CBS Gift-Wraps Boss Box In Rebates, Extra Dating

This story was prepared by Earl Paige in Los Angeles and Geoff Mogilfield in New York.

NEW YORK Five bucks a box: That's the latest relief CBS has extended to its accounts to alleviate glut on "Bruce Springsteen & The E-Street Band Live/1988." Large quantities of the boxed set—which hit No. 1 in its first week of release amid a wave of media attention (Billboard, Nov. 22, 1986)—still sit at some customers' warehouses. To revive sales and to avoid huge piles of returns, CBS has issued a $5 discount for album and cassette units that are on hand and a $10 discount for compact disk editions. The title has also been excluded from the 3% per-unit returns fee that the label began charging in August (see separate story, page 93).

Further, the distributor has again rolled back billing on the Springsteen box, this time extending terms until Feb. 10. This represents a continuation of a policy that CBS initiated last March, when it placed a moratorium on purchases and returns of the title, issued credit for all units on hand, and set September as the billing date for that inventory (Billboard, March 29). The freeze on orders and returns remains in place.

(Continued on page 93)

HBO Vid Vows Protection On 'Platoon'

BY AL STEWART

NEW YORK The ongoing controversy over the home video rights to "Platoon" and "Hoosiers" took a new twist last week as HBO Video vowed to protect distributors and retailers from legal action brought by Vestron. Meanwhile, Vestron's motion for an injunction to prevent HBO from releasing either movie was rejected Sept. 1 by the 9th Circuit Court in San Francisco.

In a letter from HBO Video CEO Frank O'Connell, the company assures distributors that they will be indemnified for any action brought by Vestron regarding the two films. Vestron, which claims to hold the video rights to the two titles, had previously threatened to bring legal action against distributors and retailers who purchase either movie from HBO Video (Billboard, Aug. 29).

"It's our way of giving comfort to those who were worried about pur-

(Continued on page 86)

Sony To Bow DAT In Europe
Stunned Rivals May Follow Suit

BY NICK ROBERTSHAW

LONDON In a surprise move, Sony says it plans to launch consumer digital audiotape hardware in Europe this fall. Word came at the Aug. 28 opening of the Berlin Audio Fair, stunning rival manufacturers like Aiwa, Sanyo, Thomson, and Grundig, which now say they may revise their own DAT launch plans.

Although several major Japanese and European electronics companies had DAT equipment on display in Europe for the first time at the Berlin event, it was considered unlikely that any would confirm launch dates, due to continuing controversy with the European music industry over proposed anticopying legislation. Now it appears the DAT floodgates may soon open. Burckhardt Schwabe, audio director of Grundig, which recently backed off from a go-it-alone European launch, says his company "may have to change [its] position once again."

Adds Albrecht Gasteiner, Sanyo's European marketing manager, "Once one of the leading Japanese companies stands up and announces it, everyone else will follow immediately."

(Continued on page 92)

Sony Offering Breakthrough System
DAT Duping Goes Hi Speed

BY STEVEN DUPLER

NEW YORK The ability to mass-produce prerecorded DAT software tapes at a cost lower than that of a single cassette, as one step closer to reality. The lack of such technology has been cited as a stumbling block to major labels' acceptance of the new digital format.

At the end of September, a Sony Corp. subsidiary begins taking orders for a high-speed DAT duplication system, capable of cranking out an 80-minute tape in 15 seconds. Its price will be about $800,000.

Delivery of the new system, however, could take as long as five months after the order is placed. That fact coupled with the high price tag will likely limit the market for the new system.

(Continued on page 92)

Politics Focus Of NAB Confab

BY BILL HOLLAND

ANAHEIM, Calif. Close to 6,000 radio broadcasters, a record number, are making their way to this city—home of Disneyland—to attend Radio '87, the annual National Assn. of Broadcasters-sponsored radio management, programming, sales, and engineering convention. Also setting a record at the convention, scheduled for Wednesday-Saturday (9-12), will be the 147 ex-

(Continued on page 58)
By George, we’ve got it!

My Fair Lady...

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VOLUME 99 NO. 37

JACKSON'S 'BAD' MAKES A BIG SPLASH
Michael Jackson's "Bad" got off to a dazzling start: Reords of the Epic album had reached half a million by the album's third day on the chart. Retail editor Geoff Mayfield tells the story. Page 4

MCA Beaming Over 'Exit O'
Steve Earle's success on both country and album radio is good news for MCA, which has launched an all-out marketing campaign for the music and videos from Earle's "Exit O" album. Andrew Robbin reports. Page 30

VIDEOCASSETTE-DUPING GOES HIGH SPEED
The Otari Corp. has announced plans to begin selling the world's fastest high-speed videocassette duplicating system in early 1988. Pro editor Steven Dupler reports. Page 48

Charges Against Bliatr Dropped
All charges were dropped against former Dead Kennedys singer Jello Biafra, who was tried in a well-publicized obscenity case connected with a poster in the band's "Frankenchrist" album. West Coast bureau chief Dave DiMartino tells the story. Page 93

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BY MIKE HENNESSEY

LONDON The Bertelsmann Music Group is planning a $1.5 billion expansion coupled with a drive for greater profitability over the next two years. "We have a lot of national room to do over the next 24 months," says Michael Dornemann, joint chairman with Monti Loefner of the Bertelsmann Music Group and chairman of responsibility for worldwide operations except German-speaking countries, which is Loefner's bailiwick.

The BMI program is based on a seven-point strategy:

- Increased talent acquisition and support policies to enhance BMI's role as a ¿secondary market¿ for songwriters
- Improved efficiency in the group publishing division through catalog acquisition and the breaking of new songs
- Increased participation in top management and more freedom to exercise judgment
- Creation of new affiliates in countries where there are, as yet, no BMI operations
- Greater protection in the group's policies toward independent publishers
- Development of the music publishing division through catalog acquisition and the breaking of new songs
- Agreement

Dornemann tells the story. "We are in an industry which is dominated by Anglo-American product, so we have to strengthen and expand our repertoire bases in the U.S. and U.K. This means signing new artists with high potential to long-term deals. It also means creation of new BMI affiliates, because we are behind the other majors in this respect. CBS has 34 foreign affiliates, PolyGram 30, EMI 27, Columbia 25, and we have only 20 at present."

Loefner, who special concern and worldwide responsibility in music economics and who has been with the Bertelsmann group for 30 years, is a staunch advocate of ownership by a music company of the repertoire it在市场上和长线协议下所囊括的歌曲作家。

Under ASCAP policy, songwriters who come to the society from other performance-rights organizations must have their songs published by an ASCAP affiliate before ASCAP will handle the songs. If a writer is his or her own publisher, their song is treated as an independent problem. But if the publisher is separate from the writer, the publisher has the consent to move the songwriter to the performance-rights group to another. (Continued on page 83)

Import Units Already Finding Way Into U.S. Studios

Soni To Take Orders On Pro DAT Units

BY STEVEN DUPLER

NEW YORK While the controversy over consumer use of digital audiotape recorders drags on in Washington, professional audio engineers are already using the DAT consumer model decks—purchased either in Japan or on the U.S. gray market—for broadcast and recording studios.

And this back, both recording and broadcast facilities will be able to purchase professional-model DAT recorders for the first time: Sony's Pro Audio division says it will bow two models at the Audio Engineering Society show here in October, regardless of the status of the DAT legislation now in a coference in Congress.

Although the wording of the DAT Copycode bill is vague regarding commercial uses of all types of DAT recording, not just DAT, pro users claim the Copycode controversy has no relevance when applied to professional recording.

"We're not using these machines to copy somebody's compact disk," says one engineer. "We're using them as just another recording tool in the studio."

Some engineers have found the consumer decks' lack of color, real-time, high-quality 2-track digital recording systems, particularly because of their low cost.

But the consumer units lack certain abilities professionals require, such as reading time code (crucial in film and video work); interfacing with CD mastering units like the industry standard Sony PCM-1610 and 1630; and operating under field conditions.

The consumer features are offered by the two Sony pro units, the full-size PCM-2550, and the portable PCM-1000. The full-size unit, intended for studio and radio station installation, will sell for about $5,000; the smaller, battery-operable PCM-2000 will retail in the neighborhood of $7,000.

According to Peter Dare, vice president of product management for Sony Communications Products Co., the narrow track width of DAT tape means neither of the units is now capable of electronic editing, a factor that limits their use in field recording, broadcasting, and studio operations, not requiring insert editing.

However, he says, more expensive units with editing capabilities are forthcoming, although no specific date has been set for release.

Radio stations have not yet begun broadcasting with DAT consumer units, although CNET Laboratories outlet WMTF did a one-shot broadcast of DAT with prerecorded DAT software from Telarc using a Sony consumer model in June.

Still, says, the Sony PCM-2550 is designed with radio station usage in mind, particularly with regard to music storage. "In addition to providing the [listeners] with a clearer signal, the pro DAT machine could also be used to record existing program material, as it gives stations a much wider access to music while using less floor space," says Dare.

Under ASCAP policy, songwriters who come to the society from other performance-rights organizations must have their songs published by an ASCAP affiliate before ASCAP will handle the songs. If a writer is his or her own publisher, the song is treated as an independent problem. But if the publisher is separate from the writer, the publisher has the consent to move the songwriter to the performance-rights group to another. (Continued on page 83)

BMI Defends Bonus Plan

BY EDWARD MORRIS

NASHVILLE BMI has struck back at ASCAP for its public and financial support of a number of songwriters who are protesting BMI's new bonus payment policy.

BMI has scotched rumors that it has defected from BMI and thus face the loss of bonus payments for the songs they have left behind (Billboard, Sept. 5).

BMI's action came in the form of a letter to all its affiliated writers. In the letter, BMI blast ASCAP for its refusal to accept the songwriter's performance-right share for songs unless the publisher refuses it. The BMI letter, dated Aug. 25, also points out that the society's decision not to pay bonuses to defecting writers leaves more money for writers who stay at BMI.

In reply, ASCAP says the interpretation of its policy in the BMI letter is "too simple" and is merely BMI's attempt to divert attention from the current arbitration of the bonus issue.

Under ASCAP policy, songwriters who come to the society from other performance-rights organizations must have their songs published by an ASCAP affiliate before ASCAP will handle the songs. If a writer is his or her own publisher, the song is treated as an independent problem. But if the publisher is separate from the writer, the publisher has the consent to move the songwriter to the performance-rights group to another. (Continued on page 83)

Certification Status of BMI Songs

BY RON McCLINTOCK

The National压缩or's recent decision to limit the amount of time that BMI songwriters and publishers can take before a new contract must be signed has sparked a debate among BMI and ASCAP members.

BMI has established a three-year contract limit for its songwriters, with the option to extend for another three years upon agreement of the songwriter and BMI. BMI says it will continue to pay bonuses for songs that are not licensed in the United States, and will continue to pay for loans on songs that are licensed.

ASCAP, however, has stated that it will not pay bonuses for songs that are not licensed in the United States, and will not pay for loans on songs that are licensed.

BMI, which represents nearly 70,000 songwriters and publishers, says it is committed to paying bonuses for all songs, regardless of whether they are licensed in the United States or not.

ASCAP, which represents nearly 30,000 songwriters and publishers, says it is committed to paying bonuses for all songs, regardless of whether they are licensed in the United States or not.

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Jackson Reorders Reach Half A Million In 3 Days 'Bad' Album Sales Thrill Retailers

BY GEOFF MAYFIELD
NEW YORK Michael Jackson's "Bad" enjoyed a robust sales push, according to record dealers, many of whom say the album has outperformed even their highest expectations.

By Sept. 2—the title's third day on the market—Epic's reorders had reached half a million, says Bob Altshuler, vice president of press and public affairs for CBS. Preorders on the title, 250,000 units, were the largest in the distributor's history (Billboard, Sept. 5).

To no one's surprise, dealers are speaking in glowing terms about the album's initial showing. "It was the best first two days we've had for any album this year," says Gary Ross, vice president of marketing and merchandising for the 564-store Missoula-based Musicland Group (which includes the Musicland, Sunnyside, and Discount Records banners). "It's definitely beating expectations."

"No doubt, Michael has brought people through our doors and out the cash register," says George Balicek, vice president of marketing and advertising for the 76-store National Record Mart chain, based in Pittsburgh.

Cindy Barr, director of purchasing and product management at the 56-store Miami-based Speck's Music chain, adds that store managers noticed the title "brought people in who normally don't shop record stores."

