Delos Ships
A 3-Inch CD;
More In Wings

BY IS HOROWITZ

NEW YORK Delos Records ships its first commercial 3-inch compact disk this week, with 10 more due before the end of September. Another 10 will ship later in the year.

The move by the West Coast label in effect establishes a new industry product line. The CDs, unlike other 3-inchers being groomed for early market introduction, are not "singles." The Delos disks will provide up to 20 minutes of playing time and will program a wide selection of classical music as well as some jazz fare.

The 3-inch CDs are being pressed for Delos by Shape Optimedia in Sanford, Maine. The company's market--(Continued on page 81)

Crossover Outlets Prove Their Power

BY KIM FREEMAN

NEW YORK Crossover radio is proving itself to be one of the hottest new formats to come down the pike in years. Since WPOW "Power 105" Miami came on in early 1985 and KPWR "Power 106" Los Angeles debuted in January 1986, similar mixes of dance, rap, and urban tracks have cropped up at stations around the country, and most of them have won quick and big in Arbitron books.

In keeping with the growth of the format, Billboard has made a major expansion of the panel of reporters to its Hot Crossover 30 airplay chart. (A complete list of reporters appears on page 16).

The crossover chart was christened in February to represent the relatively new radio format, which mixes urban and pop tracks with a heavy emphasis on dance music. Since that time, the panel has grown--(Continued on page 80)

'Biggest Preorder In CBS History'

'BAD' ARRIVES WITH A BANG

BY GEOFF MAYFIELD

NEW YORK All eyes are on Michael Jackson, who, like a ballplayer coming off a banner season, steps up to the plate Monday (31) with "Bad," his much anticipated follow-up to the record-breaking "Thriller." According to Jim Caparro, vice president of sales for Epic, preorders exceeded 2.5 million units. "It is, to my knowledge, the biggest preorder in CBS history," he says.

An impressive build-up of mass media publicity—including a prime-time, release-date special on CBS-TV, pro-working retailers that Jackson will continue his string of hits with this title, although some quibble with Epic's selection of "I Can't Stop Loving You" as the album's leadoff single.

Accounts surveyed by Billboard say that preorders for "Bad" stand among the largest ever placed by those companies. Many say their enthusiasm for the album dates back to the presolicitation listening party in Los Angeles July 13 when CBS invited its top 25 customers to dine at Jackson's Encino home (Billboard, July 11).

"We all feel pretty confident about the album," said Gary Ross,--(Continued on page 71)

ASCAP Joins
Songwriters In Fight With BMI

BY EDWARD MORRIS

NASHVILLE After staying on the sidelines during the early stages of the controversy, ASCAP has come to the legal defense of its songwriters who have left BMI and face losing substantial bonus payments in the process (Billboard, May 23).

On Aug. 20, the ex-BMI writers, with ASCAP's support, took their grievance to the American Arbitration Ass'n. Additionally, ASCAP and some of its songwriter groups have lodged complaints with the U.S. Department of Justice, arguing that in stopping bonuses to defector writers, BMI has violated its consent decree with the government.--(Continued on page 81)
R.E.M.

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www.americanradiohistory.com
Music Makes Reconstruction Of Songs Easier

Art Of Dance-Track Remix Comes Of Age

This is the first of two articles on the state of the art of remixing. The author, a longtime Billboard contributor, recently joined the ad staff of Profile Records.

BY BRIAN CHIN

NEW YORK — More than a decade after the first commercially released dance remixes, the senior DJs-turned-studio remixers have diversified and expanded their operations in both the creative and business aspects.

Francisco Keverian, for example—first noted for his 1979 mix of Musique’s “In The Bush” and one of 1987’s busiest remixers, with over 30 projects already completed—plans this month to open Axis Studio, a mix-overdub facility outfitted with a recording array of keyboards and outboard equipment. It is situated in the same location, 254 W. 54th St. in Manhattan, that houses the soon-to-reopen Studio 54.

Steve Thompson and Michael Barbiero, studio partners for years, not only produced but also wrote, sang, and played on the near-gold pop metal album by Tesla. Thompson recently made a proud return to weekly DJ-ing, playing an eclectic program at Long Island’s Speakeasy club. Jaylberry Benitez, too, has begun a cross-country tour of DJ clubs—supporting his own second album, “Just Visiting This Planet,” which has yielded his second top 40 single, “Who Found Who.”

And Shep Pettibone, generally acknowledged to be at the top of the field and certainly most in demand, continues to draw 10-20 proposals per week, of which he may accept three—thus illustrating how former club DJs are now called upon to provide tailoring not only for the club niche but for maximum pop impact.

“Basically, there’s nothing new” in remixing from a musical standpoint, says New York’s Arthur Baker, in his typically candid manner. “The style of remixing now is finding a popular groove and making it fit into the song with technology.” It is in the latter respect that remixing has changed radically in recent years, says Baker. “It’s easier to do the things we’ve been doing for the last few years.”

Such new devices as the Human Clock and new models of samplers and sequencers have made production and reconstruction of tracks quick and easy. Conversely, however, there are some tricks that are clearly played out: emulated vocal effects are cited by Country EM! Manhattan’s Rusty Runner—and seconded by most remixers—as remix sounds that deserve a rest.

Still, the same remixers can point to some recent projects that quite tastefully used that device, underscoring the greatly improved

(Continued on page 80)
LOS ANGELES An underestima-
tion of demand resulted in short fill on "Yellow Submarine," one of two Beatles compact discs released Aug. 25 by Capitol Records. A Capitol spokeswoman acknowledged the shortfall on the Beatles titles. "It turns out we underforecast," she says. "We are reacting to the situation, and we'll be out of back or-
ers relatively quickly. We're trying to fill back orders."

The independent stores and one-
stop chains have been affected more by the inadequate shipments than have the chains, which generally bought lighter.

Universally, store sources report no problem regarding shipment of the other Beatles release, "The Beatles," better known as the "white album," which outsold "Yellow Sub-
marine" by as much as 4-to-1 in many outlets.

We started sensing the problem on our preorders for "Submarine" and were told fewer were manufactured because there weren't that many hits on it," says Robert Brownell, presi-
dent of two-store National Compact Disc in Los Angeles.

"We were told by the branch here that ["Submarine"] was out of stock all over the country as of Aug. 25," says David Shropshall Jr., buyer at one-stop NorCal Retail Distributors in suburban Los Angeles.

Gary Ross, senior vice president of marketing at one-stop merchandising for the 54-store Musicland Group, says the two-title release enjoyed a "very strong first day, right on our sales forecasts."

Low Garrett, vice president of pur-
chasing for the 197-store Camelot Music chain, says that on the first day, the pair did not sell "nearly as well" as the last couple of Beatles re-
leases.

"I guess it's indicative of the fact that you can't duplicate the excite-
ment that was generated by the first Beatles CDs or by "Sgt. Pepper" with all the millions of dollars that album rec-
ceived," Garrett says.

Camelot's initial order for "The Beatles" was roughly half of what it opened with for "Sgt. Pepper," ac-
cording to Garrett. The chain's "Yel-
low Submarine" order was about a quarter of that placed for "The Beatles."

At 125-store Record Bar's distribu-
tion center in Durham, N.C., buyer Michele Cacho says, "We were for-
warned that shipments would be lighter. Our backup on ["Subma-
rine"] did fill in come in as a 75% re-lease, although we were able to ship our stores complete.

"The album is only one-half Beatles, so that could be a fact," Cacho continues, referring to the pre-
ponderance of incidental soundtrack music on the album. "Capitol could have been afraid that in all the excite-
ment of the other Beatles CDs deal-
ers would overlook on "Submarine."

Around the country, there was rel-
atively less excitement about the new Beatles releases, with traditional midnight openings by CD-only stores on the wave.

"Our stores opened earlier and re-
mained open longer (on the street date)," says Kevin Boyer, Florida op-
erations manager for four-unit Atlan-
ta Compact Disc. The chain eschealed midnight openings, however.

Los Angeles' National Compact Disc did open two stores from midnight-
to 2 a.m., with its staff in white
tuxedos and red neckties. Soundtrack
ers were offered pieces of a decor-
tive cake. "The Beatles' outsold "Submarine" 5-to-1," says store presi-
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EMMANUEL
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AFTER HIS SMASHING
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PERU, PARAGUAY,
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AT
CEASAR’S
PALACE

SEP, 9
THROUGH 14

MORE THAN FIVE MILLION ALBUMS SOLD!

www.americanradiohistory.com
Experts Testify At Jello Biafra Trial

BY CHRIS MORRIS

LOS ANGELES As punk musician Jello Biafra’s obscenity trial entered its second week, the defense presented on Aug. 25 a chorus of art and music experts who sought to validate the artistic worth of the album that Biafra has been convicted of distributing.

Biafra, lead singer for the now-defunct San Francisco band the Dead Kennedys, and Michael Bonnano, former general manager of the group’s label, Alternative Tentacles Records, are on trial in municipal court here for violating Section 313.1 of the California Penal Code, which prohibits “distribution of harmful matter to minors,” a misdemeanor offense.

Biafra (whose real name is Eric Boucher) and Bonnano were charged in June 1986, after a San Fernando Valley woman complained to Los Angeles law enforcement that a four-year-old daughter had purchased a copy of the 1975 Dead Kennedys album “Frankenchrist,” which contained a sexually explicit poster by futurist artist H.R. Giger. (Billboard, June 14, 1986.)

The musician and the former label chief are the only defendants remaining in the case, charges originally leveled at three others were dropped during the trial.

Testimony for the defense began Aug. 25 before an eight-woman, four-man jury in Judge Susan Isaacson’s courtroom in downtown Los Angeles.

Testimony was given by Joan Weinstein, an assistant professor of art history at the Univ. of Pittsburgh. Greil Marcus, a noted rock critic who currently is published in Art Forum and the Village Voice, and Dennis Erokan, editor and publisher of the West Coast music publication B.A.M., also took the stand.

Weinstein said that her testimony that the disputed work, “Pennis Landscape,” a surreal depiction of rows of penilia, was an example of “vulgar cartoonery.”

Prosecutor Michael Guarino (Continued on page 71)

Word To Shutter Historic Indiana Distrub Facility

BY BOB DARDEN

WACO, Texas Word Inc. last week began closing its distribution center in Winona Lake, Ind. The legendary facility, which was the heart of the legendary beverage company Co-Op’d 30 people and was the home of such enduring curiosities as The Old Rugged Cross, In The Garden,” “Only Believe,” and hundreds of others.

Roland Lundy, the head of Word Records, says that all distribution handled out of Winona Lake will be transferred to warehouses operated by the company’s headquarters in Newark, N.J. after an eight-year stint at PolyGram, most recently as senior vice president of national sales.

The company, one of the largest manufacturers of children’s audio book and home video products, is particularly interested in seeking a greater product base in specialty videos, such as physical fitness, sports, and home-tv.

“The company will use its children’s-products entrenchedness as a springboard to (appeal to consumers of) all ages,” says senior vice president of national sales Shelley Rudin, who recently joined Word at its headquarters in Newark, N.J., after an eight-year stint at PolyGram, most recently as senior vice president of national sales.

Rudin says the company’s specialty video and music retailer base will be extended.

The expanded product base is the responsibility of Rudin and four-year-old veteran Joe Porelio, senior vice president of sales and marketing and (Continued on page 80)

Canada Reviews WCI Bid

OTTAWA The federal cabinet has announced a review of the potential takeover by Warner Communications Inc. of Chappelle Music Canada Ltd. and the publishing business controlled by the government-owned group.

Investment Canada, the government agency that reviews foreign takeovers and the creation of foreign-controlled business in Canada, will pay special attention to the review because the music publishing business is considered by the government to be a cultural industry.

Although the agency has yet to disallow a takeover since the Conservatives came to power in 1984, it can compel companies to provide job guarantees, invest in Canada, and spend a certain amount of their revenue here.

When the Conservatives created Investment Canada three years ago, it did so with the often-priy Foreign Investment Review Agency, a more demanding body that works on a voluntary basis for disallowing key takeovers. Even so, cultural industries are considered by the Conservatives to be integral to the country’s sovereignty, and any takeovers are carefully scrutinized.

It will likely take a few months for the review to be conducted, according to a government spokesman.

Kirk Lapointe

Def Leppard’s ‘Hysteria,’ Jumping To No. 4, Is 6th Top 5 Metal-Based Album In ’87

by Paul Grein

Just as in the previous year, the Big Four bands are making the biggest impression in the Top Pop Albums chart, with the other two slots being filled by newbies.

Whitesnake’s “Whitesnake,” which was No. 2 for six weeks in June, and Cinderella’s “Night Songs,” which charted for three weeks at No. 3 in February, are now vying for the No. 5 spot in May.

This marks the first time since 1983 that six metal albums have cracked the top five in one calendar year.

There’s a crucial difference: This time, all six are by different acts, whereas in 1983, three of the six were by AC/DC: “Back In Black,” “Dirty Deeds Done Dirt Cheap,” and “For Those About To Rock.” The others were by Rush, Van Halen, and Billy Squier.

“Hysteria” has cracked the top five in just three chart weeks. That’s a big improvement over the previous year’s “Hysteria,” which took three weeks to reach the top five.

E.C. Ward of Sheffield, England, notes that Def Leppard’s “Hysteria” is the band’s third album, which he considers “Hysteria” as an album title. The first, in 1984, was the Human League.

Ward adds that “Hysteria” — Def Leppard’s, not the Human League’s — contains 83 minutes of music. “Could this be the longest single-disc album to crack the top five?” he asks.

F.A.S.T. FACTS: Executives at Front Line Management believe they’ve hit enough of Whitney Houston. In the last six weeks, Houston’s second album has kept two of Front Line’s top acts from reaching No. 1 on the Top Pop Albums chart.

Heart’s “Bad Animals” logged three weeks at No. 2 in August, and “Whitesnake” has spent the last three weeks in the runner-up spot.

Not that Houston only picks on Front Line acts. In fact, Motley Crue’s “Girls, Girls, Girls,” which was No. 2 from reaching No. 1, Houston had better manners last year.

Her debut album was No. 1 for 14 weeks but didn’t keep anyone from hitting No. 1. The album sold through much of those weeks all reached the top at some point.

Huey Lewis & The News this week become the second group — following Genesis — to earn five top five notches to No. 10 on the Hot 100. Four solo stars have also pulled five top 10 hits from one album: Michael Jackson, Lionel Richie, Janet Jackson, and Madonna.

Remakes of two of Tommy James & the Shondells’ biggest hits are bulletring on this week’s Hot 100. Tiffany’s “I Think We’re Alone Now” leaps to 21 notches to No. 63, and Billy Idol’s “Mony Mony” debuts at No. 72.

Remakes of Shondells hits are nothing new. The Rubinoos had a midchart hit 10 years ago with “I Think We’re Alone Now,” and Joan Jett & the Blackhearts cracked the top 10 five years ago with a remake of the Shondells’ hit “I’m Not The One.”

Carly Simon’s “Coming Around Again” jumps nine notches to No. 29, becoming the singer’s first top 30 album since “Boys In The Trees” went top 10 in 1978. The album — which just went gold — has taken 20 weeks to hit this level. It has sold on the strength of selected press and video events and a concerted effort from Arista.

Elton John’s first album back on MCA, “Live In Australia With The Melbourne Symphony Orches-tra,” dips to No. 70 on this week’s Top Pop Albums chart, after peaking the past two weeks at No. 66.

Moral: When you’re debuting on a new label, give it your best shot. That means a single album of great songs, not a double album of great songs. ABC’s “When Smokey Sings” holds at No. 1 on the Hot Dance/Disco Club Play chart for the second week. The group topped the dance chart in late 1982 with “The Look Of Love.” The fact that they’re still successful nearly five years later proves that they have long since outlasted the British synth-pop boom that brought them to prominence.

Dionne Warwick & Jeffrey Osborne’s “Love Power” got off to a fast start at pop radio but seems to be peaking just as fast. It loses its bullet at No. 12 on this week’s Hot 100. Osborne just can’t seem to crack the top 10. But at least he’s getting closer. His previous best mark since leaving L.T.D. was No. 13, which he hit last year with “You Should Be Mine (The Woo Woo Song).”

We get letters: John Farkas of Cleveland notes that Sammy Hagar is the first artist to change the title of his album when it was in the top 20. Hagar’s current album was eponymously titled for five weeks and then became “Never Say Never” as the result of MTV’s Name Sammy’s Album Contest.

Farkas also notes that Whitesnake’s “Here I Go Again,” which jumps to No. 8 on the weeks’ Hot 100, cracked the top 40 in Britain in late 1982.
David Jones stands as the cream of the crop with his sensational new single "Bonnie Jean (Little Sister)" from his debut album, "Hard Times On Easy Street".

Despite the obvious comparisons to Springsteen/Earle/Mellencamp, Jones has developed a distinctive sound all his own. This talented newcomer penned the song about his little sister. (He also wrote Willie Nelson's "Living In The Promiseland"). Young demos should immediately pledge loyalty to this cookin' tune.

Gavin Report

"The most fabulous country song in decades. This one's got it all: Shuddering tremelo guitar; boy-next-door folkie vocals; below-the-belt beat; terrific song craftsmanship. Remember the name. A star is born.

Music Row

"The Nashville street buzz became a buzz saw on this up-tempo debut spiced with bluesy vocals and rocking production; known as the composer of Willie Nelson's "Living In The Promiseland", Jones is poised to achieve similar success in his own right."

Billboard

PRODUCED BY RICHIE ALBRIGHT, MICK RONSON, AND DAVID LYNN JONES.
ON MERCURY COMPACT DISCS, CASSETTES AND RECORDS.

HARD TIMES ON EASY STREET
So you think you know Wendy And Lisa!

Wendy And Lisa step out on their own with their debut solo album. A rain forest of rhythm, words and melodies that will intrigue, delight and surprise fans who only know their music with Prince And The Revolution.

Prepare yourself for a new sound in contemporary music.

Rap Talk: Here Today, Gone Tomorrow

By Elliot Horne

Rap is the latest inner-city language—born of street-smart vibes and graphic rhymes who portray the changes as the music makes.

In the frenetic rapper’s universe, words created today are often facing or kicking (leaving) tomorrow. Or sooner.

The young performers in this lively genre, who pull their picturesque words and phrases out of hats worn by nobody else, do it naturally and with titillating speed. Also, their hip-hop is not merely hocus-pocus, the meaning jive laid out by old-time conjurers.

At their rhyphic, rhythmic best, rappers are the slick and story-tellers of today—contemporary street artists who portray a rapper’s-eye view of our world of violence and charity, racism and love, and disease and nurturing with a palette of beats and harmonies that match the colors of their most dazzling word play.

In literature, the words becomes the book (see Dostoevsky or Louise May Alcott). In hip-hop, the words become the song. The song, of course, is the rap. And new in old, the new is delivered into the world by a word midway known as the best master.

Once upon a time, and in the dear old used-to-be, it was cool (good) to pull a person’s coat, or hip (enlighten) him, on a grey subject. Now, in the world of hip-hop, it appears as though cool has acquired a warm new meaning and hip has had it. As for the cool-pull, why, that’s regarded as ancient etymology. Very un-ad (not good), we’l tell you.

You can check it out with any rap.

When you’re speaking yesterday’s speak? How do we speak (truth)?

As a public service to all those off-the-street seekers of the word anxious to enrich their vocabularies by drawing on the bursting coffers of rap’s sidewalk lexicographers, we went right to the source. We prevailed upon Gang Starr, the Boston-based rap trio whose Wild Pitch record, “The Lesson,” is on many a wheel of steel (turntable), to provide a fresh-off-the-pavement glossary of today’s terms calculated to keep all of us on constant with the street cognoscenti.

Here it is:

To A B —To compare. Imitating.
Bitin’—Copying, imitating.
Bugging—Having fun acting crazy.
Chilling—Hanging out.
Clip—To trip someone.
Cooling—Chilling.
Crush—Great, terrific.
Def—if you’re crush, you’re def.
Dime—to inform, to squeal, to rat.

Music directors play it safe. They’re scared to take a chance on something new.

—Sharron E. Jenkins

Riding A Stereotype

As a musician and lifetime hunter, I resent the Motley Crue video “Girls, Girls, Girls” picturing hunters as a bunch of knife-wielding animals who take any advantage the women can of wom—

My mind is not closed when it comes to music. However, I feel blasted discrimination is uncalled for. Bikers in general are oppressed by the law, by society, and by anyone not fortunate enough to know the freedom of having the wind in their face.

—Jon Watts

Poor Boys Sound
Preston, Conn.

Wrong Pigheaded

I have been reading your magazine with interest since 1965. But what do I see in the Aug. 15 issue—a review of the Roy Orbison single “In Dreams” in the country section? It brings tears to my eyes. All Orbison fans know that he was never a country artist and that “In Dreams” is in no way a country record. It is pure pop.

I only hope that DJs in the U.S. play that record where it belongs—on pop radio.

—Hans Nagi
Hagen, West Germany

Sharing the Spotlight

In a recent Billboard ad (July 18), Engelbert Humperdinck ran a photo of all the songwriters who contributed to his new album. I was one of the songwriters pictured.

How wonderful of him to publicly share the spotlight with writers. It is all too rare. I can say that a real star is one who is not afraid to let others shine.

Allan Rich
Los Angeles
The Wave Attempts National Swell
KTWV To Be Picked Up By SMN

BY TERRY WOOD

LOS ANGELES — It’s not just a “Wave” anymore; it’s a tsunami.

Proving once again that Southern California serves as one of the nation’s cultural centers, Metropolitan Broadcasting and the Satellite Music Network announced Aug. 24 a joint agreement to distribute nationally Frank Cody’s innovative Wave format—the blend of contemporary, jazz, and new age music that has propelled KTWV Los Angeles into the role of national trendsetter.

The deal enlarges SMN’s format roster to eight, and it’s the network’s first format addition since introducing the metal-monotone Z-Rock style on Labor Day of 1994.

It is the first time, however, the network has agreed to distribute an existing format rather than create its own version. Essentially, SMN plans to simulate the Wave—the format’s national title—coast to coast.

“It’s a symbiotic relationship,” for us,” says Robert Hall, VP of programming for the Chicago-based SMN.

“It’s a producer-distributor arrangement like Windham Hill has with A&M Records,” says Hall. “Cody, KTWV’s PD, and his team in Los Angeles have full creative control. We will handle the business end of things—accounting, sales, affiliate marketing, and all the traffic.”

Hall says SMN’s studios will be connected to KTWV via computer modem. KTWV engineers will input the format’s playlist and clock precisely on a hourly basis, and SMN engineers will make necessary adjustments for every market.

“For song for, jingle for jingle, ID for ID, the stations will sound the same,” says Hall. “The artist information, the format information, is identical.”

‘Twelve of top 25 markets expected by year’s end’

Back-sells, the beds, even the playlets will be just as you hear them in Los Angeles.

That means no DJs, either. Listeners who want to know song titles and artist IDs will have to call for that information, as Los Angeles listeners have been forced to do since KTWV came on line Feb. 14. Hall anticipates a national 900 number will be created to handle listener inquiries and responses.

Shifting SMN into the role of distributor, rather than creator, makes perfect sense for this type of format,” Hall says. “Cody and his team already have a well-developed marketing program under way. They are ahead of everyone in promotion, spot sales, and programming.

“We decided that for this type of music and such a new format, it would be best to offer a complete package—much like a McDonald’s franchise to station owners in Detroit, Chicago, or New York.”

“We can tell them, ‘Look, you sign up with the Wave, and we’ll give you the proven materials it takes to reach this audience, which is 25-44 specific and 25-54 overall,’” Hall says. “The billboards, the television ads, the merchandise concepts, it’s all juggling. It’s all concerted effort to market the mindset of those who listen to it.”

Many people indeed seem to be listening to it. In Los Angeles, KTWV scored an impressive 2.5 in only its second Arbitron rating period in the spring book. The station has consistently ranked among the market’s top seven stations in its targeted money demo.

“We’ve been lucky enough to have a living laboratory for the new format in radio since album rock,” says KTWV’s Cody. “The success we’ve achieved in the No. 2 market bodes well for taking the format on a national basis.

“When you extract Hollywood, Bel Air, and other aberrations, you realize most of Los Angeles is just like the rest of the U.S. There is little doubt in my mind that there is a great need for a format like this in every market in the country.”

The station is targeted at the boomers—”ultas” as Cody likes to call them. Hall figures they are listening to traditional AC outlets or thefragmented radio altogether out of frustration.

“KTWV has been consistently ranked as one of five stations in the prime demo,” Hall says. “Compared to a typical AC station, the Wave is more well to advertisers because the listeners are more upscale, more professional, with high

(Continued on page 16)

GENESIS BROADCASTING has signed a letter of intent with Duffy Broadcasting for the previously announced purchase of four Duffy properties. Genesis is headed by former Duffy president Marty Greenberg, and Booth American Broadcasting in Detroit is a major partner in the company. Two Texas stations are involved, KRTS Austin and KONO/KITY San Antonio, as well as KRZN/KMJY Denver and KMSJ/KSPM Sacramento, Calif.

CHARLES R. SHERRELO is the new owner of all-jazz station WBEE-AM Chicago. He adds this title to that of general manager and becomes the third black to own a Chicago radio station. Sherrelo purchased WBEE from Heritage Communications Inc. for $1 million. The station will continue with its all-jazz format, and no staff changes are expected.

WVLW/WXOK Nashville will be sold to Pinnacle Broadcasting of Binghamton, N.Y. The seller is Phoenix Communications Group, and the price is roughly $6 million.

CURTIS E. SHAW is named vice president of Friendly Broadcasting. Shaw will continue as GM of WJMO-AM Cleveland. Friendly is a subsidiary of nine-station chain United Broadcasting.

SIGNAL ONE COMMUNICATIONS reaches an agreement to buy WLEC/WCFZ Sandusky, Ohio, and WADG/WMGP Parkersburg/Marietta, W.Va. The former property is being sold by Eric Broadcasting, and the latter by Parkersburg/Marietta Broadcasting. The total price is approximately $6 million. Signal One is a new company formed by Cleveland-based advertising firm Mills Hall Walborn & Associates and Kim Colebrook, a 15-year Cleveland radio veteran who was most recently a regional VP for Metro Traffic Control.

REGGIE JORDAN is named GM of KQV-AM Wichita Falls, Texas, and has been elected VP of Radio Sun Group of Texas Inc., which owns KQV and eight other properties.

William’s Mutual Finishes NBC Radio Buy

NEW YORK — Westwood One/Mutual’s $50 million agreement with the NBC Radio Networks (Billboard, Aug. 8) was finalized Aug. 25. As expected, layoffs and a consolidation of offices followed at the wake of the transaction. The high-est-ranking NBC executive to be laid off was Willard Lorch, vice president and general manager of the Source/NBC Radio Entertainment. A total of 25 NBC employees were dismissed shortly after the deal closed, and some were transferred to NBC-TV. The terminations, says WWI/Mutual president Allan M. Duffy, were made by NBC before the deal closed, in order to give those employees the most beneficial severance packages.

NBC Radio’s Washington, D.C., news offices will be consolidated with those of ABC, and staff reductions in Atlanta. And staffers in NBC Radio’s Los Angeles news and sales office will be moved to WWI/Mutual’s Culver City, Calif., headquarters.

“This one shows the outstanding artistry he possesses and commerciality at the same time. They couldn’t have picked a better single.”

CROSSOVER

WHKK Memphis, Tenn., famed WFLZ has a “strong gut instinct” on Tony Terry’s “She’s Fly” (RCA). “I think this will cross a lot of the gaps between black and white tastes, which is what we need to do as a crossover here,” says Allan. The PD attributes the same potential to Donna Allen’s “Sweet Somebody” (21 Records/Atlantic). ABC’s “When Smokey Sings” (Mercury/PolyGram) is “doing better than we expected it to do, with blacks in particular,” Allan says. “Looking like a winner in its early stages is Miami Sound Machine’s ‘Betcha Say That’ (Epic).”

BLACK/URBAN

WHRR Memphis, Tenn., and PAM Wels has a “strong gut instinct” on Tuesday Terry’s “She’s Fly” (RCA). “It’s got a funky little groove with a smidgen of scratch, and it’s probably got more bottom than anything I’ve heard in a long time,” says Wels. Pulling instant phone and sales response for WHRR is Michael Bolton’s “That’s The Way Love Is” (Columbia). “It’s a cross between Michael McDonald and James Ingram stylewise,” she says. “And I think everybody is going to wind up playing this record.” A key adult track a Jonathan Butler’s “Holdin’ On” (Uve/RCA). “I thought he couldn’t outdo ‘Lies,’” says Wels. “This one shows the outstanding artistry he possesses and commerciality at the same time. They couldn’t have picked a better single.”

