. The show, hosted by Korna Cologne as host, Starmagic can be reached at 213-833-8333.

FINAL NOTES, DIR Broadcasting will stop a hand up to “Rock Clock” at the end of August. The weekly bowed in early June as the natural outgrowth of DIR’s “Pioneers In Music” and its extensive “King Biscuit” archives. Each one-hour show offered listeners three short, live sets from three different artists, with Cheap Trick’s Rick Nielsen as host. PETER J. LUDWIG

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

Aug. 24, Starship, Line One, Westwood One, one hour.
Aug. 24, John Kay plus additional guest, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
Aug. 24, 30-Durian, Roger Daltry, Off The Record with Mary Turner, Westwood One, one hour.
Aug. 24, 31, Keith Richards, Classic Cuts, MJI Broadcasting, one hour.
Aug. 24, 31, Moody Blues Alice Cooper/John Waite, Rock Clock, DIR Broadcasting, one hour.
Aug. 28-29, Pati LeBelle, Star Beat, MJL Broadcasting, one hour.
Aug. 29-30, Andy Corelli, The Jazz Show with David Samuel, NBC Radio Entertainment, two hours.
Aug. 29-30, Billy Idol, Superstars Concert Series, Westwood One, 90 minutes.
Aug. 29-30, Chicago/Lindsey Buckingham, Crusin’ America, CBS Radio/Radio, three hours.
Aug. 29-30, Night Ranger, Hot Rocks, United Stations, 90 minutes.
Aug. 29-30, Dan Seals, Country Close-Up, Premedia, one hour.
Aug. 29-31, Paul McCartney—Close Up, Beatles Silver Anniversary Special, United Stations Special, 90 minutes.
Aug. 29-31, Summer Encore 1987, United Stations Special, three hours.
Aug. 29-31, Twenty Years Of Great Entertainers, Country Six Pack Special, United Stations Special, three hours.
Aug. 29-31, The Steve Wonder Silver Anniversary Special, United Stations Special, three hours.
Aug. 29-31, Billboard’s Official Top 40 Hits Of The Baseball Season, United Stations Special, three hours.
Aug. 30, Cutting Crew, King Biscuit Flower Hour, DIR Broadcasting, one hour.
Aug. 30, 31, Michael Stoms, Musical Stars, Frank Productions, two hours.
Aug. 31, The Offbeat, Line One, Westwood One, one hour.
Aug. 31, R.E.M plus additional guest, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
Aug. 31, Offbeat, Line One, Westwood One, one hour.
Aug. 31, R.E.M plus additional guest, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
Aug. 31-Sept. 6, John Waite, Off The Record with Mary Turner, Westwood One, one hour.

Help For The Homeless. KBTS “89-3” Austin staffers took time out to aid the disadvantaged after Mayor Frank Cooksey made an official proclamation establishing a day to help the homeless. From left are Cooksey and KBTS personalities Dave Dawson and PD Lisa Tomassi.

BENEFITING
When Duran Duran decided that it wanted to finish up its current tour in New York and do a benefit concert for the city’s homeless, it knew it would need the assistance of an area rock station. So bass player John Taylor approached granddad rockinger WNEW-FM, which has for years produced an annual Christmas benefit for the United Cerebral Palsy group, a 24-hour Halloweenthon for UNICEF, and a number of other events to aid the T.J. Martell Foundation for Cancer and Leukemia Research.

A station is a local resource in its market, and if that station is active in that market’s social programs, (Continued on page 16)
Sherman Joins The Troops At WIGO: Lisa Dent Accepts KKLO’s MD Offer

LEE SHERMAN arrives at urban outlet WIGO Atlanta as PD and morning moving into new duties there is Mike Jamison, who shifts from nights to afternoon drive and the MD position. Sherman comes from WBSS Atlantic City, N.J., and replaces Kevin Brown.

Lisa Dent fills the long-open position of MD at hot hit, R&B Q-106 "Q FM" in San Diego, arrives from the MD/midday post at WZOK Rockford, Ill. According to Q-106 PD Garry Wall, she comes with all the right stuff computer skills to great ears... Getting another hip top 40 slot in Sharon L. Perez, who also how the MD at KITY "Power 93" San Antonio, Texas. She’s a four-year marketing veteran and holds down KITY’s late-night slot.

JAY ABLIGHT will resign from his PD post at super successful country combo KMPX-AM-FM Seatle some time next month. Word is that Ablight is pursuing his longtime interest in programming/re-search consulting on his own. Before signing on at the then-troubled KMPX three years ago, Ablight was a national account consultant for Drake-Chenault, so he’s certainly well-prepared.

Mark Thompson and Brian Phelps will indeed be the new morning team at album rocker KLOS Los Angeles. The duo is expected to arrive from WAPI FM Birmingham, Ala., sometime next month.

"I FOUNDED ME," says David Lawrence of his new gig at MJJ Broadcasting in New York. The former American Comedy Network producer—prior to a brief stint at WLQG Columbus, Ohio—will arrive in late September as program development consultant. Lawrence’s forte in dance music will most likely be put to good use on MJJ’s newest baby, "Direct Hits."

David Rockwell, operations manager for country FM WQX and AC/MOR AM WIQT Elmira, N.Y., has three weekend openings, two of which could develop into full-time slots. He can be reached before noon EST.

MUTUAL ADMIRATION rarely surfaces in the radio biz, but now age innovator KTVW "The Wave" Los Angeles and all-news AM KFWB have begun airing commercials for each other. The spots on The Wave feature a familiar KFWB voice telling listeners, "Listen to the Wave all you want, but when you need news, tune in KFWB," before intoning the station’s familiar slogan, "Give us 22 minutes, and we’ll give you the world.

"People who listen to us are looking for a very specific mood," says KTVW PD Frank Cody. "The people are also looking for specific sources of information, like news radio stations. We figure it will increase TSL for both stations. It’s a synergistic arrangement."


KLBJ-FM Austin, Texas, sends out news of two arrivals: Don Gilmore as MD and Bruce Walden as promotions director. Gilmore’s post became open when former MD Jeff Carroll was elevated to PD, after former MD Mark Ryan was upped to operations manager... Bill Gardner has left his personality post at KZBS-FM Oklahoma City. The veteran air talent, programmer, and pilot can be reached at 405-755-1496.

WOKQ Dover, N.H., ups two people. The country/pop/personality outlet has promoted Jim Murphy, who will add operations manager duties to his existing PD responsibilities. Also, production director Mark Jensen takes on additional work as assistant PD... Matt Brown is named assistant PD of WKMJ Flint, Mich., who has been afternoon driver of WKMJ’s sister AM, WCRZ, and production director for both stations.

ONE FINAL ROUND of guest Vox Jox contributors:

J. BRENNER, senior national album promotion director for A&M: "Imagine we’re both listen-ing to your station and hear a back an-nouncement like this, ‘Hey! That sounded so hot I let you thought we played it on CD. Would you believe my kid brother ran it off on his new DAT? We’ll be back with more surprises after this.

‘Can we share some anger here? Digital audio-tape is more than the talk on the home-taping dog. It’s changing into a pit bull and handing the leash over to the mass counterfeiter. Uncoded DAT technology and a bunch of new CD plants make a deadly team. [The situation is] putting digital masters into the paws of illegal duplicators and equipping them to tap their biggest hit yet out of the industry. ‘If our injuries are massive enough we lose much more than profits. We lose our very lifeblood—the strength in you to invest in talent. Your programming. Our projects. Our jobs. And, it’s only a matter of time before our blood will hit the pulse of our business. Unless you look forward to working with corpses, stop the pit bull now.

‘Say no to DAT. Not just on the air, but in your letters to senators and congressmen. You can’t be an innocent bystander on the DAT fence when the pit bull’s got his side covered.’"

DAVE LOGAN, PD of KFQO San Francisco: "My pet peeve currently resides with record companies who decry the loss of AOR support for their projects. At the same time they are pouring tons of money into other formats. We’re told that AOR is supposed to stand for album, yet every representa-tive we speak to tells us that the companies’ prior-ities are focused on the single. I think everyone knows that’s where the money is for record compa-nies, and if that’s the case, fine—just quit holding album radio responsible for failed projects.

‘In the past, tour support and artist support—both with time and money—in promotion—were given to album radio. This is simply no longer the case. With the average video cost at least $50,000 today, that’s money spent away from support ser-vices on the radio level. We wholeheartedly reject the premise that album radio does not contribute to the overall health of artists.

‘It’s foolish to talk us about gouging up your ‘marketing plan’ when we are not included in it in the first place. There are a few great managers out there who understand the need for a relationship that’s supportive of album rock, and we will always assist those that help us. We’re not asking for every-thing. Just our fair share.’"
**Hot Adult Contemporary**

Compiled from a national sample of radio playlists.

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>I JUST CAN'T STOP LOVING YOU</td>
<td>MICHAEL JACKSON</td>
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<td>2</td>
<td>LOVE POWER</td>
<td>DIANNE WARWICK &amp; JEFFREY OSBORNE</td>
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<td>3</td>
<td>ONE HEARTBEAT</td>
<td>SMOKY ROBINSON</td>
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<td>4</td>
<td>DIDN'T WE ALMOST HAVE IT ALL</td>
<td>WHITNEY HOUSTON</td>
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<td>5</td>
<td>WHO'S THAT GIRL</td>
<td>MADONNA</td>
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<td>6</td>
<td>MARY'S PRAYER</td>
<td>DANNY WILSON</td>
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<td>7</td>
<td>LA BAMBA</td>
<td>LOS LOBOS</td>
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<td>8</td>
<td>BACK IN THE HIGHLIFE AGAIN</td>
<td>STEVE WINKWOOD</td>
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<td>9</td>
<td>DOING IT ALL FOR MY BABY</td>
<td>HOLLY LEWIS &amp; THE NEWS</td>
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<td>10</td>
<td>LUKA</td>
<td>SUZANNE VEGA</td>
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<td>11</td>
<td>ALONE</td>
<td>HEART</td>
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<td>12</td>
<td>FULLY IN LOVE</td>
<td>DAN FOGELBERG</td>
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<td>13</td>
<td>CAN'T WE TRY</td>
<td>DANNIE HILL (DUET WITH VONDA SHEPARD)</td>
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<td>14</td>
<td>SEVEN WONDERS</td>
<td>FLEETWOOD MAC</td>
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<td>15</td>
<td>NO ONE IN THE WORLD</td>
<td>ANITA BAKER</td>
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<td>16</td>
<td>I WANNA DANCE WITH SOMEONE (WHO LOVES ME)</td>
<td>WHITNEY HOUSTON</td>
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<td>17</td>
<td>I'D STILL SAY YES</td>
<td>KLMAXX</td>
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<td>18</td>
<td>NOTHING SO STRONG</td>
<td>CROWDED HOUSE</td>
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<td>19</td>
<td>MOONLIGHTING (THEME)</td>
<td>AL JARREAU</td>
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<td>20</td>
<td>FAT TATTOO</td>
<td>F.T. McMEER</td>
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<td>21</td>
<td>WHEN SMOKY SINGS</td>
<td>KENNY G</td>
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<td>22</td>
<td>THE STUFF THAT DREAMS ARE MADE</td>
<td>CARLY SIMON</td>
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<td>23</td>
<td>WHY DOES IT HAVEN'T GONE TO (WRONG OR RIGHT)</td>
<td>RESTLESS HEART</td>
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<td>24</td>
<td>MAKE ME LOVE IN THE RAIN</td>
<td>HERB ALPERT</td>
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<td>25</td>
<td>KEEP ON TRYING</td>
<td>JONATHAN BUTLER</td>
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<td>26</td>
<td>SHATTERED GLASS</td>
<td>LAURA BRIGANICK</td>
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<tr>
<td>27</td>
<td>ALL I WANT TO DO</td>
<td>CARL CAMPBELL</td>
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<td>28</td>
<td>IN TOO DEEP</td>
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<td>MEET ME HALF WAY</td>
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<td>BETTER WAY (FROM &quot;BEVERLY HILLS COP II&quot;)</td>
<td>JAMES INGRAM</td>
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**Promotions**

(Continued from page 14)

can not only initiate events but also act as a liaison between sponsors and organizations. WNEW suggest- ed that the band contact the Assn. to Benefit Children. As a result, pro- ceeds from the Aug. 31 concert at the Beacon Theatre will be ear- marked for the association’s Transi- tional Housing Program for Home- less Families.

**WALL-TO-WALL NOSTALGIA**

There have been a lot of air person- alities on WALL Middletown, N.Y. during the past nearly 50 years. WALL marked its 45th anniversary by bringing back many of those per- sonalities.

PD Rob Dillman says the planning for the weekendlong event began when 38-year WALL veteran Joe Ryan brought in a newspaper clipping about the station’s first date, Aug. 1, 1942. Unfortunately, Ryan passed away before the re- union date arrived.

More than 30 former morning men, jocks, and newscasters returned to take part and pay tribute to Ryan. There were far too many to mention them all, but here are a few and some of their current affiliations: Al Faust, producer at WGN Communications; Ken Mc- dieck, WQAM Miami, PD; veteran Gotham jocks “Cousin” Bruce Morrow and Dan Ingram; WPXJ New York’s Larry “Mi- chael” Berger; and Pulse publisher Tom Shawn. PETER J. LUDWIG

**12 FOR 12**

LA BAMBA” HITS NO. 1...

Every record awarded the combined Power Pick/Selects & Airplay on the Hot 100 Singles Chart has reached No. 1...

1. MADONNA
2. LISA LISA & CULT JAM
3. LIL’ COOL J
4. WHITNEY HOUSTON
5. LEE FIELDS
6. SMOKY ROBINSON
7. WILL TO POWER
8. FORCE M.D.’S
9. DIONNE WARWICK & JEFFREY OSBORNE
10. GEORGE MICHAEL
11. ABC
12. PRINCE
13. NELSON COLE
14. JANET JACKSON
15. THE JETS
16. HERB ALPERT
17. THE WHISPERS
18. BANANARAMA
19. NEWED
20. NEWPI
21. NEW1
22. NEW2
23. NEW3
24. NEW4
25. NEW5
26. NEW6
27. NEW7
28. NEW8
29. LIVING IN A BOX
30. FREDDIE JACKSON
31. LORETTA LACEY
32. BRUCE SPRINGSTEEN
33. ENTOURAGE
34. THE ROLLING STONES
35. NINA SIMONE
36. JEFFERSON AIRPLANE
37. THE DOORS
38. JOE JACKSON
39. THE EAGLES
40. ELTON JOHN
41. THE BEATLES
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50. THE BEATLES

**Radio**

DAT’s One Small Step For Technology. WFMT Chicago recently enjoyed the distinction of being the first radio station to broadcast using digital audiotape. The station broadcast one hour of its classical fare using the Sony rotary DAT concept. From left are WFMT VP/GM Richard Marschner, WFMT president Ray Nordstrand, Sony High Fidelity’s N. Hasagawa, and WFMT VP/PD Norm Pellegrini.

FOR WEEK ENDING AUGUST 29, 1987

- Products with the greatest airplay gains this week. - Videoclip availability. - Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. - RIAA certification for sales of 2 million units.

www.americanradiohistory.com
Mike Chapman Makes WUBE Tough Competition

BY KIM FREEMAN

"COUNTRY RADIO is growing like never before," says Mike Chapman, PD of WUBE Cincinnati. "We've just had our first crossover to top 40 with Restless Heart, and we're seeing artists like Steve Earle and Dwight Yoakam getting played on album rock. No, I don't think country radio will ever go through the 'Urban Cowboy' phase again, but I think the acceptance of the music can go through that same kind of stimulant again."

Chapman's confidence in the potential of country radio is nicely in line with his own personal philosophy: "I have a top 40 station that just happens to play country music." Part of that success is surely a result of Chapman's top 40 background, but most of it is due to the PD's philosophy that country radio can be as slick and sophisticated as any format.

"What I call howdy-friends-and-neighbors radio will be passe by the '90s," he says. Chapman says he sees parallels in country radio's directional splits and the variations in 40 stations in various contemporary formats. "I think two types of country radio are emerging, which will allow stations to lean one way or another," he predicts.

"I think there's maybe 15 of us around the country—most of whom have backgrounds in top 40—that lean much moreprogressive," Chapman says.

That progressive attitude is most important in presentation, the PD says. "The best [printable] quote I ever made was 'we're not afraid to step out of the format's typical realm. We got into lettering and direct mail too for three years ago. I remember bringing in some direct pieces to a country convention, and people said, 'Gee, that's pretty good for a country station.' I had to laugh. The perception of country as hillbilly is still out there."

For the most part, Chapman applied his top 40 concepts to creating an overall foreground presentation at WUBE. The station's Waking Crew, for example, is a six-person team featuring Roger Naylor, whom Chapman calls the most recognized programmer in Cincinnati. WUBE's positions lean heavily on fun, high visibility, and community involvement. Off-air promotions range from events involving the Cincinnati Reds and the city's park departments to a television campaign during which WUBE gave away $40,000.

"On the air, WUBE's main position is '10 country songs in a row,'" Chapman says. "We're the interesting one," Chapman says, "because most people think that means no talk. But, it doesn't have to. At WUBE, it means no commercials, and that allows us to stay a foreground, personality outlet while playing the 10 in a row."

Chapman calls his staff "probably the best in the world," but says, "I think the people who say we're the teams are 'one big, happy family' are full of it. We have our differences, but we work them out."

An open door is the key to Chapman's management philosophy. "They may or may not change my mind, but at least they'll understand why we did whatever we did."

Chapman came to WUBE in late 1984, when the station had a 4:2 share. "My main job was to stop all the FMs stealing our share. For the past year, WUBE has been steadily hovering around the 60s, even as WBVE arrived to challenge WUBE's previously exclusive corner on the country market. Apparently, there's room for two country outlets in Cincinnati, as WBVE has grown tremendously without taking a bite out of WUBE."

When WBVE came on the air a year ago, Chapman was in the familiar position of having to choose whether or not to respond to the newcomers' efforts. "I just wanted us to respond on air so they could get credibility on our air," says Chapman. "I battled them off the air."

Born in Charleston, W.Va., Chapman blew his way into the music business in the late '60s as a horn player in a top 40 cover band. While in college in Huntington, W.Va., Chapman caught Bob Dearborn doing a live spot for a broadcast school about the "swinging" nature of country radio on WCFL Chicago. A call to WCFL landed Dearborn himself, who advised Chapman to skip the broadcast academy in favor of the school of hard knocks and first hand, small-market experience. "So, naturally, I entered a broadcast school in Atlanta in 1970," Chapman reminisces. That didn't allow him to skip small-market radio while back in college in Huntington. That was at WKRL, where Chapman held various posts for three years. He prides himself on being the first overnight man the market had on the FM band.

Chapman's top 40 experience at WKRL led him to the PD post at WRYX Paducah, Ky. From the late '70s to the early '80s, Chapman moved around a fair amount and built up a resume that includes WKAZ Charleston; WNDE Indianapolis, where he witnessed the Great Windy Walk Out; WDQ Detroit; WMC-FM Memphis, Tenn; WAEB Allentown, Pa.; and W unpredictably.

During that period, Chapman's record at one station was 3:1/2 years. "I think I'll surpass that here," he says. "For one thing, I grew up just about 150 miles from Cincinnati, so it's sort of home for me. Secondly, DCM, and now our new owner, American Media, have given me the leeway to do this job right. They back me totally."

As for the future, Chapman says he's sure of only two things: "I want to die in Myrtle Beach, S.C. Once this job isn't fun anymore I'll quit." Chapman is less sure of what his next career move will be, but says that group programming, consulting, and/or a general management position are all possibilities.

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Mike Chapman. Program director of country outlet WUBE Cincinnati and Billboard's PD of the week.
1. CANSAVO
2. ONE HEARTBEAT
3. LOVE IS A HOUSE
4. LOVE IS A HOUSE
5. I JUST CAN'T STOP LOVING YOU
6. TINA CHERRY
7. LET'S TALK IT OVER
8. LOVE POWER
9. CROSS MY BROKEN HEART
10. JAM TONIGHT
11. WHODUP
12. I REALLY DIDN'T MEAN IT
13. HOLIDAY
14. FAKE
15. MAKING LOVE IN THE RAIN
16. DIVAS NEED LOVE TOO
17. I WANT TO TELL IT LIKE IT IS
18. I LOVE YOU BABY
19. THE PLEASURE PRINCIPLE
20. HOW SOON WE FORGET
21. DIONNE WARWICK & JEFFREY OSBORNE
22. EMOTION
23. SMOOTH SAILIN' TONIGHT
24. GIVIN' YOU BACK THE LOVE
25. SUMMER NIGHTS
26. I NEED TO...
27. TRAMP
28. NO ONE IN THE WORLD
29. JAMMIN' TO THE BELLS
30. I'M IN LOVE
31. LOSER IN EMOTION
32. (YOU'RE PUTTIN') A RUSH ON ME
33. CINDERELLA DANA DANA
34. GOT THE LICK
35. D.R.A.W.
36. THIGH RIDER
37. CASEANOVA
38. ONE HEARTBEAT
39. LOVE IS A HOUSE
40. I JUST CAN'T STOP LOVING YOU
41. TINA CHERRY
42. LET'S TALK IT OVER
43. LOVE POWER
44. CROSS MY BROKEN HEART
45. JAM TONIGHT
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50. I WANT TO TELL IT LIKE IT IS
51. I LOVE YOU BABY
52. THE PLEASURE PRINCIPLE
53. HOW SOON WE FORGET
54. DIONNE WARWICK & JEFFREY OSBORNE
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64. LOSER IN EMOTION
65. (YOU'RE PUTTIN') A RUSH ON ME
66. CINDERELLA DANA DANA
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70. CASEANOVA
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74. TINA CHERRY
75. LET'S TALK IT OVER
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84. I LOVE YOU BABY
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86. HOW SOON WE FORGET
87. DIONNE WARWICK & JEFFREY OSBORNE
88. EMOTION
89. SMOOTH SAILIN' TONIGHT
90. GIVIN' YOU BACK THE LOVE
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93. TRAMP
94. NO ONE IN THE WORLD
95. JAMMIN' TO THE BELLS
96. I'M IN LOVE
97. LOSER IN EMOTION
98. (YOU'RE PUTTIN') A RUSH ON ME
99. CINDERELLA DANA DANA
100. GOT THE LICK
RHYTHM & BLUES
(Continued from page 19)

label with the album "Man Of Stone." Future can be reached at 312-941-3919. Paul Laurence is working on Mellis Morgan's second Capitol album... The Fat Boys' "Disorderlies," while no gem cinematographically, does successfully move the Tin Pan Apple recording trio from the world of hip-hop into competition with Mr. T and Fat Albert. The question now is whether there will be a Fat Boys cartoon show, but why there isn't one already... People who have heard Michael Jackson's "Bad" album have been struck by how many of the up-tempo tracks seem to be influenced by mid-'70s funk. The title song, which this writer has heard, definitely fits that description. Word is that Jackson has already shot at least four videos for the album, including one lengthy video containing two songs. Reportedly, Jackson has spent enough money on videos to finance several low-budget feature films... Mission, a seven-piece self-contained band from Philadelphia, has just finished work on its second Columbia album, titled "Search." The first single, produced by Nick Martinelli, is "Show A Little Love." Mission is managed by Kee Management in New York.

Money Talks. Run-D.M.C. has pledged to help the National Assn. for the Advancement of Colored People increase its membership among black youth. As a sign of the rap act's commitment, the group's Run, tight, gives NAACP chairman Dr. Benjamin Hooks a check for $5,000.

FOR WEEK ENDING AUGUST 29, 1987

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Today more Gospel records are being sold than ever before. In this issue, Billboard will discuss the future direction of Christian music... as well as who may be tomorrow's top Gospel stars with a wider audience. Your Gospel ad in this issue will be read by Billboard's worldwide readership — over 200,000 prime decision-makers. Spread the word!

IN THIS ISSUE:
- Gospel labels — records are moving at a record clip
- Independent labels — finding exposure in a changing marketplace
- Mainstream (major) labels and the cross-over connection
- Black Gospel — working its way up
- Religious merchandising (from t-shirts to videos)
- Talent & management
- Christian rock

ISSUE DATE: OCTOBER 10
AD CLOSING: SEPTEMBER 15

FOR AD DETAILS CONTACT:
LYNDA EMON (612) 333-4002
CAROLE EDWARDS (615) 748-8100
**1. HOLIDAY (REMIX)** Kool & The Gang<br>**2. LOVE IS MY LOVE (RECOMP)** Whitney Houston<br>**3. TOP STRUGGLE** Lenny Kravitz<br>**4. I BELEVE I CAN FLY** Michael Bivins<br>**5. LIGHT** Enuff Z'Nuff<br>**6. HOW YOUR HEART RESONATES** Debi Diamond<br>**7. IT DON'T MATTER** Cooltempo<br>**8. DON'T MESS WITH ME** Aretha Franklin

**U.S. CHART POTENTIAL**

**1. WHEN SMOKY SINGS/CHICAGO**<br>**2. HEARTACHE (REMIX)**<br>**3. WHERE HAVE YOU BEEN**<br>**4. HOW SOON WE FORGET**<br>**5. DEFEAT**

**NATIONAL STORE SAMPLES**

**1. WHEN SMOKY SINGS/CHICAGO**<br>**2. HEARTACHE (REMIX)**<br>**3. WHERE HAVE YOU BEEN**<br>**4. HOW SOON WE FORGET**<br>**5. DEFEAT**

**1. WHEN SMOKY SINGS/CHICAGO**<br>**2. HEARTACHE (REMIX)**<br>**3. WHERE HAVE YOU BEEN**<br>**4. HOW SOON WE FORGET**<br>**5. DEFEAT**
This week's column was written by David Peaslee.

As a HIT RECORD more the function that puts its listeners in the Zenlike question to puzzle producers, ad execs, critics, and the music industry in general. Of course, the industry's job is to emphasize the role of the singer as artist/star—to the degree that we all know the names and styles of the company, if not, most of the top 40 recording artists, but few can name the writers and composers of those same artists' hits. Yet this year the hits, with their signature covers—by recrafted artists as Bananarama, Club Nouveau, Los Lobos, Run-D.M.C., and The Fabulous Boys—behave us to re-emphasize the importance of a well-crafted sound.