The highest reorder of the week was CBS-TV special on the album's release date, Aug. 31, with driving second-day sales at discount outlets close to first-day sales.

The nationally televised program scored impressive ratings (see story, this page). Still, some chains say the added exposure wasn't able to push second-day sales past the opening-day action. "Most everybody in the record-buying public was aware that the album was coming out on Monday," says David Blaine, vice president of the 25-store Wexie Max's store in Washington, D.C.

At press time, David Roy, buyer for the 288-store Albany, N.Y.-based (Continued on page 82).

Jackson Rates On Tube

NEW YORK — Sometimes life is good when you're bad. At least, that's how it works for Michael Jackson.

The Epic superstar's half-hour "Bad" television special—which included the 18-minute video version of the title track—was broadcast nationally Aug. 31 on the CBS-TV network. It pulled strong ratings and audience shares in both the overnight 15/15 market and the national reports.

Jackson's "Bad" pulled an 18.8 rating and a 30 share in the 15/15 market, roughly 85 million TV households in the country were tuned to CBS at 8 p.m. EST.

By Monday, "Bad" pulled a far bigger audience than "Kate & Allie," the CBS show normally in the 8 p.m. slot, which the previous week scored a 18 rating and a 23 share, making it the sixth highest-rated program in the U.S. that week.

CBS officials at the label and the network were "delighted" with the ratings. STEVEN DEPLER

Benel Tightens Belt Under Chapter 11 Vendor Continues To Operate At Crazy Eddie's

BY MARK MEHLER
NEW YORK Benel Distributors Ltd., which operates record/video shops at 39 Crazy Eddie's stores, has made several moves to trim expenses as part of a reorganization under Chapter 11 of the Federal Bankruptcy Act.

Burt Goldstein, executive vice president of privately held Benel, says the purchasing function, formerly with ten national and regional buying groups, has been consolidated under Daniel Miron, previously the video buyer. Recorded music buyer Jay Rosenberg resigned to take a post at The Wiz.

In addition, Benel plans a move from Edison, N.J., into new warehouse space in South Plainfield, N.J., which Goldstein says will represent a savings of 30 percent. Finally, principal shareholder Ben Kuszer has taken a salary cut, according to Goldstein.

Goldstein says the moves will add $250,000 to Benel's bottom line. In its Chapter 11 filing, Benel listed secured and unsecured trade debt at about $7.5 million. Major secured creditors include CBS Records, which is owed approximately $855,000; WEA Corp., owed about $500,000; RCA, about $1.2 million; and Capitol Records, about $500,000. Secured trade debt amounts to about $5.5 million and unsecured trade debt is about $2 million.

In a related development, a hearing was held on a Crazy Eddie's motion to terminate Benel's license to operate the 39 shops, originally scheduled for Wednesday (9), has been pushed back to October, Goldstein says. Benel has continued operating the business, which trades as the Music and Movies Place, after obtaining a restraining order in July.

"Business is good," says Goldstein. "We've had no interruption in operations. Our only problem was that we were overexpanded, opening up a unit a month. We will see the arrangement with Crazy Eddie's as mutually beneficial, and we believe any responsible management there will see that."

Meanwhile, Benel has opened discount store sister Crazy Eddie's branches in over three planned freestanding stores.

Goldstein declares to elaborate on the Crazy Eddie's concept. "We have three stores that will be inner-city outlet stores. "It's a business opportunity we have to seize," he says. "Banks are still talking to us, so there's reason to believe we'll continue in business."

The fate of Crazy Eddie Inc., which operates 41 stores, is also in doubt (Billboard, Aug. 29). Entertainment Marketing Inc., which has threatened a proxy fight for control of the chain, filed suit in Delaware Aug. 27, asking... (Continued on page 88)

VSDA Picks Schwartz

NEW YORK Jim Schwartz, president of Lanham, Md.-based Schwartz Bros. Inc. and SBI Video, has been appointed to fill the unexpired term on the Video Software Dealers Assn. board left vac-ant by the resignation of Joel Gimbel. Russ Solomon, president of the National Assn. of Recording Merch-anturers, named Schwartz to the VSDA seat.

The video trade group's bylaws call for three ARMA members to sit on its board. Solomon, president of the Tower Records chain, and Lou Fogelman, president of wholesale/retail operation Show Industries, are the other ARMA appointees who sit on the VSDA board. Gimbel had to relinquish his VSDA seat as a result of his recent move from distributor Baker & Taylor to manufacturer Lori-mar Home Video (Billboard, Aug. 15).

When he first joined the VSDA board, he was the principal officer of Chicago-based wholesal-er Sound Video Unlimited, which has since been bought out by Baker & Taylor's growing distribution network.

Schwartz is past president of two other trade groups, NARM (1983) and the National Assn. of Video Distributors (1985). He is also vice president of Arthur Moe, head of Hachbrouck Heights, N.J.-based Metro Video, the are only distributors on the trade group's national board.

However, all major distributors are regular members of VSDA.

The VSDA board's next sched-uled meeting is set for Oct. 19-14 at the United Nations Plaza Hotel in New York City.

GEOFF MAYFIELD

EXECUTIVE TURNABLE

RECORD COMPANIES. Epic/Portrait/CBS Associated promotes Larry Stessel to vice president of product marketing, West Coast, and Donald Eason to vice president of black music promotion. Stessel was director of merchandising, West Coast. Eason was director of black music promotion. Additionally, Andrew Fuhrmann joins the label as East Coast director of a&r. He was director of a&r for Arista.

Ron Urban is named vice president of finance and administration for EMI Manchester in New York. He was vice president of finance and treasurer at Arista.

In a restructuring of its marketing department, Chrysalis Records in New York makes the following appointments: Chris Tobey, senior director of market-

keting; Peter Corrison, creative director; Libby Fried, national marketing coordinator; and Miriam Cohen, marketing/video assistant. Tobey was director of marketing development for the label. Corrison is a Grammy-winning art director.

Arista Records in New York names Leanna Wild associate director of production. She was production manager for the label. Wild will be succeeded by Gerry Kuster, who served in a similar capacity for Prelude/Savoy Records.

Relativity Records in Jamaica, N.Y., names Theresa Chambers to the newly created post of a&r director and Cari Gengo national publicity director.

Chambers coordinated all major showcases for the New Music Seminar. Gengo was an account executive for Jacksons Co., a New York-based public relations firm.

Howard Alston is named director of national jazz promotion for Passport Records, based in Glendale, Calif. He was national r&m and jazz buyer for the Warehouse Records retail chain.

GRP Records in New York makes the following appointments: Eric Linderholm, national promotion coordinator; Deborah Lewow, manager of national radio promotion; and Caren Schuerlein, director of advertising. Linderholm was with RCA Records. Lewow was with the Passport Jazz/P.A.R.A.S. Group. Schuerlein was with PolyGram Records.

The Chameleon Music Group in Hawthorne, Calif., names Jeff Evans marketing coordinator and Robert Vodicka production manager. Evans was with the label's college radio promotion staff. Vodicka was with KSPC in Clare-mont, Calif.

DISTRIBUTION/RETAILING. Record World/Elroy Enterprises in Roslyn, N.Y., appoints Mike Collins vice president of retail sales. He was executive vice president and general manager of Tech High-Fi in Boston. Additionally, Patrick

(Continued on page 82)

SHERICK'S CROW. Top Warner Bros. executives meet in chairman Mo Ostin's office with new signee Sherick to kick off his debut single, "Just Call." Standing, from left, are Michael Ostin, Warners vice president of a&r; Ron Elison, vice president of black music promotion; Benny Medina, vice president of black music a&r; Marylou Badeaux, director of black music promotion; Gary Ross, vice president of black music sales; Ray Singleton, Sherick's manager; and Warners president Lenny Waronker. Seated are Sherick and Ostin.
ASCAP is a 73 year old society founded on a premise that has worked in America for over 200 years. It's called “democracy" — a system that has proven its soundness with time. The songwriters and publishers in ASCAP, so diverse that they are the “melting pot" of music, enjoy the unique status of membership. And ASCAP is the only performing right organization in the USA where members can have a voice. ASCAP leaders are elected from the membership and by the membership. The “government" is songwriters and publishers. They represent only the interests of songwriters and publishers and no other interests. Democracy. ASCAP members consider it The ASCAP Advantage. Find out how it can work for you.

THE ASCAP ADVANTAGE

American Society of Composers, Authors & Publishers

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**Barbra, Madonna Pace RIAA Certs**

**BY PAUL GREEN**

Los Angeles—Barbra Streisand, the top female vocalist of her generation, and Madonna, the hottest disco diva of the ’80s, both added to their gold and platinum caches in August.

The Recording Industry Assn. of America also certified Bon Jovi’s “Slippery When Wet” at the 8 million level.

Streisand earned her 30th gold album with “One Voice,” which was cut at Town Hall in New York by her husband, James Biber, back in 25. Streisand is the first act to cross the 30-gold album threshold. Elvis Presley and the Rolling Stones have tallied 28 gold albums each; the Beatles have earned 25.

Madonna set a record of her own, becoming the first female vocalist to top the 5 million sales mark with more than one album. Her 1986 releases, “True Blue,” was certified for U.S. sales of 5 million copies. Her previous album, “Like A Virgin,” sold more than 7 million units domestically.

Only four other acts have had back-to-back albums certified for sales of 5 million units: Simon & Garfunkel (“Bridge Over Troubled Water,” “Greatest Hits”), Fleetwood Mac (“Fleetwood Mac,” “Rumours”), Billy Joel (“The Stranger,” “52nd Street,” “Glass Houses”), and Michael Jackson (“Off The Wall,” “Thriller”).

By topping the 8 million sales mark, Bon Jovi’s “Slippery When Wet” tied Whitney Houston’s “The Bodyguard” as the best-selling album since Prince & the Revolution’s “Purple Rain,” which has sold more than 9 million copies.

Three albums were certified gold and platinum in August, including the latest by two acts that only reached gold last time at bat—L.L. Cool J and Lisa Lisa & Cult Jam. The “Beverly Hills Cop II” soundtrack also reached both certification levels simultaneously last month. This improves on the fortunes of the original “Beverly Hills Cop” soundtrack, which took seven weeks to climb to platinum after it was certified gold.

The female singers in the midst of successful comebacks landed their first gold albums in years. Carly Simon earned her first gold album since 1976’s “Boys In The Trees” with “Coming Around Again,” and Stephanie Mills landed her first gold album since 1979’s “Stephanie with ‘If I Were Your Woman’.

The catalog titles went platinum in August, including two by Anne Murray; 1979’s “New Kind Of Feeling” and 1981’s “Christmas Wishes.” (Continued on page 22)

**Gershwin Still ’S Wonderful As Labels Set New Albums**

**BY IRV LICHTMAN**

New York—George Gershwin’s music on recordings, it’s very clear, is here to stay.

But music industry recognition of 1987 as the 50th anniversary of Gershwin’s death is not adding even more listings to the already vast catalog of his albums.

Although July 11, the day he died in 1937 at the age of 38, is past, labels are still rolling out new releases and, in some cases, reissues of historic performances of Gershwin works.

**New Midline CDs Planned RCA, Arista Mine Pop Catalogs**

**NEW YORK**—All three label namesakes of RCA-A&M-Arista Distribution are now represented in the midline compact disc pop market.

Following A&M’s lead, RCA and Arista are now digging out for about 2 dozen introductory titles each, with delivery earmarked for late September or early October.

Accounts will pay $9.86 for titles from either label, that’s low enough to encourage pricing of less than $10 to consumers.

Arista is making its first foray into the compact disc medium, but RCA began selling a CD-midline series in its classical Erato label in France a short time ago, and the company is launching Red Seal midlines this month, too.

RCA’s talent label for midline CDs includes Elvis Presley, John Denver, Hall & Oates, Jefferson Starship, Kenny Rogers, and the Judds, among others.

Arista launches its midline catalog with such acts as Barry Manilow, Alain Paisons, Melissa Manchester, and Aretha Franklin.

**Jerry Nathan Dead At 67**

Buffalo, N.Y.—Jerry Nathan, a founding father of the rock concert business, died here Aug. 25 after a brief illness. He was 67.

At the height of his career, Nathan booked 200 concerts annually in his native Buffalo; nearby Rochester and Syracuse, N.Y.; Pennsylvania; and southern Ontario. He promoted more than 2,500 headliners and opening acts as president of Festival East Concerts Inc.