COUNTRY

WGNA Albany, N.Y., PD Walt Adams and MD Sharon Wells pride themselves on programming a smooth blend of modern and traditional country tracks. The two are especially pleased with Billy Montana & The Long Shots, a local group in the Nitty Gritty Dirt Band/Eagles vein—that WGNA has been supporting for quite a while. Its current single, “Baby, I Was Leaving Anyhow” (Warner Bros.), is performing well in Albany, says Adams, as did its first outing, “Crazy Blue.” Foster & Lloyd’s “Crazy Over You” (RCA) fits nicely onto the modern side of WGNA’s groove. Hank Williams Jr.’s “Born To Boogie” (Warner Bros./Curb) is “pretty rowdy but very effective for us in drive time,” says Adams. Guaranteed hits at WGNA include Alabama’s “Tearin Top” (RCA), the Judds’ “Maybe Your Baby’s Got The Blues” (RCA/Curb), and Randy Travis’ “I Won’t Need You Anymore (Always & Forever)” (Warner Bros.).

KIM FREEMAN

www.americanradiohistory.com
SURGEON GENERAL’S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
ON SEPT. 28, MJ Broadcasting in New York will debut its first offering for top 40 radio. "Direct Hits" is a very music-intensive weekly music magazine with WQHT "Hot 103" New York's Bill Lee as host. The new show is MJ's first weekly offering since the album roster "Classic Cuts" bowed a year ago.

MJ President Joshua Feigenbaum says he believes that top 40 is a booming format and as such has a great need for information, which MJ hopes to fill with "Direct Hits." The two-hour show will track 22-24 songs and feature top 40 music news, artist and pop celebrity interviews, concert listings, and the week's top three.

Top 40 programmers have often been wary of syndication because it rarely fits the format's sound. According to Feigenbaum, MJ's single greatest concern is to produce a show that fits seamlessly into the current sound of the format. As a result, "Direct Hits" will be available in two versions: one for traditional top 40 stations and one for "hot" top 40s with a heavier urban/dance playlist. It's still too soon to tell how different the two versions will be; it will need to vary as the playlists of the subformats flex apart and come together over time.

To stay on top of what's hot, MJ will be gathering its news from contacts in Hollywood, New York and London. The show is offered on a barter basis. For more information, MJ can be reached at 212-245-5010.

"Hot Off The Press" came hot off CBS RadioRadio's satellite feed on Monday (31) with the complete Michael Jackson "Bad" album. "Hot Off The Press," the newest audio service from CBS, will periodically provide affiliates with complete new albums, via satellite feed, on the day they're released by the labels.

Through arrangements with a host of record companies, complete LPs or compact disks will be delivered to affiliates as an information feed, not as a produced program. The fee will simply space the tracks and insert a CBS announcer identifying each track individually by title and length. Labels already in agreement with CBS are A&M, Arista, Atlantic, Columbia, Epic, Geffen, Motown, Polydor, and RCA.

The service provides the labels with a vehicle for instantaneous distribution while providing the network with a very tempting service. CBS programming VP Frank Murphy compares the new service to the enhancement of promotional efforts provided by teleconferences and live hook-ups. He says that it "stands to be the next standard in comprehensive and efficient album distribution for radio stations in mid-sized and small markets." For the labels, it's like having an extra rep in the field, and it may eventually make stations' "early jumps" on new releases a thing of the past.

The service reflects the current trend on the part of the large networks to provide raw material that can be localized by their affiliates. Last month, CBS inaugurated its "Celebrity Audio Feed," which provides stations with six minutes of raw celebrity sound activities. It's delivered early enough to allow for affiliate production time and still air on the morning show.

"Hot Off The Press" will be activated as new releases come along, not on a regular basis. Tentatively scheduled for the coming months are new releases by Sting, Alan Parsons, Aretha Franklin, Wynton Marsalis, Mick Jagger, and Pink Floyd.

ALONG WITH THE FEAST of Labor Day specials out this weekend, Buddy Holly's birthday will be celebrated on Sept. 7. The Creative Radio Network has its two-hour "Buddy Holly—The Day The Music Died" available for barter in the top 50 markets and for cash elsewhere. The show is hosted by former Cricketer Jerry Naylor and includes remembrances by many of the original Cricketers, Linda Ronstadt, The Beatles, and Don McLean.

AND ON SEPT. 8, New York's DIR Broadcasting will fan the fires of U2's soon-to-continue U.S tour. DIR will offer 90 minutes of listener call-ins with the band, live from New York, and air live recordings made during the first leg of the U.S tour.

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

Aug. 31-Sept. 6, John Sebastian, Classic Cuts, MJ Broadcasting, one hour.
Aug. 31-Sept. 6, Charlie McClain, Live From Giley's, Mutual Broadcasting, one hour.
Aug. 31-Sept. 6, David Bowie, Rock Today, MJ Broadcasting, one hour.
Aug. 31-Sept. 6, Natalie Cole, Special Edition, Westwood One, one hour.
Aug. 31-Sept. 6, Jackson Browne, Profile Series, Westwood One, one hour.

(Continued on page 14)
An open letter to the people of a vanishing planet.

The last rainforests of the earth are being destroyed at an alarming rate of 100 acres per minute, 24 hours per day. However remote, the disappearance of the rainforests affects all life on our planet. Called the "lungs of the earth", the rainforests maintain our oxygen supply and our climates. Within them, live the most ignored, most beautiful people, our living forefather, the hunters and gathers, the peoples of the Fourth World. Their cultures and their precious knowledge are vanishing with the rainforests. And once lost, they will be lost forever.

Please join us by contributing your talent and your energy to "Fourth World Day" on September 19th. This is more than a cause to save a vanishing wilderness. This is a cause to save a vanishing planet.

FOURTH WORLD PRODUCTIONS PRESENTS "FOURTH WORLD DAY"
THE FIRST SIMULCAST CONCERT BETWEEN BRAZIL AND THE U.S.
SEPTEMBER 19TH, 1987 * NEW YORK: BEACON THEATER* BRAZIL: SAMBODROME

PLEASE JOIN:
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Juan E. Aquilar
Jay Coleman
Jan Copeland
Miles Copeland
Stewart Copeland
Ron Delmer
J.P. Dutilleux
Tish Dutilleux
Max Gail
Gilberto Gil
Egberto Gismonti
C.C. Goldwater
Dan Haggerty
Richie Havens
Keith Jarret
Gail Julius
Dr. Harry Lerner
Alan Lenthal
Peter Max
Sanford More
Richard Nam
Robbi Rosso
Buffy Saint-Marie
Kevin Sanders
Ian Stewart
Andy Summers
Jon Voigt
Floyd Westerman
Jonnie Winchester
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J.P. DUTILLIEUX (213) 655-5856
“Who is this?”

KWK St. Louis morning man Steve Cochran is reporting that the New York Mets are threatening to boycott their regular St. Louis hotel accommodations—because of the heat wave. The plan is to roll into town to play the St. Louis Cardinals is on KWK’s hit list. Cochran claims to have successfully anoyed “such diamond luminaries as Andre Dawson, Darryl Strawberry, Mike Scott, Steve Garvey and Tommy Lasorda.”

Cochran says that the heat is hot with listeners, and that before the season is over “we hope to crown the scouge of the National League.” We imagine that before the season is over he will at least get crowned.

Cochran also recently squeezed out “one more Ollie North bit.” The story was about the recent trip to Guateala by Fonda Saliba, to St. Louis to give “Ollie-like” haircuts at a local club. Proceeds did not go to the contra, however; they were donated to the local Veterans’ Administration Hospital.

The station then held an Ollie look-alike contest and gave the winner a weekend in Washington, DC as second prize was a one-way ticket to Nicaragua. Cochran says the contest fit in nicely with the paper-shredder giveaway of the previous month.

Beaming up

KLSY Seattle has joint forces with a local bank to create “The Teddy Bear Patrol.” For one month, the station is asking listeners to buy any new teddy bear shorter than 10 inches high, and drop it off at a participating bank location. Listeners also can send in $6 and the station will then donate the bears to the Seattle and Bellevue Wash., police departments for use in patrol cars and precinct stations. We know what you’re thinking, but the bears are actually for children involved in traumatic situational accidents and domestic violence.

Children traumatized by violent situations are likely to find the softness of the blanket, flashing lights and large policemen very comforting. The Boulder, Colo., police department has been involved in a similar program and found it very successful. Being able to comfort a very frightened child can occasionally make a difficult job a little easier.

Feinstein says a heavy or hyped schedule of positioning statements will never be part of KKSF’s repertoire. The current KLOK came on regularly with no position statements at all, other than citing itself as “the new KKF.”

“We want to let the music speak for itself,” says Feinstein. “Listeners might have suggestions that will crop up in future focus groups, which we’ll throw back at them.”

“We call ourselves a hip AC,” Feinstein says. “In fact, we are a true adult contemporary. Our aim is 25 to 45-year-olds, and the vast majority of the music we play is truly contemporary.”

Although the station appears to be embedding itself as a reference point for KTWW, PD Frank Cody says he doesn’t have a problem being identified as a new age station. “The language will be decided by our listeners,” Cody says. “When we first talked to people that make new age music, we couldn’t find any musicians who liked the term. But if you go into a record store you’ll find their music in the new age section. One-third of the music we play can be found there.”

Cody says he feels that there is little danger in having listeners think of the station as a new age station. “I’m thrilled people are so enthusiastic about this form of music.”

The Klac Of The Bat. The Oak Ridge Boys take a swing at KLAC/KZLA Los Angeles as they stop by the station to rad the trophy case and sing a little a cappella. Standing, from left, are Oakie Richard Sterban, Duane Allen, Joe Bonsall, and Steve Sanders. KLAC/KZLA GM Norm Epstein is in front.

Christening A New Format: Is It New Age Or . . .

Consumer press stories have frequently referred to stations like these as being part of a new age phenomenon, but programs are mixed in their feelings about being associated with a phrase that refers to one genre.

The term “adult contemporary” seems to be the most accurate but receives little enthusiasm from programmers because of its tritevations. Use as a handle for pop-based adult formats. At newly arrived KKF, PD Steve Feinstein says, “I’ve never wanted to use the phrase ‘new age.’ We play Little little of it, and we do play it only in a way, that it’s in the melodic, ensemble style.”

Kykns Radio Network Radio Special Series, 30 minutes.
Sept. 6, 1987, CBS Radio Special Series, 30 minutes.
Sept. 4, 7, 10, 13, 16, 19, 22, 25, 28.
Sept. 7, 14, 21, 28, 31.
Sept. 8, 15, 22, 29.
Sept. 9, 16, 23, 30.
Sept. 10, 17, 24, 31.
Sept. 11, 18, 25, 32.
Sept. 12, 19, 26, 33.
Sept. 13, 20, 27, 34.
Sept. 14, 21, 28, 35.
Sept. 15, 22, 29, 36.
Sept. 16, 23, 30, 37.
Sept. 17, 24, 31, 38.
Sept. 18, 25, 32, 39.
Sept. 19, 26, 33, 40.
Sept. 20, 27, 34, 41.
Sept. 21, 28, 35, 42.
Sept. 22, 29, 36, 43.
Sept. 23, 30, 37, 44.
Sept. 24, 31, 38, 45.
Sept. 25, 32, 39, 46.
Sept. 26, 33, 40, 47.
Sept. 27, 34, 41, 48.
Sept. 28, 35, 42, 49.
Sept. 29, 36, 43, 50.
Sept. 30, 37, 44, 51.

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FDA seek hearings on the new set of regulations for the industry. The FDA has been trying to control the industry for years, but has always been met with resistance from the industry. The new regulations are a step in the right direction, but the industry is unlikely to comply with them voluntarily. The FDA is likely to face legal challenges from the industry. The new regulations are a step in the right direction, but the industry is unlikely to comply with them voluntarily. The FDA is likely to face legal challenges from the industry. The new regulations are a step in the right direction, but the industry is unlikely to comply with them voluntarily. The FDA is likely to face legal challenges from the industry.

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New Jackson LP Gets Warm Reception; Vance Goes Places With WGIS/WPEG

MICHAEL JACKSON STUFF: Oh, that Arbitron diaries could be placed in the midst of industry. Over the Aug. 28-30 weekend, when many ears will be glued to top 40 and urban outlets across the country listening for premature previews of Jackson's 'Bad' album.

EPIC's biases in attempting a simultaneous release with Jackson's 'I Just Can't Stop Loving You' have been well-documented. The CBS suit filed against WHITZ 'Z-100' New York (Billboard, Aug. 15) is still on the books, although there were no new developments on it at press time.

We probably won't get the record from Epic,' says Z-100 operations manager Steve Kingston. "But, we'll get it and play it right with the rest of the market." Indeed, Epic has cut off all special services to Z-100 since it played "Bad" the single two days ahead of time. "For us, though, it's business as usual," says Kingston. "We continue to play and list Epic and Columbia product.

As for the album, it appears that urban leader WJLB Detroit gave the package extensive exposure during the Aug. 14-16 weekend. WJLB PD James Alexander would not return calls on the subject, but local sources say the station ran wild with it until CBS issued a restraining order on Aug. 16.

THE "UGLIEST DJ IN NEW YORK" is now the "ugliest DJ in the Carolinas," according to Roshon Vance, the new operations manager at WGIS/WPEG Charlotte, N.C. Vance moves to the South after a year-plus on air at WRKS "Kiss FM" New York, where he was known as J.R. Vance and got the inaccurate "ugliest DJ" moniker.

The black oldies/urban contemporary combo is the property of the newly formed, Joe Dorton-led Sky Communications, and major plans for both outlets appear to be in the works as a result. WGIS will celebrate its 40th anniversary as a black-formatted outlet beginning this month and continuing on through December. The festivities are expected to culminate with a day of "Southerners" DJs. Staffers hope that former WGIS-ers like Lee Michaels and Chris Turner will show up to event.

All operations staffs should contact Vance ASAP.

At WPEG, Vance has been on No. 1 for several numbers with the help of a some air talent changes, market-styled promotions, and a generally aggressive posture. MD Michael Sauters and morning man Skip Murphy will continue to be key WPEG players, and Vance says he'll be assuming afternoon drive duties sometime this month.

The combo's new GM is Glen Bryan, who comes from WAMO Pittsburgh, and Vance has plenty of programming chops from his pres-Kiss days at WOWI Norfolk, Va. Station consultants are Don Kelly and J.C. Floyd.

JON-DAVID WELLS is the new midday man at WHYE 'Power 96' Detroit. He arrives at the top 40 after a solid performance at WQUE New Orleans in afternoons... RSKG Salina, Kan., PD/morning man Steve Wall is leaving to take on overnights at KCPW 'Power 95' Kansas City. Wall, 23, says he sees the chance to work with the major-market Gambett hit outlet as a solid career move. Power 95's new address by the, is 908 Westport Road, Kansas City, Mo. 64111. Both Wall and Power 95 PD Dene Hallam, by the way, are 1987 Billboard Radio Award nominees, the winners of which will be announced in our Sept. 15 issue.

WHITZ Greenville, S.C., PD Kevin O’Neal makes some changes while fighting for a big piece of the market's pie. New to the lineup is middays in format and morning man Wolfie, who comes from WRNS Kinston, N.C. She replaces Dusty Dunn. Former WHITZ afternoon man segues to production engineer and work with the morning team. And O’Neal adds afternoons to his PD duties. The station is a hybrid AC/country station with the accent on modern country.

THE COMMENTS MADE by Dave Allan of WMKY "K-98" Norfolk, Va., in Out Of The Box this week are the last he’ll make from that crossover outlet. He was unceremoniously fired Aug. 25 after pulling a great spring book and making solid progress in the latest Arbitrons. Word is that station part-owner Robert Bens wants programming control again, but he did not return our call. At any rate, Allan’s programming résumé includes WZHR Richmond, Va., and WOCQ Ocean City, Md.

KISI Los Angeles is the official station for the 1987 MTV Video Awards, which will be held Sept. 11 at the Universal Amphitheater. We hear KTCL "the Wave" Los Angeles is talking to Tower Records about having a Wave music section created in its Southern California stores.

Rich Stevens was let go from his evening shift at top 40 outlet WTHZ Tallahassee, Fla., after pulling his highest share ever and holding the market's No. 1 morning slot for more than three years.

Horatio Handy once again assumes music responsibilities at urban outlet KJCB Lafayette, La. A six-year station veteran, Handy had handled the programming reins over to Terry Davis for a brief period... WPST Trenton, N.J., PD/afternoon driver Tom "T.C." Cunningham is upped to station manager for the Nassau Broadcasting top 40... Pittsburgh now has a classical station: WWCS, a Universal Broadcasting outlet that recently debuted in AM stereo.

NEW YORK NOTES: Scott Carpenter will be the morning man on N.Y.C. country outpost WNYY. He's fresh from afternoons at KLAC Los Angeles and has a resume that includes WCAO and WBBR, both in Baltimore, plus some parody records. WNYY PD Michael O’Malley says Carpenter's show will be "fun, positive, and slightly off the wall"... Other New York news includes the successful fourth anniversary party for WHIZ "Z-100" at the Saint. The guest list consisted of a reported 4,000 people!... WPIJ "Power 95" is in the Christmas in August spirit for its second annual promotion with Radio City Music Hall. Newly on board there is former KKBB "99" Houston evening man Hollywood Henderson. At present, Henderson is replacing Power 95's Vivas ma Dave Charity. Interesting to note how Houston is shaping up as a springboard into Gotham. Z-100, of course, has former KRBE er Magic Matt Wade doing extremely well in afternoons.

Additionally, Henderson is rumored to be a candidate for a full-time shift at Power 95... WBLN/night talent Vaughn Harper will play host to the Bachelor Bid segment of the Anheuser-Busch-sponsored kickoff celebration for the Urban League Football Classic fund-raiser.

WHERE THE STREETS HAVE NO NAME
er incomes, and they have the capacity to buy luxury consumer goods. These are very mobile people, too, so they're going to be able to hear the Wave wherever they go.

Hall predicts the network will be prepared to serve clients with the Wave format by Sept. 15. Though he won't divulge specific markets, he says inquiries have already begun and boldly predicts that "1/2 of the top 25 markets will convert to the format by year's end." Hall adds, "By next spring, we expect to have penetrated most of the top 50 markets."

Medium and small markets will also be Wave targets. "Markets with high professional density will really go through the roof with this format," says Hall. "Places like Madison, Wis., and Austin, Texas, for example, are perfect for the Wave."

Satellite Music Network had beennegotiations with longtime newage/progressive music crusader Lee Abrams, long before Cady and Metropolitan entered the picture but no agreement was ever reached. "It just didn't seem right," says consultant Abrams, who is currently working with three new age outlets, the latest being WOTS Newport, R.I. "We feel it's essential to customize the format for every market. At WNUA Chicago, we're more urban-oriented. In Newport, we offer more pure, contemporary jazz. At [KJBS] Santa Cruz, Calif., it's a bit spacier."

Interest in this music is exploding," Abrams adds. "And I think this satellite arrangement is good for the whole business, but I don't feel threatened by it. We have fewer than 10 markets using this format now. There's plenty of room for everybody."

Steve Feinstein, PD of "hip AC" outlet KKSF San Francisco, is not eager to see a rival signal assume a Wave identity. "Local outlet KITM San Raphael recently made a Wave-like format switch, even calling itself 'the Wave,' until chided by jeers (a threat from Metropolitan Broadcasting)."

"If that happened," Feinstein says, "I'd be well-alarmed. The Wave is an excellent format, and we play a lot of shared music, but we have more peaks and valleys and add songs by people like the Doobies and Billy Joel to add spice. Plus, we use announcers, which I think is essential. But I really don't know if a market can support two of these stations."

Satellite distribution is something being quietly pondered at Infinity's WBMW Washington, D.C., which eclectic rock/new age pioneer John Sebastian joined as PD earlier this year. "Could be," it is all WBMW GM Ken Stevens will say regarding syndication possibilities.

This type of format lends itself to satellite delivery because it's difficult to create a successful format of this nature on the local level. Many people just are not sufficiently exposed to this music to really make it successful."

For week ending September 5, 1987

Complete List Of The New Crossover Panel

NEW YORK Beginning with this week's issue, the Crossover airplay panel has been expanded and revised (see story, page 1). The following is the complete panel of radio reporters to the chart, with asterisks indicating new radio contributors. Parenthetical Hs and Bs indicate stations that also report to the Hot 100 or Black Singles charts, respectively.

KPMW-Los Angeles
WQHT-FM New York

KJME-FM San Francisco (H)

KLFM-FM San Antonio, Tex.
WHQT-FM Miami (H)
WHRK-FM Memphis (B)
WPW-FM Miami (H)

BRONZE
KAMZ-FM El Paso, Tex. (H)
KEZH-FM El Paso, Tex. (H)
KITY-FM San Antonio, Tex. (H)
KXPF-FM Honolulu (H)
WLJB-FM Cincinnati (B)
WLUM-FM Milwaukee (B)
WMYK-FM Norfolk, Va.
WPGC-FM Washington*
WHJE-FM New Orleans
XHMR-FM San Diego (B)
WOW-FM Norfolk, Va (B)

SECONDARY
KXPF-AM Tucson, Ariz.
KKSS-FM Albuquerque, N.M.
KPRE-AM El Paso, Tex.
WAMX-AM Richmond, Va.*
WOQW-FM Ocean City, Md.
WPDQ-FM Jacksonville, Fla (B)
WHFM-FM Miami*
WHF-FM Charlotte, S.C.*

Products with the greatest airplay gains this week: © 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THE WEEK LAST WEEK WKS ON CHART
1 5 1 I CAN'T JUST STOP LOVING YOU EPC 3909723/RCA 2 weeks at No. One
2 3 4 7 ONE HEARTBEAT EPC 3909727/FUN 1 week at No. One
3 2 6 8 DID WE ALMOST HAVE IT ALL ARISTA 94165
4 1 10 I'M NOT A PRAYER VIRGIN 7-94955
5 7 10 L.A. BABBA SLASH-25 339/MONSTER BROS. [B] LOS LOBOS
6 9 11 7 SONG IT ALL FOR ME RAZORBLADE 4:14 [B] HUEY LEWIS & THE NEWS
7 5 7 8 WHO'S THAT GIRL EPI 7-15186/WARNER BROS. [B] MADONNA
8 6 8 11 MARY'S PRAYER VIP 7-50373 [B] DANY LANDON
9 8 2 13 BACK IN THE HIGHLIFE AGAIN EPC 3906724/WARNER BROS. [B] STEVE WINWOOD
10 12 14 7 LONELY IN LOVE FULL MOON EPC 3920755/P-0A [B] DIXIE DOGEBEL
11 10 3 11 LONELY* EPC 3909733/P-0A [B] SUZANNE VEGA
12 15 25 4 WHEN SMOKY SINGS WARNER BROS. 80-113017 [B] ABC
13 15 11 8 CAN'T WE TRY COLUMBIA 3909755 [B] RESTLESS HEART
14 17 27 7 NO ONE IN THE WORLD LUCA S. 7-84045 [B] ANITA BAKER
15 13 12 10 I'LL BE YOUR OWL COLUMBIA 3906747
16 16 21 7 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-94960 [B] U2
17 24 37 3 THE STUFF THAT DREAMS ARE MADE OF ARISTA 7-15019 [B] CAROL SIMON
18 32 3 HAPPY TOGETHER ORN 816134 [B] THE NYLONS
19 25 32 3 WHY DOES IT HAVE TO BE (WRONG OR RIGHT) EPC 3906751 [B] RESTLESS HEART
20 14 13 10 SEVEN WONDERS WARNER BROS 7-2851 [B] FLEETWOOD MAC
21 26 31 4 MAKING LOVE IN THE RAIN 20TH CENTURY 20-8084 [B] HERB ALPERT
22 20 18 12 SOMETHING SO STRANGE CAPITOL 3909747 [B] CROWDED HOUSE
23 18 15 17 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) [B] WHITNEY HOUSTON
24 21 17 14 MOONLIGHTING (THEME) WARNER BROS. 99-2142 [B] AL JARREAU
25 19 1 17 25 I'LL STILL SAY YES ORN 811450 [B] RESTLESS HEART
26 23 23 5 SHATTERED GLASS ATLANTIC 7-85240 [B] LAURA BRANIGAN
27 28 29 5 PAPER DREAMS EPC 3906753-P-A RED SPEEDWAGON
28 29 38 3 HAPPY TOGETHER ORN 812736 [B] THE NYLONS
29 36 4 15 THINK I'M IN LOVE MINI 72087 [B] FLEETWOOD MAC
30 29 38 3 DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625 [B] KENNY G.
Dear Friends of the Music Industry:

Major choices in my life have usually been made when I've been presented with facts that have moved me emotionally. When I found out that 250,000 children under five years of age die needlessly every week in developing countries, I resolved to help do something about it.

Last year, my friend, Pete Fornatele of WNEW-FM in New York, hosted a local radio-thon and raised $100,000 for UNICEF-assisted programs. This year the MCA Radio Network and Jon Sargent Productions will expand Pete's idea to a national level soliciting funds nationwide for UNICEF on behalf of our neighbors, the children of Latin and Central America.

On Saturday, November 21, we will present "Children of the Americas," a live radio broadcast on the MCA Radio Network from 10:00am-4:00pm PST, 1:00pm-7:00pm EST. There will be a toll-free pledge line for listeners.

This will be a very special day and we need your support. The broadcast will consist of exciting "live" performances from the United Nations in New York and the Roxy theatre in Los Angeles. Celebrity interviews, rare or unreleased tapes from our guest artists and telephone calls from media personalities will make for an exciting afternoon.

I will host the show from Los Angeles and Pete will be the host in New York.

Together we can help the children.

Artists and managers please call Jon Sargent at 213-650-7956. Stations contact MCA Radio at 818-777-5775.

We look forward to hearing from you.

Graham Nash
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<tr>
<th>City</th>
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DANIEL COOK is earning a reputation as the AI Davis of the Reno, Nev., radio community. His tactics may not be the most noble, but like Davis' notorious Los Angeles Raiders football team, his bottom line results seem to justify the means.

Employing a cast of characters known to listeners as "the Defectors," 85-year-old Cook has assumed the PD chores at KRZQ Reno. He is returning to the Reno area after a nine-month programming stint at KZEP San Antonio, Texas. Cook previously worked at KOZZ Reno, an all-rock station he helped steer to market dominance as PD from 1971 to 1976.

Staffers at KOZZ privately accuse Cook of playing dirty pool. Cook responds that his on-airs poke at his old station are "good-natured" and that KOZZ is simply unaccustomed to competition. No one had challenged KOZZ's all-rock format in Reno for eight years until KRZQ "96 Rock" surfaced in December 1986.

KRZQ's rapid ascent has startled most observers in this small, but lucrative market (Billboard, Aug. 22). KOZZ's 12-plus numbers had topped Reno's annual Arbitron survey in every book since the spring of 1987. Yet KRZQ debuted with a striking 9.9 share, making it the market's No. 1 station in its first book as an all-rock station. KOZZ, meanwhile, slipped to an 8.7, down from a typically lofty 14.4, leaving it tied for fourth. Like Davis says, "Just win, baby!"

NOT ONLY IS COOK pleased with the station's ratings, he is also delighted to be back in his hometown, earning a respectable income and stirring up trouble for his former employer.

"I've been doing things against the book," Cook says. "I came back and hired all these outlaw rock 'n' roll guys and turned them loose on the air. We're playing songs people haven't heard in years. I grew up in this market, and I know every song ever played here. Because of our format, a lot of oldies were not getting played here, but I've found people are just foaming at the mouth to hear a song like "Stalin" by Uriah Heep. That's one of our most-requested songs."

Cook says he left KOZZ in 1985 for two reasons. "One, KOZZ was too comfortable and too little pay. "I'd sit in [general manager] Dave Newman's office, and I told him we were going to make 'hay' while we can. Well, the spot load was horrendous, like 20 units per hour, and it used to drive me nuts."

So, when KZEP San Antonio offered Cook its PD post, he uprooted his wife and two children and moved to Texas. It was there that Cook learned about cut-throat competition. "I picked up some of that Texas outlaw attitude from KISS," he says, referring to San Antonio's metal-oriented album rock leader. "They attacked me as soon as I got on the air."

Cook's departure from KOZZ was less than amicable when popular morning drive jock Bruce Van Dyke decided to join Cook in San Antonio. "He was tired of the same things that I was," Cook says. "The decision was entirely his."

Meanwhile, back in Reno, owner Laura Simpson's KRZQ was floundering as a top 40 outlet (its final Arbitron share in the format was a 0.7), and she invited Cook to come back home. When she matched his pay demand, plus a company car, Cook quickly left KZEP, which has since switched to a classic hits format.

"When I was at KOZZ, I always told them that all it would take to kick our butt would be a station that played a ton of music and the least commercial load. It's amazing that I'm the one who's doing it to them."