Among the hits covered recently are two of this week's favorites. One is the Supremes' "My World Is Empty Without You," by Miami's Hardcore Jazz, more sparsely arranged and club-oriented but otherwise similar in its thrust and arrangement that recent Kim Carnes' cover, "You Keep Me Hangin' On," proving once again the power of the Holland/Dozier/Holland catalog. The other is an expectedly successful rearrangement of "Born To Be Wild" by Jo-Calor & Modern Rockety, on which Mega-tone producers Ken Kessee and Morey Goldstein mold the Steppenwolf power-chord howler into their familiar synthetic hi-NRG form, thankfully managing to avoid the obvious clichés in an enjoyable and spirited revival.

A revival of an entirely different sort is "La Bamba" ("87) (Del-Fi, 218-655-3444), on which original producer Bob Keane retained the lead and re-recorded the tracks of the Ritchie Valens hit as he felt they would have been recorded and arranged today. While the potentially excellent prospect of this endeavor might be considered offensive—and possibly objectionable by the same artists—and as colorized films—the single and its various dance mixes are rather enjoyable. With the current popularity of the Miami Vice Los Lobos release should find substantial mainstream club support. In addition, we are also expecting the imminent release of the Antonio Rodriguez version of the tune to capitalize on recent strong import sales.

More typical of the recent covers, however, are the jerry Lewis, Latin percussion sounds of the Minnow soundproof Hit Channel's production of "I'm Gonna Make Love Me by Deco At Heart (Traxx); the sincere, albeit overly melodramatic, "Babes in the Dark" by Brooklyn's Magnetic Touch (Cheryl), an oddly phrased although otherwise pleasing "New Generation" of "Bluebell Hill" by Byrd & the Boys, overly extended dance mix of the gently ambling chords and bass line of the wistful side of the three-minute single; and the necessarily simplified cover of P-Funk's "Flashlight" by General Kane, from his Open House album (remake). A more effective funk acknowledgment on "Wide Open" is embodied in Kane's collaboration with Norman Whitfield on "Girl Pulled A Dog," with its obvious rhythm nod to George Clinton's "Atomic Dog" and a samba MD's." 

One of the current street sound producers also recycles past hits by utilizing some of the earlier tunes' musical phrases and/or rhythm tracks. As one of the more potentially successful of these recent efforts include the boisterous remake group rhyme and the "Crash Crew on "The Crash Crew's Back" (World To World), which imaginatively utilizes KC & the Sunshine Band's hit-style breakdown along an oddly effective Tinkertoys drum sound. In the same vein is Super Lover C & Cassanova Rud with the DNA-produced, dance-them-rape "Do The James" (Citivibes, 212-694-1324), set to a medley of such beats as The Jammers/Dowtown/Blackburne & covered "volved" and "Sex Machine" along with riffs from the Honeydrippers and the World Famous Supremes Team. Similarly, in a reprise of his own stage performances, DJ Hollywood reprises his career on "Hollywood's World"/Abub Abar, 212-222-7301), which opens with riffs from "Shout," "Games People Play," a rearranged version of "Uptight, Unwatered" with new keyboard riffs from keyboardist Teddy Riley, and a revamped rap set to the familiar "Love Is A Disassembler" song, one of the earliest and most popular uptown rap tracks.

New And Original: Following the dance chart-topping smash "Funkytown," Pseudo Echo's "Listening" (RCA) features the group's angsty New Wave-style vocals set to an energized synthesizer performance by Mark Berry, whose variety of mixes acknowledges the group's disc debt with an abundance of highly mixed disc-style breakdowns, "The Talking Heads" "Rad- do Head" (Warner Bros.), as remixed by Full Force from the movie soundtrack "True Romance," appealing for its unusual lyrical imagery and astonishment blending of Cajun, calypso, and country, although the "The B.B. King's Children," the Van Halen's version of the song, "Dance Me" and the inevitable Full Force cameo may help return this tune to normalcy... for Belgium, Ivan Ivan's production of the Hot (Les Disques du Crepuscule) delivers the classic title hook of "Tough Guys Don't Dance" in the most wondrous Thin White Duke manner while the oppressively moody synthesized drones, prominent snare backbeat, and clavinet that define John Knight's production of "Rockie Mix" provide the necessary degree of claustrophobic atmosphere.

In mainstream rh, a recommended new release is Paul Carman's "I'm The Heat Of The Night" (CBS), in which his vocal resemblance to Freddie Jackson is only further accentuated by this tune's remarkable similarities in chordal progression, tempo, and mood to Jackson's."I Don't Want To Lose Your Love" for obvious radio appeal... with the Fatback Band, who saw its own "Found Loving" bass line revived with the Masters Of Ceremony, returns with the busy buzzing, catchy "Shout Shout," which is reminiscent of Tempo Groove's "Naughty Dancer" (Vista Sounds, 201-808-0004), marred by lyrical simplicity but redeemed by a smooth female chorus and jazz-tinted piano solo... Also good is "If Walls Could Talk" from Rose Royce (Omni-Avant), in which she is "disappearing" and replacing the signature production of Arthur Baker just avoids overwhelming the familiar lead vocal and catchy title hooks... The LaBonte Kimbrough Sound is Steve Levine's production of under-rated vocalist Danielle Williams on "I Can't Find Myself with a Cloud," which the distinctive biridvoice with an up-tempo, pop-oriented produced and Chie-style rhythms...

And this week's left-field house entry "Fix It Man" by Ragtime (Bright Star), which marries a thumping house bell with a salacious semi-rapped vocal whose obvious lyrical double entendres predate the jazz. As produced by Ryan Sweeney and Burke with a vocal mix by Marshall Jefferson, this should prove to quite a boot in the underground venues.

And, finally, there is Donna Summer, a name once synonymous with the best in dance-oriented pop. She returns with an unexpectedly new, upbeat sound on "Dinner With Gentwim" (Geffen). As written by singer Brenda Russell and produced by Richard Perry, this release appears to be a substantial production style and restrained alto vocal similar to Jody Watley's "Still A Thrill," with its dominant Miami Vice groove embellished with unexpected Perry-esque flourishes.

Dean Releases 1st Single in 3 Years

By Brian Chinn

New York British singer Hazell Dean's Capitol single "Always Doesn't Mean Forever" (ITI, "I Say It's Gonna Rain") is her first U.S. re-release in nearly three years. But during that time, her popularity internationally and in U.S. dance clubs has not waned.

"I worked off, 'They Say It's Gonna Rain,'" for a year or two and a half," says Dean, who recently completed her fourth club tour of the U.S. That late-1985 release only got to No. 50 on the pop chart in her homeland, but it topped the charts in Scandinavia, Iceland, and South Africa. Although Dean was signed to EMI's U.K. branch, none of the CEMA labels here exercised the option to release her records until the arrival of Frank Murray as Capitol's director of national dance promotion. At Quality Records, Murray had released Dean's last U.S. single, "Jealous Lover," backed with a hi-NRG re-make of "Evergreen." Gearing up the cases for the Capitol deal was radio play on the import "Rain," earlier this year in Miami.

Dean had enjoyed two massive club crossover pop hits, "Searchin," and "Whatever I Do, Wherever I Go," on the independent U.K. label Proto early in the '80s, when orchestrated Eurodisco was transformed into a much tighter, more sophisticated and powerful electronic form popularly called Boystyle. Dean is "very, very pleased" that Capitol has requested that she record some ballads for her upcoming album along with new mixes of her hit material: As a songwriter, she says that ballads are her forte. She admits, incidentally, that it’s "disappointing that her producers and managers, the noted Stock-Aitken-Waterman team, didn’t bring back Miamih that she recorded for the Tommy De cocks & Caro Banrigan’s new album, since Dean's original version of the song had never been released in the U.S. But Dean is preparing some of her own co-productions, on other artists, in the 24-track studio where she prepares her own demos.

The New Crop from the Orlando Vineyard: "Run To Me"... "I'm Not Afraid To Love You"... "Breathless" (remix) "Sweet Love"... "Head Over Heels"... "Living In A Fantasy"... "Passion" (remix).
NASHVILLE. Warner Bros. Records’ platinum prodigy Randy Travis has been nominated for five Country Music Assn. Awards, including the entertainer-of-the-year prize. Travis, whose first two albums have sold more than a million copies each in a little more than a year, was last year’s CMA Horizon Award winner.

Other multiple-award nominees are Reba McEntire, George Strait, and the O’Kanes, with four each: Hank Williams Jr., George Jones, and Holly Dunn, with three each; and the Judds, Kathy Mattea, and Restless Heart, with two each.

Travis, who is one of the hottest standard bearers for the traditionalist movement in country music, also got the nod for top male vocalist, top single, top album, and top music video. Nominations were made and voted on by the CMA’s 7,000-plus members.

The nominees were announced at a media presentation at Union Station here Aug. 17 by Hank Williams Jr. A perennial top record and ticket seller, Williams has been largely overlooked by CMA voters until this year. The winners will be announced during the 21st annual “CMA Awards Show,” Oct. 12, which will be broadcast on CBS-TV.

Here is a complete list of the finalists:

The winners will be announced Oct. 12.

Entertainer of the year: The Judds (Wynonna and Naomi), RCA; Reba McEntire, RCA; George Strait, MCA; Randy Travis, Warner Bros.; Michael Martin Murphey & Holly Dunn, Warner Bros.

Female vocalist of the year: Rosanne Cash, Columbia; Emmylou Harris, Warner Bros.; Kathy Mattea, Mercury; Reba McEntire; and Dolly Parton, Columbia (currently on the charts via the Warner Bros. “Toro” album).

Male vocalist of the year: George Jones, Epic; Ricky Scaggs, Epic; George Strait; Randy Travis; and Hank Williams Jr.


Song of the year: “All My Ex’s Live In Texas,” written by Sanger Shafer and Lynda Shafer, “Can’t Stop My Heart From Loving You,” written by Jamie O’Hara and Kieran Kane, “Daddy’s Hands,” Holly Dunn; and “Forever And Ever, Amen” and “On The Other Hand,” by Paul Overstreet and Don Schlitz.

Vocal group of the year: Alabama, RCA; Asleep At The Wheel, Epic, Exile, Epic; the Judds (Wynonna and Naomi); and Restless Heart, RCA.

Vocal duo of the year: Earl Thomas Conley & Anita Pointer, RCA; Crystal Gayle & Gary Morris, Warner Bros.; Michael Martin Murphey & Holly Dunn, Warner Bros. and MTM, respectively; Marie Osmond & Dan Seals, Capitol/Curb and EMI America; Ricky Skaggs & Shar- on White, Epic and MCA/Curb.

Instrumentalist of the year: Jer- ry Douglas, MCA, Mark O’Connor, Warner Bros., and Johnnie Gimble.

Horizon Award: T. Graham Brown, Capitol; Holly Dunn, the O’Kanes, Restless Heart, and Sweethearts Of The Rodeo, Columbia.

Music video of the year: “A Long Line Of Love,” Michael Martin Murphey; “Forever And Ever, Amen,” Randy Travis; “My Name Is Boce- phalus,” Hank Williams Jr.; “Oh Dar- lin, the O’Kanes; and “What Am I Gonna Do About You,” Reba McEn-

EDWARD MCENRAGE

COUNTRY

CMA Award Finalists Announced Travis Nominated In Five Categories

THE CLICHES are everywhere if you want one: “Highway 101 is on the road to success” . . . “Highway 101 is on the high road to the top of the Billboard charts” . . . “Four well-traveled musicians, road weary and tired” . . . “The group is known for its Florian,” which means it was a hit. Well, this time around, the trend appears to be on track to overdrive the following lead sentence:

Highway 101 is simply one of the greatest new groups to enter the country music world in the last decade.

Thank God we didn’t have to use all those clichés. Without clichés and with creativity, the Warner Bros. Records foursome has made one of the highest and strongest penetrations for a new group in the history of the Billboard country charts. With “Whiskey, If You Were A Woman” peaking at No. 2 on the Hot Country Singles chart and the debut LP climbing to a bulleted No. 8 on the Top Country Albums chart, the group has an immediate and profound impact.

This is not your typical group. Paulette Carlson, the predominante presence, hails from Minnesota. Her emotional, sensitive voice is perfect for country music.

As a writer she has scored success with Gail Davies and Tammy Wynette. As a solo act, she hit with three singles and an album on RCA.

Cactus Moser has drummed around the world with the likes of Bernie Leadon and Chris Hillman and percussed his way through countless Los Angeles pop sessions. “I have high goals as to what this band should do,” says Moser. “I’d love to see us sell records like rock acts do.”

Curtis Stone contributes on bass and continues the Stone music business legacy launched by his father, Cliffie, former owner of publishing giant Central Songs. Stone calls himself “an industry child.”

With the perfect name for a musician trying to make it from Tennessee, Jack Daniels plays lead guitar. Having a voice, are describing the blue highways and popular sessions, including work with such acts as Glen Hardin and Albert Lee. Daniels credits an important “fifth member” of the group: “Paul Worley, our producer, has let us all play and bring out the best in everybody and has not tried to mold us into something else. It was uninhbiting in the studio, so we don’t sound like a lot of churned-out things you’ve heard before.”

And Nashville Scene would like to applaud the “sixth member” of the band: Chuck Morris, the Warner Bros. Records vice president. “Chuck had this concept to pick apart a band with a girl singer,” Morris did it, the concept worked, and all parties—band members, Warner Bros., and Morris (formerly of Foyil, if the name sounds familiar)—are enthused about the chart success, radio airplay, and sales (one source claimed the LP has reached 127,000 mark). The group soon heads to Canada for a series of September dates with label mate Randy Travis.

CARLSON HASN’T always been on easy street. After her earlier label deal died, she returned to Nashville area, and the group played together or two with her mother (“We watched the winter roll in and hibernated”), and moved to California in the fall of 1986. “This business can be a lot of work with many disappointments,” says Carlson.

But her voice, the creativity of all the Highway 101 members, and the thrust provided by those behind the group indicate that this is the time for Highway 101 to veer down a one-way street to success.

And I almost ended this piece without a cliché.

M E M P H I S W H I S K I E: Will the Elvis legacy turn Graceland into an Opryland? Graceland attracts more than 500,000 tourists a year, and that number is expected to continue to climb. Plans are under way for a $35 million Graceland Hotel to accommodate the growth. The number of events that take place during Elvis Presley International Tribute Week is also growing.

The number of dates that take place during Elvis Presley International Tribute Week is also growing.

FOR WEEK ENDING AUGUST 29, 1987

HOT COUNTRY SINGLES ACTION

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<td>2</td>
<td>THE NIGHT HE HEARD YOU</td>
<td>RANDY TRAVIS</td>
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<td>3</td>
<td>BELLAMY BROTHERS</td>
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<td>4</td>
<td>BILLY PREAS</td>
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<td>RANDY TRAVIS</td>
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WILL YOU NEED YOU . . . RANDY TRAVIS WARNER BROS.

IF THERE’S ANY JUSTICE LEE GREENWOOD MCA

AM I BLUE GEORGE STRAIT MCA

MAYBE YOUR BABY’S GOT IT THE JUDGS RCA/Curb

SOMEBODY LIED RICKY VAN SHELTON COLUMBIA

WOULD THESE ARMS BE . . . KEITH WHITLEY MCA

TAR TOP ALABAMA MCA

CRAZY FROM THE HEART BELLAMY BROTHERS MCA/Curb

SOMEBODY ELSE #1 SAWYER BROWN COUNTRY CAPITOL

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 range of radio reports is published periodically and is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
LOOKING
FOR
THE
NEW
HIT
RECORD
BY
Sawyer Brown
?

WELL, LOOK NO MORE. IT'S
Somewhere In The Night.
PRODUCED BY RON CHANCEY
ON COMPACT DISCS, HIGH QUALITY XDR CASSETTES AND RECORDS.

www.americanradiohistory.com
Bluegrass Trade Event Features Varied Panels And Entertainment

NASHVILLE—Several panelists have been chosen to speak to registrants at the International Bluegrass Music Assn.'s trade show set for Sept. 23-26 at the Executive Inn, Owensboro, Ky. Nearly 30 bluegrass acts will perform at Owensboro's English Park during the event.

Panels will be held on record labels and albums, artist negotiations and riders, band marketing, radio and records, promoting, insurance, bluegrass associations, and show and festival planning.

According to talent and program coordinator Keith Case, head of the Case Co. booking agency, the panelists secured so far are Dan Deweway, Strawberry Festival; Fred Schellman, Telluride Festival; Orin Friesen, producer of a syndicated bluegrass show; Andy Ridenour, representative of the "Mountain Stage" syndicated public radio show; Pete Kuykendall, publisher of Bluegrass Unlimited magazine; Rich Adler, recording engineer; Barry Posn, Sugar Hill Records; Ken Irwin, Rounder Records; Dave Freeman, County Records; and Case himself.

Registrants for the four days of panel discussions will be charged an $85 fee.

The IBMA is also selling display booth spaces at $175, a fee that includes a ticket for one to the trade show.

Acts booked to perform in a series of concerts during the event are the McLain Family, Summer Wages, Special Consensus, Bluegrass Young'uns, Norman & Nancy Blake, the Whitstein Brothers, Lonesome River Band, Virginia Squires, Union Station, Bill Harrell & the Virginians, C.W. Brock Family, Randall Hyatt, the Country Gentlemen, Dry Branch Fire Squad, Wayne Lewis Band, Brush Fire, Buck Trent & the Reno Brothers, Piper Road String Band, Eddy Adcock & Talk Of The Town, Lost & Found, Seldom Scene, Tony Rice Unit, Doug Dillard Band, Peter Rowan, Jerry Douglas, Mark Schatz, J.D. Crowe & the New South, Doyle Lawson & Quicksilver, and Nashville Bluegrass Band.

Income from the concerts will be donated to a trust fund for needy bluegrass musicians.

Daily tickets for the concerts are $5 each for Sept. 22 and Sept. 26 and $8 each for Sept. 24-25. Four-day passes are $25 each at the gate and $20 each in advance.

The climax of the concert series is a free show called Bluegrass With Class. It is sponsored by the Owensboro/Davie County Tourist Commission and will be held at English Park, beginning at 4 p.m., Sept. 29. The featured acts are the Osborne Brothers, John Hartford, Hot Rize, the Bluegrass Album Band, and the Owensboro Symphony.

Details on the trade show and concert series are available from Art Menius, IBMA executive director, at 919-542-3997.

EDWARD MORRIS

FOR WEEK ENDING AUGUST 29, 1987

Billboard TOP COUNTRY ALBUMS™

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

**NO. 1**

<table>
<thead>
<tr>
<th>ARTIST</th>
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<td>LARRY MCINTIRE</td>
<td>ALWAYS &amp; FOREVER</td>
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<td>DWIGHT YOAKAM</td>
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<td>OCEAN FRONT PROPERTY</td>
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<td>ROYAL CREWE</td>
<td>BOD'S LADIES</td>
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<td>K.T. OSLIN</td>
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<td>LUCKY MAN</td>
<td>KING'S RECORD SHOP</td>
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<td>RANDY TRAVIS</td>
<td>THE TOUCH</td>
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<td>BILL WILLSON</td>
<td>MCA 561-1 (98)</td>
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<td>VINCE GIL</td>
<td>THE WAY BACK HOME</td>
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<td>ANNE MURRAY</td>
<td>ARMADILLO</td>
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<td>WILLIE NELSON</td>
<td>ISLAND IN THE SEA</td>
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<td>STEVE EARLE &amp; THE DUDES</td>
<td>NORTHERN STAR</td>
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<td>RICKY VAN SHOLTON</td>
<td>WILD EYED DREAM</td>
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<td>THE STATLER BROTHERS</td>
<td>MARY STREET MEMORIES</td>
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<td>MOE BAND</td>
<td>YOU HAVEN'T HEARD THE LAST OF ME</td>
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<td>NITTY GRITTY DIRT BAND</td>
<td>HARVESTER</td>
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<td>PIONEER</td>
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<td>EMILY HARRIS &amp; MOE BAND</td>
<td>MCA 5620 (98)</td>
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<td>ALABAMA</td>
<td>GREATEST HITS</td>
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<td>CHARLIE DANIELS</td>
<td>ALL THIS TIME</td>
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<td>STEVE WARNER</td>
<td>IT'S A CRAZY WORLD</td>
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<td>MICHAEL MARTIN MURPHY</td>
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<td>CRYSTAL GAYLE &amp; GARY MORRIS</td>
<td>WHAT IF WE FALL IN LOVE</td>
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<td>ASLEEP AT THE WHEEL</td>
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<td>GEORGE STRAIT</td>
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MORE DIVERSE THAN EVER BEFORE — COUNTRY BREAKS NEW RECORDS — REACHES NEW HIGHS!

COUNTRY'S STRONG AND PROUD AS THE WORLD TURNS ONCE AGAIN TO COUNTRY'S UNIQUE SOUND. THIS HAS BEEN A GREAT YEAR — AND NEXT PROMISES TO BE EVEN BETTER. WHETHER TRADITIONAL OR POP-ORIENTED, COUNTRY IS CROSSING-OVER. IT'S "IN" TO BE COUNTRY!

HERE'S YOUR CHANCE TO SEND YOUR IMPORTANT AD MESSAGE AROUND THE GLOBE TO BILLBOARD'S 200,000 U.S. AND INTERNATIONAL WEEKLY READERS — IN A TOTALLY COUNTRY ENVIRONMENT! KEEP THOSE SALES ROLLING IN!

IN THIS ISSUE:
A LOOK AT THE YEAR'S BIG SUCCESSES!
• Explosion of new talent
• Appearance of independent product on the charts
• Importance of videos and cable
• Influx of new young producers
• New digital studios in Nashville leading the way
• Recent changes in publishing
• Rundown of Country festivals
• Overview of the most successful radio markets

PLUS: Review of Country Music Foundation, celebrating its 20th Anniversary

EXTRA: Billboard salutes the Nashville Songwriters Association International on its 20th Anniversary

FOR AD DETAILS CONTACT:
JOHN McARTNEY, NASHVILLE
(615) 748-8100
Billboard has DOUBLE WHAMMY: Hank Williams Jr. moves to the top of the country album chart with "Born To Boogie" (Warner/Curb); meanwhile, the title cut captures the same position on the Hot Country Singles chart.

"AN ABSOLUTE HIT" is how MD Johnny Gray of WKH/Atlanta describes the Foster & Lacy/RCA debut disk, "Crazy Over You." It was a long shot when we went out on it, but it’s proving out,” adds MD Carl Brown of KNEW Oakland, Calif., “They’re smoking out here.” The record is also getting good phone response in Memphis, Tenn., primarily from the younger demos, says WMC MD Lee H. It moves into the upper reaches of this week’s chart, settling at No. 20.

NOTES ON A NEWCOMER: “It’s a good beach-party song,” says PD Dave Wright of WPCF Lakeland, Fla., about Savannah’s “I’m Up For Gettin’ Down Tonight” (Southern Tracks). “We’re getting heavy request action, especially in the evenings and on weekends.” At WUSY Chattanooga, Tenn., MD Joe Blair calls it “a hit happening number, the people really like it.”

“IT JUST LIKE THE OLD DAYS,” says PD Ken Carlile of WPNX Columbus, Ga., about Tammy Wynette’s "Your Love" (Epic). “She’s doing so great here.” MD Joey Garcia of KSYS Corpus Christi, Texas, agrees, adding, “I hope she continues in this direction—it sure is working in this market.”

ALBUM INTEREST: Dwight Yoakam’s remake of Stonewall Jackson’s 1959 hit “Smoke Along The Track,” off his “Hillybilly Deluxe” package (Warner/Reprise), is getting lots of calls at KXEL Waterloo, Iowa, says MD Bill James. The cut is also quite popular at WPNX. "Every cut in that album is getting lots of programming," says PD Carlile. Carville also calls attention to the "Black Naked" cut from Williams’ "Born To Boogie" album. “When we first aired it, our sister station—rocker WMKS-FM—heard it and picked it up to air on their morning drive show. It’s going crazy over there, too.”

MD Bob Ross of KVOQ Casper, Wyo., raves about a cut from John Sneider’s “You Ain’t Seen The Last Of Me” (MCA), which he says draws a strong audience reaction. “Sneider’s voice has been put to its best use on the song; ‘Angelina’; it’s powerful, emotional, commercial.”

COUNTRY SINGLES A-Z

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BILLYBOU BILLBOARD AUGUST 29, 1987

FOR WEEK ENDING AUGUST 29, 1987

A ranking of the top 30 country singles by sales with reference to each title’s position on the Hot Country Singles chart.

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<th>#</th>
<th>TITLE</th>
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<td>BORN TO BOOGIE</td>
<td>HANK WILLIAMS, JR.</td>
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<td>2</td>
<td>WHISKEY, IF YOU WERE A WOMAN</td>
<td>HIGHWAY 101</td>
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<td>3</td>
<td>SHE’S TOO GOOD TO BE TRUE</td>
<td>EXILE</td>
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<td>MAKE NO MISTAKE, SHE’S MINE</td>
<td>KENNY ROGERS &amp; RONNIE MILSAP</td>
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<td>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</td>
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<td>TRAIN OF MEMORIES</td>
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<td>NEVER TO BE IN LOVE AGAIN</td>
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<td>BRILLIANT CONVERSATIONALIST</td>
<td>T. GRAHAM BROWN</td>
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<td>THREE TIME LOSER</td>
<td>DANNY SALES</td>
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<td>THE WAY WE MAKE A BROKEN HEART</td>
<td>ROSANNE CASH</td>
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<td>I’LL BE THE ONE</td>
<td>THE STATLER BROTHERS</td>
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<td>I’LL BE YOUR BABY TONIGHT</td>
<td>JUDY ROSSMAN</td>
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<td>15</td>
<td>YOU AGAIN</td>
<td>THE FORESTIER SISTERS</td>
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<td>THE HAND THAT ROCKS THE CRADLE</td>
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<td>DADDIES NEED TO GROW UP TOO</td>
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<td>THIS CRAZY LOVE</td>
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<td>80’S LADIES</td>
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<td>FOREVER AND EVER, AMEN</td>
<td>RANDY TRAVIS</td>
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<td>30</td>
<td>I WANT YOU TO KNOW BEFORE WE MAKE LOVE</td>
<td>COWAY TWITTY</td>
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Video director Marty Callner has enjoyed great success with recent videos by Heart, Whitesnake, Fleetwood Mac, and Steppin' Stones. He has also directed the Sister's classic "We're Not Gonna Take It!" clip. Callner's latest project is a new Aerosmith video. In the "One To One" interview, Callner discusses the current state of rock video with Billboard's Los Angeles bureau chief, Dave Di-Martino.