The promoter staged 17 of the 19 concerts ever produced at the 80,000-seat Rich Stadium; in 1974, he was the first to book the suburban Buffalo venue with Eric Clapton and the Band.

Nathan was the first in his market to book such superstars as Bob Dylan, Pink Floyd, Jimmy Hendrix, the Rolling Stones, Aretha Franklin, Led Zeppelin, and Bruce Springsteen.

(Continued on page 1)
Prepare Yourself For
“A Momentary Lapse of Reason.”

The new album from
PINK FLOYD

Featuring the single, “Learning To Fly.”
On Columbia Records, Cassettes and Compact Discs.

Pink Floyd’s phenomenal 60-date
North American Tour begins Sept. 9th!

Ottawa, Montreal, Cleveland, Philadelphia, Toronto, Chicago, Milwaukee,
Syracuse, New York, city, East Rutherford, Hartford, Providence,
Washington, D.C., Chapel Hill, Tampa, Miami, Atlanta, Lexington, Detroit,
Indianapolis, St. Louis, Houston, Dallas, Los Angeles, San Francisco, Seattle.

Produced by Bob Ezrin and David Gilmour.

(C) 1987 CBS Inc.
Thirty years ago, denunciations of rock ‘n’ roll were easy to laugh off. People understood that the music would be happening on the fringes of society, and they predicted that “rock ‘n’ roll” music would bring the white man down to the level of the negro.

Today, rock ‘n’ roll politics are just as fierce, but they are coming from the pillars of society—elected officials, the police, and the media. Knowing all of this, our friends and associates in the music business advised us not to run D-M.C. and the Beasties on the road this summer. We were told we could make double the money with half the problems by putting them out on separate tours.

The two acts had gone out during the summer of 1986 in the company of L.L. Cool J and Whodini on the Raising Hell tour, and, though 73 out of our 74 dates had been uneventful, our gig at the Long Beach Arena was disrupted by gang violence, a spectacular occurrence that made national news. Our friends were surprised that we were able to hold them against us this time around.

I was sure they were wrong. Having produced literally hundreds of arena-level teen-age events during the past three years, I was convinced that no one knew the scene better than we did. And I’d prove it, too.

Instead of shying away from the source of our bad reputation, and leaving Los Angeles for last, we would play there first. If we were able to produce a safe event there early in the tour, the rest of it would be easy.

Nothing less than the future of these acts, of our firm, and of rap music, is at stake here. Riding on top of this is a mountain of gambling. One more incident like Long Beach, and we were all finished.

It turned out that my friends were right in another odd way. The Together Forever tour played four nights in a row at the Greek Theater in Los Angeles and one night in Costa Mesa. All of the concerts were peaceful, drawing 35,000 fans, but it was as if they never happened.

The riot at Long Beach remained the dominant image.

Consider some of the weirdness we encountered:

- In Portland, Ore., the police claimed they’d heard that black gangs from Oakland, Calif., and Los Angeles were on the way up to Portland to wreak havoc on our show.

- In Kansas City, a single-handedly created climate of fear, the police then proceeded to assign more officers than necessary to deal with a crowd of 5,000 for the social purpose, and this generated $4,500 directly out of the gross front page of its arts section. One was a reprint of a Los Angeles Times piece about “The Neo-Nasty Era,” subheaded “Life As a White Orphan: Why Must Fine Arts Do The Same!” The second was a Gannett News Service piece from the Headline, “Beauties’ Reputa- tion Just Beautifying,” which was reporting altogether in favor of reversing rumors to the effect that a “beauty pageant pageant” involving the “Beauties” shows as Sodom and Gomorrah on wheels.”

- The whirlwind of hype generated by these two pieces succeeded in scaring away thousands of ticket buyers. By the time the same paper’s review ran—headlined “Beas- ties’ Bacchanal; Time Raps ‘N’ Roll,” and noting that “the Coliseum was not destroyed by sex-and-vio- lence-crazed youths”—it was too late to save the show from financial loss.

- In Seattle, the director of a city-operated venue canceled a scheduled show on the basis of “intelli- gence” from the police department that predicted “potential rumbles and racket scenes involving teen- agers from different races.”

We rescheduled the show with a promise of own venue and had no problems of any kind.

- “What is all the fuss about?” wondered Patrick McDonald in the following day’s Seattle Times. “The hysteria that preceded last night’s rap concert was a lot more bizarre than anything that happened on stage. Blocking off the streets, bringing out the mounted police, and deploying the force—not to mention all the media excess with TV news choppers overhead—looked mighty silly because it was all over a bunch of children, average age about 14.

- “The so-called threat of violence that caused all the uproar could have been handled with a little common sense and some responsible understand- ing, rather than with an ob- scene public display of fear and prejudice.”

What made all of this unjustified hysterical better for us was that this tour was conceived with a rigorous sense of reality. A stock act and a top black act went out on the road together in a deliberate ef- fort to attract a racially mixed crowd, all the time when such mixing almost never occurs at rock shows.

And we succeeded! The Los Angeles Times’ Robert Hilburn praised the “real, liberating message of these shows: the racial reinte- gration of rock ‘n’ roll.” Newsweek’s Bill Barol said that “the best part of the show was the audience. Black kids and white kids to- gether, rapped along, waved their hands in the air, had a great time.”

Ironically, the source of our prob- lems may have been in our success. Our Scream & Holler tour had given the public reason to suspect that the shows are being so closely monitored around the country by the media and police [because] this bizarre bill is attracting a mixed audience.

The result was that one great news story—the realization of Mar- tin Luther King Jr.’s dream, nearly 20 years after his death, at a series of rock concerts—was scandalously underreported in favor of this story that never happened—the destruc- tion and decay wrought by the To- gether Forever tour.

So there you have it—a dispatch from one of the latest battles between rock and its ene- mies. Publicity-seeking politicians and police, along with their friends in the local press, are combining to create a false media free speech and attempt- ing to restrain us by every means possible.

But in spite of everything, we won. And our fans won with us. The Other Men’s newly found success, it was virtually trouble-free.

We won through persistence and by taking care of business; we ad- vised our friends in the business to do the same.

After all, eternal vigilance is the price of peace.

I’d like to buy compilations of other labels, too, but I refuse to pay the current asking price. Heck, I’ve already got their songs on compact disc. Quality wise, there is nothing left to do but help them make a better record.
By Terry Wexler

LOS ANGELES Calling their favorite station a "precious resource" and an "endangered species," devoted fans of KFCY-FM "the City" San Francisco have filed a petition with the Federal Communications Commission to block the station's $11 million sale from "sleazeball broadcasting to Bay area media mogul James Gabert.

Fans fear—and industry insiders confirm—that Gabert plans to scrape KFCY's extremely diverse programming mix, which regularly exposes listeners to such unlikely pairings of artists as Dizzy Gillespie and the Doors or Pat Metheny and Jim Croce, often in the same quarter hour.

Gabert, who also owns KFOY-TV (a UHF outlet) and KFOY AM San Francisco, has never publicly stated his programming intentions regarding the FM outlet since striking a deal with Olympic in early July. Yet, the friction he has encountered clearly has not endeared him to the existing format.

"I really can't answer what I'm going to do with it," Gabert says. "But with all the static I'm getting from people, I'm starting to feel like something Los Angeles freeway who has been flipped off too many times."

Gabert's target would be a group of money-dono young professionals that have formed the Coalition To Save The City. The group's petition contends that Gabert is forming a media monop- olization. The coalition charges that reposition- ing the format would jeopardize the economic well-being of local artists, record companies, retail outlets, and nightclubs—especially those with a blues orientation—that have flourished as a result of exposure and support from KFCY.

Since adopting its freewheeling format in June 1986, the station has yet to break a 2 share in 12-plus Arbitrons.

Barbara Borowitz, an independent publicist who is executive director of the coalition, argues passionately that the City has attracted a faithful following without the benefit of big-name marketers.

"This is a slow-growth format that has succeeded in Denver with KBCO and in Chicago with WXRT," Borowitz says. "Patience and marketing are what this station needs, and I hope [our efforts] get the response from Gabert and others in this market, where you have musicologists for DJs and wonder- ful folk shows. It would diminish the quality of life here without having the City."

Bruce Blevins, KFCY's GM, says the station's staff is flattered by the public show of support, but emphasizes that the coalition is strictly independent of the station.

"He [Gabert] says KFCY is in its best-ever position to fully test the format's appeal as a result of recent signal improvements. "We very well could have a good summer book," Blevins says. But, it may have an unhappy ending for KFCY loyalists who rely on the Bay area radio ob- servers expect Gabert to switch to an adult contemporary format.

"There's no question there's problems," with KFCY's eclectic fare, "and at 7:30 at night, they'll invite someone in to talk for a half-hour about how it feels to be the woman president of Redwood Records. It won't work."

"To succeed in a market like this that has crazy topography, you can't change your format. But it requires a high cure. You've got to be able instead to maintain four-hour listening blocks."

On the other hand, Gabert criti- cizes formats that have been "plasticized into tiny little bins."

He says he endorses programming that features a local flavor and personable announcers—both cur- rent KFCY trademarks. "I've nev- er been going to junk it, but the more these people aggravate me, the less I want to stick with it," Gabert says.

"I think these people are very naive," he continues. "They're ap- proaching this with a religious zeal, but they're going beyond requiring to simply preserve a format."

They're trying to stall my purchase, and find an alternative owner. I expect the FCC to dismiss this whole petition, but if they do decide to hear this case, the Coalition could find itself at the center of a multi- million-dollar lawsuit.

Eric Schenk, a 36-year-old law- yer and a KFCY fan, drew up the coalition's petition. The group con- sists of several dozen people, all qualifi- ries for the "UHF exemption" (multimedia ownership regul- ations) that allowed him to own KFCY, using only two broadcast outlets in the market.

The FCC's UHF exemption ex- ists in order to enhance owner profits through other outlets but cause UHFs rarely turn big prof- its. Schenk points to a $400,000 profit in May to indicate that Gabert's holdings have achieved profitability, thus disqualifying him for the exemption.

Gabert counters that May's profit falls within an annual report that reveals a loss of $1.2 million for the combined operation of the AM and TV stations.

Will Broadcast Saturdays On WNYG

Pirates Have Their Day

NEW YORK The pirate radio opera- tors who broadcast to San Francisco from Sarah have run into more riches. Their brand of free-form rock pro- gramming will be heard every Sat- urday starting Sept. 5 on WNYG Babyon, N.Y., a full-service AC sta- tion during the rest of the week.

In July, the radio pirates came to instant fame beaming into the New York area while Sarah had a brief run off the southern coast of Long Island. The operators were asked into custody by the Coast Guard, and the Federal Communications Commission investigated whether or not the team violated any FCC regulations with the stunt. They have since been cleared of all charges.

The pirate's message was that New York radio is too boring. With WNYG, the station will be one of the few New York residents and much of the country via press reports—站长 gave over its airwaves to the pirates for a day, Aug. 5 (see Billboard, Aug. 15). Positive response from that experiment was strong enough to prompt WNYG's owner/GM Muriel Horenstein to offer up her airwaves to the pirates every Saturday from noon to sign-off; WNYG is a 1,000- watt AM daytimer.

"Because of the calls we got from local listeners as well as people from New Jersey, Connecticut, and Pennsylvania, we wanted to fill that black hole in the market," says Hor- enstein.

Jim Freeman

WASHINGTON ROUNDUP

By Bill Holland

Court Challenge ... Five groups, including the NAB and the Florida Assn. of Broadcasters, have filed suit in Florida's Leon Circuit court seeking a declaratory judgment and an injunction barring the state from collecting a 5% tax on advertising. The tax has supporters outside the state, and broadcasters have responded to the law by cancel- ing conventions in Florida—with mil- lions of dollars in recent months.

Petition for Repeal ... NAB and five other organizations have filed a joint petition at the FCC to re- peal the personal-attack and political- editorial rules, calling them "adjuncts" of the fairness doctrine, which the commission axed in Aug.- Sep. The personal attack rule re- quires broadcasters to offer response time to any individual whose charac- ter is attacked on the air. The political-editorial rule requires them to offer individuals the opportunity to respond to editorials opposing them. The groups call the rules unconstitutional; the FCC, which says it will ad- dress the petition soon, has already said the rules inhibit editorial discre- tion.