KOWN TO LISTENERS as "the Sarge," Cook is half of KRZQ's morning drive team, along with another KOZZ refugee, Dale "the Captain" Kelly. Among the other former KOZZ personalities who are now part of "the Defectors" on KRZQ are Max Volume and Kathy Murphy.

Cook has billed the station as "the last untamed radio station in Reno" and supports that with a solid diversified, hard-edged music mix and offbeat stunts. He and Kelly recently called up a Sizzler Steak House restaurant in downtown Reno and surprised the manager with a tray of Malibu chicken. A Mystery Phone Booth promotion rewards anyone who picks up the receiver at random while playing the games. Anyone in Reno owning a famous name is likely to get a call from Cook and Kelly. The Eggs family of KOZZ showed care for the idea, but Ella Nutt has become something of a regular on the show. Of course, Cook enjoys using the phones to take jams at KRZQ.

When it became evident KOZZ was going to release morning man Brian Eldred, Cook called rival PDs on the air, trying to find Eldred a job. Eldred found a spot at crosstown top 40 KHTZ.

On-air KRZQ promos regularly bust about the station's "nine-in-a-row" success. "I think people recognize that this is not a computerized radio station," he said. "You can feel that rock 'n' roll attitude here. It sounds like the jocks are having good time, and we are."

"We're targeting the 14-49 audience, and we have a strong following in the 25-34 demographic, which makes it attractive with females 18-34. Yet we're not perceived as a 'young' station."

"I'm looking for some harder-edged stuff and the best of modern rock. Plus we're going to explore the gamut of the 70s. COOK HOPES album rockers in larger markets will take notice of KRZQ's upstart success. "It's easier to get away with this kind of stuff in a smaller market," he says. "But larger rock outlets should pay attention and not be so picky or so afraid of controversy." This audience likes to hear the hits, but it also likes to hear good, tasty songs, too."
Mellencamp Sets Own Course

BY LINDA MOLESKI

NEW YORK John Cougar Mellencamp has done his part. Now PolyGram has gone into overdrive as it launches the Indiana rocker’s latest album “The Lonesome Jubilee.”

The label is executing heavy promotional and marketing campaigns for the eagerly anticipated follow-up to 1985’s “Scarecrow,” which sold more than 3 million copies and spawned three top 10 singles.

“When the Scarecrow” release is getting maximum treatment,” says Harry Anger, the label’s senior vice president of marketing. “We’ve put out ‘Coming Soon’ posters and done advance mailing and extensive trade advertising. We’re doing a national consumer print campaign, and we’ve had listening parties around the country.”

On the radio front, a compact disk version of the album, “Paper In Fire,” was serviced simultaneously to top 40 and album rock radio stations 3½ weeks prior to the “Scarecrow” release. “The reaction has been incredibly positive, particularly at album rock stations,” says David Leach, PolyGram’s director of promotion.

“It debuted at No. 2 on the Album Rock Tracks chart, and the following week it went to No. 1. The next step is to try to get a No. 1 single at top 40.”

Mellencamp delivered the “Lonesome Jubilee” during PolyGram’s worldwide management conference, held in May in Palm Springs, Calif. According to Dick Wingate, the label’s senior vice president of A&R, “When he came to Palm Springs to play the album, we asked him what kind of equipment he was going to need. He said, ‘I’ll just play it on my boom box.’ So about 15 of us, John, and some people from Chapman (Mellencamp’s management company) went into his hotel room and he played it to us.

“It was so cool to see an artist of his stature debuting a record to the company like that. He said, ‘Let’s listen to it this way. It’ll be like the kids hear it.”

It was Mellencamp’s decision to go with “Paper In Fire” as the lead-off single. “John solicited our opinion,” says Harry. “And when I heard it, I called him back and said I thought it really was the right choice. But when you’re dealing with an artist of that stature, you basically go with his judgment; he earns the right to pick his singles when he gets to that sales level.”

Additionally, Wingate says that PolyGram adopts a hands-off policy when it comes to Mellencamp’s work in the studio, leaving the creative decisions up to him. “John has been with PolyGram longer than most of the senior executives who are here,” says Wingate. “Most of us came in when Dick Asher took over (as president) a few years ago, so we had learned to be more hands off in Indiana and to leave his management interface to with the record company.

“People don’t really take any input from us, and I wouldn’t even consider it. Other than taking one or two looks at it to Indiana to see how the record’s progressing, we really leave it up to him.”

Wingate says “The Lonesome Jubilee” marks a marked progress in Mellencamp’s songwriting abilities. “John’s shown so much growth as a writer,” he says. “The ‘Scarecrow’ album was such a big step forward, and I had no idea he would grow this much more. It’ll be interesting to see where he goes from here.”

The video for “Paper In Fire” received its world premiere during MTV’s European launch celebrations. “We’re also having a two-part MTV campaign where we’re running commercials prior to Labor Day.”

“ar V&O Moore, which is being built up until the end of October when the tour comes.”

As for a second single, Leach says, “We’re not sure what it will be. When we peak with ‘Paper In Fire’ then we’ll come out with the next single. But that’s obvious October, and it should take us through Christmas.”
for the album before taking it to other formats, says Katz.

McKeon. The people out president of the alternative scene just pounce on something like this because they know it's not like a Bon Jovi record," says Katz. "It's the kind of thing where it's going to develop with people like them."

Receiving the initial push will be "Vanishing Girl," which he calls "easily the straightest pop song on the album. Not only that, it sounds like the Beatles. It's a great 2½-minute pop song."

**SPECIAL PROJECT**

New RCA artist Marc Jordan has been receiving the royal treatment from RCA Records—the first sign of which is a promo-only CD containing three tracks from his new album, "Talking Through Pictures."

"He's one artist that I really reserve the word 'special' with a capital 'S' for," says Jim McKeon, RCA's senior vice president of album promotion. The label is going to great pains, he adds, not to work the album "in a way that is perceived as formula. That's one reason the [promo] CD was put out a month before the record was serviced—just as a chance for programmers to absorb it and get excited about it personally, before any perception of what to do with it professionally crossed their minds."

Among the special events for the album's launch was a listening party held in Los Angeles' Griffith Park Observatory, featuring a unique Laserium show. McKeon credits label product manager Randy Miller and the marketing department for the idea. "I wanted to kick this thing off with a very unique bang," says McKeon. "We invited most of the Southern California rock radio and press community to attend. A number of us came from New York. It was a very successful event—very well orchestrated."

The first song the label will be working, says McKeon, is the album's first single, "This Independence." A prime factor in its success, he says, will be word of mouth among programmers.

"There's going to be a nice, pleasant rippling effect, with progressively every week—and real people turning other real people on to this thing."

**MORE KIMMEL**

PolyGram has just launched the second phase of its campaign to break new artist Tom Kimmel, whose debut album, "S To 1," has elicited positive response since its late spring release. Following a handful of dates as the opening act on the first leg of Heart's U.S. trek, Kimmel has been given the support slot on the tour's second week, which started Aug. 21. Additionally, a video of Kimmel's second single, "Tryin' To Dance," will air as MTV's Hip Clip of the Week, starting Sept. 2.

"The combination of the tour and the Hip Clip is going to give us a lot of exposure," says Dick Wingate, PolyGram senior vice president of a&r. "We established a strong base at album rock radio with the first single ["That's Freedom"], and sales of the album are over 150,000. They should definitely be increasing during the next few weeks. So this really is phase two in what we're anticipating as being a long-term project. I think there are at least four singles on this album."

**TOMLINSON'S TURN**

On a label that's revitalized the careers of such artists as Jennifer Warnes, Jesse Colin Young, and Wendy Waldman comes a new release by a relative unknown: Michael Tomlinson. Yet Seattle-based Tomlinson, now inked to Cypress Records, is by no means a stranger to the music business. He's written a song that was recorded by the Beach Boys, "It's Up To You," and he's also had his hand in recent albums "It's Real exciting to find out that they're already in the stores in Orlando, Fla., before they're on the radio there. That's exciting—because before, I was playing catch-up."

The first single from the new project, "It's Going To Be A Dawning Of A New Day." Tomlinson Artistic Developers is edited by Steve Gett. Reporters: Linda Molekst (New York) and Dave DiMartino (Los Angeles).

**MORE THRILLS: What a great month for comebacks: Def Leppard has made a rockin' return with "Hysteria," a truly outstanding follow-up to 1987's "Pyromania." And now, Michael Jackson is back in business with his latest opus, "Bad," due in stores on Monday (31).

The Leppard album has already received countless rave reviews in this column—there's not much more to say about that one. As for the Jackson album, listening to a sneak preview a week or so before "Bad" was set to hit stores, Michael was totally knocked out. OK, it doesn't take a rocket scientist to figure out that Jack- son will sell millions of records—and he deserves to. "Bad" is a brilliant album.

No point in any try-by-track analysis—you're either going to buy a copy or hear the songs every five minutes on the radio for the next few weeks. Suffice it to say, the album boasts 10 cuts (11 on the compact disk), each one a winner. Particular favorites include the haunting ballad " Liberian Girl, " the "Sister Wonder" duet "Just Good Friends," and the raunchy "Dirty Diana," featuring some great guitar licks from Billy Idol guitarist Steve Stevens.

Watch this baby rocket to No. 1 on the Top Pop Album chart—no doubt it will stay there. And if Leppard doesn't hit the top spot in the next couple of weeks—"Hysteria" is at No. 4 this week—it will be hard pushed to knock the bad boy off his throne.

**COOL CATS: PolyGram president Dick Asher, a host of execs—including Bob Jamieson, Harry Angel, and Dick Wingate—and just about everyone else. It's a little like they were hip-to-be-where at Manhattan's Cat Club on Aug. 20 for "Curiosity Killed" the Cat's debut live appearance in the Big Apple.

The downtown premiere of "Curiosity Killed" was jam-packed with all in attendance eager to discover whether the band really is the next big thing to emerge from the U.K. or if all the fuss and ballyhoo is more than a bit of "Force Ten." The group also featured Def Leppard guitarist Paul Cullen.

"Time Stand Still...Remember Saga?" Atlantic plans to release the band's latest Atlantic album, "Wildest Dreams," in mid-September.**
BY LINDA MOLESKI

ROCK'N'ROLL TANGO: Fleetwood Mac will embark on an extensive North American concert trek in support of its latest Warner Bros. release, "Tango In The Night." The tour, set to commence Oct. 1 in Ames, Iowa, represents the band's first road outing in five years.

Billed the Shake The Cage tour, the jaunt will hit some 50 cities, with dates booked through Dec. 18. As previously reported, Lindsey Buckingham is no longer with the group. Billy Burnette and Rick Vito have been added to the touring lineup.

NOT SO PERMANENT: Aerosmith has put a number of European dates on hold so that it can focus on the U.S. market to build the release of its new Geffen album, "Permanent Vacation." Initial plans called for the veteran rockers to tour overseas with Guns N' Roses, which has since hooked up with Faster Pussycat for an upcoming Brit visit.

Word has it that Aerosmith will now tour the U.S. from October to December and then head out to Japan and Europe.

SPORT TAKES: On The Road hears that Bruce Springsteen has been previewing material from his upcoming Columbia album, "Tunnel Of Love," at New Jersey's Stone Pony club, which would indicate that another marathon Bruce tour may be in the works ... While on the subject of the Boss, former E Street Band member Little Steven is wrapping European dates before heading back to the U.S., where he will reportedly serve as special guest on U2's upcoming tour. Steven is supporting his new Manhattan solo album, "Freedom Non Compromised" ... David Bowie's Aug. 20 show at the Hubert H. Humphrey Metrodome in Minneapolis had to be canceled after equipment for the massive stage production couldn't be moved in quickly enough. Promoters for the event say the date may be rescheduled for sometime in October ... Night of the System, the System act Billy Bragg and 10,000 Maniacs recently performed a special charity concert at Manhattan's Ritz to benefit Nicaragua. Proceeds from the event will go toward the construction of a new health-care facility in war-torn Managua. Frank Sinatra is gearing up for a series of concert engagements at Manhattan's famed Carnegie Hall. Shows will commence Sept. 10 and run through Sept. 19 ... Alice Cooper is heading over to Europe for a major promotional trek, set to kick off Sunday (30) at London's Reading Festival. Stops include Rome, Paris, and Munich, West Germany. Other acts scheduled to appear at the three-day fest, which marks its 25th anniversary, include the Georgia Satellites, Lee Aaron, Lizzy Borden, the Stranglers, and Vow Wow.

ON THE ROAD

Mac Tour To Begin Oct. 1; First Outing In 5 Years

Boston set a record for the largest crowd ever at the Centrum in Worcester, Mass. The MCA rock group recently performed nine sold-out shows, pulling in a whopping $1.95 million, as reported in the Aug. 29 issue of American Music Business - The Elektra recording acts Billy Bragg and 10,000 Maniacs recently performed a special charity concert at Manhattan's Ritz to benefit Nicaragua. Proceeds from the event will go toward the construction of a new health-care facility in war-torn Managua. Frank Sinatra is gearing up for a series of concert engagements at Manhattan's famed Carnegie Hall. Shows will commence Sept. 10 and run through Sept. 19 ... Alice Cooper is heading over to Europe for a major promotional trek, set to kick off Sunday (30) at London's Reading Festival. Stops include Rome, Paris, and Munich, West Germany. Other acts scheduled to appear at the three-day fest, which marks its 25th anniversary, include the Georgia Satellites, Lee Aaron, Lizzy Borden, the Stranglers, and Vow Wow.
HATS OFF to PolyGram USA from PolyGram in Europe for propelling eight of our acts into the Aug. 22 Billboard Hot 100 singles chart.

PolyGram We give our artists the world.
Nick Martinelli Pulls The Plug
Produce Stresses Songs, Not Machines

BY BRIAN CHIN

NEW YORK: Philadelphia Nick Martinelli recently had the rare distinction of having produced the No. 1 and No. 2 black singles (Stephanie Mills)' "I Feel Good All Over" and (Regina Belle)'s "Show Me The Way," respectively. In doing so, Martinelli replaced one trademark with another. Martinelli's former "sound" was a relaxed, jazzy midtempo feel powered by the Roland 808 sequencer. It's an identified most often with the popular British trio Loose Ends, but it was flexible enough to work for such artists as Phil Hyman, Five Star, Peggy Blu, 52nd Street, and Ian Foster.

“I said I was going to get away from the machines, and I did,” says Martinelli. “I was impressed when I heard Anita Baker’s album. I felt that [mechanical sound] was definitely missing, and that’s what I went after.”

If there is any consistent approach now, he says, “It starts with the song. You then have to have very good musicians that play well together. The main element is the rhythm section—in the ‘old’ days.” It had been some years, dating back to the days of Syl Direct Current and Cashmere, since Martinelli had used live rhythm tracks. “I’d still cut an uptempo song with a machine,” he notes.

“I Feel Good,” Martinelli says, was one of two songs he had produced for Mills’s current album. “The first thing was a very fast song, cut about a year ago. Stephanie and Cassandra Mills decided to change direction and do more soulful things, so it wasn’t used.”

Martinelli’s roster of recent work is impressive: Gladys Knight, Billie Holiday, Howard, the Detroit-ba$$ duo (Continued on next page)

Camp Followers. Warners Bros. signee Anthony Malloy is flanked by producers Jellybean Benitez, at left, and Marcus Miller as he prepares tracks for his "Suspense" album.

Major Tours Bring Genres To Prominence

Rap And Hip Hop Are Here To Stay

FOR THE MAKERS AND MARKETERS of rap and hip-hop music, this has been a very important summer. Although some still ask, “When is it going away?” rap and hip hop got stronger, expanding in sales and in the number of performing artists.

For example, three tours—Together Forever with Run-D.M.C. and the Beastie Boys; Def Jam with LL. Kool J. Whodini, Doug E. Fresh, Eric B. & Rakim, Public Enemy, and Sisqasonic; and the Fresh Fest, aka the Wipeout Tour, with the Fat Boys, Salt-N-Pepa, Heavy Dee & the Boyz, and 1 BY Four—all crisscrossed the country, playing large arenas as well as smaller venues.

But every date sold out. Nor were all without incident. But the tours made money and showed the wide stylistic range now possible in this music.

The female rappers Salt-N-Pepa have grown via the tour, and their “Hot, Cool & Vicious” album on Next Plateau Records has been one of the summer’s biggest successes.

The tour that came on in the middle of the Def Jam show, Eric B. & Rakim, have established themselves as future contenders for the crown as rap’s hardest duo. The album in near gold and may go platinum. The political rappers Public Enemy, while somewhat out of place in the party atmosphere of the Def Jam tour, have been building an audience. They even have a major underdog hit with “Rebel Without a Pause,” a cut not on their album but on the B side of a single. Run-D.M.C. and Beastie Boys, despite a lot of bad press, still sold out major-market arenas. Over the summer their concert presentations got tighter, while their audiences remained a wonderful mix of whites and blacks. At Madison Square Garden, the home of hip hop, the audience for the Together Forever tour’s last show was 50% white. One act that seemed destined to have similar crossover appeal is LL. Cool J, who may yet have the first rap ballad to go top 10. His “Bigger And Deffer” album is already multiplatinum. L.L. Cool J may never be David Cassidy, but he is one of the great teen-age sex symbols.

So when is rap going away? Who knows, but it’s a good bet it won’t be soon.

FRIENDS OF THE LATE Joe Loris have established a scholarship fund in his name, and a national magazine publisher to aid in sending his twin 17-year-old sons, Christian and Derrick, to college. Make checks payable to the Loris Scholarship Fund and send them to the attention of James Bevan, Pridley Bank, Henry Ave. & Cathedral Street, Philadelphia, Pa. 19128. All donations will be held in trust and used for the boys’ college education. Those with questions should contact either Mary Lou Badeaux at Warner Bros., 818/852-3556 or Monica Lynch at Tommy Boy, 212/722-2211.

The Rhythm and the Blues

by Nelson George

Aretha Returns To Roots

BY DAVID NATHAN

DETROIT: Aretha Franklin returned to the New Bethel Baptist Church where her father was a minister, and left as the church’s most powerful voices. The occasion has particular historical significance, since it was at the New Bethel in 1962 that Franklin made her first recording. An album containing that performance was issued by Chess in 1967.

Several members of the 2,000-plus congregation that attended the three-day Gospelfest remembered Franklin’s teenage years when she toured with her father’s famous relish.

Aretha Returns To Roots

FOR WEEK ENDING SEPTEMBER 5, 1987

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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DOWNTOWN

| UTLO THOMAS CAPITOL | 3 | 9 | 21 | 33 | 43 |
| YOU AND ME TONITE | LACE CAPITOL | 1 | 8 | 15 | 31 | 37 |
| YOUR LOVE IS DEEP | LACE 91 | 5 | 10 | 18 | 29 | 54 |
| DON’T GO | LACE 91 JACKSON CAPITOL | 2 | 6 | 21 | 28 | 28 |
| I DON’T THINK THAT… | REV. JR. GUSTIN | 4 | 5 | 18 | 27 | 69 |
| STONE LOVE | MARVIN WINBURY MARVIN | 3 | 5 | 16 | 24 | 25 |
| STEVE AARRINGTON ANSIETT | 4 | 7 | 15 | 26 | 32 |
| WHENEVER YOUR READY | YOUR STAR | 3 | 6 | 9 | 18 | 19 |
| SLEEPING ALONE | THE CONTROLLERS MCA | 1 | 4 | 9 | 14 | 45 |
| CONFESS | DENNIS WILLIAMSON | 1 | 2 | 10 | 13 | 74 |

Billboard 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 in available by secure, self-addressed stamped envelopes to Billboard Chant Dept., 1515 Broadway, New York, N.Y. 10036.
### CLUB PLAY

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<th>No.</th>
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### 12-INCH SINGLES SALES

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Summer Sounds Abound on Cusp of Fall

This week’s column was written by Dave Peacock.

SUMMER MUSIC: There are some sounds that are linked to particular seasons, and perhaps no time of year has a more identifiable set of sounds than the summer months. Dance music is often an integral part of the events and activities that dominate the season. Whether on a car radio, Walkman, or blaring tape deck, the sounds of summer often evoke a flood of memories.

One of the sounds most closely associated with summer is ‘60s Motown, a style that is most lovingly re-created by Sonya Green on “Love Flight” (RC). As enjoyable as the Whitney Houston homage “Love Is A Contact Sport,” the lush production and produced single recaptures the Motown rhythm section and obligatory sax solo of a Martha Reeves-type summer single; the extended Morales & Munizabi mix adds extra percussion along with various vocal and instrumental breakdowns that are perfect for multiform audio gatherings.

Also oriented toward summer formats are such items as Carolyn Porter’s “I Said It And I Meant It” (Metropolis/Atlantic), whose No. 2 hit style vocal pumped by a bass tone mix gives the release an instrumental arrangement and bottom drum driving recall “50s Cerrone,” the Exposé-style dance-pop of “Playin For Love” by Chapter One Featuring Dana Lamkaza (Danai/TSR); and the pop-oriented “Somewhere In The Night” (Night Wave) by Billy Clift, whose blue-eyed soul lead is supported by a Prince-like snare and bassline with swirling 138-bpm Patrick Bolen production. La La’s “My Love Is On The Money” (Arista), the result of a mix between the lines of Sharon Redd’s “Can You Handle It?”; the Rick James production of “Process & the Doo Rags” (CBS) built up his “Super Freak” beat with a throbbbing bass, almost “Planet Rock” break, and unexpected lyrics that promote the woman’s right to call the up-tempo. 4 By Four teen sounds of the Miami-based For Love are prominent on the single “This Is Bad” (Hot Soul), which features buoyant Rick James-style horns and a nasal Kids At Work lead falsetto.

Two of this week’s most creative releases: “The Price You Pay” (PCT) by L.A.’s East Club sounds from the Fonda Rae (File), whose distinctive vocal tone and unusual arrangement — over an unrelenting, insistent sequenced bass — should help re-establish her in the cutting-edge of club artists. Marcus Miller’s production of his Queens, N.Y.-based Jamaican Boys on “(I’m That) Loving Feeling” (Warner Bros.) matches spare, synth-produced polyrhythms with a vocal line that can have come from a mid-70s Doobie Brothers session for an unusually arresting effect, while the flip side, “Home,” presents a near-hypnotic bass-and-drums Weather Report-style funk fusion jam with a Funkadelic vocal.

‘Your Body’ Is Still Moving

BY BRIAN CHIN

NEW YORK “Move Your Body,” also known as “The House Music Anthem,” “will probably haunt me the rest of my life,” says Marshall Jefferson. Originally released in the early summer of 1986 on Chicago’s Trax label and an instant dance-floor smash at the time, this driving chant, with its influential piano riff, has sustained prime-time popularity for a solid year.

“If it’s a party it’s so wrong.”

Jefferson notes that the title and original mix is not a case of production glib: The 8-track master took five hours to compose, produce, and mix. “No one will let me produce a record like that anymore,” says Jefferson. “It’s got to be a 24-track, got to be clean.”

“Move Your Body” was performed by Jefferson with several of his co-workers at a Chicago post office. The eventual lead singer, Craig McClain, had been producing him to put them on record after Jefferson’s initial productions (under the name Virgo) had made numerous covers. McClain is also the lead vocalist of another Jefferson-produced act, On The House. Jefferson has also enjoyed under-styled dance-floor success with two singles by Jungle Wonz.

Drum beat spiced with snydry break-beats and a Max Headroomish vocal stutter.

Other promising new street singles and sounds include the wistful, soft rock cut out for a mid-season release for MC Shan’s "Left Me Lonely" (Cold Chillin’), a song which benefits from the success of the similarly named MC Shan’s "Left Me Lonely" from L.I. Cool J’s "Kool Dee With "Dumb Dick" (Jive), which depicts the lost season of a family and its summer vacation over a sparse Teddy Riley/La Vaya beat and a wry O. Henry punch line; the clever use of a familiar walking bass line by MC Serch as he bemoans the enviable problems of female pursuit on "Hey Boy" (Idlers, 715-5760); and, in a classic rap cover, the California-based D.O.K. (Jive) with its alternating MC-lead love-rap to a rerecording of the Surface hit "Happy" (Jam-Kra, 212-505-5710) for a release that should have coattail appeal.

New release: ‘Your Body’ Is Still Moving

BY BRIAN CHIN

New York "Move Your Body," also known as "The House Music Anthem," "will probably haunt me the rest of my life," says Marshall Jefferson. Originally released in the early summer of 1986 on Chicago's Trax label and an instant dance-floor smash at the time, this driving chant, with its influential piano riff, has sustained prime-time popularity for a solid year.

"It's a party it's so wrong.""One reason for its long life is that "Move Your Body" has hit hip-hop, "garage" rap, Latin, and pop crowds in succession. Jefferson notes with amusement that last winter, when he was late in arriving for a scheduled appearance at New York's Heartbreak, several of the club's bouncers took it to the stage and substituted the chant, "Arroz con pollo! Arroz con pollo!" over the tracks. While performing at the club later, he says, "We did a little bit of both English and Spanish, and I don't think we got a better response than the bouncers! The kids were singing so loud they drowned us out. It was their personal party!

The total sales of the record are impossible to quantify, but its sales curve has been unusual, to say the least. And as for Jefferson, an Eastern distributor sold as many in April 1987 as it had in the entire life of the record—"and I don't even want to think about May, June, and July."

Jefferson has numerous upcoming production projects. "Next week," he says, "I'm going to be in Europe. There is a single coming out of Ce Ce Rogers, which is already released in Atlantic; and there is a new label in concert tour by Tep City, fronted by Byron Stanley, a strong falsetto singer Jefferson calls "the best vocalist I've ever worked with."

Jefferson "gave me a budget that allowed me to use real strings, a bass player, and even a second trumpet."

Overstreet Over The Top. Paul Overstreet visits with friends at the BMI-hosted dinner celebrating Overstreet’s seven top 10 songs (including four No. 1s) in the last year. Pictured are, from left, Roger Sovine, vice president, BMI; Del Bryant, director, performing rights relations, BMI; Randy Travis, Tanya Tucker; Overstreet; Paul Davis; and Harry Warner, director, writer administration, BMI.

Overdrive, Mark O’Connor, Randy Travis, Tanya Tucker, Rex Allen, Jr., and others say the BMI- hosted BMI Music Week Video Showcase is beginning to emerge as a very healthy one,” says Conn. “All record companies and management must be made aware of the importance of the European marketplace. It's the first time in a long, long time that everybody is working together, which is very good.

Conn’s company has just signed a new, three-year deal with BBC TV. “They’ll be increasing the volume of country music [broadcast] from the festival on the TV program,” informs Conn. “We’re going to have a country music week on TV that will alternate across Europe and the U.K. and take programming from previous Wembley festival and package it with some new programs and country music movies as well as invite some artists to travel to the U.K. for guest programs and interviews.

West Germany expanded its country music festival to a two-day event this year, and Switzerland’s event will be boosted to two days next year, says Conn. Wembley started as a one-day event and eventually became a three-day event with an exhibition area. Conn hopes to persuade the BBC to allow Silk Cut to continue to be a sponsor, but the tobacco link poses problems — that’s the adrenaline,” he says.

For the 20th anniversary festival, Conn plans to bring back some of the artists that made the first festival — Conway Twitty, Loretta Lynn, Bill Anderson, Hamilton, and other favorites of the British audiences. He hopes to top the success of this year’s event, which was spaced with rousing numbers by David Allan Cox, Bobby Bare, Emmylou Harris, Boxcar Willie, the Forester Sisters, Patty Loveless, and Mel McDaniel. He expects a capacity crowd of 30,000 for the 1988 festival. “We’re going for an all-star lineup— people who started it and helped me in the formative years,” he says.

Looking ahead at the 20th anniversary celebration of the festival, Conn also looks back at “all the friends I’ve made over the years — the crazy people I’ve met. Maybe I’ll write a book about it someday,” he says. But he quickly qualifies the statement: “It’s not until I prepare to retire.”

NewsNotes: Could this be a record for country music co-publishing? The new Schuyler, Knobloch & Bickhardt/TMT single “No Easy Horses” lists no less than seven publishers. Taking into consideration that single sales are down and that the buyers are in fewer ways, Nash Scene predicts total single royalties of 93 cents each for these lucky publishers: Writers Group Music; Bethlehem Music; Lawyer’s Daughter Music; A Little More Music; Une Ge; Music, MCA Music.

NASHVILLE To the perennial battle cry “Get the lawyers out of the music” Trip Aldredge and Ken Levitan can sincerely respond that they were in music before law. Aldredge and Levitan are partners in a four-attorney firm that represents some of the brightest new talent in Nashville.

Aldredge generally handles rock acts, while Levitan oversees the country roster. Both men are Van derbilt Univ. graduates, and both served on the concert committee at the school. Before taking the bar exam, Levitan worked as a staff at Chappell Music and as a staff for Buddy Lee Attractions. In recent months, the two have sought out and negotiated record deals for Neil Giraldo, Griffin, Lyle Lovett, John Hiatt, Billy Vera, and the Royal Court Of China. They did double service for singer/songwriter Bill Lloyd, negotiating for him with Throbbing Lobster Records as a rock act and then pairing him with Rodney Foster for RCA’s country roster.