Q: Do you think a good video alone is enough to break a song? A: Obviously, as a video director, I believe it is. You talk to the record companies— they probably underestimate it a little bit, and we probably overestimate it a little bit. I think it's somewhere in the middle. I can only go by what's happened with the bands I've worked with. And it's happened to us so many times, where all of a sudden, we break a song off a million-4 million records—Whitesnake, Heart, Twisted Sister, or any of those groups—and you have to say to yourself "it's got to be [the video]." Especially with Whitesnake—the single really wasn't on the radio, and the album's double platinum right now. I mean, where else are the kids getting exposed to it? Quite honestly, I'm actually to the point where I'm thinking we probably should start our own record label, just to show that there are a lot of great young bands out there that can really be helped along with video exposure.

Q: What do you think about rock videos' influence on commercials? A: I've got approached all the time about doing commercials. Eventually, I'm going to have to say yes, because I'd like to get a hold of one of those budgets and see what I can do. I mean, 30 seconds. But I want it to be something serious—because they're not only copying the form, it's to the point where I can't even tell the difference sometimes between the commercials and the music videos.

Q: What would you like to do for commercials yourself? A: There's no question in my mind that I'll have to do those in order to support my music video habit. Music videos right now are not a great source of income. But, artistically, they're so much fun that it's almost like having a smorgasbord, and you can't stop—a creative smorgasbord. But the budgets for commercials are fantastic. There's more money spent on 30 seconds for most commercials than we spend for four to five minutes of a music video, and our production values are certainly as high, if not higher.

Q: What do you think about the prospects for compact disk video? A: There's no way it can actually buy one of your videos outright.

A: I think once that happens, then it'll be like record producers. I think that they'll have to give the video producers a percentage of the album. Otherwise, I think there won't be any video directors left. I mean, they'll be there, but all the good ones will go. I'm looking now for a video director to go in and ask for points on an album, because a precedent was set a long time ago, and the argument is, "how much does video help?" Anyone can make an argument that the music's there, and if the music's there, it doesn't matter.

But once CDP starts coming out and they're burning them, I think that's going to have to change. At least it's going to have to change for me or my videos won't be out there.

Q: Has it gotten to the point where this has been discussed with you by people in the business? A: There are certain bands where I am getting percentages right now. And I know that that would probably shake up some people—but it's so far out of the fashion that I wonder if there are quite a few records. It's very slowly changing. It has to change. It won't change until the people in the record companies understand that video is a part of the entertainment industry, and appreciate the power of the visual element.

Q: Perhaps the presence of CDP in where consumers will spend the process up.

A: That may be the one thing that changes it. I'd like to see it. I also think it would attract better people. Music videos are only as good as their product. We need the guys like Madonna, Peter Gabriel, Van Halen, and Neil Young. But what you really need is a Duran stuff. Some are doing commercials now, some are doing movies. I believe that financially they just couldn't make it doing movies. I know how tough it is, even for us. Our company, Dreamweaver, is probably one of the biggest companies in the country doing this stuff, and I know how difficult it is for us. It's so intoxicating to be able to make your own film that you always end up spending extra money to make it really great. It's got to attract the good actors, otherwise the form will be hurt.

MTV is only as good as the videos that are played on it.

"MTV is only as good as the videos."

ARTIST DEVELOPMENTS

SWEET SIXTEEN

Debbie Gibson has scored her first top hit with "Only In My Dreams," a track off her recently released Atlantic debut album, "Out Of The Blue."" For Gibson, "I've been waiting so long for an opportunity to both sing and write on my own album, but that kind of pressure is natural because it comes from wanting to continue to succeed. For the major part, though, while we were recording we were so absorbed in the music that we were able to put the business aside."

Mr. Mister co-produced "Go On" with Kevin Killen, the engineer of Peter Gabriel's "So" album. "We cut one track, 'Dusk,' with Kevin last November just to see if we would get along," says Page. "It worked out fine, but then we had to lay off because he was trying to finish off [Bryan] Ferry. Finally we started our album at the beginning of February. Kevin's sound is very punchy, and I think you can hear that this album isn't quite as glossy. This is rawer—it's much more in the face."

The band spent some five months working on the new album. "It was about the same time as the last one took," says Page. "The basic idea of Go On is only as glossy, even at the cost of people not hearing another 'Brooken Wings.'"

When Mr. Mister hit the road in support of "Welcome To The Real World," the band posted a number of disappointing box-office figures. Page says the problem may have been the band making too many dates to meet venues a bit prematurely.

"I think we learned an important lesson," says Page. "We thought we were ready for it. We were wrong. In the future, we'll have to be more aware and consider our options. We're not ready until November, and we'll be starting in Europe first."

According to Gibson, plans call for Mr. Mister to hit the 1987 American concert circuit on Jan. 15. However, she says the size of the venues will be determined largely by the new album's success: "We definitely want them to headline because this act is very strong live," says Gibson. "We're ready for two different types of buildings on hold—anywhere from 3,000-seaters to arenas."

TAKING THE LEAD

After penning tunes for the likes of Jeffrey Osborne, Tina Turner, and Tammy Wynette, Canadian singer/songwriter Dan Hill has landed his own top 15 hit with "Can't We Try," a duet with newcomer Vonda Shepard. The single is the leadoff track from his self-titled Columbia debut album, No. 12 with a bullet in its fourth week on the Top Pop Albums chart.

Columbia's strategy to break "Can't We Try," calling "building airplay through a strong AC development, and then breaking it, just from there," according to Jack Rovner, the label's East Coast vice president of marketing. "Then, once the airplay solidified at top 40, we start exploiting the video. We went out of the box with it at VH-1 and other outlets. It was perfect timing."

As for choosing a duo to be the first, Rovner says, "Anyone who hears it knows it's a smash single. There are quite a few other hit songs on the record, but we haven't chosen a follow-up yet.

At this juncture, there are no plans for Hill to tour. "Right now we're working at national and local television appearances to establish his presence," says Rovner. "We're putting all the artist-development wheels in motion."

SOUND OF I.R.S.

The band has just issued their debut I.R.S. album, "The Sound Of Music," which is—ironically enough, considering the band was formed in 1979—only their second release in (Continued on page 46)
U2 Is Back In The U.S.; Mellencamp Tour Jubilee

BY LINDA MOLESKI


Earlier this year, the Irish rockers set attendance records on the first leg of their world tour, which began in the U.S. on April 2 in Phoenix.

The latest trek will include some 15 stadium dates, Toronto’s CNE (Oct. 3) and Montreal’s Olympic Stadium (Oct. 6) among them. The itinerary also includes two shows at Manhattan’s Madison Square Garden (Sept. 28 and 29). The tour will wrap up Dec. 11 in Hampton, Va.

LONESOME tour John Cougar Mellencamp is backing his new Mercury release, “The Lonesome Jubilee,” with an extensive North American tour that begins Oct. 30 in Terre Haute, Ind. Dates are booked through Dec. 15 and include a Sept. 19 appearance at this year’s Farm Aid Festival as well as three Canadian shows. No opening act has been confirmed.

DIFFERENT BEAT: The Ramones had to postpone two recent dates at Manhattan’s Ritz after drummer Richie Reinhart (aka Richie Ramone) quit the band following an Aug. 12 club gig in Long Island. The group has been playing a number of dates in the New York area in preparation for a U.S. tour.

Reinhart, who was with the group for 4½ years, will be replaced by former Blondie/Eu- rythmics drummer Clem Burke. The Ritz shows have been rescheduled for Sept. 10 and 11.

SHORT TAKES: Twisted Sister is slated to kick off U.S. tour dates in the Northeast, Sept. 17 in support of its recently released Atlantic album, “Love Is For Suckers.” The bill will also feature fellow

rocker Great White and TNT . . .

On The Road caught Motley Crue’s Aug. 13 concert at New Jersey’s Meadowlands Arena. Always, the show was entertaining—to the least—but particularly worth noting was special guest Whitesnake’s opening set, in which the group proved it is definitively ripe for headline status. Hopefully we’ll see some such dates before year’s end.

Speaking of Whitesnake, the rockers are scheduled to perform at this year’s MTV Video Music Awards show, which will be broadcast live from Los Angeles’ Universal Amphitheater Sept. 11. Other artists included in the line-up are Bryan Adams, Bob Jovi, Crowded House, Whitney Houston, Cyndi Lauper, and Run-D.M.C. Among the confirmed presenters are Bobcat Goldthwait, Poision, Vanna White, and Denis Hopper . . .

Bob Higgins has joined the David Bowie Glass Spider world tour as video and slide-projection consultant. Higgins served as video director for Stevie Wonder’s In Square Circle North American tour . . . Following On The Road’s recent report on Ozzy Osbourne’s new guitarist, group manager Sharon Osbourne informed us that the unknown axeman is “not a Randy Rhodes look-alike. The only thing they have in common is their brilliant guitar playing.” That remains to be seen . . . Label mates Johnny Cash and Kris Kristofferson are in Europe performing a series of shows to promote their latest Mercury/Polygram releases, “Johnny Cash Is Coming To Town” and “Reposessed,” respectively. Cash, who is touring with his wife, June Carter, has a scheduled appearance at Po- land’s Sopot Festival, making him the first U.S. artist to have that distinction. Dates are set to run through early September . . . Veteran rock ’n’ roller Roy Orbison is in the midst of a cross-country tour with dates booked through October.

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ARTIST DEVELOPMENTS (Continued from page 35)

Tony Spera: "It's a time for all kinds of rock formats. The record is commercial-sounding. It's the type of music that's very programmable at radio.

Initial response to "Wait" has been particularly strong on the East Coast, says Libow. "The band has a strong following there; they had a few independent releases out before, so there was already some radio and retail interest in the band."

Additionally, "Wait" is breaking in several other areas in the U.S. Among them is Minneapolis, where album rock outlet KZJO reportedly moved the record from the hundreds to thousands. "It is the kind of confirmation you need to try to break a new band in other markets," says Libow.

Artist Developments is edited by Street to have the real thing back in business.

SQUARE DANCING

Though their debut album was released in April, New York-based "folk rock group the Washington Squares are working it long and hard, says Jeff Heiman, national director of promotion and publicity for the PolyGram-distributed Gold Castle label.

A recent eight-day tour with the Beach Boys, which, according to Heiman, featured "all outdoor venues, all sold-out shows," exposed the band to a total audience of more than 100,000 people. "That really helped sales because we could get our PolyGram sales staff out to the shows," says Heiman.

Has the band's "folk music" tag hampered airplay? Heiman says it hasn't but notes, "If you market it as the Gold Coast, these are the people who would sound together without all the electronics. But when you listen to the album, it's music with acoustic guitar that has a rock edge."

The band is set to shoot a video for its second single, "New Generation," which will be filmed in Manhattan's Washington Square by video director Steve Martin.

ROCK 'N' ROAR

The New York-based rock outfit White Lion is making noise with its Atlantic debut album, "Pride." "Over the last few weeks we've picked up over a dozen album rock radio stations," says Judy Libow, vice president of national promotion for the label.

As for the decision to come with the track "Wait" as the leadoff single, Libow says, "We feel it's a very accessible radio song. The appeal is there for all kinds of rock formats. The record is commercial-sounding. It's the type of music that's very programmable at radio.

Distribution of those albums, however, have now shifted to I.R.S. Still, critical acclaim is one thing and accessibility another. But I.R.S. is confident the new db's album is ripe for radio airplay. "The main thing that we have to get across is that this is not an alternative band," says label president Jay Bobert. "This is a mainstream band that people put there in the hundreds of thousands can like, appreciate, and eventually buy."

The first single from the album will be "I Lie," says Bobert. The label's game plan for the track calls for concentration at album rock stations and, eventually, at top 40 radio. Not that there won't be a push at alternative radio, he says. "But what I don't want to have happen is to have it limited to that."

At the end of November the band will be touring with good friends and label mate R.E.M. "We plan to go right after that R.E.M. audience," says Bobert. "And we're talking about doing either a flexi-disc or some sort of cassette sampler that we would be able to hand out at the R.E.M. shows."

KILLER ALBUM: "I'm scared to death. This album really is, and I'm afraid we might even get a good review from Rolling Stone!" That's what Aerosmith's Steven Tyler has to say as the band gears up for the release of its latest album—and second Geffen set—"Permanent Vacation." Produced by Bruce Fairbairn, whose name seems to be appearing on just about every top-quality hard rock project these days, the new Aerosmith album is an undeniably powerful package. In addition to the ace leadoff single, "Dude (Looks Like A Lady)," the album boasts gems like "Rag Doll," "Heart's Don't Live," "Magic Touch," and even a rousing rendition of the Lennon-McCartney nugget "I'm Down."

According to Tyler, "Permanent Vacation" marks the beginning of a new chapter in Aerosmith's career. "The last album ['Done With Mirrors'] only sold about 450,000-500,000 copies, but it got me and Joe [Perry] working together, and it was a good steppingstone. This new one is the album, though. Aerosmith is bad—step back!"

Standard hype? Sure, but we'll buy it. Aerosmith was always one of the U.S.'s finest rock combos, and so many of the new hard rock groups have either been influenced by or have unashamedly mimicked Tyler's gang. It's a delight to hear them back in business.

"It burns you to see everybody copying your stuff, thinking you're dead and just picking the bones," says Tyler. "But we're far from that."

HAT GIRL: Madonna-mania swept through Britain when she flew in for her first-ever concerts there (see story, page 77). A huge crowd of fans gathered at London's Heathrow Airport when the Material Girl arrived in the U.K. aboard the Concorde Aug. 18.

Following a night's rest at the Mayfair Hotel, in the heart of London's West End, she decided to go jogging in nearby Green Park, only to be followed by some 50 photographers. It's a good job hubby Sean Penn was stuck back home, since he offered to carry Madonna around in a paparazzi car coat would obviously goad him into yet another brawl. Madonna's muscle-bound minder ended up having to floor one of the vulturelike lensmen, and two other reporters claimed they were pummled during their attempts to chat with the starlet.

Madonna was expected to gross $8.4 million from her four U.K. dates, which included three sellout shows at the 72,000-capacity Wembley Stadium. However, she had to hand over a staggering $1.7 million to the British government under a controversial new law forcing all overseas performers to pay a withholding tax on their earnings.

SHORT TAKES: Prince's "Sign O'The Times" movie, filmed at a Paris concert earlier this year, is scheduled for October release... Following the Smiths' recent loss of guitarist Johnny Marr, band leader Morrissey says, "We would like to confirm that other guitarists are being considered to replace him, and we are eager to play live dates when a new guitarist has been selected." Meanwhile, rumors are rife that Marr has been invited to tour with Paul McCartney next year... Contrary to reports, Duran Duran guitarist Andy Taylor and his wife, Tracey, on the Aug. 12 birth of a baby girl. The couple already has a 3-year-old son... When Gotham-based retailer Gary "the king of CDs" Rosen attended Billy Idol's recent Madison Square Garden show, it marked the first time he'd been to the venue since he saw the Rolling Stones play there some 18 years ago. Says Rosen, "It wasn't as bad as I thought. In fact, it's conceivable that I might go back before the end of the 20th century..."... "Let's Work" is the leadoff single from Mick Jagger's upcoming Columbia album, "Primal Cool"... Crowded House provided live entertainment at the recent opening of a Hard Rock Cafe in Honolulu... Bon Jovi recorded a newly composed Christmas tune at the end of his U.S. tour—Aug. 9 at Nassau Coliseum in New York—of its world tour. The song, "I'll Be Your Backdoor Santa," will be featured on a benefit album for the Special Olympics. Just out on A&M in Britain is a new Prince's Trust benefit album, recorded June 5 and 6 during this year's royal charity concerts at London's Wembley Arena. Among the artists featured on the two-record set are Level 42's Mark King, Phil Collins, Paul Young, Curiosity Killed The Cat, Go West, Elton John, Midge Ure, Alison Moyet, George Harrison, and Ringo Starr. Roger McGuinn joined Tom Petty & the Heartbreakers on stage in Fort Myers, Fla., at the final show of the Rock'n'Roll Caravan tour. The former Byrd played on "Mr. Spaceman," "Mr. Tambourine Man," and "Eight Miles High." During the encore, Petty jammed with his opening acts, the Del Fuegos and the Georgia Satellites.
By Geoff Mayfield

Las Vegas Carefully considered promotions, be they inexpensive or elaborate, can help rental-oriented video dealers cultivate a sell-through market.

That was the consensus of the four retailers who spoke during the Video Software Dealers Assn. conference last month about the twice-repeated seminar titled “The Success of a Promotion—Building A Customer Who Buys.”

The panel represented a broad spectrum of the video marketplace, from Carol Pough, president of single-video Cassette Unlimited in San Mateo, Calif., to several VSDA board member Allan Caplan, whose Omaha-based Appliance Video encompasses 60 locations. The retailers disagreed on some philosophies. They described promotions that ranged from simple to complicated, and the common thread that ran through the discussion is that such campaigns can help convert renting consumers into buyers.

As an example, Gee cited a replica of the Starship Enterprise bridge that her 6,000-square-foot store built three years ago in conjunction with a “Star Trek” promotion. The cost for the extravagant display far exceeded the planned budget of $1,000.

Regarding sales on that title, Gee admitted, “We lost money on that promotion.” However, Gee added that she considers the campaign a win in the long run. She said the display generated “good will, customer loyalty, and publicity,” which she thinks justified the expense. “Three years later, our customers still talk about sitting in the captain’s chair on the bridge of the Enterprise,” she said.

“Are there times when we lose money on promotion,” added Appliance’s Caplan. “That’s part of doing business—what you do to create excitement at your store. I don’t mind losing money on promotions.”

Video Cassettes Unlimited’s Pough, though, made it clear that inexpensive promotions can also be effective. She detailed the store’s two-year Turkey Sale, in which she and partner-husband John Pough pull extra rental tapes from their library to sell at $5.

Pough said the scheme accomplishes three goals: It cleanses the inventory of what have become slow-moving cassettes, piments business during what would otherwise be slow months, and cultivates the sense of ownership—rather than rental—in the customer’s mind.

“But they’ve bought a tape, they’re our customer,” said Pough. Next, she added, come attempts to sellhead cleaners, storage cases, and other high-margin accessories or additional “turkey” tapes. “They go out with just one turkey. It’s always a multiple sale,” she said.

The campaign is held each October and April, months that Pough said generally are slow rental months for most video stores. It is promoted modestly through direct mail and in-store display. The Poughs have fun with their sale, decorating the store with paper turkey Thanksgiving decorations, holding simple signs that inform customers that “fresh turkeys” will be added to the selection each Thursday of the campaign, and wearing aprons that say “We serve turkey better.”

The promotion cited by Steve Savage, president of five-store New York chain New Video, revolved around the web’s New Video children’s departments. The section is separated via a store-within-a-store concept, with platforms situated in front of the normal-size sales counter to elevate young customers and in a dragonlike “monster” that looms overhead, hanging from the ceiling.

Savage pointed out that children’s product lends itself to sell-through. Prices are generally inexpensive, he said, and the department helps capitalize on what Savage described as “the current baby boom—we see a lot of corgies on the street now.” He added, “Unlike parents, kids like to see tapes over and over again.”

Savage also said that New Video has supplemented its children’s tape inventory with books. He pointed out that such books generally carry a 40% margin for dealers, with the assurance of full returns. Savage said that its supplier, Ingram Video, has a substantial book division, so it is easy for the web to buy the product.

Caplan described a campaign that Appliance used to score sales of a

(Continued on page 150)

Hit Titles Seem To Benefit Most P-O-P Floods Marketplace

By Frank Lovece

New York First, it was the Sony Betamax suit that snaked its way to the Supreme Court as video retailers anxiously watched. Next, it was the first-sale amendment. Lately, it’s been local authorities going after X-rated videos and pay-per-view movies on cable. If it hasn’t been one thing for video retailers, it’s been another.


“It’s funny that you’re asking about that just now,” says Barbara Borders, manager of Continental Video Center in Overland Park, Kan. “At this moment I’m eating lunch and going through about an 18-inch stack of junk—posters, catalogs, tent cards, you name it. They send posters folded up in so many creases, we have to put them between Plexiglas panels. Most of this stuff goes straight into the garbage.”

Borders is suffering from the most recent menace to plague video retailers: pop-up. With so many video programmers in the marketplace and so many of them so efficient in getting pop-up to their distributors and direct accounts, video stores all over the country are drowning in a sea of “Nightmare On Elm Street” pop-up cardboard razor-gloves, inflatable rubber crocodiles, and scale-model starship mobiles. "Maybe there should be a central distribution center for everybody’s pop materials," suggests Duke Kreps, co-owner of New York’s City Video Room. "Maybe Ka-Bang! could run it," he opines, making light of the scandal that rocked Lorimar Video earlier this year (Billboard, March 23).

The glut of pop-up is an ironic reversal from the old problem: pop-up starvation. "It used to be you were lucky to get a movie poster," remembers old-timer Jim Bendig of New York’s Video Recordac, Tapes and Video in Port-land, Ore. "Now it’s like swimming—you get a big release and pop-up material a couple a times a month—and then nothing. Another big wave—and then nothing. It’s not like it used to be," he says. Borders observes, "I don’t think it’s that there’s too much pop-up as much as just too many companies."

Do the hard-working video programmers who create this imaginative material see a pop-up glut when they look at the marketplace? Al Rubin, Vestron senior vice president of marketing, sales, and distribution, says, "To be honest, I always hear just the opposite—retailers are always saying they don’t get enough pop-up.

(Continued on page 51)
CHARLIE SHEEN, fresh from his triumph in the Academy Award-winning 'PLATOON'."

Newsday

"★★★ Could warm you with pleasure and laughter. Enjoy your spin on this road."

NY Post

CHARLIE SHEEN stars in 'THREE FOR THE ROAD', a comedy smash straight from box office to your video store. Alan Ruck of 'Ferris Bueller's Day Off', Kerri Green of 'Goonies', and Sally Kellerman also star in 'THREE FOR THE ROAD'.

Charlie Sheen is at the wheel of a madcap cross-country odyssey. All of your customers will love this fast-moving, uproarious comedy and will want to rush it home.

Cash in now with Charlie Sheen in 'THREE FOR THE ROAD'.

HOT ACTION COMEDY, WITH THE HOTTEST STAR OF THE YEAR!
VIDEO RELEASES

Symbols for formats are:

- Beta, VHS, and - LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

ALL MY SONS
John Allen, Michael Learned, Aidan Quinn
\[Video\] $19.95

THE CHALK GARDEN
Deborah Kerr, Hayley Mills, John Mills
\[Video\] $19.95

DEATH DIPLOMA
Documentary
\[Video\] $19.95

84 CHARING CROSS ROAD
John Barrowman, Anthony Hopkins
\[Video\] $19.95

FRANKENSTEIN
Boris Karloff
\[Video\] $19.95

KILL
Flint Keller, Pamela Dixon
\[Video\] $19.95

HOLLYWOOD TROUBLE
Vic Vallaro, Jean Levine
\[Video\] $19.95

KANGAROO
Cohn Freels, Judy Davis
\[Video\] $19.95

MAYHEM
Raymond Martino, Pamela Dixon
\[Video\] $19.95

NEW WILDERNESS
Lorne Greene
\[Video\] $19.95

PICTURE PAGES
Bill Cosby
\[Video\] $19.95

THE PLAINS MAN
Gary Cooper, Jean Arthur
\[Video\] $19.95

SHE DONE HIM WRONG
Max West, Cary Grant
\[Video\] $19.95

THE WOLF MAN
Claude Rains
\[Video\] $19.95

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

PROMOTIONS PANEL
(Continued from page 47)

small manufacturer's video series that features his state's storied football team. "All of Nebraska lives for one thing—the University of Nebraska football team," he said.

To ensure sell-through, Applause did not rent any of the four tapes. Also, following Caplan's full-margin pricing philosophy, all titles in the Big Red series sold at the suggested list of $39.95. Coaches and players were enlisted to make public appearances in support of the promotion.

Caplan emphasized that sales efforts should go beyond small-scale displays. Indeed, Applause's "Top Gun" push took an unusual approach—on an outdoor display that featured a 3-D jet bursting through the wall of the flagship store and, in another promotion, a "7-foot-long aircraft carrier model, which caught young shoppers' eyes and was used as the grand prize in a contest drawing. But beyond those efforts, Caplan's sales crews were offered spiffs of a dollar per tape for prebook orders that they attracted with suggestive selling methods.
Las Vegas. The Video Software Dealers Assn. presented its first-ever scholarships during the opening session of its convention here on Aug. 17, announcing the recipients of nine grants.

Like the scholastic and program established several years ago by its sister group, the National Assn. of Recording Merchandisers, the VSDA program provides financial assistance to outstanding applicants who are either employees of a member company or are the children or spouses of someone who is employed by a member company. Of the nine VSDA scholars, all but two were actually member employees, a much higher percentage than is generally found in the NARM program.

Four of the scholarships were underwritten by VSDA itself, the other five were funded by associate members.

The winners, their NARM affiliations, and the awards they received are as follows: Coleen Kay, assistant manager, The Video Shop, Poway, Calif., VSDA Presidential Scholarship in honor of Arthur Morowitz, contributed by CBS/Pax; Robolino Video, assistant manager of Agoura Video, Agoura, Calif., Al Prayss Memorial Scholarship, contributed by VSDA; Jennifer Vigliotta, assistant manager, Main Street Video Center, Moriches, N.Y., Coliseum Video Scholarship, contributed by Howard Parver; Jonathan Revelos, associate manager, Camelot Enterprises, Middletown, Ohio, Frank Barnako Scholarship, contributed by VSDA; Joseph Little, son of owner of Top Hit Video, San Marino, Calif.; John Pough Scholarship, contributed by VSDA; Joseph Solano, branch manager, 20th Century-Fox Home Entertainment, San Juan, Puerto Rico, MGM-UA/Cy Leslie Scholarship, contributed by MGM-UA/Hi, Home Entertainment; Cindy Mathis Entertainment Center, Maple Heights, Ohio, Mickey Granberg Scholarship, contributed by Orion Home Video; Jeffrey Lemaire, sales clerk, Modesto Video, Modesto, Calif., RCA/Columbia Video Scholarship, contributed by RCA/Columbia; and Diane Wood, sales clerk, Civic Cinema Movies To Go, Louisville, Ga., Weston Nishamura Scholarship, contributed by VSDA.