Reorganize ... At NAB's executive committee meeting in late Au- gust, plans were hatched to reor- ganize the structure of the All-Industry Radio Music Licensing Committee. NAB has been asked to take a more active role in choosing All-Industry members but also to remain auto- mous. The committee decided to hold off on a request to pony up $800,000 to pay off debts incurred by the All- Industry Group in 1980, with go-rounds with ASCAP and BMI over rates.

Give It to Daytimers ... The NAB has asked the FCC to grant daytime AM stations "the highest 6 a.m.-noon sunrise power that can be utilized without causing interfer- ence" to the ground-wave contour of other stations. While the FCC contin- ues study on ground-wave inter- ference rules, the opportunity for many daytimers to use power levels upward of 50,000 watts "can help counterbalance" the FCC's determi- nation of a 10-watt power hike during those hours. It would also serve as a reasonable "interim step" toward up- dated AM rules.

(Continued on page 12)

For a list of the 87 Billboard Radio Award nominees ... see page 79

Programmers reveal why they have jumped on certain new releases.

Top 40

Wape "Power 95" Jacksonville, Fla., PD/operators manager Bill Calh on says Billy Idol's "Mony, Mony" (Chrysalis) is drawing a lot of response in duets and especially among students. "It seems that kids with cars down and up the East Coast have created their own words to this song—which I won't mention—which has made it sort of a cult thing." Not surprisingly, Calh on says all the cuts off Michael Jackson's "Bad" album (Motown) are doing well, but away the best. Calh on also believes that Michael Jackson, who observed that many programmers are paying little heed to single priorities from labels. He includes himself in that statement and says Bon Jovi's "On The Edge Of A Broken Heart" (PolyGram)—from the "Dis- ordered" soundtrack—has been the most successful naisage at WAPE of late.

Black/Urban

WGCI-FM Chicago MD Barbara Prieto says male vocalists are fighting their way back in a season of supersuccess for female singers. First from that camp is Howard Hewett's "Say Amen" (Elektra). "Howard's really singing here," Prieto says. "All of our demos are in this album cut. The La La-penned "My Night For Love" (MCA) by George Petrus features "superstrong vocals with a midtempo that flows anywhere," he adds. Last in the trio is the Temptations with "I Wonder Who She's Seeing Now" (Moton). "All I can say is that this is a nice welcome-back record for Dennis Edwards," she says, adding, "It's a No. 1 hit." Finally, Regina's "So Many Tears" (Co- lumbia) fares fabulously in the current overall of female performer. "Her voice is so versatile, and here's it's the smoothest thing I've ever heard," Prieto says.

Country

Kevin O'Neal is crafting a blend of modern country for WBIG-FM Greensboro-Winston-Salem, N.C., and Holly Dunn's "Only When I Love" (MTM/Capitol) fits that groove well. "This is the best thing she's done, and it's drawing great phonos from all of our demos." Other sea- WIGB FM time includes Ricki Van Shelton's "Somebody Lied" (Capitol). "This has a traditional flavor to it, and it's probably the hottest record on our air right now," says O'Neal. His personal favorite is "Those Memories Of You" (Warner Bros.) from the "Trip" album featuring Dolly Parton, Linda Ronstadt, and Emmylou Harris. Becom- ing an equal O'Neal fave is Billy Montana & the Longshots' "Baby, I Was Leaving Anyhow" (Warner Bros.).
BLACK

A top ten single in England,
An extraordinary voice,
and a man who calls himself Black
add up to one of the most eagerly
anticipated debut albums in

memory.

The first album:

WONDERFUL LIFE
AM 2969

Contains the single:

"Wonderful Life"
AM 2969

Produced by Dave Dix
NEW YORK — Billboard has revised and updated its Hot 100 radio panel effective with this issue, using the recently released spring 1987 Arbitron ratings. The new panel has been increased to 233 stations, divided into five weighted categories based on each station’s weekly cume audience—Monday-Sunday, 6 a.m.-midnight—in the Arbitron total survey area. An asterisk indicates that the station has been newly appointed. The categories are as follows: platinum, weekly cume of more than 1 million; gold, 500,000 to 999,999; silver, 250,000-499,999; bronze, 100,000-249,999; and secondary, weekly cume under 100,000.

**PLATINUM**

KWIS-FM Los Angeles, Calif.

KDGL-FM Dallas, Tex.

KXJZ-FM Houston, Texas.

KMLE-FM San Francisco, Calif.

KQRC-FM Kansas City, Mo.

WAVA-FM Washington, D.C.

WBBM-FM Chicago, Ill.

WBZ-FM Pittsburgh, Pa.


WCLL-FM Detroit, Mich.


WHIV-FM Miami, Fla.

WDNY-FM Detroit, Mich.

WGLK-FM Minneapolis, Minn.

WMNS-FM Cleveland, Ohio

WRQW-FM Tampa, Fla.

WXRQ-FM Washington, D.C.

WTCI-FM Hartford, Conn.

WXIS-FM Boston, Mass.

WITC-FM Chicago, Ill.

WZGC-FM Atlanta, Ga.

WZOD-FM Boston, Mass.

**GOLD**

KQED-FM Dallas, Tex.

KKEG-FM Houston, Texas.

KMLE-FM San Francisco, Calif.

KQFS-FM Washington, D.C.

WABA-FM Washington, D.C.

KQPS-FM Sacramento, Calif.

KTFM-FM San Antonio, Texas

KTFS-FM Kansas City, Mo.

KUBE-FM Seattle, Wash.

KKW-FM St. Louis, Mo.

KWOM-FM Sacramento, Calif.

KWSS-FM San Jose, Calif.

KZZP-FM Phoenix, Ariz.

WAVE-FM Jacksonville, Fla.

WBMP-FM Birmingham, Ala.

WARM-FM Atlanta, Ga.

WCBY-FM Charlotte, N.C.

WJLW-FM Orlando, Fla.

WFLF-FM Long Beach, N.Y.

WBSSB-FM Baltimore, Md.

WDOG-FM Durango, N.M.

WDXK-FM Louisville, Ky.

WDTX-FM Detroit, Mich.

WEEB-FM New Orleans, La.

WENZ-FM Schenectady, N.Y.

WGTZ-FM Dayton, Ohio.

WHLY-FM Orlando, Fla.

WHOT-FM Youngstown, Ohio.

WHQT-FM Miami, Fla.

WOG-FM Saginaw, Mich.

WKDK-FM Akron, Ohio.

WKQQ-FM Cincinnati, Ohio.

WKQX-FM Greensboro, N.C.

WKSS-FM Hartford, Conn.

WXFT-FM Milwaukee, Wisc.

XXMX-FM Spartanburg, S.C.

WMC-FM Memphis, Tenn.

WWJQ-FM Buffalo, N.Y.

WMF-FM Columbus, Ohio.

WVIZ-FM Virginia Beach, Va.

WOX-FM Knoxville, Tenn.

WPOW-FM Miami, Fla.

WPQD-FM Providence, R.I.

WQX-FM Atlanta, Ga.

WQQQ-FM Charlotte, N.C.

WXGT-FM Columbus, Ohio.

**SILVER**

KQED-FM Kansas City, Mo.

KCPM-FM Kansas City, Mo.

KZBB-FM Minneapolis-St. Paul, Minn.

KHTF-FM St. Louis, Mo.

KHY-FM Dallas, Texas.

KISN-FM Salt Lake City, Utah.*

KITS-FM San Francisco, Calif.

KYD-FM Okavoma City, Okla.

KXJZ-FM Portland, Ore.

KPLZ-FM Seattle, Wash.

KRXY-FM Denver, Colo.

KSFM-FM Sacramento, Calif.

KTSM-FM San Antonio, Texas

KTXS-FM Abilene, Texas.

KUBE-FM Seattle, Wash.

KKW-FM St. Louis, Mo.

KWOM-FM Sacramento, Calif.

KWSS-FM San Jose, Calif.

KZZP-FM Phoenix, Ariz.

WAVE-FM Jacksonville, Fla.

WBMP-FM Birmingham, Ala.

WARM-FM Atlanta, Ga.

WCBY-FM Charlotte, N.C.

WJLW-FM Orlando, Fla.

WFLF-FM Long Beach, N.Y.

WBSSB-FM Baltimore, Md.

WDOG-FM Durango, N.M.

WDXK-FM Louisville, Ky.

WDTX-FM Detroit, Mich.

WEEB-FM New Orleans, La.

WENZ-FM Schenectady, N.Y.

WGTZ-FM Dayton, Ohio.

WHLY-FM Orlando, Fla.

WHOT-FM Youngstown, Ohio.

WHQT-FM Miami, Fla.

WOG-FM Saginaw, Mich.

WKDK-FM Akron, Ohio.

WKQQ-FM Cincinnati, Ohio.

WKQX-FM Greensboro, N.C.

WKSS-FM Hartford, Conn.

WXFT-FM Milwaukee, Wisc.

XXMX-FM Spartanburg, S.C.

WMC-FM Memphis, Tenn.

WWJQ-FM Buffalo, N.Y.

WMF-FM Columbus, Ohio.

WVIZ-FM Virginia Beach, Va.

WOX-FM Knoxville, Tenn.

WPOW-FM Miami, Fla.

WPQD-FM Providence, R.I.

WQX-FM Atlanta, Ga.

WQQQ-FM Charlotte, N.C.

WXGT-FM Columbus, Ohio.

WXKL-FM Roanoke, Va.

WZPL-FM Indianapolis, Ind.

**BRONZE**

KAMZ-FM El Paso, Texas.

KATD-FM San Jose, Calif.

KAYI-FM Tulsa, Okla.

KBFM-FM McAllen, Texas.

KDBS-FM Fresno, Calif.

KBT-FM Austin, Texas.

KCPX-FM Salt Lake City, Utah.

KDOX-FM Savannah-Macon, Ga.

KCEZ-FM El Paso, Texas.

KCFY-FM Anchorage, Calif.

KFMV-FM Provo-Salt Lake City, Utah.

KFYM-FM Bismarck, N.D.

KKGI-FM San Bernardino, Calif.

KHFJ-FM Austin, Texas.

KHTK-FM Seattle, Wash.

KHOQ-FM Modesto, Calif.

KIK-FM Klamath, Ore.

KXIC-FM Conrad Springs, Colo.

KTYT-FM San Antonio, Texas.

KFKN-FM Phoenix, Ariz.

KLQX-FM San Diego, Calif.*

KKRD-FM Wichita, Kan.

KKBX-FM Bakersfield, Calif.

KKFY-FM Little Rock, Ark.

KLUC-FM Las Vegas, Nev.

KLHT-FM Honolulu, Hawaii.

KMFX-FM Fresno, Calif.

KMON-FM Santa Fe-Abuquerque, N.M.

KNOE-FM Monroe, La.

KQKY-FM Phoenix, Ariz.

KQXK-FM Omaha, Neb.

KQMG-FM Honolulu, Hawaii.

KROY-FM Sacramento, Calif.

KRCU-FM Tucson, Ariz.

KSAQ-FM San Antonio, Texas.

KSDO-FM San Diego, Calif.

KSPW-FM Springfield, Mo.

KXSW-FM Honolulu, Hawaii.*

KXTQ-FM Portland, Ore.

KYNO-FM Fresno, Calif.

KZOU-FM Little Rock, Ark.

KZZU-FM Spokane, Wash.


WARR-FM Mobile, Ala.

WANS-FM Anderson-San Diego, S.C.

WBAA-FM Augusta, Ga.

WCQA-FM Erie, Pa.

WCGQ-FM Columbus, Ga.

WCXN-FM Anderson-San Diego, S.C.

WDXK-FM Washington, N.C.

WILY-FM Albany, N.Y.

WMTF-FM Baton Rouge, La.

WGZ-FM Baton Rouge, La.

WGNI-FM Norfolk, Va.


WHFT-FM Montgomery, Ala.

WXIK-FM Fort Myers, Fla.

WXIX-FM Greens Bay, Wis.

WJET-FM Erie, Pa.

WXIX-FM New Haven, Conn.

WKEE-FM Huntington, W.Va.


WYHY-FM Montgomery, Ala.

WXK-FM Fort Myers, Fla.

WXN-FM Greens Bay, Wis.

WXNR-FM New Haven, Conn.

WKEE-FM Huntington, W.Va.

**WASHINGTON ROUNDUP** (Continued from page 10)

W   WANT NEWS...A new study from the Associated Press shows that 67% of Madison media radio listeners are more likely to listen to a station with news programming than one without. This means news as AM stations are increasing their turn to information and news and PMs are drifting away, since to “softer” life-style features and others...often, recently bought stations—to a stripped-down news operation.