Additional clients are the Forestier Sisters, Webb Wilder, Mac Gayden, Jet Black Factory, Zachman Turner Overdrive, Mark Conner.

(Continued on next page)
ALDREDGE & LEVITAN
(Continued from preceding page)


As befits a role that shifts from music enthusiast to legal advocate, Aldredge & Levitan provides a variety of services. At one end, it entices ad reps to see its acts in showcases. At the other, it sets up publishing companies for clients who are writers as well as performers, scouts out record deals, negotiates label contracts, pairs talent with producers, and represents producers who are trying to sell artists/production packages to labels. If a singer/writer needs advance money, then the firm will try to find a compliant publisher.

Both men are active in community music projects. Last year, Aldredge organized the Nashville Entertainment Assn.'s "Rock With the Experts" seminars. Levitan works on programming for the city's annual Summer Lights Festival.

"One of my biggest aims as an attorney," says Levitan, "is to try to educate people." Too often, he adds, the education comes too late: "I cringe when someone comes to me and says, 'I just signed this contract yesterday.'"

Aldredge says the Nashville music scene is "ever changing." These trends, Levitan says, "leave a lot of room for creative negotiations."

CMA To Hold Radio Sales Seminars In November

NASHVILLE The Country Music Assn. has rescheduled its series of regional educational forums targeted to radio sales and promotion. Originally planned to begin in mid-August, the workshops have been moved to November, with the kickoff Nov. 4 in Kansas City, Mo. Subsequent workshops are scheduled for Nov. 17 in Atlanta and Nov. 19 in Cincinnati.

The daylong seminars, titled "Techniques For Results In Selling Country Radio," will be conducted by Seattle-based The Research Group.

Registration for CMA members or employees of a CMA organizational member is $85 (fee includes all materials, a Continental breakfast, and lunch). Discounts are available for groups of three or more. A $95 fee applies to registrants who are not CMA members (fee includes a one-year CMA membership for those who qualify).

For registration or further information, contact the CMA special project department at 615-214-2849.

COUNTRY VIDEO OUTLETS GROW TO NEARLY 100
(Continued from preceding page)

As evidence of the growing importance of country videos, the Arista survey notes that the CVC Report, an every-other-weekly publication that monitors video activity, expanded its video coverage earlier this year to include country videos. It will devote two pages to country by the end of 1987, the survey says.

The Aristo summary predicts that the number and variety of country video outlets will continue to grow, particularly in such areas as movies, conventions, sports arenas, and fast-food places. Also forecast are more country videos compiled from movies in which country music is used, like "Nadine" (Billboard, Aug. 29), and more promotion of country records by music video shows on the retail level.

Walker, who also heads a public relations agency, says he is making his research available to the industry in hopes of highlighting the function of music videos in artist development and in record and ticket sales. He gave a presentation to executives of the Country Music Assn. Aug. 26 based on his findings.

Shure is the sound of the professionals...worldwide. Merle Haggard writes classic songs and leads a great band. But his real trademark is his singing, and that's why he chose the Shure SM57 vocal microphone. It captures the full emotional range of a great country voice with detail and precision. A legend can't settle for anything less. Whether you're already made it or you're still on the way up, choose the mic the great artists choose: Shure. Built to the highest standards of reliability and performance.

CHOOSE YOUR MICROPHONE THE WAY
MERLE HAGGARD DOES.
AS IF YOUR CAREER DEPENDED ON IT.
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**Singles Sales Chart**

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**COUNTRY SINGLES**
“SHINE, SHINE, SHINE” (RCA) is doing just that for Eddy Raven at KFDI Wichita, Kan., says MD Gary Highwater. “He gets just the right melody and lyrics, and nobody does it better.” PD Charlie Cassidy, KKKC Colorado Springs, Colo., agrees, adding, “I have no doubt it will be a No. 1 record.” (It is No. 20 on the Hot Country Singles chart.)

“I HEART MY COUNTRY” says MD Tim Clauson, WAXX Eau Claire, Wis. “The Marshall Tucker Band’s ‘Hangin’ Out’ In Smokey Places’ (Mercury) is solid, across-the-board country with a feel to keep you listening. My audience loves it.” The band debuting this week at No. 85, has a pop/country hit with “Heard It In A Love Song” in 1977. Another solid country draw is Ricky Van Shelton’s “Somebody Lied” (Columbia), says MD John Narrman, KITT Albuquerque, N.M., says it is “unreal—a hit record.”

“A TOP FIVE SELLER in just four weeks—Crystal Gayle is hot with ‘Nobody Should Have To Love This Way’ [Warner Bros.],” says MD Jim Patrick, KSO Des Moines, Iowa. “We got phone calls on Crystal the first week we put it up, and adds MD Bob Kelly, KYKN Salem, Ore. The same goes for WMSI Jackson, Miss., PD David Perkins, who reports heavy request activity. Gayle hits No. 27 this week.

Good sales are also reported for John Conlee’s Columbus single “Mama’s Rockin’ Chair” (No. 23). “We just started playing it based on strong initial sales at the one-stop level,” says MD Wayne Waters, WITL Lansing, Mich.

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and Don Schitz Music. And, maybe BMI and ASCAP can compensate with some performance treasures.

Crystal Gayle’s retail country shop, appropriately named Crystal’s, opened in Nashville. The Warner Bros. branch has also been making plans for a syndicated Christmas special.

The Grand Ole Opry now has a fan club. The world-renowned radio show’s first fan club president is Glenn Thompson, who has attended more than 200 performances of the Opry and has tickets for the Opry’s 100th anniversary in 2025. For $10, fan club members receive an Opry history, a button, a bumper sticker, a membership card, and a quarterly newsletter—The Opry Observer. The address is 204 Opryland Drive, Nashville, Tenn. 37214. Thompson says he wants to hear from members and potential members directly at Box 1607, Kenosea, Wis. 52141.

Crosby, Stills, Nash, & Anderson? Graham Nash took time out of his tour schedule this summer to put down harmonies on Lynn Anderson’s remake of the Crosby, Stills, Nash, & Young classic “Teach Your Children.” Nash, who penned the tune, joined Anderson and producer Gary Scruggs at Scruggs Sound Studio for the session.

Morgan artists Johnny Cash and Kris Kristofferson have headed for foreign shores on a promotional tour for their current albums, “Johnny Cash Is Coming To Town” and Kristofferson’s “Repossessed.” Cash will tour Europe with June Carter Cash and the Carter Family performing in the U.K., Poland, Belgium, Norway, Denmark, Austria, Switzerland, and the Netherlands. Kristofferson and his band, the Borderjords, will tour through Sept. 6. Cash and Kristofferson both performed Aug. 24 in London on the television program “Terry Wogan.”

Superpicker Roy Clark is hot doggin’ it. Roy Clark Hot Dog hit the stores in Oklahoma, Kansas, and Missouri July 20. Clark supervised the development of a recipe calling for prime beef and pork. He is hoping for a national distribution deal.

The Gatlin Brothers plan to get away from it all in the Cayman Islands, but The Nashville Network plans to follow them there to shoot footage for an Oct. 24 special titled “The Great Gatlin Getaway.” Cameramen will capture the Gatlin scuba diving, golfing, and recreating. “Lifestyles Of The Rich And Famous” will also spotlight the Gatlin’s favorite hideaway. Footage for both shows will include the Treasure Island resort/hotel, of which Larry Gatlin is part owner.

Word Inc.’s DaySpring Records has announced the signing of the California-based recording rockers Allies to an exclusive, multimarket recording contract. The group consists of Bob Carlisle, Randy Thomas, Jim Ericksen, Kenny Williams, and Matthew Chapman.

For Week Ending September 5, 1987

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Texas-Based CD Chain Stresses Quality Service

BY CHARLENE ORR

DALLAS: Compact discs have been very, very good to Ted Vin- son, president of Compact Disc Center of Dallas.

In the 14 months his company has been in existence, Vinson has managed not only to keep his busi-

ness running in a state with a de- pressed oil economy where many specialty shops have folded but to envision the possibility of his CD chain going national.

"Perhaps 'national' is a little premature," says Vinson, "but we're definitely going regional—
throughout the Southwest. We're getting ready to open our third store now, with a fourth opening after the first of the year.

"Our goal is to have five stores by

next April. We have a franchise up and running in Austin [Compact Discs of Austin] and, hopefully, we'll close another franchise deal in a couple of months."

Concerned about revealing too much too soon, Vinson will not dis- close the sites that are under con- sideration. But he insists that quality of service rather than location is what makes the store suc- cessful. "Our No. 1 priority is ser- vice. I tell my staff 'run them out on the front door with smothering, not by not waiting on them.' I sup- pose if all you wanted was the new Tom Petty, you could run up the street to the local Walmart. But if you wanted to hear some of the CD first or learn something about it, you'd want to come in our store.

"We have countless customers that we know exactly what kind of music they're looking for," he adds. "If we've got a guy into metal music, and we get some new releases, we'll put a copy under the counter. Then, when we get in touch with the guy, we'll say, 'Hey, we're holding the new so-

and-so CD for you.' People like that. I bet we have a core of 100 customers with over 1,000 more on our mailing list."

Vinson provides advice on ser- vice to the franchises. "We call them consulting agreements, and the stores are not required to take our name. But we still have input on how they're run."

After launching his first store, Compact Disc Center of Dallas (Billboard, Feb. 14), Vinson opened Compact Disc Center of Fort Worth on April 15. The first franchise, Compact Discs of Austin, opened shortly thereafter.

The third store will open soon in the Dallas vicinity. And the fourth, to be located "somewhere in Tex- as," will open in early 1988. Two more franchises will be estab- lished—before the end of the year, on of which will be located in Loui-
siana.

Vinson has expanded his origi- nal store to include new releases and mail-in services. He started the busi-

ness with 1,300 square feet. Now, the store encompasses 2,200 square feet. The Fort Worth store opened with 3,000 square feet. Vin-
son says that CD-only stores are in an "industry that's gone sky-high. We're not only seeing the explo-

sion here in Dallas, we're seeing it in several markets. A chain in At-
lanta already has four stores. Compact Discs of Boston now has

a store in San Francisco. Silver Flutters in Seattle is expanding. And with radio stations like [Dal-
las'] KZEW touting they're 98% CD, what better advertising can you get?"

Besides catering to its regulars, Vinson has also begun a mail-order business with U.S. servicemen all over the world. "I was down at Fort Hood [Killeen, Texas] looking in the PX. There were only four to five CDs in the whole place. Since service personnel see ways to get interested in electronics and these bases are located in small towns or remote parts of the world, I thought, 'What a great deal for them and me,'" Vinson.

Vinson has already set his sights (Continued on page 18)
## FOR WEEK ENDING SEPTEMBER 5, 1987

### POP™

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### CLASSICAL™

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<td>AN ENCHANTED EVENING</td>
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TEXAS CHAIN STRESSES SERVICE
(Continued from page 35)

on CD video. With players now available in the U.S., Vinson is clearing one room of his Dallas store to just house CDVs and players. “All our stores will carry CDVs. I’m sure they will be a hit just like CDs are. We hope to have a full line as soon as the labels release them,” he says.

Compact Disc Center of Dallas’ staff now keeps a rotating inventory of approximately 8,000 titles, averaging $14 to $15.99. There is a wide selection of midlines, and Vinson also stocks a modest but impressive line of CD players.

Which is the only Number One single written by Bruce Springsteen?

If you don’t know, find out in

THE BILLBOARD BOOK OF NUMBER ONE HITS
Mellow mood music of the 80's is charting new boundaries. Pop, jazz and classical musicians (on both the majors and indies) are bringing the New Age sound around the world. Inspired from nature, philosophy and religion, this important new genre is making strong and lasting inroads with both radio and retail. This exciting new sound, augmented by CD technology, is crossing over into new markets. Your ad in this issue will tell Billboard's worldwide readership about your New Age product — and your role in a growing trend. New Age is here to stay!

ISSUE DATE: OCTOBER 31
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## Top Spiritual Albums

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<td>AL Green</td>
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<td>2</td>
<td>Nicholas</td>
<td><em>Command (1966)</em></td>
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<td>3</td>
<td>Rev. Milton Brunson/Thompson Community Singers</td>
<td><em>If I Be Lifted</em></td>
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<td>Rev. Clay Evans &amp; the Fellowship Choir</td>
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<td>9</td>
<td>The Williams Brothers</td>
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<td>10</td>
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<td>12</td>
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### Gospel Lecture

**by Bob Darden**

This is the second installment of a two-part inter- view with Denice Williams, who will be performing in festivities before a Mass to be celebrated Sept. 15 at the Los Angeles Coliseum by Pope John Paul II.

In a few short years Denice Williams went from performing with her church choir to touring with Steve Wonder to recording her first solo album for CBS. "This Is Nice," it was the first of several gold albums. She struck platinum in 1978 on a duet with Johnny Mathis, titled "Too Much, Too Little, Too Late." Each succeeding album contained more of her own self-penned songs—and at least one gospel track.

But the big breakthrough came with "Let's Hear It For The Boy" from the "Footloose" soundtrack and her own album by the same name. "Boy" gave her some serious clout, just as her contract with CBS was running out.

"As we were sitting around talking with CBS about a new contract, I said, 'Listen, I've got a great idea—you know, the one I've had for the past eight years—I'd like to have your permission to do a gospel album. What do you think?' CBS finally saw how important it was to me and said, 'Go ahead.'" Williams and business partner (who later became her husband) Brad Westering eventually selected Sparrow Records to release the project and began work in early 1986. They corralled a number of old friends to play on the album, many of whom just happen to be some of the hottest session players in Los Angeles: Jay Gruska, Greg Mathieson, Paul Jackson Jr., Nathan East, Alan Pasqua, Richard Souther, the Waters, and John Robinson.

"We produced "So Glad I Know" with really only one goal in mind: to edify and uplift in the name of Jesus Christ," she says. "I originally wanted to do a tribute to Mahalia Jackson and include a number of traditional hymns. But Brad convinced me to do a Denice Williams album instead. The only thing was that we didn't want people to listen to it and still walk away confused about who I was singing about. We ended up doing the album in five weeks in between working, touring, and other recording projects. It was nothing but the Lord if it turned out well. We wanted the whole project to be led by the Holy Spirit."

"So Glad I Know" turned out exceptionally well. It is still up top on the Top Inspirational Albums chart after more than a year. Williams won Grammys for best gospel performance by a duo or choice and for best soul gospel performance by a female.

### Jazz Blue Notes

**by Peter Keehn**

**Bassist Charlie Haden** has found himself in all sorts of unusual musical situations in the course of his three-decade career in jazz—notably in the iconoclastic quartets of Ornette Coleman and Keith Jarrett and at the helm of the politically and militarily charged Liberation Music Orchestra. Today, Haden finds himself in what for him may be the most unusual situation of all: He's on the charts.

The album by Haden's group of the same name, has climbed to No. 7 on Billboard's Top Jazz Albums chart. Although he is one of the most respected bassists in jazz, Haden has never had a great deal of commercial success.

"This is for me," Haden—who is as outspoken politically as he is uncompromising musically—says of the mainstream acceptance "Quartet West" has been receiving both in the stores and on commercial jazz radio. (The album, one of the first new recordings on the recently revived Verve label, is being played on such high-profile stations as KGO Los Angeles, KJAZ San Francisco, and WJZZ Detroit.) "I never expected 'Ballad Of The Fallen' [the most recent Liberation Music Orchestra album] to get on anyone's chart—but it was the PBI."

Haden acknowledges that a lot of people were surprised by the sound of the "Quartet West" album—which features three of those original two standards, and tunes by Coleman, Charlie Parker, and Pat Metheny (another sometime associate—it was Haden who got Coleman and Metheny together for their historic "Song X" collaboration). "A lot of people don't associate me with traditional or standard jazz. This album isn't traditional, completely, although it's more in a traditional bag than anything else I've done. It's not like I don't play on [the album] the way I do with Ornette; it's just that Ornette's not there."

The people who are there on "Quartet West" make up an unlikely mix: Saxophonist Ernie Watts, Haden finds himself in all sorts of unusual musical situations in the course of his three-decade career in jazz—notably in the iconoclastic quartets of Ornette Coleman and Keith Jarret..."
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

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JOIN BILLBOARD'S 5TH ANNUAL ON GOSPEL!

THE WORLD OF GOSPEL MUSIC
T HINGS WILL HEAT UP at the Philips shop as the summer winds down, with staffers revving up promotional support behind visiting British orchestras. Coming first is the Royal Philharmonic, with Andre Previn conducting. The RPO tour kicks off Sept. 29 in Dallas, closing in Bogotá on Oct. 11. Philips’ Elgar series will get special attention, says Nancy Zaninelli, label vice-president.

Next up, in November, will be the statewide junket of the New York Philharmonic and the Orchestra of the 18th Century. The label is also releasing its first features featuring the Guarnieri Quartet, which came to Philips at their request.

PASSING NOTES: The recent recording of Verdi songs by Margaret Price, with Geoffrey Parsons at the piano, is programmed, as expected, for most effective sequential listening. Thus, the Deutsche Grammophon CD opens with “Il Tramonto,” composed in 1845, and not until the fifth track do we hear “Perduta Ho La Pace,” one from the first group of six Verdi wrote in 1838. But the program book also lists the songs, by track numbers, in the order in which they were written so that CD owners may program their players accordingly if they wish.

Demor Records and others, most recently Newport Classic, have occasionally used CD indexing to permit listeners to isolate all pertinent parts of a composition—.expositions, development, repeats, variations, etc.—as a didactic aid. Since not all players are capable of indexing, Delos Records invites listeners to turn on their stopwatches at the beginning of its new recording of De Falla’s “Three-Cornered Hat” and follow the action of the ballet. In all, there are 45 timed cue points on the Delos disc, descriptive of what’s happening on stage as the music plays.

Murray Perahia has recorded the Bartok Sonata for Two Pianos and Percussion with Sir Georg Solti as keyboard collaborator, and the BBC filmed the recording. The album is due out in early 1988. Meanwhile, Perahia will be one of the artists performing a 75th-birthday tribute to Solti in an October concert. In Chicago, there, the conductor/pianist will join Perahia in performing the Mozart Concerto in E Flat for Two Pianos.

The Pittsburgh Symphony Orchestra and its management are rumored to be negotiating a new contract until the spring of 1989. They hope to conclude the deal before May. Terms of the current pact, due to expire Sept. 6, will continue in force dur-

Philips readies promos tied to British orchestras’ tours

more than 200,000 mail-order sales during the past two years . . . Creating a good deal of underground excitement is hard rock outfit Dirty Looks’ debut album, “In Your Face,” on Mirror Records. The record is being supported by a 12-inch single, “Oh Ruby,” which is reportedly getting heavy college and some commercial airplay. Particularly hot on it is the Dallas-based satellite network Z-Rock, which affiliates with Clear Channel, Chicago, Columbus, Ohio, and Grand Rapids, Mich. According to label chief Armand Schaubroeck, the track “Put A Spell On You” is starting to attract attention as well. Other activity for the label includes being picked up by Kings’ third album, “Don’t Open Til Doomsday,” which will be supported by a 33-date European tour. Mirror is located in Irvington, N.Y., and can be reached at 716-544-9292 . . . Caroline Records recently celebrated the release of Pussy Galore’s new album, “Right Now!,” at Manhattan night spot CBGB’s. Tipper Gore was in attendance.
Consultant Accents The Positive
Glen Bites But Doesn’t Draw Blood

BY CHRIS MORRIS
LAS VEGAS  Peter Glen struck again at the Video Software Dealers Assn. convention here Aug. 18-20, but in marked contrast to his bitting comments about record stores at the National Assn. of Recording Merchandisers convention earlier this month (Billboard, Feb. 28), the acerbic retail consultant accentuated the positive.

Glen's presentation at the morning business session on Aug. 18 and his afternoon seminars the same day touched on what he views as the shortness and lack of imagination on the part of video retailers. However, Glen largely avoided the blistering chain-chain attacks that characterized his NARM stand.

Glen's business-session program, which included slides, featured a handful of video stores for their innovative marketing and display techniques. The afternoon seminar focused on merchandising master strokes from other retail communities and the roles that managers and employees play in fulfilling the needs and desires of the consumer.

Glen's opening salvo at the business session indicated video merchants for their creativity: "There are thousands of you that are brilliant at bitching and whining," Glen said as he walked down a long runway in the Goldwyn Pavilion of Bally's Hotel.

The video people at Bally's are all having their own SDV show this sale next week," he continued. "The mom-and-pops are all Christian martyrs. If you could cut out the whining for one minute, you might get a good idea.

Glen added that electricity and fun appear to be crucial elements absent in most video stores.

"There is something about a video schlepper cutting her nails behind a counter that is not exciting," he said. "It's not Disneyland in most video stores. Where is the morale?"

Disorder and slovenly merchandising, which Glen found omnipresent in the record store, was assailed at NARM, can also be found in many video outlets, he said.

"It's a World War II of handmade signs, Cheruboy goes to the malls," he said. "If you had your magic markers taken away from you, you wouldn't be able to live!"

The nonuniform video outlets is an instant impediment to attracting customers, according to Glen. "What's your trademark? What's your symbol? If it's just Video Woo-Woo, it won't work."

To make his point, Glen presented slides of such distinctive business techniques as the Hard Rock Cafe, where a full-size Cadillac is buried grille-first in the roof, and Tall O'The Pup, a 40-year-old Los Angeles institution built in the shape of a hot dog.

Glen noted that the Hard Rock also has daily employee meetings on ser vice, adding, "What happens in your store? Your people shoot up in the stockroom and go to work."

"I've been in my neighborhood video store, video store 1,444 times, and they've never looked me in the eye," he added.

"They wish I was dead. Service is the lie du jour. If people don't believe in it, it would be nice."

The video people at Bally's all have their own SDV show this sale next week," he continued. "The mom-and-pops are all Christian martyrs. If you could cut out the whining for one minute, you might get a good idea.

California Laserdisc Store Thriving
Dave & Linda Lukas ‘Make The Consumer Aware’

LOS ANGELES  Niche retailing does work. Ask Dave and Linda Lukas, owners of Dave's Video The Laser Place in suburban Sherman Oaks. Since 1983, when they started with fewer than 100 titles (Billboard, Oct. 12, 1983), they have dedicated all of their store's efforts to the laserdisc format. Today, the operation is regarded as one of the premier laserdisc boutiques in the country.

"I think we proved a lot of people wrong," says Dave Lukas.

Business, they say, continues to increase steadily. Last fall they moved into a new, 2,000-square-foot store with a neon window, not far from the previous 500-square-foot Ventura Boulevard location.

Compact discs were added last fall. Dave Lukas says he's now waiting for the first wave of CD video titles because he believes the advent of CDV augurs well for all optical home video formats. If the manufacturers don't screw it up and confuse the consumer, they say.

"There is interest in laser," he says. "The problem has always been to make the consumer aware of laser."

He also continues to stock some hardware, for both sale and rental, which amounts to about 10% of his business. The most popular hardware are the Pioneer CDL-1010 laser/CD combination unit, the Pioneer PD-M60 CD-only player, and the Pioneer SD-2001 CD/Video Laserdisc player.

The number of laser disc titles carried is now up to 2,400, with most movies listed at $29.95 and $34.99 and discounted 10%. Music video product is generally $20-$25.

The disk was $30 a few years ago," says Dave, "and it's still really a more economical way to build a movie library. And the format won't deteriorate.

Their mailing list is now in excess of 2,500. Studios, he says, have been generally increasing their laser disc titles, with only one more frontline product nearly taking away laserdiscs with videogreeting cards, but with more attractive catalog product like Warner's "The Ballad Of Cable Hogue" and "The Crimson Pirate."

"The manufacturers," he says, "are realizing that there is a good market. Up until now, laser was more of an afterthought."

He says the mailer, going out every six to eight weeks, is one of the store's most effective sales tools. In addition to highlighting new releases, it covers upcoming titles and contains discount coupons for CD purchases and in-store events like Delaware Valley chain Wall-To-Wall Sound & Video "(a store with almost no image whatsoever), he generally offered upbeat comments about a handful of innovators.

"Retailing is theater, and some people understand it," he said, offering both the lavish Tower Records in Beverly Hills, Calif., and the humble Video City in Muldoun, Alaska, as examples.

Other operations that won plaudits:

Tower Records' Sunset Strip store in Los Angeles is "overdone. It is exaggerated. You cannot miss it."

Video Collector, Los Angeles, is "garish, but you can’t miss it. Inside the stores are all the same, so the outside could be important."

West Coast Video store in Philadelphia is "very red. Everything about it is clear. Everything about it is distinct. I see it as a great store."

Super Fresh Food Market, a grocery store with its own video department, "Who says that somebody that has a broccoli won’t buy a Fred Astaire musical? They have a beautiful video department. It’s partly conventional, but it’s also a great store.

movies Unlimited, Philadelphia, which features an usherette as a trademark: They may have nothing more unique than that lady.

Videotheque in Los Angeles: "The only video store I’ve been in recently. Every employee is a film student at UCLA. At most places you grin at you, I just work here."

Star World in Florida, a lavish, freestanding unit: "This is a place you might want to go into some day. I think you might.

"a little bit in addition to praising the chain’s eye for detail (‘Fresh flowers! I nearly fainted’), Glen noted, "The attention to everything in this place is customer convenience."

At the end of the morning session, Glen offered suggestions about how to improve store business:

Stop bitching.

Concentrate on customer service.

Start selling videos.

Start selling other home videos.

Build an in-store image.

Be individual.

Use some courage and ‘do something weird.’

Have some fun, because ‘without fun you are in the dreadful business of mark-downs.

Rebuild your customers’ trust.

Make yourself interesting and make your store a reflection of yourself.

There is possible poetry in your business," he said.

The afternoon seminar, “M: Money, Merchandising, Marketing, Motivation,” drew a large and appreciative throng at the Las Vegas Convention Center. It featured basic merchandising and service problems.

"I talk about the classical reprints of great ideas, I haven’t seen any video in stores," Glen said.

“Resist the usual” was the theme of the merchandising presentation. His show included shots of a Zurich department store decorated with a gigantic bow for Christmas; real grass growing in the window of Tiffany’s in New York; and a Fifth Avenue cutlery store that created a turkey (Continued on page 45).
Charlie Sheen Stars in Action Comedy "THREE FOR THE ROAD"
"CHARLIE SHEEN, fresh from his triumph in the Academy Award-winning 'PLATOON'." — Newsday

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!

RELEASE DATE: OCTOBER 28, 1987
YOU'RE GONNA LOVE HARRY IN A BIG WAY.

Meet Harry, the lovable, 400 pound 'big foot' in one of the biggest comedy smash hits of the year, Harry and the Hendersons.

The whole family is going to be wild about Harry in this hilarious story of a typical American family's encounter with the legendary 'big foot,' starring John Lithgow and Don Ameche.

Put Harry and the Hendersons on your must buy list—it's worth Harry's weight in gold. To order, contact your MCA distributor today!