Of the four VSDA grants, three were named after the trade’s group presidents. The fourth, the Al Prayss Memorial Scholarship, was named after the publisher-journalist who died during the opening business session of the trade group’s 1986 meet here.

The VSDA Presidential Scholarship, created by CBS/Pax, is the organization’s first-endowment fund, which represents a contribution of $20,000. The others came by way of a $6,000 donation. RCA/Columbia was the first vendor that agreed to fund a grant.

Steve Savage, president of New York City chain New Video, chaired the first VSDA scholarship committee. Members were Mary Chase, Chase & Rainbow; Mary Elman, Adventurand Video; Frank Partridge, Video Studio Six; John Pough, Video Cassettes Unlimited; T. Anthony Bay, M.S. Video Distribution; Michael Salomon, Camera Video Showcase; Rick Silas, Erol’s; and Russ Soloman, Tower Records & Video.

P-O-P Glut

(Continued from page 17)

op. I tend to think there’s ample p-o-p material out there and retailers aren’t using it effectively. A lot of them use it as decoration, not merchandising tools.

It is a matter of semantics, insists Kreps. “Using it as decoration is using it as a merchandising tool. I don’t know many people actually read p-o-p material, but just absorb the message through osmosis. They don’t use it at a movie poster and read it through and through.”

All parties agree that p-o-p materials are effective and necessary. Retailers have even begun to develop styles as distinct as Nolan Ryan’s curve and Ron Darling’s split-finger fastball.

“We never, ever put anything up until we actually have the video in the store,” says Continental Video Centers. “Otherwise, you just confuse customers and make them ask why you don’t have it yet.” Everyone’s Bendig believes in a different approach. “We got more preorders for ‘An American Tail’ than for anything else this year, and that’s because of the p-o-p material getting people interested. Prepubli-

 Ironically, it’s the expected hit titles that seem to benefit most from p-o-p material. “We get too much p-o-p for lesser movies,” Kreps complains. “For the big movies, you must have the posters in place to get people excited to come to them.”

Rubin shakes his head at all this. “The nontraditional video retailer is probably doing a more effective job of using p-o-p materials,” he says. “If you walk into a K mart or a Walden-Book, they’re displaying their limited fares ingeniously, in a way that says, ‘Pick me up. They have experience at this. B movies aren’t exciting—are tooers exciting? You know what you see when K mart has a stand-up set-up in a toaster department? A bunch of toaster boxes! That’s better than showing a row of spinners underneath a shelf.”

“We don’t get a lot of empty cassette boxes,” says Video Room’s Kreps. “We do get a few big blow-up cassette boxes, though. A couple of the companies really like those. We’ll hang one from the ceiling.”
### TOP JAZZ ALBUMS™

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Distribution/LABEL</th>
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<tr>
<td>1-1.5</td>
<td><strong>No. 1</strong></td>
<td>Michael Brecker</td>
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<td><strong>NEW</strong></td>
<td>Out of the Blue</td>
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### TOP CONTEMPORARY JAZZ ALBUMS™

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<td><strong>NEW</strong></td>
<td>Maynard Ferguson</td>
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### Gospel

**LECTERN**

by Bob Darden

**FOR SOME, IT WOULD BE the ultimate honor, the pot of gold at the end of the pop music rainbow. For Deniece Williams, who has won Grammy and Dove awards aplenty and has several gold albums and No. 1 singles, it is the chance of a lifetime. That’s because she is, like the same little Niecey Williams who once sang in the Church of God in Christ Choir in Gary, Ind., will be singing for the pope.**

"Isn’t that just like the Lord?” she asks. “He always springs something when you’re not looking. When I first heard that Pope John Paul II was coming to Los Angeles, someone called and said, ‘I think there’s a chance of getting you on the program with the pope.‘ I said, ‘Great!’ but then I put it out of my mind so as not to get my hopes up too high. Then it happened.”

Williams is scheduled to be joined by Sonji Patti, Flaco Domingo, and John Michael Talbot during festivities before a Mass to be celebrated by Pope John Paul II in the Los Angeles Coliseum on Sept. 15. The pope will also celebrate Mass for 57,000 people at Dodger Stadium the next day.

“They’re just now talking as to what the actual music,” she says. “Right now I understand there will be a 90-voice gospel choir—which really gets me excited—and that we’ll do two, three, maybe even four each of that. That’s pretty much all the information I have. We’re still waiting to hear what to wear, what to do, what the security arrangements will be. I’m not sure what, just that it is an honor to be considered. Who knows? Maybe we can turn him into a Pentecostal—at least for the evening!”

Williams says much of the credit for her appearance should go to Bob Angelotti, formerly head of Sparrow’s public relations.

"There is no way the pope would have appeared on the pop charts without your help,” Williams said. "I was just glad to be able to help get him on there."

"Thank you," Angelotti said. "It’s my pleasure to have been able to help."

The pope is expected to sing an original song written for the occasion, "I’ve always been gospel," she said. "When I left the church, I found myself three years later on the road with Steve and the Stone. Watching the Stones, I said to myself, ‘Girl, you better have Jesus in your life or you could get messed up real fast.’ I made some promises to the Lord right then. I was seeing things on the road with the Stones I’d never even read about. “What it did was totally convince me that I don’t know how people grow up without Christ. It is just too bad.”

Her performances on such albums as “Talking Book” and “Songs In The Key Of Life” (as well as earlier singles on the Chenge label and Todd Rundgren’s Cordial convinced CBS to record a Williams solo album in 1976. She says she knew right then what she wanted to do."

"When my producer was Maurice White, and I told him that I’d grown up singing in church and I’d always wanted to record a gospel song like ‘Somebody’s Watching Me,’” she says. “I also told CBS I wanted to record a gospel album someday. They said, ‘Yeah, sure, sure,’ but never thought I was serious. Funny thing was, Philip Bailey was over there saying the same things. I didn’t think CBS thought I’d go on to record a gospel song on every album after that, either, but I did.”
This is the first of a two-part series exploring the status of music video. Next week, we will look at record companies that have started their own video labels.

BY JIM BESSMAN

NEW YORK Now that home video manufacturers have come to realize that the original high expectations for music video software are unrealistic, they seem better prepared to make the most of this genre's potential.

Marketing tie-ins with record companies are becoming more and more commonplace, with suppliers learning that "selective" new releases, when promoted alongside corresponding audio product and artist tours, can do extremely well. Also, many vendors are seeing rejuvenated sales of catalog titles. This produces two positive effects: it reinvigorates vendors' healthy old stock for the genre and prompts them to make older titles available at attractive prices.

HBO Video, for example, recently completed a two-month music video catalog promotion that involved the company's top dozen $19.95 catalog titles as well as two other titles—"The Harder They Come" and "The Kids Are Alright"—which were reduced to that price point.

According to Ellen Stolzman, HBO's vice president of marketing, nontheatrical programming, and alternative distribution, the retailer-oriented, "buy one, get one free" promotions resulted in "substantial" sales increases for the specified titles.

Michael Holzman, Sony Video Software head, DVP of sales, says that Sony will implement a "very aggressive price-reduction program" this fall geared both to expanding catalog sales and enticing major retail chains who are members of the National Assn. of Record Merchandisers into committing to video. Holzman says that "most retailers are just "dabbling" into it" as a result of high price points.

He further points to the legs on Sony's 2-year-old "Bon Jovi" tape as a supporting factor in his belief that music cassette sales may yet "explode."

"It just refuses to quit, and it continues to sell at big, big levels," says Holzman.

Ken Ross, director of nontheatrical product for CBS/Fox Home Video, also cites Sony's "Bon Jovi" tape along with his company's "Billy Joel Live In Long Island" as evidence that sales of music video catalog are "very healthy."

"What Sony sees with 'Bon Jovi' we see with 'Billy Joel Live,' with all the notoriety of his trip to Russia," says Ross. The Joel program was originally released in January 1984. "It comes down to having the right title at the right time," he says.

Ross says this strategy applies to new releases, for which timing is of the utmost importance. "Secondary or ill-timed product does not sell," he adds, "so we're being really selective with what we put out and careful with its timing, and we're finding that the good titles are selling at a healthier pace than in the past."

At CBS/Fox, timing and tie-ins with record companies are crucial. "Without a cross-promotional tie-in you don't have a shot in this business," Ross continues, singling out Judas Priest's "Live" and the Beastie Boys' self-titled tape as recent releases that have benefited immediately from record company support in conjunction with current album product.

"We had a totally integrated campaign behind Priest with Columbia Records where every single thing we did with the tape and everything they did with the record reinforced each other," says Ross, noting that the tape and the like-titled album were released simultaneously.

"Beastie Boys,' since it was a new artist, obviously followed the album. But the phenomenal success of the album led to the home video, which came out in time for the group's national tour with Run-D.M.C."

HBO's Stolzman also regards touring as a plus in terms of record company cross-promotion and says that the recently released Tina Turner tape "Break Every Rule" will no doubt benefit by such tie-ins during her current tour.

MCA Home Video director of new product development Suze Peterson, whose company just released "The Doors Live At Hollywood Bowl," says that the simultaneous release of Elektra Records' EP of the Doors was noteworthy.

"It's very unusual because we're two separate companies," she says.

"We don't even have a distribution alliance, but we're trying in everything we can think of in promoting the video, the EP, and Doors compact discs on the 20th anniversary of 'L.A. Woman Fire' and 'The Doors.'"

"It's a pretty unusual arrangement for our star on the Hollywood Walk of Fame. We even sent the surviving Doors to New York to do publicity and joint interviews with Elektra. So all configurations of new Doors video and audio product each have a high profile with retailers."

Fueled By Classical, Rock, Jazz Laserdisc Sales Climb

NEW YORK As the home video marketplace awaits the launch of compact disk video, sales of video on the existing laserdisc format appear to be on an upswing. "We had one of our best months ever in new release sales and catalog in June," says Ron Rich, vice president of Pioneer Artists, LaserDisc Corporation of America's laserdisc music video label. "We're up 40%" in sales last year in music product, and aside from mainstream music titles, that's due to the greater awareness of CD/laser technology and the big CD push."

Rich, whose company releases classical, rock, and jazz product, says that June was a good month for opera titles and especially for Janet Jackson's "Control," which includes two clips not available on the corresponding videocassette version. He adds, however, that his laser catalog also performed very well because the jazz consumer "fits the up-scale demographic" of the laserdisc consumer.

In addition to new pop releases from Tina Turner and the Police, Rich is particularly excited about a fall Charlie Parker retrospective tying in with the release of a new CD release and a Parker book by jazz critic Gary Giddins.

He points out that there is a stronger emphasis now on speed- ing up laserdisc releases to coincide with the videocassette version and feels that the advent of CDV will spark greater consumer awareness of the entire laser video market.

Embassy Logo Changed to Nelson

LAS VEGAS Embassy Home Entertainment has been renamed Nelson Entertainment. The first video-cassette with the Nelson logo will be the fall release of Michael Caine's "The Man With the Golden Gun." Three current Embassy promotions—Real Deals, Cheap Chills, and lower-price classics—will remain intact through the first quarter of 1988, according to Rand Bleimeister, executive vice president.

Nelson Entertainment bought Embassy Home Entertainment from the Coca-Cola Co. in the fall. At that time, Nelson pacted with Coca-Cola for a 12-20 film production/acquisition agreement. Nelson also has agreements with Heimdel Releasing and Heimdel Films.

The significance of the Nelson presentation, according to Reg Childs, president, will be the company's ability to produce 16-18 A titles a year, each with potential cassette sales of 80,000-100,000. Previously, Embassy has relied on acquisitions for A product.

Future blockbuster product may be proved at $89.95. "We've got it," says Childs.

S-VHS May Compel HDTV Advances

Broadcast TV Eyes High-Resolution Systems

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

BY MARK HARRINGTON

AN INTERESTING SIDELIGHT to the introduction of Super VHS is that it has the television broadcast industry quivering in its boots. Think about it. Consumers with a spare grand can visit their local consumer electronics store and pick up a VCR that will play back with more picture clarity than any network broadcast.

By November, when the first S-VHS camcorders hit the shelves, consumers will be able to buy cameras that record images with more attention to detail than the bulky TV camera.

Perhaps the only factor broadcasters have on their side is the intentional lethargy of the prerecorded software industry, which has yet to embrace S-VHS publicly. Until S-VHS movies are released, consumers with the new high-resolution recorders will have to content themselves by making better recordings than the networks can. S-VHS records at more than 400 lines of horizontal resolution, compared with broadcast TV's 330 lines. Unveiled in Japan in January, S-VHS machines are shown in the U.S. for the first time in May and were on dealer shelves by the end of July.

Their sudden introduction and release may presage a broadcast industry giving more urgent consideration to the implementation of high-definition TV.

Although it has been around for years, HDTV has been stalled in the U.S. by the burdensome prospect of replacing current equipment. Similar appraoches would require not only drastic revamping of broadcast equipment but of consumer equipment as well because they wouldn't be compatible with the U.S. broadcast standard, NTSC (National Television System Committee).

Other systems would require two broadcast channels to deliver high-definition images, an approach criticized as wasteful in view of tight space.

But there may be an alternative. A system introduced in 1985 and successfully tested this year is purported to deliver double the resolution of the current broadcast system while remaining compatible with NTSC. In other words, while consumers would need to buy a new, expensive TV to receive the high-definition signal, they could still receive standard TV on today's sets if they didn't want high-definition TV.

"It would not require an uprooting of the current system," says Richard Iredale, president of Del Rey Group, a California-based research firm that developed high-definition NTSC TV. "It would be analogous to the 50% introduction of color TV. There were a million black-and-white sets in homes, and the industry insisted the system be compatible, which color TV was."

In contrast, Iredale says, "Most of the researchers working on HDTV are in Japan. And they're working on a system that has nothing in common with conventional TV. In other words, Japanese developers are hoping that consumers will be motivated to buy a new $5,000 TV set and satellite dish in order to take advantage of high-definition color TV."

Del Rey's system uses a technique called TriScan, which digitally enhances high-definition images that are then coded by receivers in a new generation of TV sets. Because S-VHS doesn't proportionately boost vertical resolution, whereas HDTV does, Iredale contends that only about 700 of the scanning lines actually go to improving the picture.

(Continued on page 90)

Chace Offers Mono Film
To Stereo Vid Conversion

LOS ANGELES Chace Production, here, a firm specialising in audio for video, film, and broadcast, has come up with a low-cost technique for converting monaural film to stereo video.

Home video suppliers, such as Warner Bros., CBS/Fox, and Paramount, have been using the system when they release catalogs titles to take advantage of the new breed of consumer stereo hardware, says Rick Chace, president and inventor of the technique.


The process costs between $7,000 and $20,000, depending on how sophisticated the special effects are. That's about one-third the cost, Chace says, of simulated stereo techniques that might be used during movie postproduction or of using three microphones during actual production. He says the only about 1,000 true stereo free film have ever been made.

The Stereo Surround Production Process uses a computer program Chace wrote in assembly language on an Apple, along with a surround processor. The stereo, programmed frame by frame, is matted with dialogue and can be shown at home and theatrical surround decoders.

The idea, says Chace, was partly an outgrowth of his involvement with local television station KTLA's stereo broadcast efforts.

He speculates that HD-NTSC sets would initially cost $500-$1,000 more than current large-screen sets, though he expects prices will come down after circuitry is mass produced. After that, most of the cost would have to do with larger, more complex screens and bigger TV cabinets.

Broadcasters would need to buy new encoders at a "nominal" cost to deliver the signals, plus a Telecine machine to convert 35mm film to high-definition video.

Iredale admits the system doesn't quite match the picture quality of the HDTV system under development in Japan, though he says it isn't far off. Called MUSE (for multiple sub Nyquist sampling encoding), the Japanese system delivers more than 1,000 lines of resolution. Iredale contends that only about 700 of the scanning lines actually go to improving the picture.

(Continued on page 90)

Country Cookin'. Charlie Daniels, with hat, confers with his wife, Hazel, during the taping of "Cooking With Country Music Stars." The 60-minute video, slated for release by International Video Entertainment on Sept. 17 (list price $19.95), features eight country music personalities sharing their favorite recipes. With Daniels are, executive producer John Persico, right, and director Spencer Thorton. (Photo: Guy D'Alema)

HOME VIDEO

FOR WEEK ENDING AUGUST 29, 1987

Compiled from a national sample of retail store sales reports.

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EVERYBODY WILL BE THERE!

SO REGISTER TO ATTEND, AND ENTER YOUR SPECIAL-INTEREST, NON-THEATRICAL VIDEOS NOW!

WHERE?

THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS CEREMONY
incorporating Billboard's Ninth Annual Video Music Conference and Awards
at the Hollywood Roosevelt Hotel in Los Angeles

WHEN?

November 19-21, 1987

SPONSORS?

The American Film Institute and Billboard

THE AGENDA?

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DINNER?

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On top of its better picture and a level of backward compatibility, Del Rey's system would offer digital sound while eliminating line flicker and dot crawl) common to most conventional receivers, Iredale says.

The first HD-NTSC prototypes are due out in 1988, and TV sets could be on the market in the early '90s.

But Iredale says, 'There's still a lot of work to be done on the system,' adding that there are numerous competitors that offer varying degrees of compatibility with the current system.

"There are a number of systems out there but they don't offer the mix of features that ours does, especially with compatibility."

But he says a "let-the-market-place-decide" attitude on the part of regulatory agencies could make the path easier for HD-NTSC.

Meanwhile, Iredale says he'll keep an eye on American reception of S-VHS to test the marketability of HD-NTSC. "I'm curious to see how the American consumer receives it," he says.

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**S-VHS COULD COMPETE HDTV ADVANCES**

(Continued from page 58)

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"Janet Jackson: Control Part II." A&M Records Video, 30 minutes, $19.95.

Remember how much fun it used to be to watch Michael Jackson—before he was stricken with overexposure? Well, good news. There's someone out there who offers the best of Michael without the overkill—and with possibly more all-around appeal. In a collection of three music videos, sister Janet proves she's in control of her career, her mind, and her body.

The piece opens with Jackson's search for independence, winding up in a pseudo-live concert, where she performs "Control," the title track from her successful album. It then segues into "Let's Wait Awhile" in black-and-white, for a classic boy/girl if-you-loved-me-you'd-wait. The finale finds Jackson looking sleeker than usual, as she dances her way self through the tight tracks of "The Pleasure Principle."

All in all, it's a pleasant dose of music television. Jackson is definitely hot and proves here she's nobody's kid sister.

COLLEEN TROY

"The Sleep Tape," Simon and Schuster Video, 41 minutes, $19.95.

This instructional program promises sales on the basis that one out of three Americans have trouble sleeping. We don't quibble with that statistic, but it's probably safe to assume that most insomniacs are already aware of the advice that's offered here.

Seriously, do we really need to shell out $20 to find out that noise disrupts sleep, and thus, people who live near airports should consider ear plugs? Or that the ingestion of caffeine late in the day might make it difficult to fall asleep? But such is the counsel offered here, along with a couple of programmed relaxation routines. The tape concludes with a montage of outdoor scenes—accompanied by a meandering piano—which is more inclined to bore viewers than send them to dreamland.

GEOFF MAYFIELD

"I Live For Art—Tosca." Kultur. 90 minutes, $39.95.

Title translates from the famed aria "Vissi d'arte" from Puccini's "Tosca." As host of this unique program, baritone Robert Merrill speaks informally with some of the most celebrated sopranos of today and yesteryear, all of whom were outstanding Toscas in their time. In the process, they share sharp insights into the technique of singing and the rigorous discipline and self-denial demanded of the serious performer.

(Continued on next page)
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Screenplay by JEFF MAGUIRE, DOROTHEE MILICIC-V • JAMIE BROWN, Music by CLAUDE DEMERS. Directed by YVES LANGLOIS

Produced by NICOLAS CLERMONT, Directed by JEAN-CLAUDE LORD

Produced with the participation of TELEFILM CANADA and LA SOCIÉTÉ GÉNÉRALE DU CINÉMA DU QUÉBEC in association with SOCIÉTÉ RADIO CANADA and CANADIAN BROADCASTING CORPORATION 

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AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC OCTOBER 7, 1987

VIDEO REVIEWS (Continued from preceding page)

forming artist. No lectures, though. The insights come from the artists themselves, delivered with warmth and charm.

Some 15 sopranos participate, from the legendary Eva Turner (at the time of filming), to Kiri Te Kanawa, whose recording of the Tosca role has only recently been released. Among others featured—some in rare film-scene performances as well as in interviews—are Renata Tebaldi, Grace Bumbry, Licia Albanese, Montserrat Caballe, Galina Vishnevskaya, Leonie Rysanek, Lubja Welitsch, Dorothy Kirsten, Regina Crespin, and Birgit Nilsson—\n
who was Tosca to several generations of Cavaradossis from Gigli to Carreras—making for an honor roll of

vocal achievers.

The cassette is a valuable (and entertaining) document for anyone interested in the voice and in an inspirational resource for students. In lesser hands such a project could become a tiresome, didactic exercise.

IS HOROWITZ


Disaster film star George Kennedy hosts this graphic and thoroughly depressing look at natural disasters and manmade catastrophes. Much of the footage is of hurricane, flood, tornado, and earthquake destruction. It also includes segments that depict the anguish and suffering of the people involved. Besides natural disasters, a grim look at the destruction that man is capable of inflicting on himself is presented, with graphic footage of the atomic bomb devastation of Hiroshima and a horrifying view of a Nazi concentration camp. Kennedy reminds the viewer throughout of the helplessness of man when pitted against the unpredictable forces of nature. The producers of this tape hope it will somehow "educate and prepare the audience in the case of an actual emergency," yet they offer no information or advice on ways to prepare or respond in the event of a catastrophe.

DOUG REDLER

"OperaFest," Video Artists International, 92 minutes, $59.95.

This tape documents a gala concert celebrating the reopening of the Zurich Opera House. A host of artists participate in staged scenes and bare-staged solos, among them such international luminaries as Gwyneth Jones, Alfred Kraus, Jose Carreras, Nicolai Ghiaurov, Lucía Popp, and Mirella Freni—the last mentioned shown in a moving rendition of the "Letter" scene from Tchaikovsky's "Eugene Onegin."

Highlights include a wildly humorous duet from "Don Pasquale," a romantic (and funny) duet from "Magic Flute," and a dramatic solo by basso Ghiaurov from Rossini's "Barber Of Seville." A busy Act IV from "Carmen" is less successful, despite the visual impact of hordes of extras that crowd the small Zurich stage.

Good pacing and stereo sound.

I.H.
### RECREATIONAL SPORTS™

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*International Tape Dist. Assoc. certification for a minimum sale of 15,000 units or a dollar volume of $3 million at retail for commercially released programs, or of at least 25,000 units or $1 million at suggested retail for noncommercial titles. SF short format, LF long format. C. concert, D. documentary.

Next week: Health And Fitness, Business And Education.
AES Convention Set For Oct. 16-19 In New York

BY STEVEN DULPER

NEW YORK. The schedule for workshops and readings of technical papers has been set for the 83rd Audio Engineering Society conference, to be held Oct. 16-19 at the Hilton and Sheraton Center hotels here.

Approximately 200 manufacturers have already reserved space for the show's exhibition area, with more still coming in, according to an AES representative, who says the society expects this convention to be the largest yet.

Randy Hoffner, chairman of the convention, says that the workshop program has traditionally been one of the best-attended segment. Because of this, more workshops have been added to the schedule than at prior AES meets.

NEw ENGLAND DIGITAL'S 10th birthday will be highlighted at the October Audio Engineering Society show in New York with several new product introductions that show NED is firmly committed to the "tapeless studio" concept the firm has been advocating for several years. First, NED's new stand-alone Direct-To-Disk multitrack recorder will be displayed in 4-, 8-, and 16-track configurations. The hard-disk-based recorder utilizes an incredible 100 kilobits sampling rate with 16-bit resolution, with a maximum recording time of more than three hours. Editing is accomplished with a point-and-click mouse. Also new for AES from NED will be several options for the Synclavier digital audio systems, including an optical disk storage system providing a whopping two gigabytes of memory per disk.

DEEP IN THE HEART... of north Dallas—or, at least, right near the Gaylord Texan, a large new hotel complex in the city—Studio 300, a 24-track setup costing about $25 million to get off the ground—has opened. The LEDE control room is centered on a Harrison 3222 Series console, with 48 inputs and Auto Set automation. The studio also features a full complement of Sony/MCI, including a JH-34 multitrack and two JH-110 24-tracks. The studio also has both tiled and carpeted sections, with a 27-foot ceiling. A vintage 1910 Mason & Hamlin 9-foot grand piano is available. Contact Studio300 at 214-960-0851.

SHORT TAKES: Sheffield Audio Video Productions in Baltimore has added a Neve 8028 MR II recording console to its remote audio production vehicle. The board was purchased from Ircam Studios in Paris.

Pro audio dealer Media Pro in San Francisco recently finished a number of installation projects, most notably, Meric Haggard's new recording studio in Redding, Calif. The facility includes a Neotek Elite automated console, and Sony digital 2- and 24-track recorders.

Back in Dallas, Planet Dallas has upgraded its control room, with some new gear and a redesign by Carl Yanchar of Lakeside Associates in Los Angeles. The room now houses a Mackie 4003 console, an MCI 528 B console with automation; MCI 2- and 24-track recorders; and new outboard gear.

A Lot Of Help From His Friends. When Arista's Jermaine Stewart needed some help on background vocals for his latest album, there was no lack ofstellar volunteers. Shown at Cherokee Studios in Los Angeles are, from left, David Patillo, James Ingrappo, Pam Hutchinson of the Emotions, Stewart, Jojo James, Deniece Williams, co-producer Jerry Knight, and Wanda Hutchinson of the Emotions.