**SOLAR YEARS—10 Years Ago**

2. Float On, Floaters, etc...
3. Don’t Stop, Fleetwood Mac, winner
4. Boogie Nights, Heatwave, Chicago
5. Rabbitt, The Best Of, B.B. King
6. Live, It Comin’ Too, The Doors
7. If I Could, Cher
8. Star Tracks, The Best Of Carole King
9. Don’t Stop, Fleetwood Mac, winner
10. Let’s Go Out Tonight, Bruce Springsteen, sleeve

**COUNTRY SINGS—10 Years Ago**

1. I’ve Already Loved You In My Dreams, Conway Twitty.
2. Daytime Friends, Kenny Rogers.
3. Ruben, You’re The One I Love.
4. Don’t Make My Brown Eyes Blue, Crystal Gayle, United Artists
5. At Back, Back Bannock, Ridge Boys, etc...
6. Heaven’s Just A Shin Away, Kendalls, Owl
7. I’m The Highwayman, Mel Tillis, etc...
8. Why Can’t He Be You, Loretta Lynn, etc...
9. Round & Round, Ann & Nancy Wilson, Columbia
10. We Can’t Go On Living Like This, Eddie Rabbitt, Elektra

**POP SINGLES—20 Years Ago**

1. Ode To Billie Joe, Bobbie Gentry, Capitol
2. Reflections, Diana Ross & The Supremes, Motown
3. Come Back When You Grow Up, Bobby Vee & the Strangers, Liberty
4. The Letter, B.B. King, TIDAL
5. Baby Love, Aretha Franklin, Atlantic
6. You’re My Everything, Temptations, Motown
7. Apples, Peaches, Pumpkin Pie, Joe & The Three, Smash
8. All You Need Is Love, Beatles, Parlophone
9. San Francisco Nights, Eric Burdon & The Animals, Elektra
10. Funky Broadway, Wilson Pickett, Atlantic
**Album Rock Tracks**

**KUTE Los Angeles Experiences Shake-up; Duff Lindsay Exits PD Position At WHOT**

KUTE Los Angeles gave all its on-air staffers notice last week. The quiet-storm outlet is expected to change formats toward the end of this month, although KUTE president/general manager Mark Shand will not give specifics. Speculations run in favor of album rock fare, given the fact that Los Angeles has only progressively rockier KROQ, mainstream rocker KLOS, and pure-rocking, weak-signaled KNCX in that arena. The ironic twist to that speculation is that the quiet storm’s ratings may have been rained on by KNXV “The News” which took KUTE’s smooth, mood-music approach to a national level and has won big so far in that ratings. Country is also rumored to be a possibility, but it would seem that Malrite’s KLAQ/KZLA stations have that corner pretty well covered.

**Miami Movements:**

Duff Lindsay is no longer programming EZ’s WHQT “Hot 105.” Miami’s decision appears to have been a mutual one and may have something to do with Hot 105’s emphasis on mainstream top 40. In the face of stiff competition from WPOW and WHYY, Hot 105 has been on a 12-plus downturn for the last year. Lindsay, of course, previously worked at urban leader WXEM San Diego, where he had a strong track record. New to Hot 105 is general manager Bill Gilbreath, who was last at AC outlet KOI San Francisco. He replaces Chuck Goldmark, who was planning to buy a station in the market for himself.

Across town at WPOW “Power 96,” PD Bill Tanner lost two longtime colleagues who have often referred to as his right arms. Power 96 MD Coleen Cassidy and assistant PD Mark Shands left for Tuscaloosa, Ala. A Miami radio veteran, Shands is going to program hit outlet WHKB there. Word is that Cassidy is going back to school.

Joey Reynolds is the new morning man at rocker WSHE, replacing a variety of guest hosts after Herman & McKeen for WLVT Miami for a new set of, uh, challenges.

**Dallas Doings:**

In a nice piece of truth in advertising, Bill Evans and Troy Matthews are “the morning guys” at KHVY “Y-95” Dallas. The team is from WABB Mobile, Ala., and replaces “Sonny In The Morning” Pete Thompson. New to middays is Wendy Westbrook, and Billy Burke just started in afternoons. The whereabouts of former Y-95 afternoon driver Kemosabe Joe are unknown at present. PS. Did we tell you that former K البلد, Dallas and KHOT’s Dave Spence is consulting Y-95?

Randy Brown, the newly appointed PD at Gannett hit outlet KTBS Dallas, has done quick work on re-vamping the station’s image with the new slogan “Kiss, the fresh one.” Just arrived in middays is John Frost, who comes from sister hit outlet KHTS Seattle. Frost is the new morning drive, and former middays will take over middays. Brown had taken on doing middays as Christopher Hayes, and KTFS night man Don Crockett is now calling himself “Rick Hayes” on air. Neither the names nor the shifts for morning team Walton & Johnson are the situation.

**Kipper McGee leaves WHBT “Heartbeat” Milwaukee to assume the operations manager post at WMIL/WKY Milwaukee. Rumor has it that several staffers were let go from WHBT and that a format change may be in the works.**

If you’re going to go through the mechanics of an on-air wedding, wouldn’t it be nice if you were well-wishing, the radio greater than real. That’s the case at Genesis hit outlet KTBS Austin, Texas, where PD Lisa Tonacci and morning man Mike Butts are planning to be the knot on a show some Thursday morning-in the honor of the alumni Arbitron—in the not-too-distant future.

A welcome to the boomtown goes to Dave Morrell, who is dressed for success and guerra warfare with new duties covering top 40 promotion in the New York area for Capitol. Our heartfelt best wishes to ya’.

**Dan Daniel** is the new afternoon guy at WYNY New York. Daniel’s voice is familiar to Gotham country fans. He’s taking the same shift for the old WIN (now all-sports WFAN) and worked at WYNY in its AC days from 1979 to 1985. . . We made some work-ups up for WHBIG-FM’s “HOT-99” in Gadsden/ Winston-Salem, N.C., last week. Former WHBIG afternoon man Steve Norris is now production engineer and a part of the morning show, which is hosted by Billy Buck. PD Kevin O’Neal slides into afternoons. Additionally, new midday talent Kerry Wolfe is a ke. Sorry! . . . Last week, we told you WMYK “K-98” Norfolk, Va., PD Dave Allan was let go. Here’s his number: 804-420-1543.

Kevin Mason segues from MD at WCMS Norfolk to the client services post at country outlet WLCK Charlotte, N.C. That is that WCMC PD Russ Cassidy may lie left, too. More week.

KWIN Stockton/Lodi, Calif., loses PD Jim Williard to top 40 WQXI-FM Atlanta, where he has landed a production spot. Also, KWIN morning man Bill Fossey moved to the same shift at KSOS Carlsbad, Calif. That means that Jack Armstrong steps into the assistant PD duties and the morning shift.

Chris Edmonds returns to mornings at top 40/AQ station WTPX Pittsburgh, where he comes out of afternoons to do so and replaces former WTDX morning man/PD/part-owner Jim Harper, who gave all that to return to AC outlet WNIC Detroit. Newly appointed to afternoons is Rich Anton, who is fresh from WHXT Pittsburgh.

**Michael Jackson Minuita** of the week is that it appears KMQJ “Magic 102” Houston was the first station to get its hands on the album on Aug. 27. Across town at hit leader KKBQ “93Q,” PD John Lander copped by whips up a morning promo promising, “If you missed the new Michael Jackson record earlier, stay tuned,” which cleverly covered up the situation until the album arrived that afternoon.

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A welcome to the boomtown goes to Dave Morrell, who is dressed for success and guerra warfare with new duties covering top 40 promotion in the New York area for Capitol. Our heartfelt best wishes to ya.’

**Dan Daniel** is the new afternoon guy at WYNY New York. Daniel’s voice is familiar to Gotham country fans. He’s taking the same shift for the old WIN (now all-sports WFAN) and worked at WYNY in its AC days from 1979 to 1985. . . We made some work-ups up for WHBIG-FM’s “HOT-99” in Gadsden/ Winston-Salem, N.C., last week. Former WHBIG afternoon man Steve Norris is now production engineer and a part of the morning show, which is hosted by Billy Buck. PD Kevin O’Neal slides into afternoons. Additionally, new midday talent Kerry Wolfe is a ke. Sorry! . . . Last week, we told you WMYK “K-98” Norfolk, Va., PD Dave Allan was let go. Here’s his number: 804-420-1543.

Kevin Mason segues from MD at WCMS Norfolk to the client services post at country outlet WLCK Charlotte, N.C. That is that WCMC PD Russ Cassidy may lie left, too. More week.

KWIN Stockton/Lodi, Calif., loses PD Jim Williard to top 40 WQXI-FM Atlanta, where he has landed a production spot. Also, KWIN morning man Bill Fossey moved to the same shift at KSOS Carlsbad, Calif. That means that Jack Armstrong steps into the assistant PD duties and the morning shift.

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**Greg Rolling leaves KSRO-FM “KS-103” San Diego to take his first PD gig at KKLT Little Rock, Ark. Rolling had been MD at KS-103 for the past year, and before that he was MD at WEZB New Orleans . . . Here’s some changes from WENS Indianapolis. Mark Patrick left his morning show duties, and now Dennis Jon Bailey operates solo in that shift. Jerry Curtis joins as midday man and assistant PD, and Alan Cook comes from KLVP Des Moines, Iowa, as evening talent and production whiz.

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An international group of music companies sharing
an historic heritage. Separate. Unique.
Working together to create a distinctive future for our artists
and a new, worldwide music force.

**BMG MUSIC**
- RCA Records Label
- RCA Red Seal Label
- RCA/A&M/Arista Distribution
- BMG Music Publishing
- BMG Direct Marketing

**BMG MUSIC INTERNATIONAL**
- RCA Records International Label
- Arista Records International Label
- BMG Records International Label
- Ariola Eurodisc International Label

**ARISTA**
- Arista Records
- 6 West Home Video
Billboard.

PRODUCTIONS

THE JAZZ MOUNT

WNED-AM New York’s “Jazzbeaus” Collins has a four-legged namesake keeping the peace in Gotham. Collins has always loved New York’s mounted police, who patrol the city’s streets on horseback. When he found out that New Yorkers can donate horses to the police department and then name them, he asked listeners to send in donations of less than $5, so he could pool the money and buy a horse. After two months, Collins raised all he needed, bought a horse and donated it to the mounted police. The horse’s name? Jazzbeaus, of course.

DROUGHT RELIEF

WLQV Columbus, Ohio, found another way to sprinkle a little green around to listeners recently. Because of exceptionally hot weather, the Columbus suburb of Dublin has had a lawn-watering ban in effect. WLQV morning men Lee Randall and J.J. Jeffries asked listeners to call in and explain why they felt their lawns, gardens, or flower beds needed watering. Those listeners judged most needy, or most inventive, won visits from the “Q-FM-96” water wagon—a water-filled tanker truck rented by the station. According to the station, the tanker “watered the winners’ whatever.”

HOLE-HEARTED EFFORT

WCUW Grand Rapids, Mich., morning show co-host and sports director Dennis Sutton set out to break the world record for the number of holes golfed in a 24-hour period. Sutton asked listeners to call in pledges for each putt sunk, to benefit the Make-A-Wish Foundation in the Grand Rapids area. The foundation fulfills wishes for terminally ill children.

Sutton spent a week gathering pledges and practicing his golf before taking the course to break the record of 702 holes, set in 1985. To prepare, he ordered special glow-in-the-dark golf balls and a souped-up golf cart capable of reaching 22 mph. Sutton also assigned volunteers the task of teeing up balls at every hole, and two carts chased his drives out of the fairways as ball spotters and saving him valuable time.

To increase the promotional impact, Sutton began and ended the 24-hour ordeal on the WCUC morning show. He gave listeners hourly reports and performed his usual morning show duties via a wireless microphone. But after 24 hours and as many blisters, Sutton managed just 376 holes. Regardless, his efforts meant thousands of dollars for the charity.

There’s a postscript to this story: Soon after Sutton announced he would try to break the record, the professional golfer who set it broke himself, playing 789 holes consecutively. But unlike Sutton, he played on a lighted golf course, and he didn’t have to deliver morning newscasts from a speeding golf cart.