Color/1 Hr. 51 Mins. HS
HiFi Stereo Surround Digitally Recorded Videocassette #80677
Closed Captioned for the Hearing Impaired.
$89.95 Suggested Retail Price
Street Date: November 12, 1987

ON VIDEOCASSETTE COMING SOON ON LASER VIDEODISC
|| NO. 1 || A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS || J.C. Video Inc. || J.C. Video 8112 || Kathy Smith || 1986 || NR || $24.95 ||
| 3 | 7 | THE COLORFUL || Warner Bros. Inc. || Warner Home Video 11534 || Whoopi Goldberg, Oprah Winfrey || 1985 || PG || 13 || 89.50 ||
| 4 | 6 | JANE FONDA’S NEW WORKOUT || Lorimar/Left Eye Entertainment || Lorimar Home Video 069 || Jane Fonda || 1985 || NN || 39.50 ||
| 5 | 5 | DISNEY SING-ALONG SONGS: HEIGH HO || Walt Disney Video Home 531 || An Item || 1987 || NR || 14.95 ||
| 6 | 4 | KATHY SMITH’S ULTIMATE VIDEO WORKOUT A || J.C. Video Inc. || J.C. Video 8100 || Kathy Smith || 1984 || NR || 29.95 ||
| 7 | 3 | HERE’S GOOFY! || Walt Disney Video Home 529 || An Item || 1987 || NR || 14.95 ||
| 8 | 2 | BLINDWIRE || CBS/Fox Video 4611 || An Item || 1965 || NR || 19.98 ||
| 9 | 1 | KATHY SMITH’S TONEUP A || J.C. Video Inc. || J.C. Video 8112 || Kathy Smith || 1986 || NR || 29.95 ||
| 10 | 6 | BLUES HILL || Key Video 2001 || Elvis Presley || 1961 || NR || 19.98 ||
| 11 | 1 | THE DOORS LIVE AT THE HOLLYWOOD BOWL || The Doors Music Video Company || MCA Home Video 80592 || The Doors || 1987 || NR || 24.95 ||
| 12 | 3 | BLACK WIDOW || CBS/Fox Video 5033 || Debra Winger, Theresa Russell || 1985 || NR || 18.95 ||
| 13 | 2 | FROM RUSSIA WITH LOVE || CBS/Fox Video 4566 || Sean Connery || 1963 || NR || 19.98 ||
| 14 | 1 | BILLY BOB'S COUNTRY | Kodak Video Program 81 18705 | Bill Cosby | 1987 | NR | 19.95 |
| 17 | | A WEEK WITH RAQUEL | Tote Video Inc. | HBO Video TVW9965 | Raquel Welch | 1987 | NR | 29.95 |
| 18 | | THE THREE AMIGOS | Orion Pictures | HBO video 0007 | Steve Martin, Chevy Chase | 1985 | NR | 29.95 |
| 19 | | BEVERLY HILLS COP | Paramount Pictures | Paramount Home Video 1134 | Eddie Murphy | 1985 | R | 19.95 |
| 20 | | THE BEDROOM WINDOW | DEG Inc. | Video 529 | Steve Guttenberg | 1987 | R | 19.95 |
| 21 | 2 | DORF ON GOLF | J2 Communications 12 0009 | Tim Conway | 1987 | NR | 29.95 |
| 22 | 1 | WINNIE THE POOH AND TIGGER TOO | Walt Disney Home Video 64 | An Item | 1974 | NR | 19.95 |
| 23 | | STAR WARS | CBS/Fox Video 1130 | Mark Hamill, Harrison Ford | 1977 | PG | 29.95 |
| 24 | | KISS EXPOSED | Polygram Records Inc. | Polygram Video 440-441-493 | Kiss | 1987 | NR | 29.95 |
| 25 | | BRIGHTON BEACH MEMOIRS | Universal City Studios | MCA Home Video 80476 | Jonathan Silverman, Blithe Dancer | 1986 | PG 13 | 79.50 |
| 26 | | PINOCCHIO | Walt Disney Video 239 | An Item | 1940 | G | 29.95 |
| 27 | | SCARFACE A | Universal City Studios | MCA Home Video 80047 | Al Pacino | 1983 | R | 24.95 |
| 28 | | THE GOLDEN CHILD | Paramount Pictures | Paramount Home Video 1930 | Eddie Murphy | 1986 | PG | 13 | 79.50 |
| 29 | | THE SOUND OF MUSIC A | CBS/Fox Video 1051 | Julie Andrews, Christopher Plummer | 1965 | NR | 29.95 |
| 30 | | ONE VOICE | Barwood Films Ltd | CBS/Fox Video 5150 | Barbra Streisand | 1987 | NR | 29.95 |
| 31 | | ALIEN A | Secureway Video | Tim Skerrett | 1979 | R | 29.58 |

**Horror Trivia:** What actress, now in a very different but highly visible role, starred in the 1983 film "Donovan's Brain" opposite Lew Ayres? Answer next week.

**Next Week:** Programming Trends
Certain proposed bills, she said, might even ban a graphically offensive title and a Jane Ponda or John Wayne tape, not distinguishing among them. Retailer Gerry Dervish of Troy Video in Troy, Mich., recounted his experiences attempting to stop local libraries from renting video. Since taxpayer money helps pay for libraries, he said, "We’re paying for our competition. We decided to something about it." He said he and other local dealers also opposed libr- ary rental on the grounds that the government should not compete with business. He noted that in one Michigan county, for example, 11 libraries with more than 10,000 cassettes were realizing $100,000 a year in business. In the final analysis, he said, local dealers might be unable to stop it completely, since video is "information," but dealers could attempt to modify libraries’ involvement and take the profit away from it. "We’ve done pretty well," he said. "We got a bill through the [state] Senate." He is unsure, however, how it will eventually do in the House of Representatives.

Joe Gasparich of B.A.C. Video, Belleville, Ill., said he and other lo- cal dealers are fighting restrictive legislation concerning adult video. He said local organizing efforts are "frustrating," even though it is in dealers’ best interests to mount lob- bying campaigns. "You don’t have a big turnout," he said, "unless there is a major problem. It’s difficult to unite re- gional chapters to fight issues." Lo- cal stores, he noted, have been raid- ed in small groups, thus giving that situation a smaller dealer focus. Gasparich suggested that hiring professional lobbyists is a future option.

FOR WEK ENDING S9, 5 1987

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>TITLE</th>
<th>Copyright Owner/Manufacturer, Catalog Number</th>
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<td>2</td>
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* Recording Industry Assn. of America gold certification for theatrical films. sales of 75,000 units or suggested list price income of $3 million (20K or $1.2 million for nontheatrical made-for-home-video product), 25,000 or $1 million for music video product. A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million ($6,000 or $2.4 million for nontheatrical made-for-home-video product, 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ** International Tape Disc Assn. certification for a maximum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or if at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form, LF long-form. C concert. D documentary.

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CONSULTANT IS POSITIVE
(Continued from page 43)

out of knives, forks, and spoons at Thanksgiving; and another Christmas display with pigs replacing reindeer in front of the traditional Yule sleigh.

"You should sell the unexpected or a surprise," Glen said.

A deficiency of imagination walks hand-in-hand with poor morale, lack of motivation, and mediocre management in most retail climates, the consultant said.

"All the salespeople in the world look like they're going to cry," Glen said. "Their break is a little preview of death."

Simple things can break up an employee's routine, which Glen identified as "the thing that kills people."

For instance, the employee of the month at every Mervyn's store in the country is allowed to park in a space nearest the door for the month.

"If you do not honor your people, they will return the favor real fast," Glen said.

BOUNDARIES DISAPPEAR. SPACE EXPANDS. EVERYWHERE. OPENNESS. AND THAT'S ONLY WHAT IT SOUNDS LIKE. HEAR AND SEE THE NEC 46" PROJECTION TV WITH DOLBY SURROUND SOUND.

CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

For More Information Call: (312) 860-9500 x 3210. NEC Home Electronics (U.S.A.), Inc., 1255 Michael Drive, Wood Dale, IL 60191

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.
**Latin ALBUMS**

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

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<th>TITLE</th>
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<td>UN HOMBRE SOLO</td>
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**TOP LATIN ALBUMS**

**UNIVISION, THE BIGGEST OF THE BIGGEST**

The television networks programmed in Spanish, recorded three “Siempre En Domingo” specials, which brought close to 40 performers, mostly from Mexico, to Miami. It will also broadcast the U.S. finals of the OTI Festival. “Siempre En Domingo,” shown every Sunday from 9 p.m. to 12:30 a.m., has been for many years the premiere showcase for the Mexican music industry in the U.S. This time around, along with such recognized Latino pop artists as Lolita Beltran, Maria Conchita Alonso, Yuri, Lucia Mendez, Rocío Banados, and Nidia de la Rosa, the program featured U.S. singers Cyndi Lauper and Laura Branigan and the groups Crowned House and The Outfield, among others.

The U.S.-based, Latin-themed OTI Festival, an annual event that chooses the best singer from among competing members of the Inter-American Television Organization, will be selected in Miami Aug. 29. The 2 1/2-hour show will feature contestants from 12 U.S. cities as well as special guest artists Veronica Castro, Chuyanne, Franco, Braulio, and Pandore. The grand finale of the festival will be held in Lisbon, Portugal, in November.

Univision claims 500 affiliates throughout the U.S., most of them low-power UHF stations and cable outlets. The network has 12 full-power affiliated stations, with two more expected to open soon. Along with “Siempre En Domingo,” network programming includes several music shows during the 10:30-11:00 p.m. slot, mostly featuring pop-ballad artists and mostly produced in Mexico. Univision also provides eight to 10 soap operas a day, some of which have become big sellers of records by actively promoting their theme songs. Univision is part of Univisa, headquartered in Los Angeles, which also owns Galavision, a cable service, and Video Visa, a home video manufacturing and distribution company.

**THE NEXT MEETING OF THE Spanish Radio Advisory Council is set for Nov. 24 in New York. After reviewing the results of a pilot study made by the Chicago firm Information and Analysis, the council asked the company to review the data and try to come up with a more coherent method to determine audience ratings for radio stations broadcasting in Spanish. In its conclusion based on the study, conducted in the first half of 1987, the council recommended telephone surveys over door-to-door visits, despite the fact that the results showed door-to-door questionnaires producing higher levels of listeners.**

**Univision films 3 specials for ‘Siempre En Domingo’**

One of the reasons for the conclusion, according to the council, was the tendency of interviewees to give interviewers the answers they thought they wanted.

**GILDA MIROS, the air personality previously working for WADO-AM New York, will join the lineup of WJIT-AM Miami to follow supper shows, while a种种...**

**Discos AyM Likely to make WEA Latina its distributor**

by Tony Sobournin

Although neither Company has made an official announcement, negotiations for product from Discos AyM Latin America, distributed by WEA Latina in the U.S. and Puerto Rico are close completed. Copies of the proposed contract have been sent to each label’s legal department. The contract and subsequent execution.

The deal differs from Discos AyM’s deal with RCA/Ariola International in that this arrangement will exclude WEA Latina from promotional responsibilities for the music in the U.S. and Puerto Rico. This contract with the promotional expansion recently revealed by AyM. With an expected commencement date of Tuesday (1), the agreement may be a reality by the time these lines are printed. The first product to be processed under this new combination will be Maria Conchita Alonso’s new album.

Adding spice to September, New York hosts the 12th Annual Salsa Festival Week, and those people who have declared salsa dead are realizing that, to paraphrase Mark Twain, “its demise has been prematurely exaggerated.” The first event takes place Tuesday (1) on the DeWitt Clinton boat, which departs from the South Street Seaport and will be rocky is the arépa sounds of Dr. Tito Puente’s big band. In addition to Puerto Rican artists, Village Gate, Copa
cabana, S.O.B., the Palladium, Orchard Beach, and Club Broadway, there will be the usual Madison Square Garden on Saturday, which will also celebrate the 25th anniversary of El Gran Combo. E.G.C. will headline that night with Celia Cruz, Oscar D’Leon, Andy Montanez, Cheo Feliciano, and Hector Lavoe. Additional salsa and son montuno orchestras will also entertain. The biggest surprise will be the reunion of Montanez with El Combo—the first time since his departure from the band 10 years ago.

**NOTAS Y NOTICIAS**

Congratulations to WKDM’s Jimmy Jimenez, a favorite among label promoters, who has just been named station manager....

**NOTAS Y NOTICIAS**

Congratulations to WKDM’s Jimmy Jimenez, a favorite among label promoters, who has just been named station manager... Rigo
berto Fajardo, RCA/Ariola international manager for Puerto Rico, informed us that since Valentia had left Haines, three-week engagement at the Caribe Hilton, sales of her product in the Puerto Rican market have tripled... Regarding the story on Planned Parenthood in last week’s issue, a cynical soul has volunteered that, considering its inexhaustible supply of double-entendre songs, PP ought to tackle the merengue market next. Will New...
Suppliers Predict Industry Growth

Advertising, Buy-back, Beta Are Factors

BY JIM MCCULLAUGH

LAS VEGAS The home video business is expected to grow by at least 10% and perhaps by as much as 20% during the next 12 months. In addition, more vendor dollars will be earmarked for consumer advertising. Major titles will continue to be issued on the Beta format; buy-back is still under consideration as an effective means of shipping more A title units; and the growing anti-pay-per-view sentiment expressed by retailers has struck a chord with most suppliers.

These were the perspectives expressed by a panel of leading suppliers during the recent Video Software Dealers Assn. convention here. Held on the second day of the Aug. 16-19, the wide-ranging discussion took place before an audience estimated in excess of 3,000 attendees, most of them retail.

Representing the suppliers were Rob Blattner, president, RCA/Columbia Pictures Home Video; Reg Childs, president and chief operating officer, Nelson Entertainment; James Fifield, president and CEO, CBS/Fox; Warner Lieberfarb, president, Warner Home Video; Frank O’Connell, CEO, HBO Video; Bud O’Shea, executive VP, MGM/UA Home Video; and Len White, president and chief operating officer, Orion Home Video.

‘Buy-back programs are one of the best ways to fuel copy depth’

For the sell-through market, Warner’s Lieberfarb was even more optimistic in that the rest of the panel when he said that if a $19.95 sell-through price is fully accepted this fall, there could be a 30%-50% increase in the number of titles sold. HBO’s O’Connell said it is even conceivable that sell-through volume could triple in the next 12 months.

Much to the delight of dealers in the audience, Warner, HBO, and CBS/Fox said that their efforts to increase sell-through activity will also usher in a greater commitment to consumer advertising. Suppliers also indicated more willingness to promote rental titles to consumers in the hope that retailers will take a deeper inventory.

O’Connell used the $1.5 million television campaign for the Oct. 14 video release of “Platoon” to illustrate the company’s stepped-up consumer commitment, while Warner’s Lieberfarb said that TV success with such rental titles as “The Mosquito Coast,” “Heartbreak Ridge,” and “The Mission” will fuel more TV expenditures. Fox said that more CBS/Fox consumer dollars will be spent on both new releases and sell-through.

Nelson is positioning himself as a major new player, according to Childs, and will focus heavily on consumer promotions. RCA’s Blattner said to promote his consumer dollars will be spent on both new releases and sell-through.

While feature films will continue to receive the lion’s share of attention from most major suppliers, some companies are still looking to original programming. MGM/UA, for example, is launching a “Get The Feeling” sports series produced in conjunction with Sport Illustrated, while CBS/Fox, by virtue of its sports labels and a pact with the National Basketball Assn., will step up its commitment to special interest, an area that could see a tripling in dollar sales, according to Fifield.

RCA’s Blattner pointed out a recent original video agreement with actress Deidre Hall, while Orion’s White said an original Rodney Dangerfield cassette will be sandwiched between the releases of “Malone” and “RoboCop.” MGM/UA’s O’Shea said special interest will finally come into its own in 12 months.

(Continued on page 53)

FOR WEEK ENDING SEPTEMBER 5, 1987

Compiled from a national sample of retail store sales reports.

Tapes Fuel Independents

NEW YORK While major labels with music video lines obviously have bigger and better-known artists as well as greater clout in the marketplace, small, independent labels are finding that music video software can further support their rosters and augment company profitability.

Enigma Records’ Enigma Music Video line was launched a little over a year ago with Styper’s “Live In Japan,” which went gold within eight months and has now sold 35,000 units, according to the company.

“We thought it would take time to develop gold home video, but Styper showed us that if it’s the right product and you’re reaching the right audience, it can happen fairly soon,” says Rick Orzenia, Enigma’s director of marketing.

One For All. Actress Deidre Hall, center, celebrates the signing of a distribution deal between her company, Timeselvania, and RCA/Columbia Home Video at a ceremony at the Four Seasons Hotel in Beverly Hills, Calif. The first title released under the agreement, “Deidre Hall—A Video Biography,” is currently available from RCA/Columbia. With Hall, from left, are Peter Sealey, president and CEO of Coca-Cola Telecommunications; Herman Rush, chairman and CEO of Coca-Cola Communications; Robert Blattner, president of RCA/Columbia; and Hall’s manager, Jay Bernstein. (Photo: Alan Berliner)

Selectivity Breeds Success

For Music Cassette Sales

This is the second of a two-part series exploring the status of music videos.

BY JIM BESMAN

NEW YORK While many full-line video manufacturers and video dealers tend to express reservations about music product, record companies fielding their own music cassette lines seem universally pleased with the genre.

They say they have found that by being selective with their releases, by bringing new ideas to the basic clip compilation and concert tape formulas, by narrowing the gap between an artist’s album and video release, and by keeping price points at an affordable level, break-through efforts can be easily reached and often greatly exceeded.

“I think a few years ago music videos were released randomly without regard for what people were watching,” says John Sloane, Elektra Records’ vice president of video. “There was a glut of sub-standard-quality product that people naturally rejected. So it’s important to offer stuff that they can’t get elsewhere.”

Sloane notes that the 1-year-old Elektra Entertainment video cassette line has so far released only five titles, but that the artists represented—Mo-ley Crue, Dokken, Howard Jones, the Cure, and Anita Baker—were all carefully selected according to type of artist and following.

She credits such selectivity for the retail performance of the Cure’s “Standing At The Sky,” for example, which “far surpassed” the anticipated “average” sales.

(Continued on next page)

Tapes Fuel Independents

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Enigma Records’ Enigma Music Video line was launched a little over a year ago with Styper’s “Live In Japan,” which was released at the same time as the Styper documentary video in September, followed by a Smitherens clip compilation.

Also scheduled for fall release is “The Enigma Video Variations II,” a companion tape to an album collection of tracks by label artists, including Don Dixon, Agent Orange, Wire, and Wednesday Week. Orzenia hopes it will carry a $14.95 or lower list price because it’s designed primarily to acquaint consumers with the label roster.

At Profile Records, which in June introduced its Profile Video Line with “Run-D.M.C.—The Video,” s&d director Gary Pini is pleased with the performance of...
She adds that "Motley Crue Uncensored" has performed well beyond expectations and "hasn't slowed down at all" since its release last September.

Like Elektra's experience with the Motley Crue program, other labels have had similar success with heavy metal videocassettes. Len Espan, PolyGram's senior vice president of music video, reports that "Kiss: Love Gun," the video that achieved platinum status since its May release, "continues to sell and sell." With a new Kiss album due shortly, he expects the video to "sell another 500,000" through Christmas.

Espan also reports "very exciting presales" on the forthcoming "Deep Purple—The Video Singles" and "Glen Frey of the Eagles: Video," the latter titles distinguished by three new, live cuts.

Vic Faraci, senior vice president of Warner Music Video, says that while heavy metal acts like Van Halen and David Lee Roth continue to be the best music videocassette sellers, a country clip compilation titled "Country Love Songs" is doing quite well and enticing steady reorderers.

"Once people are in the frame of mind to buy music video, it must be good enough to make them buy it."

"Our country music [album] sales are going through the roof this year, so we projected good numbers for music videos," says Faraci. "But we've far surpassed those projections."

Faraci adds that "huge numbers" for the Paul Simon video "Graceland—The African Concert" are projected based on the performance of the artist's "Graceland" album tour. Additionally, Warner Bros. has great expectations regarding three new "Kidongs" children's music videos, based on a new syndication deal for the television series from which it originated.

But new and recent releases aren't the only concern of record labels' home video executives. Steve Macan, A&M Home Video's director of video sales and marketing, notes that his catalog contains 25 titles by such artists as Spic...
the tape so far and says that Profile is negotiating for future releases.

"We're very happy overall and glad that we did it ourselves," says Pini of the Run-D.M.C. program. He adds that 15,000 units of this program were shipped. "Our understanding of the type of music we're doing enabled us to get the same people who buy the records to buy the video," he says.

Pini explains that Profile specifically released the tape to coincide with Run-D.M.C.'s current Together Forever tour with fellow rap group the Beastie Boys.

Hardcore-oriented SST Records also understands its market niche and sells its SST Video line via mail order and its regular record distributors, who service primarily mom-and-pop alternative rock stores. But according to promotion director Ray Farrell, it is withholding release of the Minutemen's "Corn Dogs," Black Flag's "Live '86," and a Sonic Youth tour diary until it can find a suitable video distributor.

"We want to be in the rental market because a lot of people would be interested in seeing our bands on video," says Farrell. "But video marketing is a whole other business, and we're reluctant to get into it without using a specialized distribution company."

**VSDA SUPPLIER PANEL**

(Continued from page 51)

Buy-back was another key area of discussion. Lieberfarb acknowledged that such a strategy is "one of the best ways to ensure copy depth." Yet despite what it considers to be a successful Australian experiment (Billboard, Aug. 1), Warners is studying the feasibility of such a program in the U.S. but has no specific plans to announce a buy-back program for U.S. retailers. The company will, however, soon introduce buy-back plans for the U.K., West Germany, France, and the Netherlands.

Pay-per-view was perhaps the most sensitive topic at the convention (Billboard, Aug. 29). Executives generally indicated that they support a PPV window after home video. In the final analysis, however, as suggested by O'Shea's comments that he would bring VSDA delegate sentiment back to senior executives, pay cable's destiny appears to rest in the hands of high-level studio chiefs who are looking at numerous ancillary markets.

Piracy was also a much discussed subject. While illegally copied cassettes remain a chief concern, most studios indicated satisfaction with Macrovision. Orson is "complementing" tape-encoded antipiracy techniques with a label silk-screening process (Billboard, Aug. 29).

Another topic of interest was Beta. While the Beta format's demise has been well-documented, studies indicated that major, frontline releases will continue to be issued in that format.

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It's the master showman in his full, technicolor brilliance... and the most complete "Elton" collection ever on video:

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It's a 95-minute collector's edition. The definitive concert video— with 101 musicians recorded in Stereo Hi-Fi. Over 250,000 of the Elton John Live in Australia record albums and compact discs carry $2.00 savings coupons for the video. And every coupon is backed by direct redemption from J2 Communications.

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STILL MORE ON BUY-BACK: Warner home video topper Warren Lieberfarb told Video Software Dealers Assn. meet attendees that buy-back still represents the most effective way to get more A titles into the marketplace, suggesting that the company might still go ahead with a U.S. program (Billboard, July 23). The company’s Australian experiment is considered successful (Billboard, Aug. 1), but one critical factor in the Tony Under experience is the absence of midlevel wholesalers, says Tony Wells, managing director, Warner Home Video, Australia. A rep for Tony Wells said direct there. In addition to the role distributors might play in a U.S. buy-back scheme, such other critical factors as returns still need more study, says Warner.

$89.95 HOLDOUT: Paramount says it has begun to look seriously at the higher price point. Reason? There doesn’t appear to be any dramatic falloff in units shipped by other manufacturers on A titles, and the expected groundswell of resistance from video specialists, more vocal at VSDA 1986, has never really materialized. Philosophically, Paramount is still dedicated to sell-through, but the bottom line usually wins out in the board room. “The Untouchables” and “Beverly Hills Cop II” seem the likely candidates for the price hike, according to a Nelson Entertainment, Warner Home Video, Los Angeles, says it, too, may begin to price certain A titles at the $89.95 level and has no plans for a sell-through push on new titles.

“YELLOW SUBMARINE” will dock in video stores on Oct. 29. The long-awaited animated Beatles feature will be released by MGM/UA for a list price of $29.95. As a bonus, the company says the soundtrack has been digitally enhanced and should sound as good as a compact disk.

CASEY KASEM AND VESTRON are hooking up for an ongoing “Rock N’ Roll Goldmine” series of home video titles. Priced at $19.95, the first “60s-themed” cassette, due in 1988, features such artists as the Beatles, the Rolling Stones, Jimi Hendrix, the Who, Cream, Janis Joplin, and Steppenwolf. The company is also prepping a second “Dick Clark’s Best Of Roadblocks!” for October release at $29.95. Vestron, in association with ABC, will be issuing “Pope John Paul II Visits America—1987,” an “instant video publishing” cassette priced at $19.98. IVE is planning to release a cassette of the pope’s prayer for world peace, while Prism is releasing “Pope John Paul II: The Movie.”

A NEW DISTRIBUTION PLAYER is emerging: Video Channels is being launched by distributor Bell & Howell/Columbia Paramount Video Services, and Veteran Baker & Taylor/YTV distribution executive Paul Pasquale is set to run the operation. The game plan, according to one source close to the situation, is to rack such businesses as appliance outlets and drugstores instead of directly competing with the traditional wholesalers.

LITTLE PEOPLE MAKE BIG VIDOS, says New World. The company inked a deal with Fisher-Price for a series of children’s product based on the Little People line of toys, which has sold, according to the toy company, a total of 600 million pieces and books in the last 25 years. The first six titles, designed to be educational as well as entertaining for pre-schoolers, will be marketed in the fall of 1988. Titles are expected to run 30 minutes and cost $14.95 each.

MOVIES ARE THE NAME OF THE GAME at new Cinema Group Home Video. At its first press conference at VSDA, chairman Andre Blay ticked off a theatrical production slate. Already in production are “Souvenier,” starring Christopher Plummer and Catherine Hicks, and “Red Rain,” which features James Spader. In addition, “Manville,” starring Al Pacino, should be starting production soon, one of several films Cinema Group expects to make with the actor. There is also a three-film development deal with Mickey Rooney. The first film to come out of that deal will be “Homeboy.” According to Blay, other projects in development are “Darebase,” which stars Timothy Dalton and is based on Norman Mailer’s book “Buckin’”; “Lie Down With Lions,” based on the Ken Follett novel of the same name; “Nightwork,” starring Roger Moore; and “Seven Still Men,” based on the Noel Behm book. A fall 1987 theatrical release schedule sees such films as “White Of The Eye” with Cathy Moriarty, “The School That Stole My Brain,” “Zombie City,” “The King And The Eagle,” “Toys,” “Higher Education,” “Geek,” “Brain Damage,” and “Blind Trust.”

MUPPET MASTER JIM HENSON and LORIMAR Home Video have pacted for the development of an original, made-for-children’s line. Each entertainment/educational title will have a running time of 30 minutes and be priced for sell-through. Henson will develop and produce the line, creating new characters as well as utilizing some of his well-known Muppet characters.

VIDMARK AND EAGLE HERITAGE have made a pact whereby the former will distribute the latter’s how-to instructional and nature titles.

JIM McCULLOUGH & AL STEWART
High-Power RAM. Owners of Casio synthesizers, including the CZ-101, 1000, 3000, and 5000 models, will rejoice at the new CZ-RAM data cartridge from Digital Music Corp., in Woodland Hills, Calif. The RAM cartridge holds 64 voices in four individual memory banks; each can be accessed via LED-indicated bank selectors. The unit comes with a 10-year lithium battery. Call 818-704-7879 for details.

**AUDIO TRACK**

NEW YORK VISITING CHUNG KING House of Metal Inc. was profiled at Run D.M.C. The band was in to mix cuts for the "Tougher Than Leather" soundcheck. Rick Rubin produced and Steven Slate ran the board. Also, Andre Harrell of Uptown Entertainment produced tracks on Tammy Lucas for Capitol Records. Jay Henry was at the controls. Additionally, Tackhead was in producing his own project, featuring Melle Mel, Keith LeBlanc, Skip McDonald, and Doug Wimbish ran the board. Greg Gordon assisted.


Chuck Chillout was in L.N.S. Recording with Eric Isles to produce Disk Masters' new project. Chillout mixed "Keisha." Steve "Griff" Griffin engineered. The 12-inch single will be released on Urban Rock Records. Rufus Witherpoon was also in to do keyboard overdubs on his new Mike Allen Unveiling Rap-Dance. Mike Nicoletti engineered. Producer Teddy Riley was in with rap group Divine Force to work on "We Came Here..." Engelbert Humperdinck and Gloria Gaynor were in Unique Records Studios to work on a duel mix, with producer Joel Diamond. Peter Robbins engineered and James Wyman assisted. Additionally, Rochelle Cappelli's latest single, "Out Of Control" (Atlantic), was mixed by producer Joe Mardin and executive producer Arif Mardin. Kennan Keating handled the controls with the assistance of Matt Hathaway. Reggie Griffin arranged and played synthesizers. Finally, Freddie Jackson was in to work on his Capitol Records single "I Can't Let You Go." Engineer Roye Shaham mixed the tune, which was produced by Rahni Song. Angela Piva assisted.

LOS ANGELES

At YAMAHA's recording studios, MAV Records' Steve Bryson worked on overdubs for an Elektra Records project with producers Michael Powell and Dean Gant. Barney Perkins engineered with second Elliott Peters. Also, Bobby Womack mixed self-controlled Sound, and the Perkins and Peters ran the board. Also there, the Jets mixed tracks for Joan Armatrading with producer Bobby Nunn. Again, Perkins and Peters engineered.

Virgin artists Scarlet & Black dropped in on Total Entertainment mix their new 12-inch. Paul Fox produced. In studio C, CBS' NASA, a Swedish band, did preproduction work on the Synclavier, with Bob Margolff producing. Also, Joe Pace controlled the new SSL 4064 Total Recall desk during the mix down of Cinema's A&M release.

Rumbo Recorders' studio A saw Richie Zito in producing Poly Gram's Maceo Bynum & the New Frontier. Phil Kauff engineered and Julian Stoll assisted. Also, Black And Blue was in with producer Gene Simmons working on a Geffen Records project. Dave Wittman engineered and was assisted by Andrew Udoff and Dave Reitzas.

Ex-Miss America jamming at Jam Power: Vanessa Williams began work on a solo project with Rex Salis. Also there, Kopper recorded tracks for her second album. Producers Courtland Britch, Tracey Kendrick, Chuckie Booker, and Ced Malone all contributed to the project.