Milne and Jeff Lord Alge engineered, Quinn Butson assisted. And Richard Barone of the Bongos completed tracks and mixing on his solo album for GEM Records. Alge engineered and Frankie D assisted.

Los Angeles

PRODUCER SKIP DRINKWATER was in at Red Zone Studios to record several tracks on Chico DeBarber's "Blood and Grits." The Los Angeles Motown album and Steve Shepard assisted. Also in tracking for a new album is Mitch McDowell and engineer Dave Jahnson. English artists Imagination worked on their RCA album project. The recording was handled by Duncan Aldrich and Dennis Deger mixing. And Steven Dubin worked on tracking for Tri Star's upcoming feature film "Sweetheart's Dance."

Supertramp mixed their new M&M album in studio A at Larabee Sound. Engineer Tom Lord Alge manned the console with the assistance of Jeff Lorenzen. Rick Davies produced.

At Skip Saylor Recording, Morris Day mixed his upcoming album for Warner Bros. Tavo Mote engineered and Clif Jones and Joe Shye assisted behind the board. The boys and producer Vincent Brantly worked on tracks for MCA Records. Mote was at the desk assisted by Jones and Patrick MacDougall. And producer Yves Desse worked on tracks and mixed cuts with singer Larry Hancock for Premiere Productions. Tom McCauley engineered with second engineer Shaye.

At Capitol Studios, Joan Baez and producer Alan Abrams recorded, mixed, and mastered an album project for Goldklang Records. Charlie Paikari engineered. Wal- ley Traugott mastered. And Harry Belafonte was in with producer Hilton Rosenthal to work on overdubs and mixing for an EMI-South Africa project. David Belafonte, Paikari, and Bobby Summefield engineered. Also, Rosie Flores tracked cuts for a Warner Bros. album with producer Pete Andriano. In addition to "Startin'," a 12-inch single previously released on BEETLE Records and included on this new album, the band recorded 12 new tunes. Tom Haban and Mike Konopka split the engineering duties.

Also new in the city is the new job for the upcoming "Spinal Tap." Producer Dave Tabor has been recording the new album for Warner Bros. with engineer Tom Lord Alge. The recording was handled by Duncan Aldrich and Dennis Deger mixing. Steven Dubin worked on tracking for Tri Star's upcoming feature film "Sweetheart's Dance."

ORIGINAL: Russian Hill Recording in San Francisco saw work being done on recording of the musical score for the Ed Pressman film "Walker," directed by Alex Cox ("Repo Man" and "Sid and Nancy"). Joe Strummer (from the international group the Clash) was the film's composer. Dick Bright (orchestra leader at SF's Ethnic River) assisted on arrangements and orchestrations. Samuel Lehmer engineered. Radius was tracking uptake at Cafe Audio in Ithaca, NY, with owner/engineer Al Grunwell. Producing were Grunwell and Howard Jones. Lead vocalist for the aye-sung band is Perry Davis.

Jim Gardner was in at Live Oak Productions, Berkeley, Calif., to produce cuts on Curtis Olsun for Enigma Records. Olsun has scheduled Braden Marsalis, Mark Russo, Rosie Guine, Andy Naret, and Kenneth Nash to appear on the album as special guests.

At London Bridge Studios, Seattle, Al Fischer mixed and engineered tracks on Agent Boy. Peter Barnes, Ed Brooks, and Matthew Sutton assisted on the project. Pamela Moore completed tracks on a three-song project, with David Perry producing.

In Chicago, funk/dance group the Voyage Band took over Seagrape's facilities to record its debut album for New York's Zomba Records. In addition to "Startin'," a 12-inch single previously released on BEETLE Records and included on this new album, the band recorded 12 new tunes. Tom Haban and Mike Konopka split the engineering duties.

www.americanradiohistory.com
Agfa is proud to announce the launching of the AGFA FORUM AWARD that is to be given to those individuals whose work has distinguished them in the audio and video industry. The award was conceived at the first meeting of the international AGFA FORUM in Cologne, West Germany, last year. The historic meeting heralded AGFA's bold move toward fostering international dialogue in the audio/video sphere. The AGFA FORUM AWARD is the first step in what will be a continuing series of honorariums, conferences and exchanges of professional interest. It is AGFA's philosophy that people working together in a spirit of cooperation, have made our industry and the advances of modern technology possible. And for this reason, the AGFA FORUM agenda includes the $15,000 FORUM AWARD, to be presented this year for outstanding work in the audio sector, at AGFA international headquarters in West Germany. All nominations must be received no later than October 9, 1987. For nomination forms and more information, contact Agfa-Gevaert Inc. · National Secretariat AGFA FORUM, 100 Challenger Road, Ridgefield Park, N.J. 07660 or Agfa-Gevaert AG International Secretariat AGFA FORUM · Kistlerhofstr. 75 · D-8000 Munich 70 West Germany.
**TOP COMPACT DISKS**

`Billboard®` FOR WEEK ENDING AUGUST 29, 1987

**POP™** Compiled from a national sample of retail sales reports.

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<td>TINA TURNER</td>
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<td>KISS</td>
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**CLASSICAL™** Compiled from a national sample of retail sales reports.

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<td>Sergeant Pepper's Lonely Hearts Club Band</td>
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<td>THE BEATLES</td>
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<td>Abbey Road</td>
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<td>Help!</td>
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**For more information, visit www.americanradiohistory.com**

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*Note: This content is a snapshot of the Billboard Top Compact Discs chart from August 29, 1987.*
Raffi 
EVERYTHING GROWS

THE NEW ALBUM
EVERYTHING GROWS

LP: SL-0234
CAS: CL-0234
LONG BOX: CL-1234
CD: SD-0234

singable songs
for the very young

OVER ONE MILLION CHILDREN IN THE U.S.
ALREADY OWN RAFFI'S RECORDS!

Raffi 
Singable Songs For The Very Young
Sel. #262

More Singable Songs
Sel. #204

The Corner Grocery Store
Sel. #201

Hoty Beluga
Sel. #210

Rise And Shine
Sel. #223

Raffi's Christmas Album
Sel. #226

One Light, One Sun
Sel. #228

NO. 1
SELLING CHILDREN'S RECORDING ARTIST*

Also Available:
RAFFI on video
"A Young Children's Concert with Raffi"

VHS: VC-61707
BETA: BC-21707

*As voted by N.A.R.M. Members.
Subway Ads Boost Record Sales
Bus Poster Campaign Is a Success

BY RUSSELL SHAW
ATLANTA When Jack Klotz, sales manager for the Atlanta WEA branch, decided on a media mix for advertising current albums by urban acts the Isley Bros., the System, and Starpoint, he went underground—literally—to the city’s 25-mile subway system.

In a first-ever campaign for the ATLANTA CASSETTES, manager for the ATLANTA CASSETTES, CARD you can buy a better divider card at any price.

CASSETTES, CD’s, 45’s, LP’s.

For a free catalog call 800/648-0956

Gopher Products

System’s Go: Atlantic act the System finds a groove with National Record Mart staffers following the band’s showcase performance at the chain’s recent convention. Pictured in the front row, from left, are Ria Roberts, director of marketing, black music, Atlantic; Joel Quarles, Cleveland branch manager of black music, WEA; Lynne Poole, Atlantic & R&B promotion, Cleveland, and Bill Galeo, singles and 12-inch dance buyer, NRM. Shown in the back row, from left, are Judy Klein, assistant director of advertising and convention coordinator, NRM; Camille Camarato, Cleveland branch marketing coordinator, WEA; Mark Fitzgerald, Pittsburgh local pop promotion rep, Atlantic; Peter Milheiro, in-house marketing rep, WEA Cleveland branch; the System’s Mc Murphy, George Balicky, NRM vice president of marketing and advertising; the band’s David Frank; Mike Dragas, Cleveland branch marketing director, Atlantic; George Tunder, NRM director of merchandising; and the System’s Paul Pesco. (Photo: Pappy)

Hawthorne, Calif.-Based Firm Has 7 Signed Franchises
Compact Disc Warehouse’s Star Rises

BY CHRIS MORRIS
LOS ANGELES Compact Disc Warehouse, which only a year ago had one company store to its name (Billboard, Sept. 20, 1986), has seen its fortunes grow, slowly but steadily, via franchising.

The Hawthorne, Calif.-based retailer claims seven signed franchises, with two stores already open (in the Southern California communities of Orange and Mission Viejo) and two more bowing this month. The company’s first Southern outlet, in Columbia, S.C., will start up in September.

Perhaps the most significant expansion by CDW is its new franchise in the heart of Westwood, the Los Angeles shopping and theater district just south of the UCLA campus. The 2,000-square-foot store, which opens Tuesday (20), is the first CD-only outlet in Westwood and one of only a handful of CD-only units in Los Angeles.

“We’ve been concentrating here, but we have been getting inquiries everywhere,” says CDW president Edward J. Dempsey. “We’ve got at least 100 solid prospects.”

The cost of a CDW franchise has dropped since last year. According to Dempsey, the buy-in price is now $10,000, with monthly royalties of 3% of gross sales and a monthly national advertising fee of 1% of gross. In September, the buy-in was $25,000, while royalties were at 4% and combined national and regional advertising fees totaled 3%.

“We wanted to get the program rolling a little faster,” says Dempsey of the reduction in his pricing structure. “After we analyzed the business, we found it to be quite competitive. This makes it more acceptable to a franchisee.”

Like the parent firm, CDW’s Westminster, Calif., store is experiencing some growth of its own. Since moving into a 2,400-square-foot storefront from its original 1,200-square-foot location, which opened in 1984, sales have increased significantly, according to Dempsey.

“The store is averaging $160,000 per month in sales,” he says. “Doubling the square footage increased business substantially.”

CDW will continue to pursue its originally stated franchising plan, which emphasizes slow growth during the first two years.

“The problem with this business is that it’s a bit more complicated than a submarine-sandwich franchise,” Dempsey says.

The steady flow of inventory is being tracked by CDW’s computer system, for which the company designed its own software.

“We are headed toward electronic order entry,” says Dempsey, who anticipates that franchisees will be able to log orders directly to labels by early in 1988.
BACK WITH A SPLASH!
THE MONKEES' ALL-NEW ALBUM
"POOL IT!"
IS MAKING WAVES
ON RHINO RECORDS, Cassettes and COMPACT DISCS.
IS IT ONE-STOP OR RACK? Whatever you call it, one-stops are increasingly supplying chains in a rack fashion, says Steve Libman, president of Nova Distributing Corp., also in Norcross. “Camelot learned we were racking Turtles with 12-inches and let us do 14 stores as a test,” says Libman. “Now we’re doing 17 Camelots with all singles, including cassettes and maxisingles. We’re also up to 46 Turtle’s.”

Libman cites One-Stop of Atlanta; Justin One-Stop; the Record Bar-affiliated, wholesale wing in Atlanta; Jerry Bassin Inc., Miami; H.L. Distributors, Miami; and Bib Distributing, Charlotte, N.C., as part of the Southeastern one-stop explosion. “Competition is great, and no one will be getting hurt, unless people start low-balling,” says Libman. “But what’s funny is that our biggest competitor is Universal Record Distributors out of Philly.”

HITTING THE TARGET: Napa Valley Box Co. took the vendor-of-the-year award during the recent Target/Jetco convention. Manufacturer honors went to Warner Home Video (video) and WEA (audio). Keith Spiller of Capitol took reg-of-the-year honors. Target’s own achievement awards went to regional recording merchants Ward Rose, Hank Tovar, Jim Miller, Sandi Hackley and national merchant of the year, Randy Royals. Jetco director Bill Veehman announced a new award for distribution centers, which was won by the Southern California section.

NOW HEAR THIS: U.S. Navy spokesman says six vendors have been contracted, with Handelman and Lieberman being hired for the first time. The other four previously involved are Bib, Encore, Scott, and Eurpex. Both audio and video product is involved.

To reach Retail Track, contact marketing editor Earl Paige; 219-373-7040.

CENRALIZED BUYING—LESS AND LESS! In many markets—especially those that are distant from national chain headquarters—one-stops and independent distributors are seeing some webs switch to more centralized purchasing. Nowhere is this felt more than in Florida, say sources like Mike Walker, co-owner with his wife, Kathy, of Gemini Distributing, which has just become a one-stop in Norcross, Ga., a suburb of Atlanta. There’s a sales office in Florida, too.

At Rock Bottom Inc., Fort Lauderdale, Fla., president Frank Rochman says, “One-stopping is really getting competitive down here.” Five-year-old Rock Bottom is exclusively a distributor and does not one-stop, but nevertheless the company’s growth is fueled by the trend toward local buying, plus all the indigenous expansion throughout the Southeast. Rochman mentions Spec’s Music, Turtles Records and Tapes, and Q Records & Video, the latest company just opening its fifth outlet.

Sources like Walker, Rochman, and Jerry Suarez, president of JFL Distributors in Miami, point to the expanding breadth of the business, spurred by compact disk, and the need for suppliers to have specialized knowledge. Even in genres, marketing niches emerge, for example, Suarez’s firm has scored with several gospel lines, but not with black gospel. That category took off for Gemini, says Walker, “after we hired Henry O’Neal, because of his years of expertise in promoting concerts.”

11 (high bias). The SA-X90 comes in three- and four-packs and the SA-90 in four- and five-packs. TDK is encouraging retailers to arrange the newly packaged tapes in imaginative display areas and shelf displays, particularly where there is a shortage of pegboard and gondola space. Additionally, TDK says, the multpacks should result in better price points for consumers than single units. TDK also has five-pack bricks for its D-60s and D-90s and 10-packs for its D-90s and SA-90s.

TWIN TOOLS: The TRX-300 Extra from Recoton (718-382-6442) is an audiocassette maintenance system that contains two essential items: a cassette cleaner with fluid and a tape head demagnetizer. Included is a battery for the demagnetizer. Suggested retail price is $21.99.

SPY FRY: To take advantage of the publication of Bob Woodward’s still-untitled book on the workings of the Central Intelligence Agency, Simon & Schuster Audio (212-688-7818) will release a taped version Sept. 30. The book itself is due out in mid-September. The publisher says the book and tape will be an exposure of the CIA’s “secret wars” and that both projects are being handled in a hush-hush manner. The cassette runs for three hours and will retail for $14.95.
### Billboard Weekly Chart - Hot Latin 50

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<th>ARTIST (LABEL)</th>
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<td>JULIO IGLESIAS</td>
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<td><strong>NO. 1</strong></td>
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<td>LUIS MIGUEL</td>
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<td>LOS LOBOS</td>
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<td>AMANDA MIGUEL</td>
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<td>LOS BUKIS</td>
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<td>6</td>
<td>JUAN GABRIEL (ARIA)</td>
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<td>MARIA DEL ROS</td>
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**HOT SHOT DEBUTS**
- **NO. 1** JULIO IGLESIAS: QUE NO SE ROMPA LA NOCHE

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### Latin Notas

**by Tony Sabourin**

Incredible Smiles found their way onto many faces after last week’s column about PolyGram’s intentions to enter the U.S./Puerto Rican Hispanic market. Here’s more evidence: the signing of José Luis Rodríguez (who could reportedly be confirmed by the singer during a press conference in New York announcing his participation in the CheerFest International ‘87 concert, to be held Oct. 17 at Madison Square Garden. The show will also feature the salsa/salsa-folks Feliciano, Daniel Rome, merengueurs Milly, Jocelyn, and Los Vecinos; and CBS Records acts Erikia.

Looking back, it’s been just a couple of days after first girlfriend Carolina presented him with his first child (she has two from his first marriage), Rodríguez said the PolyGram agreement includes a provision to record in English, something “El Puma,” he said, was been inactive in the vinyl field for the past two years—a precarious condition in a market that depends on yearly releases to sustain base audiences. “I’m very honored that Dick [Asher] has bestowed upon me the responsibility of spearheading PolyGram’s entrance to the Latin market,” said Rodríguez. “I know I’ll do them proud.”

**The Rodriguez Deal** has made certain members of the Sonograficas/Sonotone hierarchy sizzle Hot under their corporate colleagues because, as PolyGram’s licensee until March 1988, they lost the considerable potential revenue that might have been derived from Rodríguez’s comeback. This is after several years of marketing, with limited success, some of the less salable international PolyGram product. But there’s a corporate precedent for this.

During his tenure as CBS president, Asher endeavoured to make Discos CBS part of the U.S. domestic operation. Rodríguez’s entry into the marketplace, his one high profile result, should have been more closely related to U.S. territorial dynamics than becoming a dumping ground for the international department’s payment of foreign commissions. So it巧合-edges the profitable existence of markets like Puerto Rico, where Hispanic stores are excellent distribution webs for Anglo product. Hence, the operating budget was relatively competitive (read: “larger”) than the portion assigned by the international head. He almost always lived in Madrid, Buenos Aires, or Mexico City and is intrinsically ignorant of the realities of a market that “was also VP of WSQK-NY. Back in Tampa.

Therefore, awaits Rodríguez’s “Señor Corazón” through PolyGram’s domestic. Moreover, the label’s success in its Hispanic market venture is expected to rest in a mix of programming, freedom, the label’s, as shown by its promotional patterns in other areas. It may also mark the first time a multi tries to nurture U.S. domestic talent rather than force-feed foreign artists. PolyGram’s public relations department, in the meantime, that “the label has no comment at this point.”

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### LA RADIO LATINA

**by Carlos Agudelo**

**HALLMARK CARDS INC.** and First Chicago Venture Capital have acquired 10 stations from Spanish International Communications Corp. The completion of the deal marks the largest group of Spanish-speaking broadcast stations traded in one transaction in the U.S. The operation, approved in June by the Federal Communications Commission, involves five full-power UHF stations: WXTV New York; KMEX-TV Los Angeles; WLTV Miami; KWEZ-TV San Antonio, Texas; and KPTV Fresno, Calif. It also involves five low-power stations broadcasting in the metropolitan areas of Denver; Philadelphia; Austin, Texas; Hartford, Conn.; and Bakersfield. Another station, KDTV San Francisco, which belongs to Bahia de San Francisco Television Co., will also be acquired. The total value of the purchase exceeds $300 million.

Programming of the stations has been contracted for two years with Univision. The agreement previously called Spanish International Network and had been the programming arm of SICC. According to Hallmark communications manager Paty Moore, is too early to tell whether the stations will be programmed by another company after the two-year agreement expires. However, she says, Hallmark has a long-term commitment to Spanish-language programming. "Our mission is to be the foremost Spanish-language communications company in the U.S., improving the lifestyles and economic well-being of U.S. Hispanics through mass media, information, education, and entertainment," says Irving O. Hockaday Jr., president and chief executive officer of Hallmark Cards. Hockaday has also been appointed president of the newly formed private partnership between Hallmark and First Chicago Venture.

According to Moore, Hallmark holds a 75% interest and First Chicago Venture Capital owns the remaining 25% in the new company, whose name hasn’t been chosen yet. Other key staffers include executive VPs Charles W. Koester and Robert J. Druken, VP Andrew Goldman, and George Blank, VP and chief financial officer. Joaquin Blaya, Danny Villaneuva, and William Styles will manage daily operations.

The PROGRAMMER’S VOICE: Jorge Luis Capdevilla, music director for WAMA-AM Tampa, Fla., says he still doesn’t know the extent to which the station's programming is going to be affected by the upcoming changes in its managerial structure. Victor Lance, general manager, is leaving soon for Hollywood, Fla., where he has acquired, along with Rafael Diaz Gutierrez, the station WQXW-AM. The buyers reportedly paid $2 million to Global Communications for the outlet. Diaz Gutierrez, owner of Audiaroma Records, one of the biggest record distributors in New York, was also VP of WSQK-NY. Back in Tampa, Capdevilla says “La Bamba” by Los Lobos, "Esta" by Carla, "Que No Se Rompa La Noche" by Julio Iglesias, and "En Bancarrot" by Brasil are the hottest songs on the air. In salsa, Franky Ruiz continues to dominate the airwaves, this time with the song "Desnudate Mujer." Tommy Olivencia is hot with "Hombres," and the ever popular Colombian folk hero Fruko is coming on strong with a tune called "Charanga Campesina." Capdevilla’s programming is coming from a different angle, Mexican songs like "Mejor Me Deo Monja" by Yolanda Del Rio and "De Pecho A Pecho" by Sonia Rivas; and contemporary pop ballads. Capdevilla also confirms some of the charts are showing: Los Bukis are going national with the tune "Tu Care," making them one of the few West Coast groups that has made it in the East.

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**Hallmark & First Chicago acquire 10-station package**

...
FOR WEEK ENDING AUGUST 29, 1987

Classical Keeping Score

by Is Horowitz

MIDNIGHTS GALORE: Angel Records may have just released its first midline compact disk line, Studio Series (Keeping Score, Aug. 8), but it already has three more titles in preparation for market introduction before the end of the year. Top-of-the-line releases, however, will not be neglected as the flow of lower-price classics continues, says Reni Marty, national sales manager.

The label will be reviving its Great Recordings Of The Century logo for one of the midlines, a product series devoted to Pathe Marconi’s Reference series. That line is heavily laced with historic recordings, and early material will include titles by such legendary artists as Kathleen Ferrier, Fedor Chaliapin, and Wanda Landowska. Twenty or more titles will figure in the initial November Great Recordings release, says Marty. The series will be exclusively in the CD format.

Another CD-only midline due out about the same time is Classics For Pleasure. This will consist primarily of standard warhorses, while the third CD midline series, Ennio Morricone, will reach out into more esoteric areas. These midlines, together with a second Studio Series group, will bring the number of newly released Angel midlines to far more than 30 titles, says Martin.

The midline strategy also figured prominently in the label’s prefall road show over Los Angeles, San Francisco, New York, Washington, Chicago, and Dallas brought in area dealers and radio personnel together to hear pitches by Martini and Angel vice president John Patrick.

Among full-price titles due this fall that will be supported by special campaigns is a package of previous unreleased Maria Callas performances, taken largely from 1952 recitals in Hamburg, West Germany, Amsterdam, Netherlands, and Athens. Another package will involve new entries in the Beethoven symphony cycle by Riccardo Muti and the Philadelphia Orchestra. There will be an "Eroica" and a coupling of the Second and Fourth Symphonies.

"The Academy Plays Opera" finds an enlarged ensemble from St. Martin-In-The-Fields under Neville Marriner playing special arrangements of Puccini’s Trittico. Also due are the first recordings for Angel by Marius Jansons and the Oslo Philharmonic (Shostakovich and Tchaikovsky) under a 14-disc pact. The orchestra tours the U.S. this fall.

A period-instrument recording of Beethoven’s Ninth Symphony by Roger Norrington and the London Don Carlo Players is slated as is a program of Viennese songs by Lucia Popp. Simon Rattle has a Mahler Second (with Arleen Auger and Janet Baker), but just to ensure that he doesn’t fall into a comfortable pigeonhole, Rattle also conducts "The Jazz Album..." with London Sinfonietta & the Harvey Wallen bangers.

A new digital recording of Fritz Kreisler pieces by Itzhak Perlman, and a "Frau Ohne Schatten" directed by Wolfgang Sawallisch provide further evidence of the eclectic nature of Angel repertoire planning.

TOUR DUSP: Philips Records says "Pops In Love" promotional tie-ins paid off handsomely during the recent 10-concert, cross-country tour by the Boston Pops Orchestra. John Mauceri took the podium to replace John Williams, who was indisposed. But Williams is expected to take over when the orchestra flies off on a Japanese junket in November. In-store campaigns during the U.S. tour were bolstered by radio and print media, says Nancy Zannini, Philips vice president in charge.

Angel Records prepares 3 new midline CD series

Indie Grass Route

by Linda Moleksi

AFTER MUCH SPECULATION, Jem Records Texas has officially split from the Jem Records Group of companies. The buyout, led by president Don Gillespie, comes on the heels of the Jem Group’s recent decision to separate its distribution arm from its house record label, Passport, and its associated imprints (Billboard, Aug. 22).

Reports are that the split was strictly for financial purposes and that the mechanics of the Dallas/Fort Worth-based operation will remain the same. To go along with the move, the company plans to change its moniker by the end of the year. The distribution outfit has recently been aggressive in picking up domestic titles; during the past year, its stable has increased from 70 to some 180.


SEEDS & SPROUTS: Big State Distributing recently hosted a first-rate listening party for Dallas/Fort Worth-based rock outfit the Caulee to celebrate the release of the group’s self-titled debut album, on USA Records International. Big State chief Billy Emerson expressed his support at the event, which drew some 600 people from the radio and retail community. The album’s leadoff track, "No Way," is reportedly attracting strong radio play in a number of markets; a video for the single is also available. Other distributors handling the release include CKD, Landmark, M.S., and Schwartz Bros. Also in Texas, Passport Records just picked up local rock group the Wildseeds. Meanwhile, word is that the label’s distribution group, Jem Records, is planning to enter into an international video venture...Atlanta-based DB Records is rocking college airwaves with two new releases, the Windbreakers’ latest album, "A Different Sort..."--which excludes member Bobby Sutfill--and a 12-inch by the Swimming Pool Q’s, titled "The Fighting Squad For God..." Violent Femmes member Brian Ritchie has inked a solo deal with SST. An album from the Bad Boys Of Breakdancing is expected sometime in September... JFL Distributors reports that Criminal Records is very strong in the Miami area with three 12-inch entries...TR’s "Bones Are Red," the Criminal Element Orchestra’s "Put The Needle To The Record," and Ellis D’s. ‘My Lolita’s,” which is on Criminal’s subsidiary label, Minimal...Antilles has re-leased the motion picture soundtrack to "The Big Easy," which stars Dennis Quaid, Ellen Barkin, and Ned Beatty. Among the artists featured on the recording are Buckwheat Zydeco, Professor Longhair, the Dixie Cups, and Aaron Neville...After a seven-year stint there, Rick Swedlund is departing Flying Fish to pursue other interests. He can be reached at 312/973-2236. We wish him the best...Manhattan-based Easy Street Records has formed a new 12-inch label, dubbed Southway Records, which will focus on Latin-oriented dance music. The label will kick off with two titles, Jaemin’s "On The Loose" and the Bad Boys Orchestra’s "Don’t Wanna Dance," scheduled for release in September...East Side Digital, the Minneapolis-based CD distributor owned and operated by Robert Simonds, has formed its own CD label subsidiary, ESD. Initial product for the label includes the debut album from New Jersey-based pop-rockers They Might Be Giants (on Bar None Records) and back catalog titles from the Residents and Brute Control. The line will be sold direct as well as through a select number of independent distributors. Simonds is also a partner in the Boston-based CD-only label, Rykodisc USA.
More Dance-Vid Remixes Sought

Telegens Polled DJs On Club Requests

BY JIM BESSMAN

NEW YORK In an effort to stimulate production of dance-videxclip remixes—which many labels admit needs to be stepped up—the Tele- gens video pool is now providing record companies with in-club request and play information, gathered from locations across the U.S. The New York-based service’s recently launched Vinyl Video Connection is consulting over 100 record pools nationwide in compiling monthly wish lists of dance tracks for which DJs would like to see either regular or extended remix clips.