FOR WEEK ENDING SEPTEMBER 12, 1987

HOT CROSSOVER 30™

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FEATURED PROGRAMMING

THE NETWORK RADIO CO. is one of the first visible signs of Westwood One’s acquisition of the NBC Radio Network. Westwood One, Mutual Broadcasting, and the NBC Radio Network will now all be under the Network Radio Co. umbrella.

Both THE MCA Radio Network and James Paul Brown Entertainment will be introducing live concert shows for country formats in the coming weeks. “Nashville Live,” MCA’s first foray into “line shows,” bows Sept. 27, marking MCA’s first country offering; The 90-minute show will air at 8:30 p.m. EST on Sundays, with country notable Lorrie Morgan hosting live from Nashville. The premiere will feature Alabama and the network radio debut of the group’s new album, “Just Us.” Initially, MCA is programming 12 tracks per show.

Little John “E.U.S.A.” is James Paul Brown Entertainment’s country follow-up to the top 40 “Hitline U.S.A.” The one-hour “Countryline” will be hosted by Jerry House in Nashville, but will include live hook-ups with weekly guests anywhere in the country. House will remain in Nashville, where he took over the WSIX morning show on Sept. 1.

“Countryline” debuts at 8 p.m. Oct. 18 EST with guest Kenny Rogers, live from New York. Executive producer Dana Miller says an average of six tracks and 20 calls are planned per show. Miller predicts that both of the new shows will get off to healthy starts, adding that “Countryline” is starting out with a three-year commitment from advertisers. Both MCA and JPB plan heavy promotions for the shows.

(Continued on next page)
FEATURED PROGRAMMING
(Continued from preceding page)

THE GRANDDADDY of recorded live-rock programming, "The King Biscuit Flower Hour" from DIR Broadcasting in New York, is being delivered to affiliates on compact disk starting this month. The CD version of the program debuts with the Eric Clapton show on Sunday (6).

The switch to CD should boost the 14-year-old show's promotional value for DIR affiliates. The CD distribution will improve the audio quality, which was already good, and give DIR affiliates an edge in the battle for ratings supremacy. DIR is recording more than half of its "Biscuits" on 48-track digital equipment. It will continue starting each month with a "Best Of The Biscuit" and following up with recent recordings for weeks two, three, and four.

"The King Biscuit Flower Hour" bowed in February 1973 in quadraphonic sound, with Blood, Sweat & Tears, the Mahavishnu Orchestra and an unknown named Bruce Springsteen. The show's live-audio quality has always ranked high. "Biscuits" have been used as live albums for several performers, including the Rolling Stones, Billy Idol, and Rod Stewart.

Agg upsy have debated the origin of the show's title for years. The name actually comes from several sources; it's a tribute to the late, great, blues-oriented radio show of the '40s, "King Biscuit Time," which was sponsored by the King Biscuit Flower Co. And it also invokes the term "flower power" from the '60s and '70s.

DIR is also readying its new "Gary Owens' Music Weekend" for an October bow. The new, four-hour, weekly AC offering quickly fills the void left by DIR's recent cancellation of the album rocker, "Rock Clock."

"Gary Owens' Music Weekend" will be a music magazine, combining current chart toppers with classic AC fare. Also slated are lifestyle features, including television and movie reviews and celebrity interviews, all hosted by well-known veteran Gary Owens. The show is being produced by Wally Clark Productions, which also produces "Rick Dees' Weekly Top 40" for DIR. The program will track eight to 10 songs per hour.

NEW YORK Gov. Mario Cuomo has accepted an invitation from United Stations Radio Network to speak before a select group of broadcasters at the National Assn. of Broadcasters convention in Anaheim, Calif. Cuomo's 45-minute speech, scheduled for Friday (11) at the Anaheim Hilton, will be followed by a question and answer session.

The United Stations invitations went out to approximately 200 group owners, NAB board members, and USRN affiliate general managers and program directors. The governor is expected to applaud the 1988 presidential elections.

Bon Appetit. DIR Broadcasting staffers sat down with Bon Jovi for a press luncheon while the network broadcast the event live. Segments from the broadcast conference will be incorporated into a two-hour "Bon Jovi Special" to be aired in November. Standing, from left, are PolyGram's Bob Jameson, Bon Jovi's Richa Sambora, DIR executive VP Peter Kaufl, Bon Jovi's Tico Torres, PolyGram president and CEO Dick Asher. Seated, from left, are Bon Jovi's David Bryan, Alec John Such, and Jon Bon Jovi and press conference moderator Lisa Robinson.

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.

PETER J. LUDWIG

CAPITOL RECORDS REGISTERS HERE.
When it comes to hitting the top of the charts, the choice is Ampex Grand Master™ 456 studio mastering tape. It's not surprising, when you consider that our continuing refinements allow Grand Master 456 to always deliver unequalled performance. No other mastering tape provides such consistent quality and reliability, or commands such respect from musicians and studio professionals alike. More top performers have signed with Ampex tape than any other tape in the world. While opinion may vary on what it takes to make a hit, there's no argument on what it takes to master one.
“They care very much about people,” he says. “Being a PD for Emmis is like being a parent to a child. It’s not just about sales—it’s about their whole life. They need to feel comfortable with you.”

WLOL’s creative juices running high, Swedburg encourages the station to keep the music fresh and exciting. “We always say the Twin Cities have two seasons—winter and road repair.” SWEDBURG says. “While summer is here, we’ve got to be in front of our listeners’ faces every day.”

Swedburg admits there’s a fine line between staying in listeners’ faces and staying away from perceptions of clutter on air. “I’ve spent a lot of time thinking about that,” he adds. “You know what we’re doing two or three months ahead of time. We already know what we’re going to do for the fall, for example. We have a calendar, and it’s stuck to. That’s why our sales manager is in on all of our meetings. It’s not going to promise something to a client that we haven’t discussed.”

Swedburg says WLOL’s promotion schedule is usually anchored by one major promotion at a time. “There’s a lot of smaller promotions that can be slotted into exciting programs,” he says. “It’s a key to remember that listeners tune in for the music. If your promotions are getting in the way of the music, you’re too busy.”

Swedburg’s bottom line with promotions is simple: “You have to do them. Diary keepers are also contest players. Here, we’re believers in finding the biggest and best contests to run.”

SWEDBURG says he thinks top 40 is healthy, largely because more programmers are making record decisions according to their own market needs. “It’s refreshing to find that a top 40 in Washington, D.C., sounds different than a top 40 in Denver,” he says. “We’re seeing a lot more regional hits.”

Swedburg’s own regional ears are finely tuned for WLOL. He grew up in the Twin Cities. “I can hear hit records for this town early,” he says. “For example, we were on the RKO Speedwagon, and we never cared whether it would be big in Los Angeles. I think you can get away with thinking too much on a national scale.”

Swedburg came to WLOL to start its research department. Emmis, one of the few broadcast groups with its own research department, is a major supporter of research. But all the research in the world can’t provide a sure bet on new music, and Swedburg’s policy in this area is to be relatively aggressive.

“I think people perceive us as a frontline top 40. That’s as opposed to [WLOL’s main top 40 challenger] KDBW, which may be perceived as a little more hip—sort of the new kid on the block, whereas we’re more established.”

Swedburg grew up tuned in to legendary outlets like KDBW-AM and WDSY. While earning an economics degree at a local college, he had a part-time job at WDSY. He graduated from college and went to the Brown Institute broadcasting school. He started as an audionot at the former KFRC (now KTOP) and the former KRSI (now KJO) before he left KFRC when it turned country, and he was left out in the cold when KRSI management was unhappy with the heavy-metal outlet’s ratings.

Following an involuntary vacation, Swedburg landed the WLOL research post, which he held for two years. Three years as MD came next, and he was appointed PD roughly 18 months ago.

“I hope to be here for a long time,” he says. “Eventually, I’d like to make the same step as our former PD Tom Hammer, who’s now my general manager. Basically, this is the job I’ve wanted all my life.”
'One To One':
Mitchell Schneider Views Life In The Indie PR World

Formerly a music journalist, Mitchell Schneider is now music director and creative vice president at the Michael Levine Public Relations Co., whose music roster includes Whitesnake, Kiss, the Osbornes, The Smithereens, the Heartbreakers, Fleetwood Mac, Heart, Sheena Easton, REO Speedwagon, Air Supply, Marshall Jackson, Anita Pointer, Miami Sound Machine, and the Everly Brothers. In this week's "One To One" interview, Schneider tells Billboard talent editor Steve Gett about life in the indie PR world.

Q: How have you managed to build such an impressive roster?
A: I think one of the things that makes me unique is that given my background as a writer—I was writing from 1975 all the way through it. I've watched the music business change, and I'd deal with it well. I would do some proposals with some publicity ideas, but it's not really good to do this because you don't want to give your ideas away, have somebody read them, and then take them to another client.

Q: How competitive is the independent PR world?
A: It's pretty competitive, there's no doubt about it. Laterly, because the business has been coming in to me, I haven't had to get out there and do heavy solicitation. But I would imagine it's very competitive because stars are attracted to stars. Then client roster becomes a bit like a un
imate statement, and that's a lot of people make their decisions on who they're going to hire.

Q: What procedures must it difficult to take on new and developing acts.
A: It's very exciting but that most of those bands is that they don't have a budget for public relations. It's not often that you get offered a press release because the record company may not allocate money or the artists themselves don't have the money.

Q: Beyond the financial benefits, dealing with clients on a long-term basis must be preferable to working on just one album and a tour.
A: Definitely. I like to experience the long-term effects and, hopefully, to take the artist to different levels. The only thing that would cost with one record and one tour.

Q: What are the advantages of having an indie PR firm, as opposed to relying on the record company?
A: One thing we do is really intensify the image and persona that exists between albums, aside from just campaigns during the viability of a record or a tour. I don't see my job as part of a grant machine like a record company. I think they do a fine job—it's just that we're not opposed to that kind of volunteer. Just by virtue of the time allowances, we're able to perhaps personalize it a little more. I don't mean to take anything away from them because I think there's some of the best publicists in the business are at record companies. My philosophy is, if you can afford it, hire an independent publicist. You get one chance on this planet, and you might as well be documented properly.

Q: Do you think label publicists feel alienated when an indie is hired?
A: I definitely understand they're concerned about it. When we get hired, I always tell the manager and the rest of the band that, and it usually would deal with it well. I would do some proposals with some publicity ideas, but it's not really good to do this because you don't want to give your ideas away, have somebody read them, and then take them to another client.

Q: Have you ever been tempted to work at a label?
A: I've had a lot of offers, but I just have no desire to be part of the big machine. I have total respect for it because that's what is ultimately selling the record. I just like the fact that there are no real company politics in what I do. I'm the only one, roll my sleeves up, and just head for the phones. One of the next things about being here is I get a chance to do some of the more intimate things. A lot of the bands I work with Bob Merlin, Eliot Hubbard, and Sherry Ring-Ginsberg are definitely the best publicists in the business. So it's really great that I can be there bopping around these ideas of people and getting the band as well. Funny enough, though, one of the reasons I got into independent PR was because I couldn't get a job at a record company back in the late '80s.

Q: How did you promote yourself as being someone special?
A: I think one of the things that makes me unique is that given my background as a writer—I was writing from 1975 all the way through it. I've watched the music business change, and I'd deal with it well. I would do some proposals with some publicity ideas, but it's not really good to do this because you don't want to give your ideas away, have somebody read them, and then take them to another client.

Q: What's the current status of KISS and TELL?
A: After enjoying a phenomenally successful 21-album career, some bands are now working with an independent PR firm. KISS and TELL, the band's latest single, has been a hit on the charts. The band, which recently signed with a major label, is preparing to start a U.S. tour in late September.

Q: Who is the lead singer of KISS and TELL?
A: The lead singer is Gene Simmons, who has been the band's lead vocalist since the late '70s. Simmons has a powerful voice and is known for his distinctive bass lines.

Q: What is the band's lyrical style?
A: KISS and TELL's lyrics are typically about love and rebellion. The band's biggest hit, "Rock And Roll All Nite," features lyrics about partying and living life to the fullest.

Q: What is the band's musical style?
A: KISS and TELL's music is a blend of hard rock and pop. The band's sound is characterized by powerful vocals, heavy guitar riffs, and catchy hooks.

Q: What is the band's current tour schedule?
A: The band is currently on a tour of Asia, followed by a U.S. tour in late September. The band is expected to return to Europe in early October.