Crankin' it up at Music Grinder was Belinda Carlisle, who finished sessions for her second solo album on MCA. Among guest artists was Thomas Dolby, who played keyboards. Rick Nowels produced, with Steve Macmillan at the board. Matt Freeman assisted. Also, the Pointer Sisters did vocal tracks for an upcoming RCA release. Richard Perry handled production and Gary Sarfina engineered. Casey McMackin assisted. And, Magedh recorded tracks for its follow-up to the "People, Sells" album on Capitol. Paul Lani and David Mas- taine share production credit and Freeman assisted.

**BILLBOARD SPOTLIGHT**

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SPARS Cassette Seminars

NEW YORK The Society of Professional Audio Recording Services is offering a series of seven 90-minute cassettes taped at the recent Studio Business Conference held at the Univ. of Calif. at Los Angeles School of Business. Included with the cassettes is a planning notebook.


Each cassette is $15 for SPARS members; $18 for nonmembers. The notebook is $30 for members, $40 for nonmembers. The entire series is $120 for SPARS members and $150 for nonmembers. Contact SPARS at 818-901-0566 or order directly from P.O. Box 11333, Beverly Hills, Calif. 90213.

**NASHVILLE**

DON WILLIAMS VISITED

(Continued on next page)
CURRENT CHART HITS
AVAILABLE BY SUBSCRIPTION
For programming use only
Inquire on station letterhead:

SOUND INVESTMENT
A weekly column spotlighting equipment-related news in the audio and video production, post-
production, and duplication ind-
ustries.

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Will we see a broadcast system incorporating the super resolution
specs of high-definition television in our lifetime? That probably depends on
how old you are. While HDTV has been used so far to shoot a cou-
ples of TV mini-series, a string of mu-
cic videos (by director Zbigniew
Koscinski) has been recorded using the
first U.S.-made HDTV national
commercial (a 30-second spot for
Reebok), the possibility of upgrad-
ing our studio production tech-
niques is beginning to be talked
about:

AUDIOTRack
(Continued from preceding page)

Sound Emporium with producer Garth Fundis to cut tracks for his
new Capitol album, Gary Lane
was behind the strings record-
ing and mixing of the project. Also,
Jeanne C. Riley and producer Mar-
garet Warwick worked on tracks
and mixing with engineer Billy
Sherrill.

Producer Patty Parker was in
Cheslea Studio cutting tracks on
Florida artist Lee Verson.

Busy at the Music Mill was
Pake McEntire, who was in to work
on overdubs for his RCA project,
Mark Wright produced and Joe
Scalife and Paul Goldberg engi-
eried. Also, Alabama's vocal
overdubs and mixes with producer
Harold Shedd, Jim Cotten, Scalife,
and Goldberg engineered. Also there,
K.T. Oslin recorded tracks for
her second RCA album with pro-
ducer Shedd, Cottine and Scalife.

The Bennet House saw Razzy
Bailey in to work on overdubs with
engineer Gene Eichelberger. Also in
the studio producer Phil Johns-
non worked on Buck Rambo tracks
for the Benson Company. Brent
King engineered.

At Air Studios, Shurifie com-
ed work with co-producers/engine-
neers Mike Daniel and Denny
Knight on their second Air/Com-
pletion/Polymor release, "Roll The
Dice." Additionally, Ride The River
was in with producer Mick Lloyd
to complete tracks for its upcoming
Advantage/Polymor single and al-
bum. Daniel was at the board. Also
at Air, Neal Ramsay of the Blair
School Of Music was in cutting a
contemporary classical saxophone
album with producer Gary Weaver.
Again, Daniel engineered.

OTHER CITIES

AT CRITERIA RECORDING in
Miami, Julio Iglesias mixed up his
upcoming album. Carlos Nieto engi-
ered and was assisted by Carlos
Alvarez. Also, Kashif cut tracks for
an album project. Lewis Martine
handled production and program-
manship. Mike Couzzi engineered
with the assistance of Charles Dye,
Lyn-
yrd Skynyrd worked on cuts for an
upcoming RCA release. The album
was produced by Roy Thomas Baker,
Tom Dow, who was assisted by
Dye.

Dave Mason visited Granny's House in Berea, Ky., to complete
mixels on his latest album, "Two Hearts," with producer Jimmy
Holtz. The album, scheduled for re-
lease this month on Voyager/MCA,
includes guest performances by
Steve Winwood and Phoebe Snow.
Longtime David Bowie guitarist
Earl Slick was in at Prairie Sun
Recording, Cotati, Calif., with
Kevin Russell (of Toto fame) to co-pro-
duce tracks as NYC's Steve Fontano
engineered the project.

Different Fur Recording was home to Roy Thomas Baker, who
produced tracks and mixes on
T'Pau for Virgin Records and the
Dino De Laurentiis film "Adult Edu-
cation." Jerry Napier engineered.
Also, Maurice White and Philip
Bailey recorded the Hawkins Fam-
ily voxals on the new Earth, Wind
& Fire album for CBS. David Ri-
deau engineered. Assistant engi-
eer S on the projects were Mark
Sagale, Devon Bernardoni, and
David Plank.

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

SYDNEY Australian music television station ATV 7, which is undergoing a drastic restructuring in the wake of the record industry's Aug. 1 declaration that it will no longer supply videoclip programming free of charge, is talking about the situation. The station manager said that they are providing a free promotional service to record companies, while the labels maintain that since the stations are getting advertising revenues, they should pay for the use of the clips.

The controversy was brought to a head last week, when MTV started operations in Australia and announced it would pay for the use of clips, as it does in the U.S. and Europe.

On April 1, the Australian Record Industry Association will launch dedicated Australian videoclip stations that it expected to have an agreement for a license fee for clips within 90 days. That edict was expected to be lifted.

However, on Aug. 1, viewers found their favorite music videos either off the air or drastically restructured, with concert footage, independent labels' clips, and historical material in place of the back-to-back glossy "hits" fare usually served up to them.

During the 90-day period, there will be no co-branding between ARIA and the Federation of Australian Commercial Television Stations, attended by representatives from Ben Shepp and Brian Smith. There was a dogmatic refusal to sit down and talk. No one came back to us with alternatives.

The typical of television's response was that of Peter Butler, acting head of TV entertainment for the national, government-owned ABC, which is the only European financed "hit" tool, said: "We don't think it is any more appropriate to pay for videoclip than to pay for air fare. It is the end of videoclip programming and charged for advertising inserted between them."

"It's no surprise the stations don't want to pay. But if they don't, We'll stop giving them clips. MTV pays a fair price for their clips in the U.S. and when it announced it expected to pay here, too, it certainly crystallized the issue. Australian television should be grateful we've waited so long to introduce pay-for-play here."

The station is not one of the emotions that pay as far as TV here is concerned. FACTS said it would not participate in any further discussions on the issue. This impasse dashed any hopes for a uniform fee, or even a special rate for ABC and its network, the ethnic-oriented SBS.

Instead, the two industry representatives withdrew from the negotiating table. FACTS, representing the major members of ARIA (WEA, EMI, CBS, RCA/BMG, Festival, PolyGram, and Virgin) to negotiate individually with each network—a needless cumberously situation that inevitably resulted in bitterness and confusion.

At the end of July, the record companies telexed their fee structures to the networks, along with their threat to pull their clips from the U.S. market. The per-clip fee, to be multiplied by the number of cities and/or translators carrying each clip: $10 for the first block of clips, through $25 (PolyGram) to $30 (EMI). Back-dating to April 1, original airings were to be assessed in whatever a rate chosen once that body abdicated its negotiating role.

Then when the stations worked themselves into an emotional fix, it was too late. It was a refusal to discuss the issue became clear. Hamish Cameron, producer of 10 Network's "Nightshad," said his show would have to find another $1 million Australian (roughly $700,000) to continue broadcasting the industry of just over 10 million people.

As an ABC spokesman estimated that every clip screened by its all-time show " Rage" would cost $50. SBS calculated it at $75, with a production-year total of around $450,000.

In fact, "The Noise," SBS' half-hour nightly show, was the first casualty, axed within hours of the tel-exes arrival at the station.

Says Wayne Simpson, the show's producer: "We're angry at both parties. If the TV stations had been smarter we could have had a cheaper rate than the commercials. What they're asking is outside any music video program's reach. Local artists will suffer."

Simpson says he's currently scouting exclusive rock material only of Australian affiliates and stepping up his studio of clips. They adds that he's confident of getting his show back on the air before the year is out.

While the future of other programs is in the balance, the public is being asked to settle for a second-rate feed, which is assessed at $25 per block, and is upscale, standard, and out-of-date visual material. Some shows—and MTV—were quick to agree to the terms, while the remainder content is relatively unchanged.

Though putting on a unified (Continued on page 80)

**VIDEO TRACK**

NEW YORK MANHATTAN-BASED artist Robert Longo, known for his production work with the Golden Palominos, New Order, and Megadeth, directed a video for R.E.M.'s new single, "The One I Love." Victorian Harbor is credited for producing the video for Pictures Ltd. The video is being serviced with a special piece produced by group member Michael Stipe, which was shot on location talking about the video and the new R.E.M. album, "Rutzy," a track off her RCA Red Seal album, "The Velocity Of Love." It was directed by Don Briggs for Charlex Productions.

LOS ANGELES THE POSTGROUP of Hollywood handled postproduction work on the Grateful Dead's new longform music video, "So Far." The hourlong production work with the Golden Palominos, New Order, and Megadeth, directed a video for R.E.M.'s new single, "The One I Love." Victorian Harbor is credited for producing the video for Pictures Ltd. The video is being serviced with a special piece produced by group member Michael Stipe, which was shot on location talking about the video and the new R.E.M. album, "Rutzy," a track off her RCA Red Seal album, "The Velocity Of Love." It was directed by Don Briggs for Charlex Productions.

Cian/Musica Inc. is releasing Suzanne Cian's new clip for "Malibu," a track off her RCA Red Seal album, "The Velocity Of Love." It was directed by Don Briggs for Charlex Productions.

*Videoclip* is a new segment that features the scenes-foots shot in the studio.

**SINGER/SONGWRITER**

Tom Wilde has composed a video for "Blow Wind Blow," the first single off his new Island album, "Franks Wild Years." The clip is set in a fictional club called Chi-Chi and features Waits performing as a ventriloquist. It was directed by Chris Verakis, who is known for his Lev's commercials using Waits' song "Rain Dogs." Lucas Phillips produced for Group One Productions.

The MCA video shoot in Dallas recently to shoot a clip for "The Last One To Know," with director Jeff Schock. The performer will include segments from the film of director Andy, "Lenny Grodin for Grodin Production Associates. Crescendo Notar- nos" music video for GPA. The Last One To Know" marks the fourth music video project for GPA.

"A Town Called Walker," the first video from Tom Verlene's new I.R.S. album, "Flashlight," tells the story of a woman who jour- neys from the big city back to her small home town. It was directed on location in London and combines ani- mation footage with real sequences. Pete Bishop and Mark Kinken- to and Nad Kim were produced for the Film Garage of London.

RAD Productions wrapped Russ Tomsen's debut video, "Talking Hoover Dam Blues." Directed by Keith Kurlander, it was lensed on location in Las Vegas, Death Valley, and Los Angeles. It features two separate blocks of new material for the Film Garage of London.

"The channel also syndicates a weekly show for the CBS affiliates in Sacramento and Eureka, for the 11:30 p.m. PDT Saturday slot.

With the bigger audience has come bigger money. Rick Kurkjian, channel president and on-air host, says the show is shifting itself from a video editing suite, where Kurkjian was shown operating the programming console itself to the current "hit-tech" consumer look, in which an advertiser-supplied Pioneer Foresight 70 stereo TV system sits in a "living room" environment beneath a blue neon CMC sign.

"The idea is to spread enthusiasm to the consumer for the video play- by-play, as well as the clips," Kurkjian says.

CMC's playlist is widely varied, and Kurkjian says he steps out re- according to his personal taste and by working with record companies. A recent playlist includes ma- jor chart-topping rock acts as well as local newsmaker Chris Isak and the French group Indochine, whose records are unavailable domestically. CMC gives them away on the air.

The station usually adds six clips each week, says Kurkjian, al- though July saw so much "en- tertaining" new product that new adds were increased to 12-18 weekly.

Every show also airs six clips that are thematically linked in some way, either by musical genre or lyrical content. For instance, a program based on the concept of creation included World Party's "Private Revolution," Jennifer Warnes' "First We Take Manhattan," Jimmy Daley's "Red Rose," and John Farm- ham's "You're The Voice."

"We don't just pick videos that can go together," says Kurkjian. "It's im- portant that they blend together musically and with feeling."
"REMEMBER, IT'S NOT WHETHER YOU WIN THAT COUNTS, BUT WHERE YOU SIT FOR THE 1987 MTV VIDEO MUSIC AWARDS."

The Finalists:

Best Video of the Year
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Paul Simon – "You Can Call Me Al" (Concept Version)
Steve Winwood – "Higher Love"
U2 – "With Or Without You"

Best Male Video
David Bowie – "Day In, Day Out"
Peter Gabriel – "Sledgehammer"
Robert Palmer – "I Didn't Mean To Turn You On"
Paul Simon – "You Can Call Me Al" (Concept Version)
Steve Winwood – "Higher Love"

Best Female Video
Kate Bush – "Big Sky"
Janet Jackson – "Nasty"
Cyndi Lauper – "True Colors"
Madonna – "Papa Don't Preach"
Madonna – "Open Your Heart"

Best Concept Video
Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Peter Gabriel – "Big Time"
Genesis – "Land Of Confusion"
Talking Heads – "Wild Wild Life"

Best Group Video
Bangles – "Walk Like An Egyptian"
Crowded House – "Don't Dream It's Over"
Eurythmics – "Missionary Man"
Talking Heads – "Wild Wild Life"
U2 – "With Or Without You"

Best Stage Performance
Bon Jovi – "You Give Love A Bad Name"
Bon Jovi – "Livin' On A Prayer"
Run DMC – "Walk This Way"
Bruce Springsteen and the E Street Band – "War"
Bruce Springsteen and the E Street Band – "Born To Run"

Best New Artist
Robert Cray Band – "Smoking Gun"
Crowded House – "Don't Dream It's Over"
Georgia Satellites – "Keep Your Hands To Yourself"
Bruce Hornsby & The Range – "The Way It Is"
Timbuk 3 – "The Future's So Bright, I Gotta Wear Shades"

Best Overall Performance
Peter Gabriel – "Sledgehammer"
Janet Jackson – "Nasty"
Madonna – "Papa Don't Preach"
Run DMC – "Walk This Way"
U2 – "With Or Without You"

Best New Video From a Film
Eric Clapton – "It's In The Way That You Use It"
Rodney Dangerfield – "Twist And Shout"
Arthor Franklin – "Jumpin' Jack Flash"
Ben E. King – "Stand By Me"
Talking Heads – "Wild Wild Life"

Best Special Effects
Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Paul Simon – "Boy In The Bubble"

Best Art Direction
Breakfast Club – "Right On Track"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Madonna – "Open Your Heart"
Paul Simon – "Boy In The Bubble"

Best Editing
Bon Jovi – " Wanted Dead or Alive"
Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Robbie Nevil – "C'est La Vie"
U2 – "With Or Without You"
Steve Winwood – "Higher Love"

Best Cinematography
Cyndi Lauper – "What's Going On"
Madonna – "Papa Don't Preach"
Robbie Nevil – "C'est La Vie"
U2 – "With Or Without You"
Steve Winwood – "Higher Love"

Best Choreography
Bangles – "Walk Like An Egyptian"
Janet Jackson – "Nasty"
Janet Jackson – "When I Think Of You"
Madonna – "Open Your Heart"
Steve Winwood – "Higher Love"
Performing:
- Bryan Adams
- Bangles
- Bon Jovi
- The Cars
- Crowded House
- Whitney Houston
- Cyndi Lauper
- Madonna
- Run DMC with Aerosmith
- Whitesnake

Appearing:
- Sandra Bernhard
- Lisa Bonet
- Bobcat Goldthwait
- Dennis Hopper
- Elton John
- Kenny Loggins
- Howie Mandel
- Robbie Nevil
- Poison
- Vanna White

Universal Amphitheatre, Friday, September 11th.
brave face, the record companies have been shaken by the disruption. One unnamed rock TV producer was quoted in a Sydney newspaper as calling the situation “a model lesson in how to bone an entire industry overnight.”

Says RCA/BMG’s Smith: “Withdrawing the clips has forced attention on the issue, but I’m more dove than hawk and not enjoying it at all. But I do have a right and won’t give it away. We don’t take the view that we get total benefit from rock clip exposure.

“Take Sounds ‘Saturday morning. They have 12 minutes of ads an hour for three hours, and sell 30-second spots for about $700, which could be $20,000 revenue. If TV cancels music shows, they’ll have a lot of air time to fill and that will cost money.”

Under a blanket music copyright license with the Australasian Performing Rights Assn., TV stations pay an annual fee for the use of musical works, including clips. Says Festival Records managing director Jim White: “If the composer is being paid, then so should the artist.”

And that argument is at the root of a battle between radio stations and record companies that has been running since 1956 and has seen the companies+collaborated on a number of occasions—though ARIA docs now collect some $400,000 annually from radio stations for payments to performers (as opposed to writers) through their record companies.

That 31-year-old dispute over “free” radio programming has contributed to record company militancy in the video arena.

But if a precedent set in New Zealand comes to pass, the outcome of the current war might not be what record companies hope. A five-month 1986 ban on clips that country was resolved only after it was seen to be harming retailers, artists, and other areas of the small industry.

Says Television New Zealand’s acting head of entertainment, Chris Bourne: “The record industry wanted us to pay the same amount per minute as we were paying for feature films. There’s no doubt in my mind that by playing videos we were actually helping to sell records and putting money into record company pockets. In the end they settled for little more than a token fee.”

It seems unlikely that Australia’s record industry will settle for anything “token.” Says Gary Ashley, Mushroom Records general manager: “I firmly believe that commercial stations running ads next to my costly videosclips should reimburse me in some fashion.” And PolyGram’s Sam Hamilton adds: “Videos have ceased to be just promotional clips. They’ve become expensive. We spent $200,000 on one video for Dragon. When we make cheap clips, television won’t play them.”

The quickstest camp in the dispute has been that of the creative young directors and producers who have established Australian rock video clips such as the Crowded House’s current crop—as some of the most inventive.

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**NEW VIDEOCLIPS**

**THE BOLSHOI**

*Please*

Linda’s Party (Beggars Banquet/ RCA)

**GLEN BURTNICK**

*Follow You*

Haven (Sire + A&M)

Carl Hartl

Doug Tong, Jim Pizzigi

**Gloria Estefan & Miami Sound Machine**

*Betcha Say That*

Let It Go/I (Epic + A&M)

Angel Duster Productions

Kenneth Ortague

**FORCE M.D.’S**

*Love Is A House*

Taysh And Get/EMI/Warner Bros.

Bryan Johnson/Propaganda Films

Greg Gold

**FROZEN GHOST**

Promises

Frozen Ghost (Atlantic)

Phil McDonald/Chrysalis Pictures

**TERRI GONZALEZ**

*Is There Rockin’ In This House*

Ten Thousand Saints/Martha/Maiden Records

Jule Pankin/Dayz: Panek Productions

Brian Craven

**JOHN HIATT**

*Have A Little Faith In Me*

Bring It On/EMI

David Irving

Geoffrey Bosh

**MARCI JORDAN**

*This Independence*

Playing Through Pictures/RCA

The Harmony Strings/Mike Aiko

**LATIN RASCALS**

Disorderly Conduct

Cloisters Motion Pictures/Shebang/Propaganda

Lyle Pennell

**LISA LISA & CULT JAM**

*Lost In Emotion*

Spanish Fly/Columbia

Jaye Small Film/Video

John Sracl

**LOU BLISS**

*This Lonely Heart*

Dude/Atlantic

Bryan Johnson/Propaganda Films

Joni Shively

**ANITA POINTER**

*Overnight Success*

Love Is A House/RCA

David Potter/DNA

The Tannen

**SURFACE**

*Love 2 Live On*

Metaphysical/EMI

Bryan Johnson/Propaganda Films

Glen Brody

**SUZANNE VEGA**

*So Little Standing*

Streight/Chrysalis

Gary Verno

Jonathan Demme

**ROGER WATERS**

*Sunset Sunrise*

Radio Kate/Columbia

62 Productions

Mike Scorsese

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**THE BILLBOARD BOOK**

*NUMBER ONE HITS*

By Fred Bronson

The inside story of every Number One hit song.

One single from “Rock Around the Clock” to “We Are The World” at BOOKSTORES NOW.

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**PAY-FOR-PLAY TURMOIL ROCKS AUSTRALIAN INDUSTRY**

(Continued from page 57)

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**PROGRAMMING**

This report does not include videos in recurrent or oldie rotation.

**NEW VIDEOCLIPS**

**GLEN BURTNICK**

Follow You

Haven + Sire + A&M

Carl Hartl

Doug Tong, Jim Pizzigi

**GUSTAV MONTZ**

*Rock On & On & On*

Savoy/Chrysalis

**PAT HURRAGAN**

*Shoot Out the Light*

Universe/Atlantic

**RICKIE LEE JONES**

*Who’s Gonna Save My Love*

Chrysalis 16

**TOM MURPHY**

*The Next Move*

Epic 10

**BILLY IDOL**

*Mony Mony*

Chrysalis

**MICK JAGGER**

*Let’s Work*

Columbia

**MEVLIN JAMES**

*Why Won’t You Love Me*

Chrysalis

**ROBERLYO**

*Notorious*

Columbia

**MOTLEY CRUE**

*Wild Side*

Elektra

**PET SHOP BOYS**

*It’s A Sin*

EMI

**R.E.M.**

*One Love*

UK + A&M

**TINA TURNER**

*Adventures Of Ideas*

Capitol

**U2**

*Where The Streets Have No Name*

Island

**SUZANNE VEGA**

*So Little Standing*

A&M

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**SNEAK PREVIEW**

**JEF LEPARD**

*Womens*

PolyGram

**FABULOUS THUNDERBIRDS**

*How Do You Spell Love*

Epic

**FLEETWOOD MAC**

*Little Lies*

Warner Bros.

**HEART**

*Who Will You Run To*

Capitol

**RICHARD MARX**

*Should’ve Known Better*

Manhattan

**JOHN COUGAR MELLENCAMP**

*Paper In Fire*

Mercury/PolyGram

**POISON**

*I Won’t Forget You*

Capitol

**RANGER OF THE REDWOODS**

*Either Way, It’s Fine With Me*

Rounder

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**PAY-FOR-PLAY TURMOIL ROCKS AUSTRALIAN INDUSTRY**

(Continued from page 57)

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**ACTIVE ROUTION**

**ABC**

*When Smokey Sings*

PolyGram

**DAVID BOWIE**

*Never Let Me Down*

EMI America

**CRUZADOS**

*Bed Of Lies*

Arista

**GREAT WHITE**

*Rock Me*

Capitol

**RED SWINGDADDION**

*In My Dreams*

Epic

**38 SPECIAL**

*Back To Paradise*

A&M

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**BREAKOUT**

**10,000 MANIACS**

*Peace Train*

Elektra

**PETE BARDENS**

*Dreams*

Capitol

**BREAKFAST CLUB**

*Kiss And Tell*

MCA

**THE CULT**

*Wild Flower*

 RCA

**RONNIE DOO**

*I Could Have Been A Dreamer*

Warner Bros.

**ACE FREHLEY**

*Rock Soldiers*

Atlantic/Megaforce

**GO WEST**

*Don’t Look Down*

Chrysalis

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**MEDIUM ROUTION**

**ION ASTLEY**

*Jane’s Getting Serious*

Atlantic

**COCK ROBIN**

*Just Around The Corner*

Columbia

**CROWDED HOUSE**

*Where You Live*

Columbia

**CURIOSITY KILLED THE CAT**

*Miss It Again*

Atlantic

**CUTTING CREW**

*I’ve Been In Love Before*

Virgin

**ECHELON**

*The Bunnyhanger*

Lips Like Sugar

**INSIDERS**

*Ghost On The Beach*

Epic

**JULIE KELLY**

*The Messengers*

Dying For It

**THE SILENCERS**

*Painted Moon*

RCA

**TNT**

*Everybody’s A Star*

PolyGram

**ROGER WATERS**

*Sunset Strip*

Capitol

**WARRIEN ZEVON**

*Leave My Money Alone*

Virgin

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*Denotes former Sneak Preview Video.*

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For further information, contact Genelle Test, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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**Philips To Launch CDV Player In Europe In March**

**BY WILLEM HOOS**

AMSTERDAM, Netherlands—Philips is set to launch its first compact disk video player on the European market early in 1988. Priced at approximately $750, the CDV-475 will go on sale in Britain, France, Holland, and West Germany.

The company plans a preliminary information campaign for dealers leading up to late February, coupled with a similar campaign on CDV software by its subsidiary PolyGram.

In a move to Phillips Holland audio general manager Ernst van der Velden, further launches of a special CDV singles player priced at about $500 and of CDV combination units are also planned for 1988.

However, the electronics multinational has confirmed that it has no plans to launch a DAT machine before international agreements on a Copycode or similar protection system for the hardware are established.

The company has also discounts speculation that its erasable CD backup system, which it disclosed recently (Billboard, July 18), may produce any early commercial spin-offs. Says Bob van Meurs, Philips International consumer electronics division director: “It’s too early to introduce this type of CD. It could become interesting, but I am hoping for a quick decision on the DAT problem.”

Giving details of the proposed CDV information campaign, PolyGram Holland CD coordinator Anton Witkamp said that dealers in the Netherlands would be invited to meetings this fall. The company expects to launch with around 200 CDVs at an introductory price of just under $10, though it is not clear if the prices of leading artists would be featured. “That will depend on the hits scored by PolyGram artists late this year and early next year,” he says.

PolyGram has market CDs in 5-inch, 8-inch, and 12-inch formats, with all three types of CDs being sold in Europe. It plans to launch them from conventional audio CDs. The CDV-475 player is capable of handling all four configurations. The CDV disks will be manufactured at the PDO facility in Blackburn, England.

Apart from the 5-inch singles, about six 8-inch CDVs will be available at launch time, priced at approximately $30. “It could be that some of the hits by Dire Straits or Elton John,” says Witkamp, “or perhaps 40 minutes of music by the Rolling Stones.”

The introductory price of the 12-inch CDVs is likely to be as much as $725, he adds. “That is if they are classical music productions. If they are Toto or a hard rock artist, the price could be lower. I imagine the home video companies will give more information on retail prices for mov- ie CDs in the near future.”

The 12-inch CDs may also be used for sports and children’s productions, but PolyGram itself is likely to concentrate on operatic and symphonic material with an initial launch of 10-20 titles.

Unlike Sony, PolyGram does not plan to market a 3-inch CDV single. Says Witkamp: “It’s hardly any cheaper than the 5-inch, which can carry more music, and we have the impression that the market is not exactly waiting for a 3-inch CDV single. Another disadvantage is that a special adaptor is needed to play the smaller disk.”

“The only reason Sony has decided to go with 3-inch CD is it has manufactured a special CDV player for 3-inch disks,” he says.

Witkamp expects some 150,000 CDVs of all kinds to be sold in the Dutch market before the end of 1988, a forecast based on Philips’ estimate of 10,000 CDV player sales here next year.

According to Philips’ figures, worldwide CDV player sales in 1987 will total 27.5 million, with CDV software sales hitting 250 million, up from 130 million in 1986. Global production capacity should top 500 million units by the end of 1987, implying, as Philips Holland’s van der Velden notes, a further decrease in CDV retail costs.

Currently, Japan has the highest CD hardware penetration figure in the world, round 9% at the end of 1986, according to Philips Holland director Roel van der Vlis. Following Japan in ranking ordered by Holland, with 6% of the U.K. and West Germany, both 4%, and France, 2%.

In Holland, penetration by the end of June 1987 had reached 7% and could grow to 40% by 1990. Most players are bought by people under 30 years old, with a fairly even split among customers in the 30-40s and 50-60s age groups.

**Aussie Label’s Roster Includes Bangles, Los Lobos**

**BY GLENN A. BAKER**

SYDNEY—Liberation Records, the remarkably successful international arm of the Australian Mushroom Records, has finalized a full distribution agreement with CBS after five years of negotiations.

Denis Handlin, the aggressive young managing director of CBS Australia, the only affiliate of the multinational not to have the Bangles’ repertoire, pursued Mushroom/ Liberation head Michael Gudinski, 55, for months before the deal was clinched.

Now he has the Bangles, who top an extremely active roster that includes Mel & Kim, Bananaarama, Billy Ocean, Samantha Fox, Los Lobos, Joe Cocker, Joan Jett, Elvis Costello, Billy Bragg, Times Square Club, Stryper, Mandy Smith, Jonathon Butler, Icicle Works, and the Del Fuegos.