A Vinyl Video top 40 list, charting actual dance record and video club play, is also being provided to the labels.

This new drive for expanded production of dance videos stems from both DJ demand and the role of dance clubs in the video industry.

“People who buy dance records go to the dance clubs,” says Telegens head Chris Russo. “And they’re the only places to see dance-oriented videos because [national outlets like] MTV and ‘Friday Night Videos’ don’t play them very much, and ‘Hot Tracks’ is gone. So the labels have to realize they won’t break a dance record on television but in the clubs, and that’s the demo that buys a dance record anyway.”

Making extended clip remixes for dance music helps get play for the songs, says Russo, because “the DJ mentality is such that only 12-inch video remixes have any chance of getting club play.

‘DJs are always clamoring for 12-inch video versions,’ says Russo. ‘It’s like records—when a hot dance single comes out, the first thing they ask is, ‘Is there a 12-inch?’ A 12-inch video is more fun to play with and gives you the time to mix in and out to raise the dancers’ spirits.’

‘You can’t do this if you have just the three-minute single version of the video or if you sync it to the 12-inch record and then go to ambient or something like that,’ he continues. ‘Besides, you can’t really lock in a video to the record.’

Russo notes that many major dance clubs won’t even play a video unless its a 12-inch version. VVC should encourage more DJs to add video to their repertoire by making their programming needs known to those who can satisfy them, Russo says.

VVC director Ed Fannettto is contacting the record pools twice monthly to collect data and is there- by opening Telegens’ club-video-distribution service to a whole new clientele, says Russo.

Some labels stay away from extended video remixes because of the cost. But the dollars need not be ex- cessive, Russo claims, especially if “labels consider the potential for dance-video remixes when budgeting for their original single-length video productions.”

It can cost as little as $2,000, depending on the length and the ex-
tent of additional material,” according to Russo. To illustrate, he says that the “straight remix” that part- ner Tom Deleo made for Arista group Exposure’s “Point Of No Return,” which used additional foot- age left over from the original shoot, cost $2,000, while the “de- luxe” version, which added flashier graphic effects “more attuned to a light show in a club,” cost $7,500.

Deleo also remixed Exposure’s “Come Go With Me,” although he had to re-edit the original 7-inch single to 12-inch length without- out the addition of new material.

“The disadvantage in using only what is already there is that you have to reuse the same footage again and again, which can be bor- ing,” says Russo, though he notes that in “Come Go With Me,” some of the imagery was reprocessed and edited faster to avoid a total rehash of the original clip.

“The trick is when you’re con- tracting the budget for a dance vid- eo, you throw in a couple thousand extra for the dance version so that if they eventually decide to do a re- mix, you already have the material at hand,” Russo says.

Russo is currently talking to other labels about other remix work. Meanwhile, at Arista, director of video production/promotion Peter Baron agrees that the clubs are cur- rently “screaming” for dance-video remixes, and hopes that he’ll be able to deliver more in the future.

“You have to be consistent,” says Baron. “Clubs have to be able to show that the song that’s playing on the sound system matches that they’re seeing on the video screen. They have to see the [audio] mix.”

(Continued on next page)
This weekly listing of new video clips generally available for programming and/or promotional purposes includes artists, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

FASTER PUSYCAT
Don't Cheat This Song
Faster Pussycat/Elektra
Drew Stewart/Toof Preston
Russo Mney

HOOTERS
Johnny B.
One Way Home/Columbia
Bryan Johnson/Propaganda Films
Seth Firestone

HUEY LEWIS & THE NEWS
Do It All For My Baby
Goral Chords
Mike Richter/Naked Eye Productions
Jeff Sibelman

ICHEHOUSE
Crazy
Max & Dali Chrysalis
Jan Joplin/One Good/Spawning
Michael Segal

BILLY IDOL
Mony Money
Santa Rosa/Columbia
1Box Cottage/California Productions
LARRY JORDAN

INSIDERS
Ghost On The Beach
Ghost On The Beach/Columbia
The Death Propaganda/Midnight Foks
Mead Arts

MICK JAGGER
Work
Printive Cash/Columbia
Zig Vidar Ltd
Zig Rydzyk

JELLYBEAN
The Real Thing
Just Nothing These People/Chrysalis
Mickael Aronson/CBS

GLENN JONES
We've Only Just Begun
The Monotones Are Not Dead/One RCA
Phonex Gibson/Atlanta Productions
Robert Hudelson

LIVING IN A BOX

Cybernetic Visitation. Robocop, the star of the Orion film bearing his name, stopped by the offices of Hit Video USA in Houston recently during a multicity promotional tour for the movie. Shown with the man of steel are VJs Karen Kay, left, and E.J. Thacker.

Important because they indicate a "stronger commitment" by the label to the artist and the club industry at large, and they also promote greater play at the club level. Additionally, such videos may enhance collectibility of an artist's future home-video-cassette compilation. He says, like the other label video representatives, Atlantic's manager of video services Curt Creager is enthusiastic about VVC's feedback.

He also reports requests by clubs for 12-inch videos, but he says that Atlantic prefers to gauge a dance single's pop potential before committing itself to a video or video remix, "We don't feel that we're coming in late by waiting," he says. "Even if we come in by the time the record's top 40, [the video] re-energizes the song at the club level."

SHOW FEATURES SEVERAL MUSICAL GENRES

NEW YORK Grammy-winning pianist Herbie Hancock is hosting "Showtime Coast To Coast," a new magazine-format performance series that premieres Saturday, August 29, at 10 p.m. Eastern time. Each 90-minute segment will feature new and established comedy and music talent. The debut program—which will be repeated on Sept. 8, 11, 16, and 20—features Manhattan Transfer, the Neville Brothers, country/blues singer K.D. Lang, and comedians Greg Travis and Robert Schimmel.

Also featured on the show will be an impromptu star-filled jazz session with Hancock, Bobby McFerrin, Joni Mitchell, David Sanborn, and Wayne Shorter. Ken Ehrlich, who has produced and directed Grammy Awards telecast since 1980 as well as numerous music television specials, will produce and direct the series.
Classifieds
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05900

6365

7415

5985

4512

7115

10002

6500

3978

7226

1987

8702

1987
LONDON Independent For Music Publishing Action Group, the new pressure group set up by SBK Songs' prime movers—Stephen Swin, Martin Bandier, and Charles Koppelman—to oppose the planned takeover of Chappell & Co. by Warner Communications, has taken full-page national press advertisements here to explain its case.

In the ads, headlined “Let’s Call The Whole Thing Off,” IMPACT says that if Warner’s overtures are accepted, 80% of the U.K. popular-music publishing industry will be owned by record companies, leaving SBK Songs as the only major independent publisher.

Music publishers cannot always act in the best interests of their writers when owned by record companies, the ad group states, and composers and songwriters, particularly those who do not also perform, are bound to be the main losers if the deal goes through.

The publishing industry faces a crisis, according to IMPACT, and the ad group says the statutory mechanical royalty rate by new legislation will make the situation worse. Since the end here of recommended retail prices in 1981, U.K. royalty rates have fallen to barely 5.6% of retail, it says, and in EEC countries with no statutory rates the average decline has been 6% during the last six years.

CD royalty rates are already well below statutory levels, and sound recording copyright rates are, typically, even lower than for records. “For U.S. and Canadian sales,” says IMPACT, “songwriters are frequently forced to accept reduced or zero record and film royalties. This trend is starting to take root in the U.K.”

Philips To Buy U.S. Sub

LONDON Dutch electronics giant Philips has made an unconditional cash offer for the 42% of its subsidiary NAPC that it does not already own. A new U.S. company, FCP Corp., has been created to conduct the buy-back.

The offer of $50 per share values NAPC at approximately $600 million. The company, whose brand names include Magnavox, Philco, Sylvania, and Gene, grossed $4.5 billion last year, with net profits of $65.6 million.

Loud Music OK—Study

BY WILLEM HOOS

AMSTERDAM, Netherlands Loud music does not damage the hearing of young people, according to the Dutch national research institute TNO. The findings, which are the outcome of a 10-year investigation by audiologist Henk Lindeman, directly contradict conclusions reached in the ‘70s by U.S. researchers.

“My results prove that the American conclusions were premature and inaccurate,” says Lindeman. “Detailed tests have shown that loud music has no significant long-term effect on the hearing of youngsters.”

In 1977, Lindeman began testing two groups of 100 Dutch teenagers, ages 16-20, one consisting of secondary schoolchildren, the other of college polytechnic students. Most of those involved regularly attended discos and rock concerts, but some did not.

Comparative follow-up tests on the two groups were carried out in 1980, 1985, and 1986. According to Lindeman, the tests revealed no permanent hearing impairment. “The American research was very rashmackel,” he says. “They tested youngsters shortly after they had left discos or live venues, when hearing damage, in fact, shows a deterioration. “But this effect is short-term. After a quarter of an hour or so, the hearing starts to recover.”

U.K. Madonna Concerts Spur Fan Hysteria

BY NICK ROBERTSHAW

LONDON Fan hysteria on a scale rarely seen since the days of the Osmonds and Madonna’s entourage—quantity of her baggage, and the scale of her stage equipment (375 tons carried in 23 trucks, including two stages, a digitally controlled roof, 120 speakers, and 624 lights in 120 colors) have all been exhaustively cataloged.

Her performances at Leeds, Roundhay Park (Aug. 15) and London’s Wembley Stadium (Aug. 18-20) have sparked renewed controversy over the growth of stadium rock events in and around Britain’s big cities, with local residents complaining of an intolerable noise nuisance from what one city councilor termed a “hyped-up tart.”

The concerts themselves have received mixed notices. Many critics detected an improvement in the performer’s vocal cords since Live Aid while stressing that both her material and her singing remain uninspired. Her personal magnetism and powerful stage presence have been widely acknowledged, however, and the immaculate stage re-enactment of her promo videos, with spectacular sets, well-rehearsed choreography, and frequent costume changes, has also been admired.

Madonna is seen here less as a straightforward pop singer than as an all-round entertainer in the best Hollywood tradition, exploiting multiple talents for dance, drama, and music while projecting an exceptional degree of unabashed sexuality.

Piracy Amounts To $100 Million A Year

THais Split On C’Right Issue

BY CHRISTIE LEO

Singapore Controversy over whether or not U.S. copyright law has crippled Thailand’s coalition government and hurt relations with the U.S.

Some observers believe wrangling between the two largest coalition groups, the Democratic Party and the Special Action Party, could even spark the dissolution of the government.

At issue is the rampant pirate trade estimated to be worth $100 million annually. Following crackdowns in former pirate havens Taiwan and Singapore, U.S. officials have now bestowed on Thailand the title of “piracy capital of Asia.”

Much of the illicit business is in computer software and fake name-brand consumer goods, but large stocks of pirated American music and films, and valuable U.S. officialware holdouts believed to have been bound to Thailand, according to former minister Buddhi Savetsila, have undermined national security and hurt the 70% of Thailand’s population engaged in agricultural labor. Recent U.S. pressure to tackle copyright issues has provoked a reaction of nationalism among the Thais.

That’s It!
### BRITAIN

#### Singles

| 1 | DON'T YOU KNOW IT'S CHRISTMAS | WHAM! | 12 |
| 2 | CAN'T STAND LOVING YOU | MICHAEL JACKSON | 8 |
| 3 | ALL BY MYSELF | PATTIE BOYD | 7 |
| 4 | WE ARE THE WORLD | TRAVELING WILBURYS | 6 |
| 5 | NEW DIO | DREAM EVIL | 5 |
| 6 | WE ARE THE NUMBER ONE | VARIOUS | 4 |
| 7 | WE ARE THE NUMBER TWO | VARIOUS | 3 |
| 8 | WE ARE THE NUMBER THREE | VARIOUS | 2 |
| 9 | WE ARE THE NUMBER FOUR | VARIOUS | 1 |
| 10 | WE ARE THE NUMBER FIVE | VARIOUS | 10 |

#### Albums

| 1 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 12 |
| 2 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 8 |
| 3 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 6 |
| 4 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 4 |
| 5 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 2 |
| 6 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 1 |

### WEST GERMANY

#### Singles

| 1 | WE ARE THE NUMBER ONE | VARIOUS | 12 |
| 2 | WE ARE THE NUMBER TWO | VARIOUS | 8 |
| 3 | WE ARE THE NUMBER THREE | VARIOUS | 6 |
| 4 | WE ARE THE NUMBER FOUR | VARIOUS | 4 |
| 5 | WE ARE THE NUMBER FIVE | VARIOUS | 2 |
| 6 | WE ARE THE NUMBER FIVE | VARIOUS | 1 |

#### Albums

| 1 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 12 |
| 2 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 8 |
| 3 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 6 |
| 4 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 4 |
| 5 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 2 |
| 6 | WHAM! | MAKE THOSE DANCING FEET WATERMELON | 1 |

### ITALY

#### Singles

| 1 | WHO'S THAT GIRL | MADONNA | 12 |
| 2 | I WANT YOUR SEX | GEORGE MICHAEL | 8 |
| 3 | NOTHING'S GONNA STOP ME NOW | SAMANTHA FOX | 6 |
| 4 | I CAN'T WAIT | WENDY SMITH | 4 |
| 5 | I WANT YOU | MARILYN | 2 |

#### Albums

| 1 | WHO'S THAT GIRL | MADONNA | 12 |
| 2 | I WANT YOUR SEX | GEORGE MICHAEL | 8 |
| 3 | NOTHING'S GONNA STOP ME NOW | SAMANTHA FOX | 6 |
| 4 | I CAN'T WAIT | WENDY SMITH | 4 |
| 5 | I WANT YOU | MARILYN | 2 |

### NETHERLANDS

#### Singles

| 1 | WHO'S THAT GIRL | MADONNA | 12 |
| 2 | I WANT YOUR SEX | GEORGE MICHAEL | 8 |
| 3 | NOTHING'S GONNA STOP ME NOW | SAMANTHA FOX | 6 |
| 4 | I CAN'T WAIT | WENDY SMITH | 4 |
| 5 | I WANT YOU | MARILYN | 2 |

#### Albums

| 1 | WHO'S THAT GIRL | MADONNA | 12 |
| 2 | I WANT YOUR SEX | GEORGE MICHAEL | 8 |
| 3 | NOTHING'S GONNA STOP ME NOW | SAMANTHA FOX | 6 |
| 4 | I CAN'T WAIT | WENDY SMITH | 4 |
| 5 | I WANT YOU | MARILYN | 2 |

### AUSTRALIA

#### Singles

| 1 | I CAN'T STAND LOVING YOU | MICHAEL JACKSON | 12 |
| 2 | IT'S A SIN | PET SHOP BOYS | 8 |
| 3 | CALL ME SPAGNA | CBS | 6 |
| 4 | I WANT TO SEX YOU | GEORGE MICHAEL | 4 |
| 5 | SOMETHING'S GONNA STOP ME NOW | SAMANTHA FOX | 2 |

#### Albums

| 1 | I CAN'T STAND LOVING YOU | MICHAEL JACKSON | 12 |
| 2 | IT'S A SIN | PET SHOP BOYS | 8 |
| 3 | CALL ME SPAGNA | CBS | 6 |
| 4 | I WANT TO SEX YOU | GEORGE MICHAEL | 4 |
| 5 | SOMETHING'S GONNA STOP ME NOW | SAMANTHA FOX | 2 |

### CANADA

#### Singles

| 1 | ALONE | HEART | 12 |
| 2 | FUNKY TOWN | PSEUDO ECHO | 8 |
| 3 | WHO'S THAT GIRL? | MADONNA | 6 |
| 4 | I WANT YOUR SEX | GEORGE MICHAEL | 4 |
| 5 | HEART & SOUL | T-PAUL | 2 |

#### Albums

| 1 | ALONE | HEART | 12 |
| 2 | FUNKY TOWN | PSEUDO ECHO | 8 |
| 3 | WHO'S THAT GIRL? | MADONNA | 6 |
| 4 | I WANT YOUR SEX | GEORGE MICHAEL | 4 |
| 5 | HEART & SOUL | T-PAUL | 2 |
Deal Calls For Giveaways, Discounts A&A, Kellogg Salada Team

OTTAWA In what may be the largest ever retail campaign in Canadian history, the A&A Records and Tapes chain and Kellogg Salada have teamed to offer discounts and giveaways totaling a potential of more than $35 million.

The promotion features 5.5 million boxes of Kellogg's Rice Krispies and Frosted Flakes featuring A&A discount coupons. Additionally, purchasers of the two cereal brands are being offered a free cassette produced by Quality Records' special products division, which handles rock, easy listening, and children's music.

The cereal boxes feature clip-off coupons for the free cassette and $2 coupons for regular-price cassette and a $1 coupon for a single.

The offer isn't a short-term one. Coupons are good until July 31.

The free cassettes feature such artists as Michael Jackson, Bryan Ferry, Bruce Springsteen, Nada, K.D. Lang, and the Eagles.

That's also called for its Canadian branches.

The all-news CKO Radio Network has purchased the Newsworld syndicated news service from Maclean-Hunter Ltd. The trade also calls for CKO's Toronto FM station and Maclean-Hunter's CKY-AM to swap frequencies. That would put the light rock CKY in the midrange of FM in Toronto, where several similar stations reside, and would place CKO on the low end (890) of the AM dial, close to its news and information rival, CBL.

Cuts at Newsworld are expected as CKO takes over the service.

Corey Hart gave a handful of interviews recently as he recovers from a bout of exhaustion that curtailed his Canadian tour. In the works is a CBS-TV special, likely to be taped at Toronto's Maple Leaf Gardens or Exhibition Stadium in the fall. An abbreviated tour is slated for the fall, too.

MMc VIDEO ONE Canada Ltd., the largest distributor of prerecorded video in Canada, has reached a tentative agreement to buy all of Rick Crawford's shares in Crawford/Video One Ltd. on Aug. 31. Crawford holds half of the Crawford/Video One company, and the move will give MMC 100% ownership of all operations. The company says it will be well-positioned for further growth. MMC now has 11 Canadian branches.

Changes at Standard Broadcasting's radio division continue: CSIB Ottawa, with a large news and information base, now has added its format to light and classic rock. It will be known as "Lite 54," a reference to its format and 540 spot on the dial.

One might have guessed that the tornadoes that hit Edmonton, Alberta, July 31 would have held local music sales during the massive cleanup in the wake of the storm, which killed 25 people. But retailers reported an upswing in business in the days following the disaster.

Richard Hobbs, manager of the Sam The Record Man outlet at West Edmonton mall, says sales were very good after the storm.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 82 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1R8.

Eagles Soar Highest In July Certs Bon Jovi, Tina Turner Also Cited

BY KIRK LAPONTE

OTTAWA No. 1 million people in Canada didn't suddenly discover that the Eagles had a greatest-hits package. It just seems that way if you take a quick look at the July certification list from the Canadian Recording Industry Assn.

The record was deemed gold through the month, including nine platinum certifications in between. The move snared the spotlight in what was otherwise a rather quiet month of certifications.

Elvis was certified gold and Country Joe & The Fish were also certified.

Among other releases receiving certification was "Slippery When Wet," the Bon Jovi album that seems to just keep selling. Polygram reports steady sales of about 25,000 a week, pointing the way for the record to soon move past the diamond mark for 1 million Canadian sales. CRIA certified it nine-times-platinum in July; the band likely drummed up brisk action on the album to coincide with a handful of Canadian tour dates.

Tina Turner's "Break Every Rule" went double platinum in July, the only other multiplatinum certification. That paucity of multiplatinum releases is likely to change in the foreseeable future, given CRIA's recent decision to eliminate the 60-day waiting period for certifications. From now on, companies can certify on the basis of shipments (Billboard, Aug. 22).

The Turner record also went gold and platinum in July, CRIA reports. Among other platinum albums are the "Beverly Hills Cop II" soundtrack, "Bad Animals" by Heart, "Never Let Me Down" by David Bowie, and the self-titled debut of Crowded House.

Three Canadian releases were among the gold albums certified in the month: Anne Murray's "Harmony," the Box's "Closer Together," and Marjo's "Celle Qui Va." Other gold albums included Willie Nelson's "Pretty Paper," the Beverly Hills Cop II soundtrack, the Bowie and Heart albums, and La Compagnie Creole's "Grand Success."

There were four gold singles in the month. Unlike in the U.S., where certified singles are getting rare, the Canadian market continues to sustain at least a few hit singles each month. In July, they included "Lessons In Love" by Level 42, "Nothing's Gonna Change My Love For You" by Glenn Medeiros, "You Keep Me Hangin' On" by Kim Wilde, and "I Wanna Dance With Somebody (Who Loves Me)" by Whitney Houston.

Juno Awards Announces 10 Top-Entertainer Finalists

OTTAWA The 10 finalists have been announced for Canadian entertainer of the year, a new category at the annual Juno ceremonies. The winner will be selected by the general public in a massive retail and concert-side vote taking place over the next few weeks.

The nominees were selected by the Canadian entertainment media, including Billboard, and are as follows: Bryan Adams, Anne Murray, Corey Hart, Glass Tiger, Bruce Cockburn, the Nylons, Tom Cochrane & Red Rider, Rock & Hyde, Gowan, and K.D. Lang.

"We think the list represents an excellent cross-section of emerging and established Canadian talent, from contemporary country to a capella," says Peter Stuart, president of the Canadian Academy of Recording Arts and Sciences, the organising body for the Nov. 2 Juno Awards.

Dan Hill has a top 15 hit...see page 44
**ALBUM REVIEWS**

**POP**

**ORIGINAL MOTION PICTURE SOUNDTRACK**

_When the Wind Blows_  
PRODUCER: Various  
Virgin Vinyl #31999

Soundtrack to animated film about life after a nuclear holocaust, opening here in late September, is a must-have for fans of progressive rock. Title track is by David Bowie; other tracks represent Genesis, Queen, Uriah Heep, and David Gilmour. Musical score on side two is Roger Waters' best work to date.

**TOM WAITS**

_life_  
PRODUCER: Various  
Atlantic #81769

Collection of classic oldies—Little Willie John’s “ Fever” and Big Joe Turner’s “ Shake, Rattle And Roll” —among them—deserves to sell on its own merits; it will most likely depend on fortunes of film, which stars Matt Dillon, Diane Lane, and Bruce Dern.

**SKYNY POPPY**

_Cleanse Fold And The In_  
PRODUCER: Various  
Atlantic Power Chords Volume 4

More apocalyptic rock from Canadian trio that scored on the alternative dance charts with “Dig It” and “Stairs And Flowers.” “Addiction” has just the right combination of gloom-and-doom lyrics and throbbing, metallic music to hook a few more music-loving Cassandra.

**BELOUS SONGS**

_When It Be With You_  
PRODUCER: Gary Lang  
Capitol CL-46502

Ten new cuts from the XTC boys in psychedelic garb; “Vanishing Girl,” especially, can shine as an any-where-era track. CD contains the Ducks’ earlier EP release as well, previously available only on import.

**HELIX**

_Wild In The Streets_  
PRODUCER: Various  
Capitol CL-46490

Fourth release from Canadian metal quintet delivers more adolescent arena rock. Group has garnered a large following through extensive touring; fans will appreciate title track and “What Ya Bringin’ To The Party.”

**BONNIE HAYES**

_PRODUCE_  
STRAWOPIN  
Country BX-41609

Those who remember Hayes from her Wild Combo days may be disappointed by material’s middle-of-the-road flavor; the other 99.9% of the music-buying population, however, will warm to her sunnier, more bluesy material.

**VARIOUS ARTISTS**

_Long Time Ago_  
PRODUCER: Various  
Atlantic #81777

Compilation of new tracks by Dallas’ underground scene describes aptly the bands’ unified creative energy while demonstrating their diversity. Spirited liner notes complete the overview. Best: “Three On A Hill’s ‘No More Love’.”

**WHOPPING CRANES**

_That’s What I Want_  
PRODUCER: Whopping Cranes  
Citadel CL-46922

New York trio is attracting prominent-press attention for its innovative, uncorrupted blend of buzzrucks and R.E.M. College radio can jump on “Never Turn Away” and “Creeching Shadows.” Contact: 212-274-9500.

**LOWDOWN**

_Just A Pop In The UK_  
PRODUCER: Norman Kern  
Warner Bros. #23125

Surf rap waves well and could have widespread novelty appeal—witness the Fat Boys’ “Whoopee.” Sound here is more street than beach, however, somewhat lesser sounding at crossover. Title track should sail to the top of the black chart, as might “Rock That Beach.”

**HOLLYWOOD HALL**

_Get Out To My Love_  
PRODUCER: Various  
Geffen GHS 24150

Disappointed with their quality this far, the Dreamgirl took matters into its own hands for this one, choosing all the material, supervising the production, overseeing the net work. Result: a wonderfully tuneful collection of singing along-should-be-hits, particularly “He Ain’t Special (He’s Just The One I Love)” and Ashford & Simpson’s “New At It.” First single, “Heart On The Line,” is midway up the Hot Black Singles chart.

**JOHN COUGAR MELLENCAMP**

_The Lonesome Jubilee_  
PRODUCER: John Mellencamp  
Mercury #422 822 469 0

With “Scarecrow,” Mellencamp nearly out-springsteenbruine in capturing the common-man audience; with “Jubilee,” he raises serious questions as to who’s really the Boss. Musical Sophistication is joined by lyrical straightforwardness masterfully—the only minus here is the lack of a just-for-fun cut on the order of “R.O.C.K. In The U.S.A.”, though “Rooty Toot Toote” comes close. Look for “The Real Life,” “Cherry Bomb,” and “Hotdog’s And Hamburger” to follow the galvanizing “Paper In Fire” up the charts.