Q: What is the band's future plans?
A: The band is planning to release a new album in early 2024, and they are scheduled to embark on a world tour in late 2024.

KISS AND TELL

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ARTIST DEVELOPMENTS
(continued from preceding page)

HATS ARE BACK
Back in the summer of 1983, Men Without Hats were teaching us how to do the "Safety Dance." Now, following a lengthy hiatus, the group is back on the scene with its debut album for PolyGram, "Pop Goes The World," which ships Friday (11).

According to Hats' leader Ivan, "When 'Safety Dance' came out, things happened very fast for me. So after all that, I decided to just take some time off and spend time traveling and writing songs.

In the spring of 1988, Ivan hooked up with PolyGram vice president of a&r Derek Shulman, who put Men Without Hats in the studio after listening to the label. The end result is a concept album, according to Ivan. "It's the story of a little girl who plays bass in a rock'n'roll band," he says. "And it deals with her view of the world and what goes on around her."

First single from the album is the title track, which has been serviced to top 40 and dance/urban outlets. An accompanying videoclip was recently leased with director Bob Ludwig.

The video call for Men Without Hats to hit the road before the end of the year. The band is now represented by Tears For Fears' manager Paul King.

CAT CLIP
Cult movie director Russ Meyer was everyone's first choice to helm Faster Pussyycat's video for the single "Don't Change That Song"—the Elektra group takes its name from his 1965 opus, "Faster Pussyycat, Kill! Kill!"—but he almost didn't get the job.

"He was the obvious choice for us and the group," says Robin Sloane, Elektra vice-president of video production. "We thought about him, but then we decided it because the only music-related thing he had done was the Sex Pistols' aborted movie, 'Who Killed Bambi?,' and this was the group's first video and all.

Sloane settled on Fisher & Preachman to direct the clip and thought that was the end of any possible involvement from Meyer. "But then Fisher called and asked us how we would feel about working with Meyer," says Sloane. "It just seemed inevitable. At first it was understood that he would co-direct it with them, but then we decided that he would direct."

Meyer incorporated footage from "Faster Pussyycat, Kill! Kill!" into the video, which also includes performance shots of the band. The clip, which has just been sent out to video channels across the country, supports the group's self-titled debut album.

INSIDE SCOOP
After attracting a good deal of interest at album rock radio with specially designed yellow "mystery" cassettes (Billboard, Aug. 8), Epic Records has put the second step of its Insiders campaign into motion. The promotion backs the group's debut album, "Ghost On The Beach," with a "Rich hit store shelves last week.

"The first part of the campaign was designed to build an industry awareness," says Harmut Quinn, product manager for the label. "We wanted to get program people geared up with the hope that they would play the first single ['Ghost On The Beach']. Our next step is to put a face behind the hits."

Toward that end is a video for "Ghost On The Beach," which recently received Hip Clip status on MTV.

"I think that MTV is a fantastic benefits," says group member Jay O'Rourke, who also served as producer on the album. "It's a great way to reach markets that you may not have the chance to get to right away."

The Insiders are scheduled to hit the road Wednesday (9) in Colorado with the Best Farmers. Dates are booked through early October, after which the group hopes to hook up on a major tour.

Duran Duran Plays A Charity Gig; Debonair Bryan Ferry Visits N.Y.C.

WILD BOYS: Following a series of opening dates on the Canadian leg of David Bowie's Glass Spider tour, Duran Duran returned to the Big Apple for an Aug. 31 charity show at New York's Beacon Theatre—the final concert on the band's 1987 North American trek. All proceeds from the SRO performance went to the Assn. to Benefit Children.

The screaming girls were out in force as Simon Le Bon and his crew delivered a lively set that climaxed with a couple of entertaining jams. After the Durans had played a rousing version of "Hungry Like The Wolf," Lou Reed joined them on stage and sang two of his biggest hits—"Sweet Jane" and "Walk On The Wild Side.""Nico also brought his flight case for the final encore to strum guitar on "Wild Boys" and "The Reflex." Shortly after the show ended, Rodgers and the Duran boys waded away the wee hours at the nearby China Club.

LATE NIGHTER: While the Duran crew was partying at the China Club, The Beat headed off to the Hard Rock Cafe with the System's Mic Murphy, just back from a lengthy road trip. Murphy says he and partner Doug Fairley are taking a brief break before starting to write material for the follow-up to their "Don't Disturb This Groove" album.

On arriving at the Hard Rock, The Beat spotted none other than Bryan Ferry's corner of the eatery. The former Roxy Music vocalist—yes, folks, he looked as cool, suave, and debonair as ever—came over for a brief chat. He said he had jetted into Manhattan for a couple of days to mix his upcoming Warner Bros. album with Bob Ludwig at Masterdisk and to coordinate the cover artwork.

According to Ferry, the eagerly anticipated follow-up to his brilliant 1985 album, "Boys And Girls," due Nov. 2, features collaborations with Chester Kamen and Pat Leonard, best known for his recent role as Madonna's musical director. Ferry, who lives in Sussex, England, says he is not sure whether he will be touring in support of the album. However, one can only hope he will decide to hit the road. Incidentally, he is now signed to Virgin in the U.K.

MORE SPIDERS: The night after that extremely enjoyable chance encounter with Ferry, The Beat headed down to Madison Square Garden for the first of David Bowie's two concerts there. The stage set on his Glass Spider tour has been scaled down to go into indoor arenas, where Bowie definitely comes across much better than he did at his summer stadium dates—and those were pretty darn good.

The set list remains unchanged for the indoor shows, and if you have the opportunity to catch the glass spiderman in the coming weeks, don't miss out. (See On The Road, page 23, for dates and venues). Among those who showed at the first Garden date were the Cars' Ric Ocasek and his girlfriend, the very attractive Paulina, and Talking Heads' David Byrne.

SHORT TAKES: Several Atlantic execs—including Fonce Veraci, Judy Libow, Tunc Erim, Mark Shulman, Lou Siricuza, and Perry Cooper—popped down to Manhattan's Bottom Line on Aug. 31 to catch the label act Firetown's opening set for John Hiatt...Folly...Following its Sept. 9 Gotham meeting, the Women in Music organization will host the first in a series of sponsored showcases at the Maxwell Plaza Hotel on Oct. 10, at which Harold Bruno, head of RCA's A&R division, will moderate...Three R&B heroes—Chris Jasper, George Duke, and Maxi Priest—were part of a special "celebrity" set at BB King's last Friday evening...Following a recent thousand dollar fine for failing to attract the expected 2,000 Scallop yogurt ad execs to a recent N.Y.C. hotel show, Haim's manager, Chip Smith, has vowed to "play it safe" after next week's event...Martin Bandier, chairman of PolyGram's North American operation, has been named to the board of New York's Museum of Modern Art...Paulina both Columbia's booking agent and her boss, John and Abe Roberto, are working on an upcoming deal for their artist, the B-52's...Warner Bros. is close to acquiring a 49% interest in Epic Records...Word of mouth, extensive touring, and college airplay have translated into impressive sales for Anthrax's fourth album, "Among The Living," on Megaforce/Island. The record, released in early March, has sold some 250,000 copies, and a national chart-topper this week on their Top Pop Albums chart. Anthrax has been touring the U.S. for the last three months but has yet to experience the benefits of a major arena tour, with the exception of one date on the Motley Crue-Whitesnake tour..."They've been playing in 2,000-3,000 seaters here, and they're all sellouts," says Ed Trunk, director of artist & label affairs for Megaforce. "But we've got to get them in front of 20,000 to cross them over to a larger audience. So that's what we're trying to do now."

Also helping to expose them to a bigger audience is a performance video for the track "Invisible," which was serviced to MTV.

Artist Developments is edited by Steve Gell. Reporters: Linda Moleski (New York) and Dave DiMartino (Los Angeles).

METAL FURY

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Camera Shy. Dave Edmunds, left, explains the right angle for the camera lens to Mason Ruffner following Edmunds' surprise appearance during Ruffner's recent show at the Bottom Line in Manhattan. (Photo: Chuck Pulin)
BOXSCORE

TOP CONCERT GROSSES

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross Ticket Sales</th>
<th>Attendance Capacity</th>
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Jackson In The Box. Capitol executives celebrate the signing of Marlon Jackson. Joining in the fun, from left, are black & yellow president Wayne Edwards, business affairs staffer Ray Tiade, Don Zimmermann, president of international marketing, FMI Music Worldwide, Jackson, Jackson's manager, Jack Lewis, vice president black promotion Ronnie Jones, and vice president and general manager Step Johnson.

The Rhythm and the Blues

by Nelson George

MICHAEL JACKSON'S SUCCESS last time around was so immense it went beyond the industry's regular frame of reference. Sales of more than 20 million copies of a single album is like "Beverly Hills Cop 2" grossing $250 million. As a commercial entity "Thriller" didn't just stretch boundaries; it created a new universe of sales that only it occupied.

So, it's hard to draw on "Bad" with an open mind. One can't just out later with John Lennon, initially with dollar signs for ears. Still, despite all the hype and the anticipation, "Bad" is simply 10 songs—and a very good collection of them at that. Side one is more impressive for its dense, popular rhythm tracks ("Bad," "The Way You Make Me Feel," "Speed Demon") than for its melodies. The only exception is "Librarian Girl," with its graceful melody and flowing instrumentation.

"Bad" two, however, excites from start to finish. "Another Part Of Me" from "Captain EO" is straight-up with a catchy dance party number and it's already garnering considerable black radio play. The Seidah Garrett-Ballard ballad, "Man In The Mirror," has the involving lyric and soaring melody of a sure-fire pop standard. Expect to hear it sting at high school graduations for years to come, with young vocalists striving to match the bossing harmonies of the Winans and the Andre Crouch Choir. "I Can't Stop Loving You," the lightweight hit ballad, grows in depth when Jackson's whispering spoken word introduction is added.

Those seeking the album's equivalent of the paranoid "Billie Jean" and "Wanna Be Startin' Something" will gravitate to "Dirty Diana" and "Smooth Criminal." On "Dirty Diana," with portentous synthesizer effects and Steve Stevens' screaming guitar creating an unsettling mood, Jackson, in the album's most familiar vocal production, sings about an overly intense groupie. "Smooth Criminal" chronicles the violent attack on a woman with an unsentimental eye and a hi-tech production.

"Bad" going to sell as many records as "Thriller" and "Bad" for song for song, "Bad" is more consistent than "Thriller," and, in fact, has much more in common with 1979's "Off The Wall." One big winner on "Bad" is Los Angeles session keyboardist John Barnes, he played keyboards on eight songs. According to the album credits, he made major contributions to "Dirty Diana" and "Librarian Girl."

SCOTT LA ROCK was about to get paid in full. The 24-year-old Bronx rapper was on his next high in the New York rap scene. He was in the middle of recording his debut album, "Demo," with his label, Universal. It was the summer of 1985, a time when rap was on the rise, and the only exception was "Librarian Girl," with its graceful melody and flowing instrumentation.

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Arthur Baker is a songwriting and producing genius. He has a knack for making music that's both catchy and memorable. He's written and produced some of the biggest hits in the history of music, including "Can't Stop The Music," "The Hustle," and "You Make Me Feel Like Dancing." His work has been described as "innovative and groundbreaking," and he's been praised for his ability to create music that's both commercial and critically acclaimed.

The first single from his new album, "80s Magic," was released in late 1987 and quickly became a hit. The track features a driving beat and catchy melody, and it's been described as "a perfect example of Arthur's talent for creating dance music that's both fun and accessible."

The album as a whole is a celebration of 1980s pop culture, and it features a variety of styles and sounds. Some tracks are upbeat and energetic, while others are more laid-back and introspective. Despite the different styles, the album is united by a common theme: the power of music to bring people together.

"80s Magic" is a testament to Arthur's enduring talent and his ability to connect with listeners of all ages. With its mix of classic and contemporary sounds, the album is sure to be a hit with fans of all generations. So grab your dancing shoes and get ready to dance the night away with Arthur Baker and his "80s Magic."
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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### 12-Inch Singles Sales

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When Young Talent Dies, Everyone Loses

This week’s column was written by Dave Peaselee.