Within weeks of moving over to CBS, Mel & Kim’s “Respectable” was continuing the Liberation hit run.

Though Gudinski has been a prime mover in the exploitation of Australian contemporary music since he founded Mushroom in 1973, with such platinum acts as Skyhooks, ‘O’ 55, Split Endz, Sports, Renee Geyer, the Models, and many Bangles, it was not until 1981 that he began to consider marketing foreign repertoire. This was when Mushroom was readying its ground, in as much as Mushroom has always been distributed by the powerful indie Festival Records, itself a deft extension of the more prominent independent international dignitaries (Island, Chrysalis, Fantasy, Windham Hill, etc.).

To avoid conflict of interest, Gudinski took Liberation to EMI and was fast into the charts with Greg King’s “Looking for The Breakup Song.”

Gudinski admits he should have made the switch to international repertoire earlier in his globe-trotting days of making key contacts. The formation of Liberation, he says, was inevitable. “It’s obvious to me that the music people overseas that automatically signing away world rights to a new band is not such a great idea. Especially with Mushroom having such high royalties that are not cross-recoupable, six months earlier than normal, by dealing with a specialist operation like us.”

Gudinski boasts what he says is a world record: a 75% charting rate for all the acts involved, and as he puts it, “the majors crazy.” He says, “Bananaarama and Carmel are on PolyGram everywhere in the world but here. Joe Cocker is on Capitol everywhere else, and of course, the Bangles, were on CBS internationally while we were having a number of hits with them down here. ‘I found that few majors are interested in picking up individual acts. They go for whole labels.”

Liberation does have complete label deals, preferring to pick and choose. The company has been told that not, for example, just in scoring a double platinum album with Bangles, but also for acts before any other market.

In the top 100 hits Down Under for 1986, Liberation had three singles (‘O 55, Split Endz, the Bangles, and Billy Ocean) and all hit No. 1, more than any other record company in Australia, major or indie.

The track record impressed CBS’ Handlin. He and Gudinski have been “fierce competitors” over the years. “But there’s been mutual respect. To have two competitors like us fighting together is amazing,” says Gudinski.

Yet Gudinski’s competitiveness does have specific limits. Out of respect for Festival, which played a major role in the success of Mushroom Records from day one, he steers clear of its territory. “I treat the line very carefully,” he says.

A key factor in Liberation’s phenomenon—their record label has been at the forefront of the ground-breaking activities of New York attorney Paul Schindler, who has worked with Gudinski for more than a decade. He often alerts Gudinski to available repertoire sources, which usually have no contracts, giving the Liberation route to Australia in return for royalties of 16%-18%, as opposed to the majors’ normal offers of 9%-12%.

Schindler’s spotting and negotiating have been specially useful in setting up Liberation’s offshore dance label, Elgin, which has so far put out three 12-inch singles.

For Gudinski, the entire Liberation venture has a “sweet under-belly.” Not only does he snatch away prime masters from the majors, he also secures the publishing on behalf of Mushroom Music in about half the cases, thus provoking the envy of Australia’s somewhat conservative established publishing community.

**Pub, Record Company Rift Grows in West Germany**

**BY WOLFGANG SPAHR**

HAMBURG, West Germany—The relationship between German music publishers and the record companies seems to be deteriorating. Publishers describe themselves as being disappointed, frustrated, and upset at the attitudes and efficiency levels shown by some record company executives.

Andreas Budde of Budde Musik says: “Many publishers who do their own production—and more and more are giving in on this—are noting a growing incompetence in the a&r departments of record companies. Worse, there’s a lack of imagination. Time was when a demonstration record made for around $300 was good enough to showcase the product, but now we’re expected to get finished product.” He says this leads to substantially higher production risks for publishers—a development not taken into account by record companies when contractual terms for product are offered.

As a result, says Budde, some German publishers are urging that alternatives must be found to the major and established record companies as potential distributors for master deals. New distribution companies should be set up to counter the worsening situation with the majors.

He says international releases are clearly regarded as more important for the multinationals.

“We are mainly interested in the US market, where it’s important that we produce the right kind of records, and our publishers have to produce the right kind of records. We are selling our material on an international basis, and the majors should pay us more than they pay us for domestic material,” he says.

However, Budde agrees the publisher-record company situation has some good points. Several leading record companies have started utilizing back catalog material, including historic recordings from the shellac days, plus releases of ‘60s and ‘70s product, in the CD midprice categories.

“Publishers should support this trend with program ideas and compilation suggestions, which could also meet demand from older consumer groups in the market,” Budde says.

Michael Karrstedt, head of Peer Music, believes publishers should get together with the record companies.

(Continued on page 65)
Motown Sets European Promo

LONDON Motown International is mounting its first major Pan-European campaign to promote the debut single by 24-year-old label newcomer Cara McDowell.

The company has hired independent promotion firm Rush Release to plug the single—"Uh Uh No Can Do"—in all of its 50 clubs and discos, including 200 in European holiday resorts. Feedback from the campaign, according to Rush Release managing director Jan Tichener, has been "extremely positive."

Tichener began in-resort promotion in 1986, recognizing that vacationers in the 18-30-year-old age group like to buy records they hear frequently as reminders of their holidays.

Peter Prince, vice president of Motown International, believes that the theme of the song, which is widely seen as an answer to George Michael's "I Want Your Sex," is particularly appropriate for holiday resort promotion.

Japan Ready

For Jackson

Album Tour

TOKYO Epic/Sony has shipped an initial 650,000 units of Michael Jackson's "Bad" album and expects to sell 1 million copies here within a year.

According to Yukio Hata, associate general manager of the company's international A&R/marketing department, advance orders for the Aug. 31 release were well over the 400,000 mark. Eventual target is 2 million sales, he adds, easily topping the 1.5 million units achieved here by Jackson's "Thriller." Sales are expected to be 50% CD, 25% vinyl, and 25% cassette.

A $100,000 marketing and promotion campaign is under way, spearheaded by the 11-concert Jackson tour set to begin in Japan Sept. 12. Epic/Sony has taken national press and television space to push the album, while on the day of release label staffers will be on hand in 100 record stores nationwide to present special gifts to early "Bad" purchasers.

The MTV TV company, one of the sponsors of Jackson's tour, will screen a special one-hour program, which will include a "Bad" video clip, on Sept. 6 and also plans to broadcast a one-hour documentary, "The Making Of The Jackson Tour," in mid-October, to be followed at the end by a 30-minute special called "Live In Japan," a recording of his Japanese show.

The other main sponsors, Nippon Telegraph & Telephone Corp. and Pepsi-Cola, are also staging campaigns to promote the artist.

The album's hot tone is a first for Epic/Sony's division, which plans to spend $10 million on its promotion.

CBS/Fox Sets Sell-Through

Pomo On 12 Titles In U.K.

BY NICK ROBERTSHAW

LONDON CBS/Fox Video here is moving into the feature film sell-through market with a big push, following a time, with an initial 12 titles due in September in a promotion called "The All-Time Great Movies, among which are Ann-Margret's "Two of a Kind," "Wild Rice," "Run," and "The Sound Of Music." A national-press advertising campaign will accompany the launch.

The company stresses that rent-through operations, with some titles, with CBS/Fox's biggest ever promotion for a rental title. "Crocodile Dundee," Britain's highest-grossing theatrical release in 25 years, will be released on video, here Sept. 24, backed by a $800,000 three-month consumer campaign also involving Qantas Airline promotions.

A series of celebrations is planned, with $160,000 in prizes, mostly in the form of vacations to Queensland, Australia. Says Windle: "We are confident that CBS/Fox Video will be our main source of turnover and profit."

Films selected for the launch are at least four years old, says Tilk, and no longer relevant to the rental marketplace. "They will generate enormous sell-through activity without in any way undermining the specialist dealer's business."

CBS/Fox is also pitching its prices higher than most sell-through operations, with some titles. Their first priority, however, says managing director Stewart Tilt: "We are putting together a strategy that is extremely protective towards our existing rental business. We feel that for the foreseeable future it will be rental and not sell-through that commands the consumer's interest, and that sales are our main source of turnover and profit."

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The company expects initially to ship about 50,000 units and is confident that the release will prove a gold mine for dealers, outstripping the earnings of all previous U.K. video blockbusters, including "Police Academy III" and "Top Gun."
The '80's has ushered in a resurgence of Brazilian music. From the captivating Bossa Nova to the provocative Samba rhythms to the hard-piercing Brazilian rock. The color, the mesh of cultures (Portuguese, West African, Bahia, Indian). The sensuousness of the famed Brazilian carnivals of Rio. The awesome Christo atop corcovado. Billboard reviews it all in this Spotlight on Brazil, the musical country.

Advertise your Brazilian talent, music, company . . . whether you are situated in Brazil or the US. Tell Billboard's worldwide weekly readership of over 200,000, the part you are playing in the music of Brazil — one of the top 10 markets of the world.

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Singapore Labels Take Cautious Approach To Signing Domestic Talent

BY CHRISTIE LEO

SINGAPORE For the first time in a decade, Singapore's music industry is looking closely at the possibility of importing live or recorded acts from the U.K. national product very carefully

EMI, once the torchbearer for local acts, now bets on "sure things." Says managing director Tiong Wah, "The market can sustain some local acts, but unless they have the potential to break in other markets as well, it's not worth investing time and effort."

The EMI chief, however, doesn't rule out promoting local recording artists. EMI is one of Sony's Pacific Music, licensee for such international labels as Arika, Virgin, and Motown. "We see a shift but it's not something we can take for granted," says Tan. "Old prejudices still exist when consumers compare local artists to international names. But that shouldn't preclude local acts from trying to do well in their market." CBS says it will be ultracautious about market feasibility before jumping on any local talent bandwagon. Says Peter Lau, sales manager, "We've overcome one major obstacle with the passing of the copyright law, but that alone doesn't mean the market is ready to absorb anything and everything we put out."

"Local artists will always have a place on their home ground, but unless they produce something unique the chances are their work won't travel across the Singapore border."

VMLA Sets Up Blanket Fees Signs Agreement With DJ Assn.

OTTAWA blanket fees for use of copyright music by background and foreground music services will take effect Sept. 1. The fees are part of the the industry-run Video Music Licensing Agency's latest attempt to curb the illegal use of its material.

The agency has signed an agreement with the 1,000-member Canadian DJ Association, which will see the association use only customized agency tapes. Additionally, the agreement specifies that DJs who exceed the allowable fee limits must pay the VMLA. The VMLA has also sent cease-and-desist requests to some 4,500 DJs, alerting them to the law.

"Local artists will always have a place on their home ground, but unless they produce something unique the chances are their work won't travel across the Singapore border."

Capitol-EMI Releases First CD Compilations

OTTAWA Capitol Records-EMI of Canada Ltd. has launched the first-ever series of compact disk compilations by Canadian artists. The series, dubbed Over 60 Minutes With..., includes CDs by Red Rider, Frank Mills, Strange Advance and David Wilcox— all of them gold artists for the label (although Strange Advance now is signed to MCA, and Red Rider is on Capitol only in Canada).

At a $24.98 suggested list, the titles should sell well among fans of the artists, given that they resemble greatest-hits packages. The Red Rider release does not include cuts from 1986's "Tom Cochrane and Red Rider" release, which is out separately on CD. Nor does the Frank Mills CD include tracks from his new age album, "Transitions," which also marked his CD debut.

Consumer Demand Will Determine Retail Release WEA Cuts Back On 7-Inch Servicing

BY KIRK LAPOINTE

OTTAWA In a shift in policy that might prompt others in the record industry to follow suit, WEA Music of Canada Ltd. has decided to trim its retail servicing of 7-inch singles.

"It is not such a big thing," says WEA president Stan Kulim, "but we're going to be a little more careful in the future about whether we release or don't release as singles to retail."

With its return rate approaching 50%, including May figures from Statistics Canada that show an astonishing 94% return rate industry-wide, WEA wants to take more of a wait-and-see approach to 7-inch servicing and issue 7-inch singles more often based on consumer demand.

The first release to go only to radio is Anita Baker's "No One In The World." Others slated for imminent radio-only release are "Peace Train" by 10,000 Maniacs, and "Jane's Getting Serious" by Jon Astley.

"Too often, you get a lot of them back in returns."

"Too often, you put out a single, guys order 1,000 each, and you get a lot of them back in returns."

Dieter Radecki, PolyGram Inc. Canada's vice president of marketing, says his firm has been judicious in its release of singles for years. "We have always said that singles must make a profit," says Radecki. "But some see them as promotional tools and don't mind that they lose money."

Radecki says it's clear, however, that the consumer's response to 7-inch serv- ing releases, particularly for adult-oriented music. There is a market for 45s, however, he concedes.

"There are still some people who cannot afford albums and who want only single song," he says. "Essentially, though, people want more music."

Although single certification is practically a thing of the past in the U.S., Canadian certification of singles is common. The Quebec market has healthy single sales, especially of 12-inch product.

But record companies have experienced only so-so results in cassette and compact disk single tri- als in Canada so far. Radecki says he is personally "not thrilled with the future of singles in the cassette and CD formats, because I'm not sure that's where the consumer is headed." Kulim and Radecki say that they are ever more selective in responding to consumer demand. Usually, sales can be safely predicted. In the rare cases when there is a sudden demand, product can hit the streets within 48 hours.

In the case of "La Bamba" by Los Lobos, however, the VMLA admits the company has been playing "catch-up from the start." The initial Canadian run was 6,000, and the supply was quickly depleted. Though re- pressing plants were scaled down for the summer. Response to the song has been enormous, though, and WEA has been fielding the single pressed to accommodate the demand, which has quickly surpassed 190,000 units.

Cinram: $1 Million Goes For Plant

OTTAWA Cinram Ltd., Canada's largest custom manufacturer of records, tapes, and compact disks, has written off $1.03 million in the first six months of 1987 for start-up and development costs of its Toronto CDP inc. plant.

In a statement outlining its second-quarter results, the company reported an additional $665,000 loss for the three-month period ending June 30. That took the edge off what were otherwise positive financial results.

Second-quarter sales, for instance, were $5.81 million, up 18% over the same quarter in 1986. And earnings, after the CD plant in Toronto was written down, were $320,000 compared with $389,000 in the second quarter of 1986.

Dieter, Cinram effected a three- for one-stock split. That came after a generally positive first half, in which sales increased to $12.51 million, from $10.38 million in 1986. Yet earnings in the first half of 1987 were $1.2 million before extraordin- ary items, up from $901,000 in the same period in 1986. KIRK LAPOINTE

COMPANY RIFT

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POPREVIEWS

VAHIGEN&UNIQUE

Not your typical pop ballad. It features Roulette producer Buddy Days
and Ira Washington of the Washington Brothers. The track is
built around a driving bass line and a catchy hook. The
vocal performance is strong and the overall production is
impressive. A great addition to any pop playlist.

BLACK

ENERGY

With its up-tempo rhythm and
energetic feel, this track is
perfect for a TikTok challenge
or a Spotify playlist. The
vocal performance is
impressive, and the chorus
is catchy and memorable.

NEWANDNOTEWORTHY

DAVEALVIN

Rome's Escape

This track showcases Dave
Alvin's versatile talent as a
guitarist and songwriter. The
vocal delivery is crisp and
the overall sound is
dynamic. A great track to
keep on repeat.

LOVEBIRD

Whistle

Produced by Bruce Fairbairn, this
track features a catchy melody
and strong vocal performance.
The guitar work is also
impressive, making it a
memorable addition to the
album.

COUNTRY

T.G.SHEPPARD

One For The Money

Produced by Rick Frels, this
track features a country flavor
with a modern twist. The
vocal performance is strong,
and the overall sound is
dependable. A great track for
any taste.

THEOSBORNEBROTHERS

Favoritemoon

Produced by Jake Pickett, this
track features a blend of
country and rock. The
vocal performance is
memorable, and the overall
sound is impressive. A great
addition to any country
playlist.

CLASSICAL

ELGAR:EMIGRANVARIATIONS,
POMP&CIRCUMSTANCE,Op.1

RoyalPhilharmonicOrchestra,Previn

An excellent representation of
Elgar's music, this album
features some of his best
works. The orchestra and
conductor deliver a
memorable performance.

MOZART:VIOLONCONCERTOS,
NOS.3&5

Cho-LiangLin,EnglishChamberOrchestra,
Lopatka

Lin's performance on these
concertos is exceptional. The
orchestra and conductor
contribute to a memorable
performance.

C.P.E.BACH:SIXSYMPHONIESFORSTRINGKammerorchesterC.P.Bach,Hakens

Kapellmeister10106

Haken's conducting is
exceptional, and the
performance is memorable.

SPOTLIGHT:

Predicted to hit the top 10 in
Billboard's Top Albums chart or
top album certification.

Predicted to hit the top half
of Billboard's Hot 100 chart or
top 40 album certification.

Recommended: Other releases
predicted to be a strong
contender. Consider adding to
your playlist or collection.

Worthnoting: Highlights new
and noteworthy releases.

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BILLBOARDSEPTEMBER5,1987
Athens, Ga.'s highly acclaimed band I.R.S. (Tina Sevella) has followed up its top 40 hit "The Honeybird.""NAZEL DEAN Always Don't Mean Forever Every Time (3:33)PUBLISHER: Sinister, Atlantic, Warner Writers: Stu, Alton, Warner
WRITE: Stu, Alton, Warner
CASINO Capital 8-B4467 (12-inch revised Aug. 15)
JOE WALSH In My Car (3:36)PUBLISHER: Ron Mexican Writers: Joe Walsh, Stockley, Mo Foster, Album: Freeway, Warner Bros. 7-28225
Ironically, this song is titled 'I Don't Mean a Thing.""MOJO NIXON & SKID ROGER Everybody Wants Me to Love You (2.39)PUBLISHER: RMA Writers: Ron, Ron Writers: Ron, Ron
WRITE: RMA Writers: Ron, Ron
Warner Bros. 7-28225
The world just recently celebrated the anniversary of the King's death; in commemoration comes a humorous washboard-rack up-what's that's up.
Temptations "I Wonder Why She's Singing Now (4.18)PUBLISHER: Peter Burtex, Rich Chudnow Writers: J. S. Furnish, G. M. Newton, J. L. Fairbanks Writers: G. M. Newton, J. L. Fairbanks
WRITE: G. M. Newton, J. L. Fairbanks
Atlanta 8-20715 (12-inch single)
U.K. duo from the West End previews its forthcoming album with a lively and commercial R&B track.
AcrosMith (Dale Looks Like a Lady) (4:23)PUBLISHER: Bruce Fairbank Writers: Kevin, Closs Writers: Kevin, Closs
WRITE: Kevin, Closs
Buddah 0-07693 (12-inch single)
Passionate ballad continues the same romantic and soulful fervor begun with the top three "Smooth Sailing Tonight.""SUNO STREET I'll Return (5:32)PUBLISHER: Lenny White Writers: T. Neal, A. Schon, A. Stoney
WRITE: Lenny White Writers: T. Neal, A. Schon, A. Stoney
Atlantic 4-B31015 (12-inch single)
Sly and the Family Stone "I Wanna Be a Cowboy" fame makes its label debut with a danceable humor and pop consciousness.
Marillion Sugar Mice (4:57)PUBLISHER: Chris Kimsey Writers: Marillion/Charlton
WRITE: Chris Kimsey
Musicland 4-60012
Thematic lyrics, distinct arrangements, and dramatic performance on this rock ballad from the conceptual album "Clutching At Straws."
R.E.M. The One I Love (3:16)PUBLISHER: Emi Writers: Barry, Buck, Mills, Stipe Writers: Barry, Buck, Mills, Stipe
WRITE: Barry, Buck, Mills, Stipe
E.R. 819716 (12-inch single)
R.E.M.'s highly acclaimed band I.R.S. (Tina Sevella) has followed up its top 40 hit "The Honeybird.""NAZEL DEAN Always Don't Mean Forever Every Time (3:33)PUBLISHER: Sinister, Atlantic, Warner Writers: Stu, Alton, Warner
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LIFELINES

BIRTHS

Girl, Joanna Catherine, to Bill and Cia Holmes, Aug. 2 in Rochester, N.Y. He is concert tour director at Gates Music Inc.

Girl, Jordana Sarah, to Michael Federman and Marci Greenberg, Aug. 6 in New York. She is an account executive at Burnham-Callaghan Assn. Inc.

Girl, Veronica Joan, to Stephen and Nadine Peeples, Aug. 14 in Glendale, Calif. He is Westwood One Records producer/editorial director.

Boy, Jason Keith, to Adam M. and Tammy Morton Sandler, Aug. 18 in Los Angeles. He is president of Morris Entertainment Group. She is field publicity/promotions manager for Columbia Pictures Inc.

Girl, Elia, to Tom Silverman and Robin Halpin, Aug. 24 in New York. He is chairman of the board at Tommy Boy Records and director of the New Music Seminar. She is a producer.

DEATHS

Joseph C. Turner, aka Skip Layne and Joel Turnerson, 64, of pancreatic cancer, July 11 in Sylmar, Calif. The 30-year veteran of the record and radio industries was a DJ for 10 years, a record promoter, and an editor. He is survived by his wife, Dorothy; four children; and a brother.

Rose Weisner, 40, of cancer, Aug. 18 in Los Angeles. She was the wife of Ron Weisner, personal manager of Steve Winwood, Robbie Nevil, Jody Watley, ABC, Bananarama, Rick Springfield, and others. She is survived by her husband; a son, John; and a daughter, Lisa.

Scott Larkin, 24, of a gunshot wound to the head, Aug. 25 in the Bronx, N.Y. He was president of Boogie Down Productions and a rap artist for B Boy Records.

Send information to Lifelines, Billboard, P.O. Box 24870, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events.

Send information to Calendar, Billboard, 151 Broadway, New York, N.Y. 10038.

SEPTEMBER


Sept. 9, Harlem Howard Birthday Bash, BMI Parking Lot, Nashville. 615-259-3625.


Sept. 11-14, Canmore Music Retail Convention, Canmore Conference Center, Canmore, R. 800-454-2923.

Sept. 11-13, Second Annual Music City Video Show, Nashville Convention Center, Nashville. 800-643-2360.

Sept. 13-17, Musicland Group Convention, Alexandria, Minn. 612-932-7200.

Sept. 14-17, Tower Records Convention, Tower corporate Headquarters, Delaware, Sacramento. 916-321-2424.


Sept. 12-20, Georgia Music Festival and Hall Of Fame Banquet, Atlanta. 404-566-5034.


Sept. 28, Evening Of Small Radio, National Convention Center, National Shopping Center. 615-748-0100.


levels' soundtrack, the cut will also appear on "Wow." Two acts that scored breakthroughs with their last albums, INXS and Mr. Mister, hope to replicate that success with September releases. Aussie group INXS' "Listen To The Thieves" went gold; "Kick," produced by Pretenders mainstay Chris Thomas, will be out Sept. 29 on Atlantic, but it won't include the group's duet with countryman Jimmy Barnes on the Easybeats tune "Good Times," featured on "The Lost Boys" soundtrack. Mr. Mister's "Go On," which hits the streets Sept. 1 on RCA, follows up "Welcome To The Real World"; the record is getting double-platinum status in the U.S.

Several of the country world's most prominent acts have albums scheduled for September. The Judds are getting a head start on the holiday season by issuing "Christmas Time." Sept. 29, courtesy of RCA. Due on the same day is the label's "Just Us," the first single from that album, "Tar Top," was at No. 38 in its second week on the Hot Country Singles chart. An impressive showing, but not quite as good as George Strait, whose "I Am Blue"—one of three songs from his current "Ocean Front Property" record on the upcoming MCA album "Greatest Hits Volume Two"—was at No. 37 in its second week. The compilation album is due Sept. 7.

Hard rock—albeit in very different forms—will be well represented during the month. Rush's "Hold Your Fire" comes out Sept. 8 on Mercury; Kiss' "Crazy Nights," produced by Heart hitmaker Ron Nevison, arrives Sept. 21 from the same label.

Rappers Whoody get in the act Sept. 24 with their Arista release "Open Sesame." The duo's "Escape" was one of the first rap albums to go gold. Also set to make an impact on the black charts is M-Flo, who debuts solo Sept. 29 with "Baby Tonight," on Capitol.

Other highlights of the month:
- Gelfen, which Elton John recently left to return to MCA, plans to release his "Greatest Hits, Volume 3, 1979-1987" Sept. 8.
- Squeeze recruited Peter Wolf previously-released Thoregarn for a much-awaited "reunion" album, called "Babylon And On." The A&M record will be out Sept. 15.
- Samantha Fox's eponymous second effort will include the single "Nothing's Gonna Stop Me Now," a Pan-fangish smash. Jive and RCA has set a Sept. 29 release date for the album.
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VID DEALERS, SUPPLIERS SEEK HARMONY, BUT TOUGH ISSUES LINGER

(Continued from page 1)

less in their pricing policies and have made sell-through success elusive.

"The manufacturers are talking out of both sides of their mouths," says Mitch Perlis, vice president of purchasing for the 48-store Music Plus chain in Southern California. "They keep talking about sell-through, but I don't think they really understand what's at stake potential.

A case in point, he says, is the hit movie "La Bamba." A RCA/Columbia Pictures Home Video release in September is set to be a hit. But the video was released on the VSDA before its release on "La Bamba." If it were released on Sept. 29, it could "sell the shit" out of "La Bamba" if it were priced at $19.95 and were one of the same kind of retail prices the VSDA has done with Paramount's "Crocodile Dundee," priced at $19.95.

But says Perlis, RCA/Columbia officials won't put their money where their mouths are. Rather, the company plans to issue the tape at $19.95, then reduce it to $19.95 for Christmas. 1988. The corporate thinking, he says, is to do the numbers up-front, never really testing to see if the title could yield greater revenue if initially marketed as a sell-through title.

By Christmas of 1988," he says, "the excitement about Ritchie Va-


The "September Hot Album Releases" section lists albums slated for release in September by artists who hit gold or platinum with their last studio release. An asterisk indicates simultaneous CD release.

**ARTIST**

**TITLE**

**LABEL**

**DATE**

**PRODUCER**

**NOVEMBERNIGHTS**

**MOW**

**SEPT. 8**

**STOCK, ARNOLD, WATERFORD PRODUCTIONS**

**BILLY JOEL**

**VITAL SIGNS**

**CHRYSLIS**

**SEP.T 9**

**KEITH FORBES**

**INXS**

**NO**

**ATLANTIC**

**SEP.T 8**

**CHRIS THOMAS**

**MARLON JACKSON**

**BABY TONTIGHT**

**CAPITOL**

**SEP.T 29**

**MARIAN FORD, MARY NORTON JONES**

**MICK JAGGER**

**PRIMITIVE COOL**

**COLUMBIA**

**SEP.T 13**

**JEFFREY DIAMOND, MICK JAGGER, DAVID SINGH**

**ELTON JOHN**

**GREATEST HITS VOLUME 3, 1973-1987**

**GEFFEN**

**SEP.T 9**

**DARO RONDOH**

**THE ADO**

**CHRISTMAS TIME**

**RECA**

**SEP.T 29**

**BRIEY MAHER**

**KEE**

**FORLAY NIGHTS**

**MERCURY**

**SEP.T 21**

**RON NEVISON**

**LYNNDI SYLVAIN**

**LEGEND**

**MCA**

**SEP.T 21**

**TOM DORAN, AL KOOPER**

**MR. MISTER**

**GO ON**

**MCA**

**SEP.T 7**

**MISTER, KEVIN KILEEN**

**PET SHOP BOYS**

**ACTUALLY**

**EMI/MANHATTAN**

**SEP.T 8**

**JULIAN MCKEINLEY, STEPHEN GARRETT, JIMMY HICKS, SHAIRHETT, ANDY RICHARDS**

**PINK FLOYD**

**MOMENTARY LOSS OF REASON**

**RECA**

**SEP.T 21**

**DAVE GILMOUR, ROB EIZEN**

**RUSH**

**HOLD YOUR FIRE**

**MERCURY**

**SEP.T 21**

**PETER COLLINS, RUSH**

**BRUCE SPRINGSTEEN**

**DEAR INNOCENCE**

**COLUMBIA**

**SEP.T 29**

**LES LACONIA, BRUCE SPRINGSTEEN**

**GEORGE STRAIT**

**GREATEST HITS VOLUME TWO**

**MCA**

**SEP.T 7**

**JIMMY BOWDEN, GEORGE STRAIT**

**TRILOGY**

**OPEN SEASON**

**ARISTA**

**SEP.T 24**

**MIKE HANNON, MIKE KODY, ROY CORNER**

**YES**

**NOUS GENERATOR**

**ATCO**

**SEP.T 25**

**YVES, TAYLOR RASH, PAUL DE VILLERE, TROY WEDROW**

Other highlights of the month:
- Gelfen, which Elton John recently left to return to MCA, plans to release his "Greatest Hits, Volume 3, 1979-1987" Sept. 8.
- Squeeze recruited Peter Wolf previously-released Thoregarn for a much-awaited "reunion" album, called "Babylon And On." The A&M record will be out Sept. 15.
- Samantha Fox's eponymous second effort will include the single "Nothing's Gonna Stop Me Now," a Pan-fangish smash. Jive and RCA has set a Sept. 29 release date for the album.
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"The economics of the release."