**JOHN HANCOCK**

_Life At The Pyramids_  
PRODUCER: John Hancock  
RCA #2049

The prize in this unconventional coupling is the Shostakovich, a doom work whose introspective moods are sympathetically portrayed; the Debussy is leisuringly reassuring. The dark recorded sound is more suited to the former than the latter.

**JENNIFER HOLLIDAY**

_The American Songbook_  
PRODUCER: John.label  
Telarc #2049

Three early Carnegie Hall performances by the crooner; her voice is perfected, her repetoire developed, as “My Love,” and “Old Photographs.”

**NEIL LARSEN**

_The End Of Days_  
PRODUCER: Neil Lasser  
MCA #21610

Morbund status of fusion is underlined by this well-played but passionless session. While presence of diverse studio bands and such notables as Michael Brecker, David Sanborn, and Brandee Evans will draw radio and retail traffic, this is only one cut above the ordinary.

**JENNIFER HARDY**

_Good News_  
PRODUCER: Jennifer Hardy  
Telarc #61030

A very promising entry by one of the more promising singers in the industry; characteristic of aAA’s middle-of-the-road flavor; the other 99.9% of the music-buying population, however, will be entranced by the overall production, supervising the production, overseeing the net work. Result: a wonderfully tuneful collection of singing along-should-be-hits, particularly “He Ain’t Special (He’s Just The One I Love)” and Ashford & Simpson’s “New At It.” First single, “Heart On The Line,” is midway up the Hot Black Singles chart.

**JAZZ**

**MUSIC**

_The King Of Jazz_  
PRODUCER: Various  
Telarc #2049

The color of this year’s awards show by those present, the Assured House on the horizon. There’s a remake of his old hit “Wonderful Time Up There” and a love song to his wife, as well as a number of positive messages, continuing Boone’s appeal.

**LAST YET UNOPTIMISTIC CHOIR**

_Jesus Loves You_  
PRODUCER: Harry Joseph  
Word #75:1351-4

One of the best choirs in gospel mixes strong, emotional ballads with some up-tempo hand-clappers to deliver top-quality black gospel. The album’s theme is praise and holds strong appeal for the faithful.

**BLACK**

**CLASSICAL**

_The First Of The Four_  
PRODUCER: Various  
Delta 90210

Four-songs for BMV-based trio shows great commercial and radio potential. Nil Lara’s aggressive bass playing and earthy vocal style are complemented by a tight ensemble. Contact: SIR Columbus Blvd., Coral Gables, FL 33134.

**SHOSTAKOVICH**

_String Quartet No. 8_  
PRODUCER: Various  
Nimbus CD 422

With two labels behind it—the CD is on Denon, the LP on Blue Note—this new offering of the first three symphonies as well as early works, is a pop uptake. The CD is on Denon, the LP on Blue Note. This new offering of the first three symphonies as well as early works, is a pop uptake.

**SPOTLIGHT**

_Prosperity_  
PRODUCER: Norman Kern  
Warner Bros. #23125

Surf rap waves well and could have widespread novelty appeal—witness the Fat Boys’ “Whoopee.” Sound here is more street than beach, however, somewhat lesser sounding at crossover. Title track should sail to the top of the black chart, as might “Rock That Beach.”

**SHERLOCK**

_Producer: Various_  
Telarc #2049

Six concerts for diverse solo instrumentalists, smartly programmed for enjoyable listen-through. Playing is of the highest order, the music well chosen; a clue to the music: jazz of the date. Six concerts for diverse solo instrumentalists, smartly programmed for enjoyable listen-through. Playing is of the highest order, the music well chosen; a clue to the music: jazz of the date.
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

ONLY 12 TIMES since the Power Picks were introduced in 1985, has a record won both Power Picks—Sales and Airplay—in the same week. The most recent double pick, “La Bamba” by Los Lobos (Slash), won the honor in the Aug. 1 issue. With “La Bamba” rising to No. 1 this week, every one of the combined Power Picks has reached the top, without exception.

THE POWER PICK/AIRPLAY has an admirable track record as well, with 54% of the winners going on to reach No. 1, 89% reaching top five, and 98% top 10. This week’s award goes to “Lost In Emotion” by Lisa Lisa & Cult Jam (Columbia). Notice that it is the 10th most added record on the chart (see the Singles Action box below), so in order to be the largest airplay point-gainer, most of its point gains are coming from strong upward moves at radio stations already playing it. The Power Pick/Sales goes to “I Heard A Rumour” by Bananarama (London), which also makes strong airplay gains, with jumps of 15-10 at WLOL Minneapolis, 10-8 at KWK St. Louis, and 17-10 at KHOP Modesto, Calif.

“VICTIM OF LOVE” BY Bryan Adams (A&M) is the most added record already on the chart (49 adds) and takes the biggest chart jump, 21 places to No. 54. The runner-up to Adams, both for most added and biggest jump (43 adds, 18 places to No. 40), is Levert’s “Casanova” (Atlantic). The record is making impressive moves at radio, including 27-17 at Power 95 New York, 27-19 at WTIC-FM Hartford, Conn., 25-14 at KXX-106 Birmingham, Ala., and 37-19 at Q-102 Scranton, Pa.

THERE ARE TWO NEW artists among the 10 debuts on the Hot 100 this week: California teen-ager Tiffany enters at No. 84 with her cover of the Tommy James hit “I Think We’re Alone Now” (MCA); and singer/actor David Hallyday, originally from France, enters at No. 98 with “He’s My Girl” (Scotti Bros.), the title song from his upcoming movie. An 11th record has enough radio points to debut but is only available as an album cut—“Edge Of A Broken Heart” by Bon Jovi from the soundtrack of “Disorderlies.”

AMONG THE NEW ARTISTS doing especially well on the chart this week is Swiss group Yello, bulleted at No. 60 with “Oh Yeah” (Mercury). It has been reissued as a single after receiving exposure in the movie “Secret Of My Success.” Jonathan Little, PD of Z-104 in Madison, Wis., says he heard about it from Z-95 in Chicago, where it moves from 13-12. It also moves 19-11 at Y-106 Orlando, Fla., 15-13 at KZZF Phoenix, Ariz., and 5-4 at Z-104. Little says it has shown “a good sales pattern, especially at shopping-mall stores, and has been a No. 1 phone record for both teens and adults.”

FOR WEEK ENDING AUGUST 29, 1987

HOT 100 SINGLES ACTION
RADIO MOST ADDED

<table>
<thead>
<tr>
<th>Single</th>
<th>Platinum/Gold</th>
<th>Silver/Secondary</th>
<th>Bronze/Secondary</th>
<th>Total Adds</th>
<th>Total On</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOU ARE THE GIRL</td>
<td>5</td>
<td>18</td>
<td>60</td>
<td>83</td>
<td>87</td>
</tr>
<tr>
<td>THE CARS &amp;LERICA</td>
<td>6</td>
<td>14</td>
<td>60</td>
<td>80</td>
<td>82</td>
</tr>
<tr>
<td>LITTLE LIES</td>
<td>4</td>
<td>14</td>
<td>31</td>
<td>49</td>
<td>119</td>
</tr>
<tr>
<td>FLEETWOOD MAC</td>
<td>5</td>
<td>15</td>
<td>25</td>
<td>45</td>
<td>98</td>
</tr>
<tr>
<td>DON’T MAKE ME WAIT...</td>
<td>4</td>
<td>11</td>
<td>28</td>
<td>43</td>
<td>117</td>
</tr>
<tr>
<td>KENNY G AUSTA</td>
<td>4</td>
<td>6</td>
<td>28</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>VICTIM OF LOVE</td>
<td>4</td>
<td>14</td>
<td>31</td>
<td>49</td>
<td>119</td>
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<tr>
<td>BRYAN ADAMS A&amp;M</td>
<td>5</td>
<td>15</td>
<td>25</td>
<td>45</td>
<td>98</td>
</tr>
<tr>
<td>CASANOVA</td>
<td>4</td>
<td>11</td>
<td>28</td>
<td>43</td>
<td>117</td>
</tr>
<tr>
<td>LEVERT ATLANTA</td>
<td>4</td>
<td>6</td>
<td>28</td>
<td>38</td>
<td>38</td>
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<tr>
<td>SOMETHING REAL</td>
<td>5</td>
<td>15</td>
<td>27</td>
<td>33</td>
<td>63</td>
</tr>
<tr>
<td>MR. MISTER A&amp;M</td>
<td>4</td>
<td>11</td>
<td>28</td>
<td>43</td>
<td>117</td>
</tr>
<tr>
<td>I DON’T THINK THAT MAN...</td>
<td>3</td>
<td>3</td>
<td>21</td>
<td>27</td>
<td>120</td>
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<tr>
<td>RAY PARKER JR./GAYEN</td>
<td>4</td>
<td>6</td>
<td>28</td>
<td>38</td>
<td>38</td>
</tr>
<tr>
<td>NOTORIOUS</td>
<td>1</td>
<td>5</td>
<td>27</td>
<td>33</td>
<td>63</td>
</tr>
<tr>
<td>LOVERBOY COLUMIA</td>
<td>1</td>
<td>7</td>
<td>20</td>
<td>28</td>
<td>103</td>
</tr>
<tr>
<td>LET ME BE THE ONE</td>
<td>1</td>
<td>7</td>
<td>20</td>
<td>28</td>
<td>103</td>
</tr>
<tr>
<td>EXPOSE AUSTIN</td>
<td>3</td>
<td>3</td>
<td>21</td>
<td>27</td>
<td>120</td>
</tr>
</tbody>
</table>

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
**Twang Bar King.** Legendary guitarist Duane Eddy autographs his famed Guild guitar, which he recently presented to London's Hard Rock Cafe.

**Hometown Boy.** Epic recording artist Ricky Scaggs, right, is presented with a platinum award for sales in Canada of his album "Don't Cheat In Our Hometown." Doing the honors is Don Oates, vice president of sales and marketing, CBS Records Canada.

**Metal Heads.** Enigma and Metal Blade Records celebrate the signing of a long-term distribution and development deal for metal artists. Toasting the agreement are, from left, Mike Faley, label manager, Metal Blade; William Hein, CEO, Enigma; Bill Berrol, legal representative, Metal Blade; Jon Sutherland, publicity and promotions, Metal Blade; Brian Slagel, president, Metal Blade; Wesley Hein, president, Enigma; Jim Martone, vice president, Enigma; and Bill Metoyor, vice president, Metal Blade.

**Space Cowboy.** ASCAP and Capitol Records recently joined to celebrate the awarding of a star on the Hollywood Walk of Fame to Steve Miller. The occasion also marked Miller's 20th anniversary with ASCAP as a writer/member and Capitol as a recording artist. Joining Miller are Todd Brabec, ASCAP Western regional executive director, and Julie Horton, ASCAP director of contemporary pop.

**New Kid In Town.** Nashville newcomer David Lynn Jones, third from right, was recently in New York to preview his debut album, "Hard Times On Easy Street," for PolyGram executives. With Jones are, from left, Steve Popovich, senior vice president, Nashville operations; Harry Anger, senior vice president, marketing; Dick Asher, president and CEO; Jim Urie, vice president, national sales and branch distribution; and Steve Kleineberg, product manager.

**First Kiss.** The Los Angeles-based band Lions & Ghosts celebrates the release of its debut album, "Velvet Kiss, Lick Of The Lime," at a reception hosted by EMI Manhattan at New York's Marriott Hotel. In the top row are, from left, Ken Baumstein, vice president of marketing; band members Michael Murphy and Michael Lockwood; Bruce Lundvall, EMI Manhattan president; band member Todd Hoffman; and Gerry Griffith, senior vice president of a&i. Kneeling are, from left, Len Fico, the group's co-manager; John Guarnieri, EMI Manhattan's a&i manager; group member Rick Parker; and band co-manager Vince Bannon.

**Diamond Girl.** While in Toronto as part of her North American tour, Madonna was presented with a Diamond Award for her third album, "True Blue." The plaque commemorates sales of more than 1 million units. Shown with the songstress are Stan Kuln, center, president of WEA Canada, and Garry Newman, vice president of sales.
<table>
<thead>
<tr>
<th>HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong> (Publisher – Licensing Org.) Sheet Music Dist.</td>
</tr>
<tr>
<td>40. ALONE (Billy Drago, ASCAP/Denise Barry, ASCAP) BMI</td>
</tr>
<tr>
<td>42. BACK TO PARADISE (FROM REVENGE OF THE NERDS PT.) (Remix) (Gewear, BMI/Grunt, BMI/ASCAP, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>43. BILLARDS (Guitar) (A.P.B., PRS/WB, ASCAP) BMI</td>
</tr>
<tr>
<td>44. GIRLS, GIRLS, GIRLS (Guitar) (Roundhead, BMI/ASCAP, BMI) BMI</td>
</tr>
<tr>
<td>45. GIVE ME SOME TIME (Guitar) (Vito &amp; Malena, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>46. GIVE ME THE TIME (Guitar) (Bob &amp; Kami, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>47. GROOVIN' (Guitar, BMI) BMI</td>
</tr>
<tr>
<td>48. I'M A STAR (Guitar) (Asa and Zu &amp; A, ASCAP) BMI</td>
</tr>
<tr>
<td>49. JUST GO [via] (Guitar) (Abraham Zapruder, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>50. KEEP MY NAME (Guitar) (Robert Altman, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>51. KISS (Guitar) (KISS, ASCAP) BMI</td>
</tr>
<tr>
<td>52. LIVING IN A BOX (Guitar) (Debbie Gibson, ASCAP) BMI</td>
</tr>
<tr>
<td>53. MAKING LOVE IN THE RAIN (Guitar) (Joe Mazzola, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>54. THE LETTERS (Guitar) (Scott Stapp, BMI/ASCAP) BMI</td>
</tr>
<tr>
<td>55. YOU MEAN EVERYTHING TO ME (Guitar) (The Bee Gees, BMI/ASCAP) BMI</td>
</tr>
</tbody>
</table>

**HOT 100 SINGLES BY LABEL**

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polygram</td>
<td>10</td>
</tr>
<tr>
<td>Mercury</td>
<td>9</td>
</tr>
<tr>
<td>Polydor</td>
<td>9</td>
</tr>
<tr>
<td>London</td>
<td>9</td>
</tr>
<tr>
<td>Epic</td>
<td>8</td>
</tr>
<tr>
<td>Sony</td>
<td>8</td>
</tr>
<tr>
<td>BMG</td>
<td>8</td>
</tr>
<tr>
<td>Capitol</td>
<td>7</td>
</tr>
<tr>
<td>Chrysalis</td>
<td>7</td>
</tr>
<tr>
<td>Elektra</td>
<td>7</td>
</tr>
<tr>
<td>Geffen</td>
<td>7</td>
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<tr>
<td>RCA</td>
<td>7</td>
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<tr>
<td>Capitol</td>
<td>6</td>
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<tr>
<td>Motown</td>
<td>6</td>
</tr>
<tr>
<td>Virgin</td>
<td>5</td>
</tr>
<tr>
<td>EMI America</td>
<td>5</td>
</tr>
<tr>
<td>4th &amp; B'Way</td>
<td>5</td>
</tr>
<tr>
<td>Amherst</td>
<td>5</td>
</tr>
<tr>
<td>Solar</td>
<td>5</td>
</tr>
</tbody>
</table>

**SHEET MUSIC RIGHTS AGENTS**

For a complete list of publishers, performers, and sheet music rights agents, please visit www.americanradiohistory.com.
**LIFELINES**

**BIRTHS**

Girl, Jennifer Nicole, to Todd and Vickie Green, July 14 in Green-
wich, Conn. She is a product man-ager for CBS Masterworks.

Boy, Adam Robert, to Bob and Nancy Frimley, July 15 in Tar-
anza, Calif. He is West Coast re-
gional promotion manager for Vir-
gin Records America.

Girl, Christie, to Kelly and Joanna Agostini, July 21 in San Juan, 
Puerto Rico. He is president of MEBCO (Minorities Entertain-
ment Broadcasting Corp.) there.

Girl, Melissa Ann, to Rick and Donna Sabha, July 27 in Indiana, 
Pa. He is owner of Back Street Records there.

Girl, Erin Chappell, to Larry and Trish Dowty, Aug. 10 in Raleigh, 
N.C. He is manager of Record Bar 
No. 4 there.

Girl, Kristi Lynn, to Richard and Maria Gallo, Aug. 17 in Dow-
ney, Calif. He is an A&M recording artist.

**MARRIAGES**

Alexander Kaplan to Audrey Kleiner, June 28 in Fort Lauder-
dale, Fla. She is director of licens-
ing for Columbia Pictures Publica-
tions.

Mark Spector to Laura Reitman, 
July 29 in Westport, Conn. He is a personal manager (for Patty 
Smith and 28 Special, among oth-
ers).

Vic Scott to Lori Chester, Aug. 8 in Columbus, Ohio. He is midday 
air personality and production di-
rector for WKHF-FM Richmond, 
Va.

**DEATHS**

Hubert Weldon Lamb, 78, after a 10-year battle with cancer. 
He was a teacher and com-
poser; among his works are "String Trio: Six Scenes From The

**MOTOWN CHANGES**

(Continued from page 4)

standing Motown staffers. Young, 
an attorney, joined Motown in 1976 
after stints with the ABC and MCA 
lables. He has negotiated artist 
signings as well as domestic and in-
ternational distribution agree-
ments.

Miller started at the company in 
1971 as a stock clerk, followed by 
assignments in sales, marketing, 
and artist relations.

As Motown chief, reporting to la-
bel founder/chairman Berry Gordy, 
Young was "the third black man to 
run the company, after Gordy and 
Ewart Abner Jr. Gordy established 
the label in 1959 and within a few 
years developed many leading black 
artists, including Diana Ross, 
Michael Jackson, Stevie Wonder, 
Marvin Gaye, Smokey Robinson, and the 
Temptations. 

**NEW COMPANIES**

Veale Music Administration, a 
company specializing in music rights 
and royalty administration, formed 
by Michael R. Kriss. The company spe-
cializes in promotion of heavy metal 
bands and acts as liaison among 
bands, nightclubs, radio stations, 
and the music industry. (See sep-
tate story, page 6.)

Square Zero Productions, formed 
by Robert DuPre. Company will 
feature the screenwriting and produc-
tion talents of DuPre, who created 
the "We Sing Together" kid video for 
Los Angeles’ Price/Stern/Sloan. 
(See separate story, page 6.)

Monumental Promotions, formed 
by Bruce Didier. The company spe-
cializes in promotion of heavy metal 
bands and acts as liaison among 
bands, nightclubs, radio stations, 
and the music industry. (See sep-
tate story, page 6.)

The new company, formed by 
Chuck Neese. The company is a mu-
ci publishing the following regional 
sales managers: Gary Costello, a 
regional sales representative with 
Verve Music Group. The company will 
represent select songwriters and corpo-
crate clients in film and television. The 
company will also prepare cue sheets, ne-
gotiate music clearances, and focus 
on generating additional royalty in-
come for its clients by pursuing for-
tune sources. (See separate story, 
page 6.)

Deny Rich Productions Inc., 
formed by Denise Richardson. The 
company will independently produce 
and manage recording artists. 
(MTS Music Group in Nashville 
has Nancy Sparks Zeya associate 
director of national promotion. She has an extensive background in promo-
tion.)

Joanne Smat is appointed national 
manager of artist development 
for Astra Records in New York. She 
is international operations director 
for the label.

Paulo Tuggey is named national secondary promotion manager for 
Atlantic Records, based in Los Angeles. She was promoted from West Coast prop-
motion coordinator.

Jackie Hochstein is promoted to manager of ad administration for 
Chrysalis Records in New York. She was an coordinator.

Executive Turntable (Continued from page 4)

operations manager. Michael Krumper joins A&M Records in New York as 
East Coast director of publicity. He was national director of publicity for 
Relativity Records.

The MTM Music Group in Nashville names Nancy Sparks Zeya associate 
director of national promotion. She has an extensive background in promo-

**FOR THE RECORD**

In the death notices in Bill-
board’s Aug. 22 Lifelines col-
mn, Bob Biel properties/engineer who 
worked with Simply Red, For-
eign, Robbie Nevil, Duran 
Duran, and Arcadia was misiden-
tified. He was Alex Sadkin.

**CALENDAR**

A weekly listing of trade shows, 
conventions, award shows, semi-
inars, and other notable events. 
Send information to Calendar, 
Billboard, 1515 Broadway, New 
York, N.Y. 10036.

**SUGEST**

Sept. 5, Clef Communications International Reggae 
Music Awards, Ford Auditorium, Detroit, Gwendolyn 
Clemens, 313-869-5519 or 888-7143.

Sept. 5, The Harlem Howard Birthday Bash, EMN 
Parking Lot, Nashville, 615-259-3225.

Sept. 9-12, National Assn. of Broadcasters— 
Radio ’87, Anaheim Convention Center, Anaheim, 
Calif., 213-243-2319.

Sept. 11-13, Second Annual Music City 
Show, Nashville Convention Center, Nashville, 
800-425-2265.

Sept. 12-20, Georgia Music Festival And Hall Of 
Fame Banquet, Atlanta, 404-667-5034.

Sept. 17, Eighth Annual Licensing Industry 

Sept. 17, Legal And Business Aspects Of 
The Music Industry-1987, Meridian Hotel, New 
Orleans. 504-988-5057.

Sept. 17-19, Legal And Business Aspects Of 
The Music Industry-1987, Four Seasons Hotel, Boston. 
508-728-5579.

Sept. 27, New Jersey Record Collectors Show 
Convention, Best Western Coachman Inn, Cranford, 
NJ, 201-643-5405.

Sept. 27-29, Focus On Video ’87, Skyline Hotel, 
Toronto, Regina Khan or Angela Abrams, 616- 
763-2211.

Sept. 27-29, Amusement Business/Billboard 
Seminar On Sponsorship, Fairmont Hotel, Dallas. 
214-941-5511.

Sept. 28-Oct. 2, Video Expo New York, Jacob 
K. Javits Convention Center, New York, 800-388-5474 
Sept. 29-Oct. 2, Collectors Circle, New York 
Univ., New York, 212-777-0800.

**OCTOBER**

Oct. 9-11, Country Music Assn.’s Talent Buyers 
Entertainment Marketplace, Stouffer’s Hotel, 
Nashville, 615-244-2845.

Oct. 10-11, L.A. Music Equipment Expo, Hyatt at 
Los Angeles Airport, 6257 W. Century Blvd., Los 
Angeles, 818-344-3441.

Oct. 12, Country Music Assn. Awards Show, 
Grand Ole Opry House, Nashville, 615-244-2840.

Oct. 13, ASCAP Country Awards, BMI Building, 

Oct. 17, ASCAP Country Awards, Opryland 
Hotel, Nashville, 615-244-2840.

Oct. 14-17, JazzTimes Magazine Convention, 
Rocawt Hotel, New York, 301-584-4114.

Oct. 15, SESAC Country Awards, Nashville, 615- 
320-0053.

Oct. 16-18, Third Annual Women In Film Festi-
val, Music Video Categorie, Copley Omni Univer-
sal Theater, Los Angeles. Katie Brown, 213-463- 
0931.

Oct. 20, International Radio And Television So-
ciety Goods And Services Auction, St. Regis Hotel, 
Los Angeles, 213-767-6600.

Oct. 24-25, 11th Annual Songwriters Expo, Pas-
adena Conference Center, Pasadena, Calif., 213-644- 
1660.

Oct. 27, International Radio And Television So-
ciety Newsmentor Luncheon With Robert Wright, 
president and CEO of NBC, WABC/Atlanta, New 
York, 212-887-6550.

**UPDATE**

www.americanradiohistory.com
Philips to bow 5-inch CD single

PHILIPS TO BOW 5-INCH CD SINGLE

(Continued from page 1)

ketplace. He tallies a long list of advantages he believes are inherent in the larger unit.

Sony, on the other hand, is sticking to its guns. "We think the 5-inch single is much more attractive," says a spokesman. He says Sony doesn't think the 5-inch single would "fill a market niche."

Sony, too, is prepared to manufacture its CD single candidate at less than $1 in the expectation that it will retaiil at $2.98 to $3.49. A number of record labels are already having promotional 3-inchers manufactured at Sony's Digital Audio Disc Corp. plant in Terre Haute, Ind. (Billboard, Aug. 1).

The Sony spokesman says he doesn't understand why PDD would want to introduce a product that would lose money. "We can make money at the price quoted," he says, pointing to the potential for greater economies in multidisck printing techniques permitted by the smaller unit.

Regarding profitability, PDD's Gout says that "we were in the same situation when we launched the CD in 1982." He sees the low price as a catalyst that "will attract young buyers and stimulate an even more rapid growth."

Packaging options for the 5-inch CD single are now being weighed, says Gout. He describes an all-cardboard package as only one possibility, although apparently not a favorite. Whatever the final choice, he believes that it must allow for a more prominent promotional role for the CD label. Sophisticated label-printing techniques are being developed for this purpose, he says.

Gout points to these display attributes, which could make use of the entire top surface of the disk, as providing the 5-inch single with a distinct advantage over Sony's 3-inch alternative in the youth market.

The playing surface of the 5-inch would have a frosted non-playing outer ring that could be handled without affecting quality, says Gout.

Another competitive advantage the PDD executive claims is the lack of need for an adapter to play the company's single on conventional players. Many of today's home players require a second ring adapter to play a 3-inch disk.

Sony has held out the eventual possibility of a dedicated CD player for the 3-inch single, small enough to be carried in a shirt pocket. Sony believes it would create a new order of portability for the CD medium.

CBS leads way in fourth quarter

(Continued from page 1)

In addition to product from mid-level and developing talent, there will be the annual crop of greatest-hits, seasonal, compilation packages. Shipping at the end of October is a two-record best of Paul McCartney's "All My Best," see Capitol a Steve Winwood greatest-hits set on Island/Warner Bros.; an RCA Christmas album by the Judds; and "CBS is going all guns."

"Vital Idol," a collection of Billy Idol's hits on Chrysalis.