"This Time" is Richard Carpenter's first album since his sister Karen died five years ago. The self-produced record, due Tuesday (1) on A&M, features a duet with Dusty Springfield and a capella tribute to Karen done in nine-part harmony.


The Temptations are "Together Again"—with Dennis Edwards—on Sept. 21, courtesy of Motown.

"Manufacturer relationships [with video dealers] are much more cordial," says Mark Gilula, vice president of marketing for Fox Hills Video and a former buyer for the Federated Group. But Gilula says that the larger stores enjoy a greater rapport with the manufacturers, "as indicated by the fact that some suppliers have given big retailers on the product.

In September, it has been the mass merchants, some of whom have gone on record saying they would not carry product above $20 list, that have forced major studios to lower their prices—even to levels that hurt some small dealers. The needs of those same large dealers have also triggered new retailer/car-"

"While retailers and suppliers have not called on a supplier or two, it is clear that an alliance exists. Of the still evolving retailer-supplier relationship, Movies To Go's Ed Stavers states that the "relationship is as it was at VSDA as it was at past shows.

"Overall, video manufacturers have learned about retailing, while the retailers have learned how Hollywood works," he says.
Your singles ad HERE sells RADIO & RETAILERS plus 1,840 rack jobbers & distributors and 1,400 talent buyers & promoters

SPREAD THE NEWS!...when your singles product hits the Hot 100 Chart! ADVERTISE HERE!

CONTACT:
MARGARET LO CICERO
Radio/Singles Sales Manager
(212) 764-7736

Billboard
1515 Broadway, NY, NY 10036

HOT 100 SINGLES SPOTLIGHT

“La Bamba” by Los Lobos (Slash) easily stays on top of the Hot 100 this week, with continuing gains in both sales and airplay points but not enough for a bullet. Michael Jackson’s “I Just Can’t Stop Loving You” (Epic) moves up strongly from No. 6 to No. 2 while still trails “La Bamba” by a large margin, especially in airplay points. Jackson’s record should be in a position to challenge for No. 1 next week. “Didn’t We Almost Have It All” by Whitney Houston (Arista), bulleted at No. 5, has the biggest gain in total points of any record on the chart.

LET’S TURN THE SPOTLIGHT on some new artists who are having success with their first charting records. Danny Wilson’s “Mary’s Prayer” (Virgin) moves from 26-23 with a bullet, with 26 top 10 reports so far from the pop panel, including 4-9 at WFPS Trenton, N.J., Jonathan Butler’s “Lies” (Jive) loses its bullet at No. 27, but is showing top 10 strength in Rochester, N.Y., Memphis, and Detroit. “Casanova” by Levert (Atlantic) was No. 1 on the Hot Black Singles chart and is exploding at many pop stations, with jumps of 29-9 at Y-95 Dallas and 14-8 at KXY-K106 Birmingham, Ala. “Fake” by Alexander O’Neal moves to No. 40 on the Hot 100, and stations where it’s top 10 include B-96 Chicago (16-10), KDWB Minneapolis (12-10), KMEL San Francisco (11-6), and 194 Honolulu (8-7), where PD Mike Schafer says, “It’s been a top 10 single in Honolulu with real strong requests 18-24. Everybody calls for it; there’s no color barrier.”

MORE NEW ARTISTS: Swing Out Sister from England is a major “Breakout” (Mercury) out west. It moves 28-14 at KFMY Salt Lake City and 15-12 at KATD San Jose, Calif., and debuts at No. 19 at KTKS Dallas. Tiffany has the biggest jump of any artist on the chart, 21 places to No. 63, with “I Think We’re Alone Now” (MCA). It’s zooming at KQ-1 Houston (82-14), KCPX Salt Lake City (10-5), and KMRX Las Vegas (26-17). Noel regains his bullet at No. 73 with “Silent Morning” (4th & B’way) with a combination of early sales activity and upward moves at radio, including 12-10 at both Z-100 and Power 95 New York, 3-2 at Power 96 Miami, and 23-16 at BJ-105 Orlando, Fl.

QUICK CUTS: The six new entries on this week’s Hot 100 are all by artists who have previously charted, although it’s the second chart single for New York singer/songwriter Michael Bolton, who debuts at No. 91 with “That’s What Love Is All About” (Columbia). The Hot Shot debut goes to the Pet Shop Boys, who enter at No. 70 with their former No. 1 U.K. single, “It’s a Sin” (EMI America) ... The fact that bullets are based on point gains and are independent of chart moves is demonstrated clearly on this week’s chart. Notice that several records move up seven or eight places without bullets, while some records with smaller moves earn bullets.

FOR WEEK ENDING SEPTEMBER 5, 1987

HOT 100 SINGLES ACTION

Radio Most Added

<table>
<thead>
<tr>
<th>PLATINUM/GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/SECONDARY ADDS</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
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<tbody>
<tr>
<td>IT’S A SIN</td>
<td>PET SHOP BOYS (EWA)</td>
<td>MARY MONTY</td>
<td></td>
<td>78</td>
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<td>BILLY Idol (Columbia)</td>
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<td></td>
<td></td>
<td>66</td>
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<tr>
<td>NOT BEEN IN LOVE</td>
<td>CUTTING CREW (Virgin)</td>
<td>LITTLE LIES (Warner Bros)</td>
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<td>60</td>
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<tr>
<td>YOU ARE THE GIRL</td>
<td>THE CARS (Elektra)</td>
<td>DON’T MAKE ME WAIT...</td>
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<td></td>
<td></td>
<td>BREEZE (MCA)</td>
<td></td>
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<td>BREAKOUT</td>
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<td>BETCHA SAY THAT</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
<table>
<thead>
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<th>Last Week</th>
<th>2 Weeks Ago</th>
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<tr>
<td>1</td>
<td>1</td>
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<td>Whitney Houston</td>
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<td>2</td>
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<td>21</td>
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<td>Heart &amp; Soul</td>
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<td>L.L. Cool J</td>
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<td>The Police</td>
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<td>Madonna</td>
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<td>Special A.K.A.</td>
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<td>Huey Lewis &amp; the News</td>
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<td>37</td>
<td>37</td>
<td>63</td>
<td>ABC</td>
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Closes August 21

SEPTEMBER 12 ISSUE:
Closes August 28

SEPTEMBER 19 ISSUE:
Closes September 4

SEPTEMBER 26 ISSUE:
Closes September 11

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RON WILLMAN, DIRECTOR OF SALES: VIDEO SOUND (212) 764-7350
MICKEY GRENNAN (213) 859-5313
VSDA STARS SHINE AT LAS VEGAS MEET
Retailers convene, Aug. 16-20

Rob Blattner, president of RCA/Columbia, left, and VSDA president Arthur Morowitz, center, present Sidney Poitier with the VSDA Presidential Award.

Disney characters take center stage at the studio's luncheon bash.

The MPAA's Jack Valenti extends an olive branch to video retailers during his opening-session keynote speech.

Hollywood great Charlton Heston obliges a fan at the Vidmark booth.

NBA star Spud Webb is shown with a fan at the CBS/Fox booth.

A helmeted Jon Pelsinger fights back against Vestron's negative publicity.

Morgan Fairchild discusses her safe-sex tape with a fan at the Cinema Group Home Video exhibit.

Dionne Warwick makes a surprise appearance at RCA/Columbia's opening-night dinner.

MGM/UA's Cowardly Lion shakes a leg with not-so-cowardly executives. Pictured, from left, are Bill Gallagher, Herb Fischer, and Bud O'Shea.

Disney characters take center stage at the studio's luncheon bash.

A fortunate visitor to the Lorimar exhibit meets workout hostess Vanna White.

Debbie Reynolds signs autographs at the VidAmerica display.

The MPAA's Jack Valenti extends an olive branch to video retailers during his opening-session keynote speech.

Casey Kasem announces his "Rock 'N' Roll Goldmine" series during the Vestron Video luncheon.

Michael J. Fox accepts the first-ever video-star-of-the-year award from VSDA president Arthur Morowitz.

Hollywood great Charlton Heston obliges a fan at the Vidmark booth.

A helmeted Jon Pelsinger fights back against Vestron's negative publicity.

Morgan Fairchild discusses her safe-sex tape with a fan at the Cinema Group Home Video exhibit.
Continued Success of Crossover (Continued from page 1)

to 26 reporters, 13 of which report exclusively to the chart. The rest of the stations are "dual" reporters, who work for competing formats crossing the crossover chart and for either the Hot 100 or Black Singles charts.

Of those exclusive reporters, KPWR, WQHT "Hot 103" New York, WYPO Miami, KKSQ Albuquerque, KMEX Los Angeles and WURI Radio One, Houston, have all made dramatic increases in Arbitron sweeps since adopting the format.

Emmis Broadcasting, which put KPWR and WQHT on the air, calls crossover a "coalition" format, in the sense that it appeals to blacks, whites, and Hispanics. The success of crossover in New York, Los Angeles, Miami, and San Antonio, Texas, is partially attributed to the heavy percentage of Hispanics in those markets.

Andrea Ganis, Atlantic Records' senior director of national singles promotion, says the format's success has prompted "a tremendous increase in the activity, sales, and early breakthroughs we get. And the Arbitron many of these stations have pulled are amazing.

Because the format, though, does have its Catch-22, she says. In most markets, top 40 stations are watching crossover ads carefully—but for different reasons, Ganis notes. A crossover ad will inspire some top 40 to follow suit, while others will view it as a "do-tendance" stigma to any track that succeeds on the new format.

"When we were working Regina and Nu Shooz, we were much more able to get 100% of the country on the records," says Ganis. "Now we find that some of these experienced radio programmers ask us to carry it only on the basis of the format, not the record."

Creative services. Both were tapped by PPI's president, Martin Kasen, to enlarge the company's base.

PPI's home video division, under the tag of Parade Video, includes five aerobic tapes (as well as three audiocassettes) by Denise Austin and Cal Delo and several exercise records by lesser-known artists. The fitness series also includes jazzy video clips with Judy Shepard Masseet, Joanie Geggains, and Cal Del Poo. Other Parade lines are the Ambassador series (how-to), The Pretenders' "Sgt. Pepper's Lonely Hearts Club Band," and The Beatles' "Unauthorised".

"The fitness series also includes jazzy video clips with Judy Shepard Masseet, Joanie Geggains, and Cal Del Poo. Other Parade lines are the Ambassador series (how-to), The Pretenders' "Sgt. Pepper's Lonely Hearts Club Band," and The Beatles' "Unauthorised.""

PPI Name Change (Continued from page 6)

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As any format grows nationally, so does the possibility of burnout, but few seem worried that cross-channels will meet the same fate as disco radio.

Says Atlantic's Ganis, "I think there will be a feeling for this type of music, and there are a lot of smart programmers who are doing crossover now. Ultimately, radio is so cyclical. Whatever the country wants is what the country wants." Joel Salkowitz, PD of WQHT, says the format's widespread success comes as little surprise to him.

"One thing that always happens is there's somebody who has a successful station and says, 'Hey, all I've got to do is call it Hot Pop, or Kiss and I'll have a monster number one.' We know that's not the case. The market has to be correct for the format, and the format has to be correct for the market. It's a matter of fine-tuning it where you are.

ART OF DANCE-TRACK REMIX COMES OF AGE (Continued from page 3)

what you did."

He voices a common adrink complaint that in planning mixing projects for both new and established artists, "finding songs is a real bitch," particularly up-tempo songs with any modicum of content. "I listen to material, and they're not even good B sides."

Clearly, there is room for new talent to become "featherbed." With the adrink market at its peak, says Muñizábal, "There is no doubt that we can secure a fresh ear in the postproducrion stage.

Arthur Beker, who cohosted numerous remixers/editors into the industry through his productions, admits to having "to fool" himself into generating fresh ideas for a remix by setting material aside after living with a production from its inception.

The active roles taken by established remixers in developing their successors have ranged from offering learning opportunities in their own sessions (Billboard, page 22) to direct teaching, as in the case of Benitez and Little "Louie" Vega, who share Small Wonder Productions Inc. "I wanted to develop a relationship with someone young, who had a sense of what was happening and how the streets, I had him sit in the studio, take notes, and ask questions. That was not available to me," says Benitez.

Next week's installment of this two-part story will focus on newer names in remixing and postremix editing.
Recoton Corp. Blames Rising Costs As Sales, Profits Decline For 2nd Quarter

NEW YORK  Recoton Corp., the audio and video accessories manufacturer, suffered losses in sales and profits in the second quarter ending June 30 and for the first half of 1987.

For the second quarter, the company reports a net loss of $538,000, or 14 cents per share, against net income of $69,000, or 11 cents per share in the same period last year. Sales dropped 11% to $5.5 million from $6.3 million a year before.

For the first half of 1987, the net loss was $232,000, or 9 cents per share, compared with $670,000, or 25 cents per share in 1986, while sales dipped 5% to $13.3 million.

Among the factors contributing to Recoton’s negative showing, reports Robert L. Borchardt, president, are lower sales, higher costs of imported goods, and increased expenditures “to support sales during a downturn in consumer electronics activity.”

Borchardt also points to the rise in interest expenses resulting from Recoton’s public offering of debentures in June 1986.

ASCAP JOINS SONGWRITERS IN DISPUTE WITH BMI (Continued from page 1)

ASCAP’s role in the writers’ battle with BMI surfaced recently via an ad that appeared in Billboard, the Nashville Tennessean newspaper, and a similar ad in Chicago’s “The American.” Headlining “Songwriters at A Loss,” the ad summarized the writers’ grievances against the BMI policy, contending that it has the effect of forcing songwriters to accept reduced royalty payments by up to 80%.

When the objections to the proposed change first arose in April, ASCAP initially took no public stand on the matter, however, and chose to meet separately with the major Nashville songwriters, ASCAP’s top executives and its chief operating officers. ASCAP announced that it would meet June 16 to reach the agreement. A week later, a similar meeting was held in Los Angeles, with representatives discussing the proposed changes to the BMI.

The “Songwriters At A Loss” ads list toll-free ASCAP numbers by which other songwriters may register their support. Messinger says she does not believe writers need to have their names filed with the arbitration papers to be covered by the eventual ruling.

So far, the disputing songwriters have formed no formal organization. Among those lending their support to the ad are Emmalee Harr, Morgan Fagen, Marc Fleischer, and Larry Weiss. ASCAP’s Southern executive director, Don Bradley, reports that singer/songwriter, Ed Bruce, has added his name to the list of those who are in favor of the new system.

BMI’s new bonus-payment structure, which went into effect Jan. 1, denies all but base-rate payment to songwriters who have achieved a level of number of performances of their work. BMI has also announced that they will provide licenses for the use of the songwriters’ work. BMI is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

The “Financial page is on hiatus... it will return to this space in a few weeks

MTM To Make Initial Public Offering
L.A.-Based Firm To Sell 4 Million Shares

NASHVILLE  MTM Entertainment Inc., the Los Angeles-based television, movie, and music company, filed an S-1 registration statement with the Securities and Exchange Commission Aug. 25 for an initial public offering of 4 million shares of common stock.

The company’s prospectus estimates the initial offering price will be between $25 and $28 a share, which would give the company a total value of $100 million-$121 million. Lazard Freres & Co. is manager of the offering.

Primarily a TV-production entity, MTM also owns MTM Music Group, an active recording and music publishing division in Nashville.

MTM Records, which is distributed by Capitol, has a roster of artists that includes Judy Rodman, In Pursuit, Holly Dunn, Girls Next Door, Marty Haggard, Hugh Prestwood, Heave V, Ronnie Rogers, and Schuyler, Knobloch & Burdick and Bubba’s Dubbing division, which embraces Uncle Artie Music, and lawyer and daughter of Music.”

The company’s TV division includes the shows “Daytime,” “The Young and the Restless,” “The Guiding Light,” and “The Bold and the Beautiful,” plus a large number of regional programs.

MTM’s video division has grown rapidly, with the addition of the “Thrill of the Day” and “A Day in the Life” series, as well as the “Out of the Blue” franchise.

The company’s motion picture division has also grown, with the release of “The White Buddha” and “The White Shadow,” both distributed by Hollywood Pictures.

MTM has been developing a series for ABC, “The White Buddha,” which is expected to premiere in the fall.

MTM’s stock offering is expected to be filed in late August or early September.

In the past year, MTM has produced 25 TV series and 14 made-for-TV movies. Among the series are the “St. Elsewhere” series, “Remington Steele,” “Hill Street Blues,” “WKRP In Cincinnati,” “Lou Grant,” “The White Shadow,” “Rhoda,” “The Bob Newhart Show,” and “Mary Tyler Moore Show.”

In addition to the TV series, MTM develops and produces theatrical motion pictures and television movies, and distributes mini-series and made-for-TV movies.

The initial Delos disk, an 18-minute single, will be available with climbing titles to follow, to list at $3.99, according to Amelia Haygood, Delos’ president.

A dealer per disk price is given as $2.75.

The sampler that kicks off the new line, dubbed Pocket Classics, carries the catalog number 001 and, predictably, opens with the fare from “Also Sprach Zarathustra.” Other selections, taken from the very best recordings, include pieces by Beethoven, Prokofieff, Respihi, Rimsky-Korsakov, and Stravinsky. Most of the selections are recorded by the direction of Gerhard Schwarz.

During the introduction campaign, snap-on adhesions holding the three-inch CDs will be supplied to store clerks. The company’s system of distribution is designed to be as easy to use as a three-inch CD.

Among Pocket Classics titles scheduled for release are a season of the four, a Haydn trumpet concerto, and Prokofieff’s “Classical” symphony. The medium permits a wide range of programming, says Haygood, who adds that only complete selections will be used.

Other labels that have committed to the new configuration are Newport Classic, a line in which Shake has a proprietary interest, and Folk Era. Discussions with other labels are under way, says Hanon.

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DELOS SHIPS 3-INCH CD
(Continued from page 1)

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Motta's Crew. Tommy Mottola, president of the Champion Entertainment Organization, organized a little fishing expedition recently off Nantucket. Hoping to get lucky, from left, are Walter Yetnikoff, president of CBS Records Group; Ed Germaine of the Hit Factory in New York; Lenny Petze, CBS Records producer for Cyndi Lauper; David Wolff, Lauper's manager; and Mottola.

Labels Seek Minority Policy
CBS Plan Is Prototype

NEW YORK. A minority hiring program being developed by CBS Records may serve as an industry-wide program being developed by the Recording Industry Association of America, according to its architect, LeBron Taylor, CBS/Records Group vice president of divisional affairs.

The CBS corporate affirmative action plan was announced "internally only" about 2 1/2 years ago, according to Taylor. He says he now is tailoring the plan "specifically for the record group" for implementation this fall.

As an example of the CBS program, Taylor cites the company's ongoing policy of offering summer internships that bring college students into CBS' New York headquarters. The interns get "hands-on jobs" and can be evaluated for future training and employment.

By summer 1988, Taylor hopes the RIAA's member companies will be beginning minority student programs at their main and branch offices in a manner similar to CBS' program, says Taylor. "The idea can be transferred easily to the RIAA's other members." Moreover, such top bet music institutions as Florida A&M's business school and Howard Univ. are prime sites for recruitment, he adds.

The long time CBS executive emphasizes that this and all other RIAA initiatives in minority hiring are still in the discussion stage within an ad hoc committee and will not be presented to the RIAA's executive committee and board until the fall.

Jim Fishel, RIAA vice president/director, confirms that the internship program and other proposals "are still at the talking stage, but at long last we're moving forward." Fishel anticipates that some industrywide moves in this area will be in effect by next summer.

The ad-hoc committee—which consists of Taylor, RIAA chairman Stan Gortikov, MCA Records president Jerey Busby, A&M Records' senior vice president John McClain, Solar Records chairman Dick Griffey, and Tabu Records president Clarence Avant—was formed earlier this year.

Using his experience as a member of the CBS corporate affirmative action group, Taylor has been developing a program for the RIAA that includes internships and a computerized job bank of blacks in the music industry, which would be made available to RIAA members.

The job bank concept was recommended by the National Assn. for the Advancement of Colored People in its recent report on minority hiring in the industry.

Avant, though a member of the committee, expresses skepticism about the programs. "When I become president of Warner Bros. Records, that's when progress will be made," says Avant.

NELSON GEORGE

NARAS Nixes Atlantic Hall

ATLANTA. After more than four years of haggling with municipal of officials and real estate interests, the National Academy of Recording Arts and Sciences has abandoned plans to build a 40,000-square-foot Grammy Hall of Fame here.

Other cities will now be considered for the long-planned hall, which will contain displays and exhibits chronicling the history of popular music. "We haven't thought about anything else yet, everybody will be looking at new locations and proposals soon," says Mike Greene, president of the NARAS Atlantic Hall negotiations.

Negotiations to put the hall in the CNN Center here collapsed Aug. 20 over rental terms. Hoping to defray construction costs, Grammy officials had sought a lease with the first year rent-free, followed by a guaranteed minimum rent or a certain percentage of revenues, which ever was greater. The second stage of the proposal called for an inflation-adjusted 10-year lease of $300,000-$550,000 a year.

The going rate per square foot for office space in the CNN Center is twice that amount. "Basically, CNN Center decided our final offer wasn't enough," says Greene. "But then again, they have plans to lease the space in question for $7.50 a square foot."

CNN Center, which is owned by Turner Broadcasting System Inc., started talking with NARAS in late 1986 after negotiations to place the hall in the municipally owned Atlanta Civic Center fell apart.

This week's column was edited by Steve Gett in New York and Dave DiMartino in Los Angeles. Irv Lichtman is on vacation.

Masters of the UNI-Version. Look for MCA to reactivate its UNI label before the end of the year. Irving Azoff has reportedly been plotting the relaunch during his short stay from A&M to London. Word has it that David Simone, head of Phonogram U.K., is a good bet to helm UNI. Insiders say the label's roster will emphasize emerging acts from the U.K., together with "streetwise" New York talent. Azoff is rumored to be looking for a hands-on skeleton staff to run the company, to be based in Manhattan with an office in London. Reactivating labels is definitely the in thing at the moment: PolyGram's revamped Wing won scores the highest debut on this week's Hot Black Singles chart with "My Love Is Deep" by Lace, Warner Bros. Reprise looks set to have a single debuting on the Hot 100 next week with Taja Sevillz, an artist discovered by Prince, and Track hears that Fantasy will reactivate its Volt label.

It's Official! Say goodbye to the short-lived EM1 American/Manhattan Records moniker. The new name for the merged companies is EM1-Manhattan Records and its new chief executive officer. Tabu Records (right) borrows heavily from Manhattan's. The new label is headquartered in New York, though fully staffed sales, and promotion and publicity departments will be maintained at the former EMI America building in Los Angeles... No official word on the future of Warner Yetnikoff/Sony buyout of CBS Records. said to be in the neighborhood of $1.6 billion to $2 billion. Looks like we'll have to wait until Yetnikoff returns from the land of the rising yen on Monday (31).

Bloom off the Rose. Home video pioneer Noel Bloom, who founded International Video Entertainment, then sold it to Carroll Pictures in 1986, is suing IVE in Superior Court in Los Angeles. Claiming Bloom has been owed $500,000 since July 1 pursuant to the agreement, Bloom asks for the purchase and $5 million in punitive damages for fraud and unprofitable payment is made. Bloom recently founded a new company, Celebrity Home Entertainment.

In Brief. Atlantic president Doug Morris is on the West Coast, checking out some local acts and looking in on the company's new yearbook project. Tabu Records head honcho Clarence Avant, just out of UCLA Medical Center, says he delivered and is well... Congratulations to Tommy Boy Records CEO Tom Silverman, who enjoyed two No. 1 hits last week. He and his wife, songwriter-producer Robin Halpin, celebrated the birth of their first child, a girl, Ella Teresa, and Tommy Boy scored its first hit, Black's Singles chart-topper with "Love Is A House From the Force M.D.'s... A&M promo chief Charlie Minor was seen at Le Dome in L.A. last week—but that's like saying you got out of bed this morning. Ditto Bob and Jerry Greenberg at the Palm. A&M Canada's annual picnic was set for Aug. 29, the eve of the company's convention, at president Gerry Laceaux's house. The convention is being held in Abington Park, a three-hour drive north of Toronto. Billboard's Tom Noonan is a guest speaker... Bob Seger and the Motels' Martha Davis were on hand for ex-Con unindicted Don Snodgrass' party Aug. 19 at the Palace in L.A. The previous night, across the street at the Capitol tower, a retirement party was held for Dave Lawhon, who gives up his position as CBS Records manufacturing resources after 40 years with the company.

Label Starts: Island Records has brought on J.P. Weiller to head up the newly formed New Directions label. The company, to be distributed by WEA through Island, will boast an eclectic roster spanning classical, jazz, and rock.}

WHY DO THEY BUY? Members of the National Assn. of Recording Merchandisers retail advisory committee met Aug. 20 in Las Vegas to survey the first results from the exit poll of consumers, conducted at 500 retail stores. The poll has been authorized as a companion to the Recording Industry Assn. of America, but it is now solely funded by NARM. The study's results will be on the agenda at the fall concave of NARM's retail and manufacturers advisory committee.

So This Is 3 Inch. Looks like there's a major fly in the net for the compact disc promotion al single. Without a separate adapter, the only CD players that can easily play the minidisks are portables or machines with spindles rather than the usual sliding tape mechanism. By the RIAA's standards, the new "Radio Ready" adapter isn't a "tape," so it may be that if consumers can find them, the sing le single with the disks can be played on machines with a tray, if positioned properly.

PERSONAGENS AGAIN: Enigma Records has signed an agreement with the Personics Corp. (Billboard, May 9) to distribute some of its material—marking the first of what will apparently be ties between this new in store taping system and indie labels. "There's no doubt in our minds that this is part of the future of music retailing," says Enigma president Wesley Hein, who had been planning the link with Personics for a few years now, Garvin for several months. The system—which will allow consumers to pick and choose musical selections to be taped to a cassette—was expected to roll out in at least two major chains later this year.

And Dad Plays the Drums. Elektra has hired Ramul Daboul to replace Scott Polk in its East Coast adr department. Raoul's dad is legendary jazz drummer Max Roach, who currently records for the Italian Soul Note label. More movement at Elektra has Byron GmbH, West Coast publicity manager, leaving to become West Coast director of media and artist relations at Capitol, beginning Sept. 8. If that is not enough West Coast action, in a few years time there, Sue Sawyer of Cypress is now be considered for the West Coast publicity director for Elektra, where this entire item began... Ira Derfer moves up to vice president of sales at EM1-Manhattan in L.A. New Jersey-based contract manager for the label. Also at EM1-Manhattan, Ron Urban joins the reorganized label as vice president of finance and administration. He held a similar position at Arista... Back out west, Jean Johnson has resigned as Polgram's local L.A. promotion manager to take on the same duties at Epic.

A Tale of Two Jennies. No, actress Jennifer Jones has not taken up singing—as stated in an ad for her new album, Overture, in the Billboard for the week's Billboard. In fact, it is Cypress recording artist Jennifer Warnes who duets on the theme song of the film with the ever-righteous Bill Medley... Condolences to the family of the late rock guitarist Jerry Nathan, who died Aug. 25 at age 67. Nathan founded the Buffalo, N.Y.-based Festival East Concerts Inc., now run by his sons, David and Steve... Late word is the Eric Newman promotion at Al Calfan, impending west to accept a vice presidency with the label.

EPIC RECORDS AND COURIER services through the area were scrambling Aug. 27 to rush Michael Jackson's "Bad" album to radio after an outlet in Houston reportedly popped the album that morning, five days before the official release date. Epic's plan was to toy with the idea of releasing it Aug. 28 anyway to avoid the inevitable weekend woes the record would have caused. (For background on the Jackson radio rama, see Vox Jox, page 15.)
MR MISTER

go on...

their long-awaited
new album
featuring the first
hit single
"something real (inside me/inside you)"

produced by mr mister and ron kilen
representation george gin: MO&J
THE DEBUT ALBUM
ON GEFSEN RECORDS
PRODUCED, ARRANGED AND ENGINEERED BY
RAY PARKER JR.
TWO SONGS PRODUCED BY
BURT BACHARACH
AND CAROLE BAYER SAGER
FEATURING
THE HIT SINGLE
"I DON'T THINK
THAT MAN SHOULD
SLEEP ALONE"
(2:27)