With an abundance of catalog product on compact disk hitting stores during the past year, retailers may not find quite as much excitement generated in terms of new CD releases as there was at the end of 1986.

Still, there are a handful of interesting reissues coming on CD. Capitol will introduce the Beatles' "Magical Mystery Tour" Sept. 22, and "Let It Be" and "Abbey Road" due Oct. 20. The label has set an Oct. 14 release date for "Frank Sinatra and Four Nat King Cole titles."

Warner Bros. is releasing the rest of the ZZ Top catalog on CD in October. Six titles will be released individually and as a boxed set featuring three two-on-one disks.

Primarily, all the majors will be looking to reap seasonal spending dollars from just-released or high-charting albums by the likes of Whitney Houston, Def Leppard, John Cougar Mellencamp, the Cars, Hall & Oates, C.C. Cooj, Kenny G, and Whitesnake.

"We expect the Whitney and Kenny albums to continue selling well for us through the end of the year," says Jim Cawley, Aristas vice president of sales. He adds that the label is looking in the mind of the next series of potential multi-platinum releases, which includes albums from Hall & Oates and Billy Idol.

As for issuing product to cash in on the holiday season, Cawley says, "It's a little more difficult this year because it's tempting to do that. But marketing is marketing, and you can't let a temporary volume fluctuation in the stores make decisions that affect artists' careers. If you have a potential blockbuster like a Hall & Oates album, you'd much rather come with it when it's ready than just rush it out for the holidays."

Similarly, Larry Solters, MCA senior vice president of development and creative services, says, "We'll probably have new releases from Pat Benatar and Patti LaBelle at the beginning of next year—and when they're ready, they're ready."

As is true of executives from other companies, Solters was unimpressed by the star-studded CBS line-up. "Hey, it's good for the business. It brings people into the stores. As they say, 'Give the gift of music.'"
# Billboard Top Pop Albums

**WEEK ENDING AUGUST 29, 1987**

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<th>ARTIST</th>
<th>TITLE</th>
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The definitive lists of the top singles and albums, year by year, covering the entire history of the Country charts. Based on the authoritative statistical research of the music industry’s foremost trade publication.

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Individual yearly lists may also be purchased separately; see coupon below. ($5.00 per list.)

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New Pub Finds School, College Niche
Arrangers’ Publishing Co. Expands Aggressively

BY EDWARD MORRIS

NASHVILLE. Even though it is fighting an uphill battle against established print music publishers, Arrangers’ Publishing Co. here has managed to expand its client list—primarily schools and colleges—over 6,000. On the list are 300 dealers, many of whom refused to handle the company’s product when it was just getting started.

Established in 1983, Arrangers’ Publishing is owned by W.C. Gore, a former high school band teacher who serves as president, arranger Jay Dawson, and businessman Herb Morgan. To date, the company has concentrated on licensing, arranging, and printing music for high school and college marching bands. But it has projects under way to expand its offerings to choral, jazz, and concert band arrangements.

Although the company does not sell music to churches, one of its hottest items is a five-part series of arrangements of Kayak and Pati’s hits: “Let There Be Praise.”

U.K. Tax Hasn’t Deterred Acts

LONDON. British tax officials have collected about $25 million from international performers appearing in the U.K. since May 1, when the government’s new withholding tax was introduced. But agencies and promoters say there is no indication that artists from the U.S. or elsewhere have been prevented from touring here.

Madonna’s four August concerts in Leeds and London are expected to gross about $7 million in ticket receipts alone, incurring a tax bill of more than $1.5 million. However, massive tour overhead may reduce the final liability to a fraction of this sum.

Staffers at tour promoter the Harvey Goldsmith Organization say there was never a question of the singer considering her trip. “Britain is too important a territory for people not to come,” says a spokesman. “It’s a big market and important to American stars from a prestige point of view.”

Theatrical agency Duncan Heath Associates confirms this statement. “The tax is a nuisance, but no one is refusing to come. U.S. stars earn so much less here than they do in the U.S. anyway,” says a spokesman.

Paul Simon, Tina Turner, and Billy Joel are among artists who have already paid out the new tax. Levied at a basic rate of 27%, it brings Britain in line with other countries and is expected to net as much as $150 million annually from musicians, sports stars, and other entertainers. Steve Wonder, due to begin a series of 11 U.K. concerts in August, is another of the major names to be affected.

But while early fears that British fans might lose the opportunity to see international stars perform now appear groundless, there is still concern that supporting acts and less established artists will no longer find it worthwhile to play here.

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WARNING:

Please be aware that someone is falsely representing himself to the U.S. record community to be Mr. Takeshi Okkotsu, the president of Toshiba EMI Ltd., the Japanese record company. This impostor has attempted to obtain sample records under the guise that Toshiba EMI Ltd. needed the records to evaluate a licensing arrangement for Japan. If you are approached by anyone claiming to be Mr. Okkotsu, please call Bob O’Neill, Vice President and General Counsel, Capitol Industries—EMI, Inc., at (213) 871-5120.

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Retailers In HBO, Vestron Crossfire Over ‘Platoon’

This story was prepared by Ken Schlager and Al Stewart

LAS VEGAS The legal skirmish over the home video rights to the hit film “Platoon” escalated into verbal warfare, with retailers caught in the crossfire over theahn Video Software Dealers Association convention.

Vestron Video President Jon Peisiguer fired the first round when he told reporters at the convention that retailers caught up in the battle over the VHS format had thrown a monkey wrench into the company’s plan to release the cassette amounts to a violation of Vestron’s copyright and added, “Anyone selling or renting copies of the cassette is equally liable for copyright infringement.”

Following the luncheon, a steady stream of retailers converged on the HBO exhibit for a reaction to Peisiguer’s stern warning.

In his response Aug. 18 at the HBO breakfast, O’Connell told retailers, “We do not want you to be threatened, or worse, to accuse us of something wrongdoing in which you’ve had no part.”

O’Connell said he was concerned that retailers had gotten “confused, inaccurate information from Vestron and brought in Horace Collins, a senior vice president and chief counsor for HBO. Collins attempted to quell the unnecessary bickering with Peisiguer’s remarks and told retailers that Vestron “can only get monetary damages from Hemdale.”

Collins pointed out that Vestron has on several occasions been unable to secure an injunction against HBO’s release of either “Platoon” or “Hoosiers.” However, Collins added, “In the unlikely event that Vestron obtains an injunction [before the scheduled release dates], HBO will cancel all orders. If they get an injunction after the ship date, HBO will still take all cassettes.”

“We had to respond quickly because we had some scared retailers,” said O’Connell, standing amid an armload of letters and a “VHSA” display erected in the HBO booth. “I didn’t think [the controversy] would get taken to the customers/retail level, but since it did, we had to respond.”

VSDA CONVENTION: DEALERS RETURN TO REALITY

(Continued from page 1)

“Fourteen million units is nothing to sneeze at,” said Kerin. “But the most important mandates differnt strategies, certainly different from those employed back in 1986 and 1985, when we prospered at a 55% rate.”

Castell advised retailers to build business through aggressive member- ship programs. He recommend- ed keeping buy one, get one free sales and maintaining a broad and deep selec- tion; and having a sales staff that can help move lesser-familiar ti- tles.

Said Kerin: “Everyone in this room knows the one constant in our industry is change. We have weathered the rise and fall of vid- eodisks, studio rental plans, the pretense of the first-sales-law, and threats to the First Amendment.”

According to scuttlebutt at the meeting, the next round of changes could be a reshuffling of the distri- bution and retail ranks. There were strong rumors that some major retail operations would be gobbled up by well-capitalized opera- tors. The independent owner of the company of Warner RKO Theatres Video, and that even some firmly established distributor networks were being shopped around.

Further, Vestron’s purchase of the option to buy Jack Mesner’s 18- outlet The Video Store chain and Paramount’s joint venture with Musicland Group suggest to some observers that vendors will in- creasingly eye retail as an avenue for new revenue.

Another change on the supply side was apparent in the committ- ment to nontheatrical product. Most major studios seem to have backed away from made-for-video product. While there was no short- age of nontheatrical videos—especially those created for television—there were many for sale out —most are being intro- duced by independent firms that do not have a pipeline to feature films.

For the major suppliers exhibiting at the show was on the issue of theatrical titles, which continue to account for an estimat- ed 85% of the total market. Execu- tives from seven majors participat- ing in a panel discussion—RCA/Columbia, Nelson, CBS/Fox, Warner, HBO Video, MGM/UA, and MCA/UA—agreed that this market will grow by 15%-20% in the coming year, mostly on the strength of theatrical product.

With the exception of HBO Vid- eo CEO Frank O’Connell and James Fifeild, president and CEO of CBS/Fox, who have both launced sports-related lines, the other suppliers candily asserted that they will keep their eggs in a theatrical basket.

But while suppliers trumpeted the need for theatrical hits, Erol’s Collins cautions that this ap- proach may erode a store’s ability to offer selection and variety.

“Without a balanced inventory, we are merely a place to rent the hits. We need breadth and depth of se- lection if we are going to keep the rental habit alive.”

And Castell wasn’t the only one uneasy about the industry’s prerec- cuption with hit titles. There is an enormous emphasis—and I be- lieve a disproportionate emphasis—on hit titles” said Nick Santi- zos, president and CEO of Vista Home Video, a company primarily involved in B titles.

“I think retailers run the risk of painting themselves into a corner. For a specialty store to survive, they have to offer consumers a broad selection.”

In addition to their emphasis on theatrical product, the majors ex- pressed a greater inclination to talk about something as directly the consumer via national advertising.

Other highlights of the conven- tion:

- Pay-per-view continued to hover around the video industry like an uninvited guest (see story, page 1).
- In a keynote address, Jack Va- lentini, president and chief executive officer of the Motion Picture Assn. of America, asked video retailers to consider him a friend. Valentini, who at one time sought laws that would make it illegal to rent a videocassette, said, “We all have the simple and grandest of reasons: As your business grows, so does ours.” (see story, page 3).
- The issue of buy-back—a vehi- cle that some retailers see as a route to a national inventory base—did not significantly emerge at the meet. With the exception of a limited test being conducted by Orion, no major firm has launched a pro- gram that would allow retailers to sell a portion of their used inven- tory back to the supplier when re- tail demand falls off.
- There was virtually no prere- cued product offered in the 8mm configuration at the show. Sony’s attempt to position 8mm as the next logical step for prerecorded video appears to have failed. A Sony exhibit showed several 8mm VCRs and camcorders previously exhibited at the summer CES.
- Meanwhile, Laserdisc’s pres- ence in the market appears to be growing, partially as a result of the latest creation of the on- coming launch of compact disc video.
- Cy Leslie, the veteran home entertainment executive who re- ceived an honorable mention at MGM/UA Home Video, was honored with a special Time maga- zine cover story at the New Year’s Eve Time. The ceremony drew a host of key retail and manufactur- ing figures.
- Also honored for his many years of distinguished work in the entertainment industry was Sid- ney Poitier. During the RCA/Co- lumbia Pictures Home Video din- ner, Poitier was presented with the VSDA Presidential Award.

CRAZY EDDIE

(Continued from page 6)

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“We don’t have the same distribution as Denon, so it could cause boles and confusion for these dealers who want the CD versions, too,” says Snowden. Passport is currently- negotiating to distribute Denon America’s “Transition” CD and the upcoming Steve Khan/Rob Moun-

CRAZY EDDIE

(Continued from page 6)

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“This way, we split costs and split the blame with no one getting hurt,” says Cuscura. “That’s very important to do for a title or artist with little commercial poten- tial.”

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(Continued from page 6)

was able to put up the artist’s ad- vice. According to Martin’s art- nere, Mike Selverne of the entertain- ment practice at Peterson & Fle- nes, the part of the deal concerning how the artists get paid is crucial.

“We developed a framework structure by which the artists get paid directly by the U.S. licensee for their share of the royalty, instead of having to wait much of the year and for the normal biannual accounting periods to expire,” he says. Because accounting periods expire at different times at each record company, monies due the artist often get caught up in red tape and end up sitting in the labels’ bank account for unwarranted periods of time, he says.

Selverne adds that Denon agreed to a condition under which license fees that get paid to the artist out of the U.S. releasing company’s li- quidation, payment is made through Denon for recuporpur- poses. “Jazz artists aren’t making the kind of money where they can wait that long to get paid.”
VSDA BRIEFS (Continued from page 3)

away from these quotas,” one wholesaler said.

DISTRIBS DIG IN: Only a few gi-

ant wholesale firms, like Com-

mtron, Metro, Baker & Taylor, and

Ingram, exhibited at VSDA. Yet

many wholesale firms are flourish-

ing. Artic Inc. is planning four

more branches. ADI Major Video,

based in California, is also plan-

ning more branches.

CLASS OF ’82: Delegates who

were in Dallas at VSDA’s inception

are a dwindling presence at the

convention. ’It’s scary to realize how

many you don’t see,” said Michael

Solomon, Camera Video Ex-

change, Freehold, N.J.

LOU BERG, VSDA convention

chairman and president of Houston

superstore Audio/Video Plus, helped

Jack Valentti bury the hatchet.

Following the Motion Picture

Assooiation of America chief’s keynote

speech, Berg said, “If anything, I’d

like to personally offer you an appli-

cation to join VSDA.”

TAKing A CHANCE: Morowitz

was one of several convention at-

tendees whose trip to Las Vegas

was stunted by the floods in Chicago.

He told the Las Vegas gathering, “I did all my gambling

before I came here: I flew west on

Delta.” Meanwhile, Morowitz found

himself in a compromising position
during a meeting in the party at

the re-created Western town of

Old Nevada: He was lynched by cowboy hangman.

ALL IN THE FAMILY: Fries

Home Video upper Charles Fries

in cinemarce, Ava Osterm, a producer for the company, and the

husband-wife team of Larry Fredd-

ricks and Paula Fieman, execu-

tive vice president and vice presi-

dent of the firm’s foreign interna-

tional division, at a reception

honoring Buffalo Bob from

“Howdy Doody.” Quipped Fries:

“You’ve read Women In Film? We

are starting Families In Film.”

Bob “Bobby” Goldhwait, of

“Police Academy” fame, hit the

band that feeds him during a stand-

up routine at Vestron Video’s prod-

uct presentation. “Last year they

had Robin Williams and Billy

Crystal entertain here, and this

year it’s me. And they’re trying to

deny that they’re going to fold.”

Edited By IRY LIGHTMAN

Top Gun’ Wins 4 Awards

Announced At VSDA Confab

LAS VEGAS “Top Gun” took top

honors last week, winning four

major Video Software Dealers

Assoaation awards.

The Paramount title captured

awards for video of the year, best-

selling video cassette, most suc-

cessful retail promotion, and best

selling new release/venture movie.

Two other Paramount tit-

tles, “Children Of A Lesser God”

and “Ferris Bueller’s Day Off,”

won awards for best dramatic

movie and best comedy film.

For the first time in VSDA his-
tory, winners in all categories but

best-selling video cassette, best re-
tail store promotion, and best adult

movie were based on con-

sumer votes.

Actor Michael J. Fox was also

given an award for video star of

the year, a new category, for his

performance in “Back To The Fu-

ture” (MCA Home Video).

Other titles and the categories

they won in are as follows:

“Secrets Of The Titanic” (Ves-

tron), video of the year program made for home video.


“Wrestlemania III” (Coliseum), best sports program.

“Posse” (Disney), best children’s movie.

“Teddy Ruxpin” series (Hi-

Top), best children’s program, non-interactive.

“The Sound Of Music” (CBS/FOX), best movie musical.

“Gone With The Wind” (MGM/UA), best classic movie.

“Room With A View” (CBS/FOX), best foreign movie.

“The Empire Strikes Back” (CBS/FOX), best hor-

ror movie.

“Aliens” (CBS/FOX), best sci-

ence fiction movie.

“Whitney Houston” (Music-

vision), best music video.

“Debbie Does Dallas” (VCX), best adult movie.

“Top Gun” was the control title

because it was not available on PPV
during the survey period.

The study also showed that a

third of the sample rented less fre-

cently because of PPV. Four out

of five households also said that

they are not likely to rent a title if

it is available first on PPV. Asked

if PPV has changed their rental hab-

its, 49% reported rental activity to be the same. But 51% said they rented less.

Underscoring the piracy issue,

about half of the PPV households

in the study said they had recorded

some programming from PPV in

the last three months.

The study also polled households

for potential home video store

improvements that would generate

more rentals.

Sixty-one percent said they would

rent more often if dealers had

“more copies of hits.”

Door-to-door delivery was sug-

gested by 44% of the households

sampled.
Glen Burtnick Follow You From the LP HEROES AND ZEROS

So you've been there
Done that
Heard it all before
But never quite like this.

Rock and Roll about girls, guitars, and Saturday night.

Produced by Glen Burtnick and David Prater
Executive Producer: Jay Senter
On A&M Records, compact discs, and BASF chrome tape

Glen Burtnick Follow You

Produced by Glen Burtnick and David Prater
Executive Producer: Jay Senter
On A&M Records, compact discs, and BASF chrome tape

CD VIDEO DELAY confirmed... John Messerschmidt, a former Magnavox exec who says he came out of retirement to head the CD Video Coordinating Office, confirms that 35 software and hardware company reps at the group's Aug. 17 meet at the VSDA convention in Las Vegas reached a consensus decision to hold back the format's launch until the first quarter of 1988 rather than the rollout initially expected in the fourth quarter of 1987 (Billboard, Aug. 22). Messerschmidt says that no decision has been made on packaging. Even with the consensus on delay reported by Messerschmidt, some of the configuration supporters appeared genuinely disappointed, a feeling Messerschmidt described as equivalent to finding out "a birthday party had been canceled."

STUDIO DOUBLESPY: While executives from studio home video divisions were hearing antipay-per-view facts and figures at VSDA (see story, page 1), executives from studio pay-TV divisions were supporting and encouraging PPV at the Cable Television Administration and Marketing convention in San Francisco. During one Aug. 18 session, CTAM attendees heard Paramount's Meil Harris, president of television production, and Ed Warmuth, president of Warner Bros. PayTV and network feature division, suggest that PPV stands to become a major revenue producer for studios and cable operators. Michael Fuco, chief executive officer of HBO, was also on the panel. On the very same day, in Las Vegas during the retail-session keynote remarks, VSDA attendees heard Ron Castell, vice president of the record industry, say, "I believe that an advancement window for home video is in the best interest of Hollywood. The long-range impact of simultaneous windows will not only be detrimental to home video but to Hollywood as well."

DAT WARS: A California bill (S. 1569) to ban CD-to-DAT dubbing was stalled Aug. 18 in Sacramento by the Assembly Economics Development and New Technologies Committee after a two-hour hearing. The bill, proposed by state Sen. Herschel Rosenthal of Beverly Hills, was similar to proposed federal legislation. The bill may be reconsidered in January. However, Gary Shapiro, vice president of government and legal affairs for the Electronic Industries Association, denounced the action as a major victory for the pro-DAT Home Recording Rights Coalition. "Here we are in the backyard of the recording industry," Shapiro tells Track, "and they didn't have the support for it then. That doesn't say much about something like this getting through Congress."

A House subcommittee has marked up its Copycode bill, however.

SHOREWOOD'S HOT NEW ALBUM: For its first annual report since going public, jacket manufacturer Shorewood Packaging Corp. did things right. The report is a smart-looking 36-page booklet housed in—you guessed it—an LP jacket. Shareholders eyes saw lots of good news inside the brochure, such as fiscal-year (ended May 30) sales of $73.9 million, up 56.9%, and earnings of $3.9 million, up 433%. Of interest is that although the fabricator's music-industry business represents a smaller percentage of its overall business than it did five years ago (from 83% to 85%), its revenues from the music industry are at an all-time high of $45.44 million.

LIVING IT UP: After 11 years in the same building on Sunset Strip, Macey Lipman Marketing has moved to larger quarters—in the same building, the Krajen-Wornington. Lipman also has new furniture, updated computers, and a higher rent to forward to Ken Krajen.

Composer Michael Hoppe tells Track that he's scored a new age film, of which five minutes are being used on a CDV demo that Magnavox will place in boxes containing new machines capable of programming the disk, which plays 20 minutes of audio and five minutes of video.

GOING TO GREAT HEIGHTS FOR CHARITY: Kareem Abdul-Jabbar, all 7 feet 2 inches of him, has joined a dinner committee for a Sept. 15 tribute to pianist/singer Bobby Short at the Century Plaza Hotel in Los Angeles. Proceeds aid the Duke Ellington Memorial Foundation to help build a statue of Ellington in New York City's Central Park. Among the other dinner-committee members are Quincy Jones and Dave Grusin.

TURNING UP THE HEAT: That's what Hit Video USA says it's trying to do by retaining antitrust specialists Sunman, Godfrey, & McCrean to take over its $250 million suit against MTV Networks Inc., Viacom International, and Warner Amex. The Houston-based 24-hour-a-day video music station says it has hired the high-powered team, who have litigated in nationally known antitrust cases and currently represent the Hunt family of Texas in a multimillion-dollar action involving 23 banks—in order to "get the litigation before a jury in federal court as soon as possible."

A SINGULAR DEVOTION: That RCA-A&M-Arista Distribution is a big supporter of the cassette single is well-documented. On its behalf, the distributor has done a mailing of samples from its own catalog and those of others, such as MCA and WEAG. Also enclosed is a piece of the specially designed in-store merchandising display rack.

PAUL HITS LOOPHOLE: Paul McCartney is unhappy, to say the least, over Japanese copyright laws that protect recordings for only 20 years, leading to low-quality, non-EMI Beatles CD releases without payment of royalties. Of his new album, McCartney says, "I am urging the Japanese government to extend the period of copyright protection of sound recordings, and I am also urging the Japanese record industry to take action to prevent these inferior, nonapproved issues by third parties."

BODY TALK: The latest issue of Playgirl boasts a feature on "rock's sexiest bad boys—men who make us shake, rattle, and roll." The list of supposed hunks includes Gregory Abbott, John Waite, David Bowie, Jon Bon Jovi, Brian Setzer, Paul Young, Lou Gramm, Bud O'Shea, head of MGM/UA Home Video, told video retailers that he would convey their PPV sentiments to the "proper people" at the lot.

THE REAL DEAL: Michael Jackson's pet chimpanzee, Bubbles, paid a visit to Billboard's New York office a couple of months back, but the Los Angeles bureau got the real thing when the "Bad" boy stopped by Aug. 19 with manager Frank DiLeo to check in with our very own friend of the famous, Tom Noonan. The superstar spent about half an hour at the office and was in a cordial mood until he told him "I Just Can't Stop Loving You" single had lost its luster. Only kidding! The duet with Siedah Garrett jumps to No. 6 on this week's Hot 100. With his new album, "Bad," hitting stores Aug. 31, Jackson is gearing up for a world tour that starts in September in Japan. Following a trek through the Far East, he'll launch a five-city Australian tour and then play two concerts in New Zealand during the first week of December.

NO BEST: Virgin head honcho Richard Branson left London's Heathrow Airport Aug. 14 for a "getaway-from-it-all" break in Greece. Unable to switch off totally, the 37-year-old entrepreneur said he could not resist the temptation to get involved in just a little business. "While I'm out there I'll be looking at a few hotels with a view to buying some," said Branson, who was traveling with his girlfriend, Joan Templeman, and their kids, Holly and Sam.

DANJAY MERGER: The somewhat anticipated move to go public by the junior music label is now official, with a letter of intent inked to merge with publicly held Hydresell Inc., a firm with rights to water in Colorado. Danjay, through Budget Tapes & Records, operates some 70 franchise stores from Anchorage to Corpus Christi, Texas, generating revenues of $12 million during the past two years.

CONSUMER SURVEY: With between 8,000 and 9,000 returned questionnaires probing consumer attitudes about shopping for prerecorded music, the NARM retail advisory council and advisory group to the Las Vegas windy of VSDA. Survey is central to formulating agenda for the advisory's annual seminar.
In New York Stock Exchange trading yesterday, Quantum Media Inc. (QMI), the owner of Quantum Records, announced that it was considering a joint venture with MTV. Quantum, which owns the MCA label, is exploring ways to expand its music operations. Quantum's President, Ronan Thompson, said, "We are looking at a variety of options, including a joint venture with MTV." Thompson noted that Quantum has been exploring different strategies to increase its presence in the music industry, and a joint venture with MTV could be a way to achieve this goal.

On April 1, Bob Pittman, the Executive Vice President of MTV Networks, met with Quantum's President Ronan Thompson to discuss potential joint ventures. Pittman was optimistic about the prospects of a joint venture and said, "MTV is looking for ways to increase its reach in the music industry, and Quantum would be a great partner." Pittman also said that MTV was interested in developing new music formats and that a joint venture could help achieve this goal.

Thompson said that Quantum was also interested in exploring other options to increase its music business. He said, "We are looking at a variety of options, including expanding our record label and entering new markets." Thompson added that Quantum was committed to developing new music artists and that a joint venture with MTV could help achieve this goal.

The announcement of the possible joint venture with MTV came as a surprise to many industry insiders, who did not expect Quantum to pursue such a move. However, given the recent success of Quantum's music division, it is not surprising that the company is exploring new opportunities in the music industry.

One potential challenge to the joint venture is the perception that Quantum is more focused on its television and cable networks than on its music division. However, Thompson said that the music division was an important part of the company's overall strategy and that Quantum was committed to developing it further.

The announcement of the possible joint venture with MTV has raised expectations in the music industry that Quantum may be looking to make a significant move in the music industry. Some industry insiders have speculated that Quantum may be looking to acquire a major record label or form a joint venture with a major record company.

Thompson said that Quantum was open to exploring all options to increase its music business, but that the company was not looking to make a major acquisition in the near future. He said, "We are looking at a variety of options, including expanding our record label and entering new markets." Thompson added that Quantum was committed to developing new music artists and that a joint venture with MTV could help achieve this goal.

The announcement of the possible joint venture with MTV has generated a great deal of interest in the industry. Industry analysts have speculated that the move could be a sign of Quantum's commitment to developing its music business and that the company may be looking to make a significant move in the music industry.
The Cars
Door to Door

featuring the first single and video,
"you are the girl"

World tour begins September 17.

PRODUCED BY RIC OCASEK
Management: Elliot Roberts
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