It is ALWAYS SAD when a creative talent dies. But it is especially tragic when that artist is lost before he or she has a chance to reach his full potential. In the case of rap artists Scott La Rock and Shawn Mobley, both of whom were slain in recent incidents, the loss is particularly senseless because each artist was at the beginning of his career. Mobley, a talented MC from Philadelphia, was recently signed to RCA as part of the group Diabolical; its first single, “No Mission Impossible,” has yet to be released. La Rock, aka Scott Sterling, was an influential rap artist and worked as producer for the Boogie Down Production crew, best known for its hit singles “South Bronx,” “The Bridge Is Over,” and, most recently, “Poetry.” A 28-year-old La Rock and death—he was shot accidentally during a street argument in the Bronx—the group was negotiating for another record deal and was scheduled to join the Def Jam tour.

Of course, the music lasts. And rap music is increasingly being used as a special kind of immortality—a monument to the spirit of creativity and inspiration extending beyond the temporal into the dreams and hearts and minds of those who can hear it and respond.

In this week’s product, female singers seem to be taking the lead, with several promising, brightly produced up-tempo releases. Chief among them is a version of “Floor is Lick,” a song that has become a staple of the rap scene.

The song has been recorded by a variety of artists, including Bobby Byrd, Fred Wesley, Maceo Parker, and Bootsy Collins. It is a newly released version of a song originally recorded by James Brown.

One of the most prolific rap producers is Herb Azor, whose production work is well known in the hip-hop world. His work is characterized by its simplicity and directness. However, Azor does not advocate musicians taking a record and sampling its riff. Instead, he recommends that new artists work with established musicians in order to create authentic hip-hop music.

Another keyboardist who mixes Brownian beats with other influences is Classical Two Kool Moe Dee & B. His production style is praised for its freshness. He explains that the current trend is successful because it gives rap a “new feeling as well as a new context.” For Riley, the attraction of Brown’s music for rap “has always been its distinctive rhythm and its Beach Boys style.” He recommends, however, that the sounds be mixed with other influences to keep them fresh.

Scott La Rock, whose Boogie Down Productions’ first hit, “South Bronx,” used a Brown guitar riff and whose current “Poetry” is one of the most popular homages to Brown, says the use of Brown beats helps rap music grow by giving the older crowd something familiar to relate to. However, he notes that the familiar “Don’t Tell It” beat and “Soul Power” horns have helped artists get the attention of a wider audience.

In funk, the Bar-Kays show their influence on recent newcomers Cameo and Ohio Players with “Certified True,” while the flip presents a more slinky, down-tempo funk and mellower vocal arrangements. For “Be That Way Someday,” producer Styl & Bobbie dub out their own version of the Ohio Players’ “Fire,” dominated by the song’s unavoidable bass hook. Audio Two producer D O T takes the current James Brown revival one step further with the scratches and catchy tom rolls of “Make It Funky” (Priority).

In the case of rap artists, the release that recalls the distinctive vocals of soul’s past, the highly under-rated Chairman Of The Board releases its hip-hop version “Lovejoy Medley” (Surfside/EIM), in which Mixdoctor Adams mixes together several of the group’s almost forgotten yet very distinctively sung singles.

Also strong are sophomore single from Stylistic, whose “My Love Is Guaranteed” nearly hit with a Jocelyn Brown verse and snappy production, and Monet, for whom producers Liggitt & Barbados are creating their familiar Shannon sound on “Give It To Me” (Ligosa)...

An extended Jinglebeem remix of Fleetwood Mac’s “Little Lies” (Warner Bros.) highlights the tune’s excellent choral hook and pop-dance appeal...

...the lead vocal on a solo out- anging from Angela Wimbush, the lush “Angel” (Polymix), duplicates that of her earlier “Smile”...

There’s a mini omo urban/Jazz-tempo groove in Adrienne’s “I Lay Down” (Get Busy, 217-1247-204)...

Azor’s Bullhorn, an aggressive, soulful performance on “You’re No Good For Me” (Next Plateau), but its club success may be limited, not only to its track’s use of a familiar house groove...

Highly recommended are a few releases that attempt to combine the recent soulful, jazz-tempo and urban-rap tendencies ...

New one of the most successful of these is the UK import of “True Faith” by New Order & Midge Ure with the sequencing montuno keyboard lines, Euro- rock vocals, and emotive effects of Florida’s Secret Society with “Find Yourself” (Society 305-206-9217).

Rappers Spur James Brown Revival

BY DAVE PEASELLE

NEW YORK — A curious transformation is taking place in the perception of James Brown’s music. Long considered the godfather of rap, Brown recently seems to have become the grandfather of rap as we know it. The distinctive rhythm and horn charts developed by Brown, and such superlative supporting players as Bobby Byrd, Fred Wesley, Maceo Parker, and Bootsy Collins are increasingly being used to support a variety of rap performers in an unprecedented Brown revival.

Whether re-created by modern-day keyboard/computer whizzes, scratched or mixed by DJs, or digitally sampled from the original recordings, the sounds and riffs of Brown’s groove have never been more popular.

Among the performers creating this revival are such top-selling artists as Eric B & Rakim, Spoonie (Def Jam & D), and DJ Premier & Kool G Rap. Public Enemy uses Brown’s break-beats in “Public Enem Number One,” and the Classic Two Do so in “Rap’s New Generation.”
Steve Earle Has Crossover Appeal
‘Exit O’ In Marketing Overdrive

BY ANDREW ROBLIN

NASHVILLE: Steve Earle's simultaneous nationwide country and album rock successes have his label, MCA, claiming a first.

“It’s really been unique to the industry,” says Bruce Hinton, MCA/Nashville's executive vice president and general manager. “Steve is a true ‘sector’ star” — and their accompanying video images illustrate the situation.

On the country side, “Nowhere Road,” promoted by MCA/Nashville, peaked at No. 20 on Billboard's Hot Country Singles chart on Aug. 22.

On the rock side, “GOT A 9,” Malchak Cracks Top 40

Malchak formed the first country music white/black duo with Dwight Rucker in 1983, and they were soon opening for Michael Martin Murphy. Later that year, Malchak and Rucker moved to Nashville and toured with such acts as Emmylou Harris, Earl Thomas Conley, and John Schneider. The salt-and-pepper duo spiced the country charts with several singles, but disbanded in 1986.

“Colorado Moon,” a song reminiscent of Dan Fogelberg, was Malchak’s breakthrough record this year. The beautiful ballad, written and performed by Malchak, soared to No. 37 on the Billboard country chart. It served to go higher, but an independent record going against majors like Warner Bros., RCA, and CBS is similar to the independent record company trying to crack a marketplace dominated by Apple, the International Business Machines Corp., and Tandy. Malchak followed with another charting Alpine Records release, “Restless Angel,” which climbed to a bulleted No. 40 this week.

“The nice thing about being solo is that I don’t have to compromise,” says Malchak. “Now I can get back to my roots and follow my instincts, which seem to be working for me.” He’s also improving as a songwriter, predictting, “I’m just scratching the surface now in writing.” Fortunately for Malchak, acoustic music is resurging. “I decided, hell, if I’m going to spin my wheels, I might as well make myself happy in doing it, do what moves me, and the music I like. Luckily, it’s what everybody else likes, too,” Malchak adds.

On stage, Malchak is good with a band, but even better one-on-one with a guitar. During a recent indie showcase at Music Row in Nashville, Malchak unveiled “I’ve Been There,” another potent song, lyrically and vocally, that’s still unrecorded.

A talent as mighty as Malchak should soon attract offers from major labels, especially if they discover his acumen for the business side of music. Is there a major label in his future? “I sure hope so,” says Malchak. “I’ll be happy if I can continue to write and get with a major that’s going to get behind me.”

Malchak plans to take an acoustic trio on the road, but he promises: “he’s got his goals in order when he says, “I kept a priority to stay in town while his wife, Tim and Judy are now the proud parents of Travis Ryan, born two months ago.

Malchak the writer and Malchak the singer have their acts together. But the most impressive act comes from Malchak the father: “The birth of the baby has been a real eye opener for me. It’s like, hell, even if the music stopped tomorrow, I’d still have a reason to smile.”

With Travis Ryan, Malchak will always have a reason to smile. The music won’t stop, and neither will the acumen of his career—and that will give Tim Malchak, writer/singer/father, even more reasons to smile.

Summer Signings: McDaniel signed a worldwide, exclusive booking agreement with Buddy Lee Attractions. Also, Johnny Rodriguez signed with Buddy Lee for booking representation.

Reggie Mac, president of McDadden & Associates Inc., announced that Gene Watson signed with the firm for exclusive, worldwide representation; following Watson was 10th Avenue Records artists Robin & Crusier.

World Class Talent signed an exclusive representation agreement with “Nowhere Navy” host Ralph Emery for Emery's personal appearances.

Getty Images signed with Top Billing for exclusive booking representation.

The William Morris Agency welcomed several artists to its family this summer. Lee Greenwood signed with the agency; Mickey Gilley signed for exclusive, worldwide representation in all fields; and Grammy-winning contemporary Christian soloist Sandi Patti and the five-man Christian rock group 777 signed each for exclusive, worldwide representation.

Veteran booking agent Kevin Neil was obtained to represent Ronnie Millsap for all concert appearances.

(Continued on page 33)
ROAD CONDITIONS
The debut album, HIGHWAY 101, is loaded with hits.

SCENIC HIGHLIGHTS
The first single, "THE BED YOU MADE FOR ME," was Top 5.

FUTURE DESTINATION
"WHISKEY, IF YOU WERE A WOMAN," the second single, is Top 5. The new single, "SOMEBEWHERE TONIGHT," is just out and climbing.

MANAGEMENT
Chuck Morris Entertainment/Englewood, CO
TANYA TUCKER continues to build a strong popularity base with "Love Me Like You Used To" (Capitol, moving to No. 22 on the Hot Country Singles chart. Says Kerry Wolfe, MD of WRNS Kinston, N.C., "Around here, it’s her biggest in five—or-ten years." At WLKY Louisville N.C., MD Scott Johnson has moved Tucker into heavy rotation, saying, "It sure sounds like a hit, based on the strong reaction I’m getting.

IT'S A FAST START for the Bellamy Brothers in Phoenix, Ariz. KNIX MD Buddy Owens says "Crazy From The Heart" (MCA/Curb) is "starting to work very quickly." Ditto for WGGX Memphis MD Jon Conlon, who calls it "the best thing they’ve done in a long while." It charts at No. 20 this week.

Conlon is also excited about the response he’s getting to Dwight Yoakam’s "Little Ways" (Warner/Reprise). "It’s doing great—but we could play anything by him because the people love him so much."

"I'VE GLAD IT’S FINALLY A SINGLE," says MD Leslie Welch, KWKH Shreveport, La. "We’ve been playing ‘Do Ya’ from K.T. Oslin’s 38’s Ladies’ album (RCA) for several weeks, and the response has been unbelievable for a new, virtually unknown artist." It debuts on the Hot Country Songs chart at No. 64.

Another cut getting attention is "Those Memories Of You" from the "Trio" album (Warner Bros.) by Emmylou Harris, Dolly Parton, and Linda Ronstadt. It’s looking good at WFMS Indianapolis, says MD J.D. Cannon.


"THE LABEL HAS REALLY HIT SOMETHING good with this Rosie Flores release," says MD Tim Clausson, WAXX Eau Claire, Wis., of "Crying Over You" (Reprise). ‘It’s a Dwight Yoakam style, a little bit different than anyone else has tried. And it appeals to our audience,’ MD Leslie Welch of KWKH agrees, ‘We just put it on the air, and it’s already starting to take off.’ Flores makes her Hot Country Singles debut at No. 74.

COUNTRY SINGLES A-Z

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=" best loved title's"

FOR WEEK ENDING SEPTEMBER 12, 1987

SALES

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=" best loved title's"

BILBOARD SEPTEMBER 12, 1987

33

www.americanradiohistory.com
Country's strong and proud as the world turns once again to Country's unique sound. This has been a great year—and next promises to be even better. Whether traditional or pop-oriented, Country is crossing-over. It's "in" to be Country! Here's your chance to send your important ad message around the globe to Billboard's 200,000 U.S. and international weekly readers—in a totally Country environment! Keep those sales rolling in!

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

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

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

FOR AD DETAILS CONTACT:
JOHN McCARTNEY, NASHVILLE
(615) 748-8100

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for the newly formed Summit Entertainment Co. In addition to book- ing responsibilities, Neal will work on corporate sponsorships with Mil- sap's 1988 tour. Ric Rae Inc. signed a three-year, exclusive-management booking and recording agreement with Glori McFall of Evansville, Ind. Also, songwriter David Mansh signed a publishing agreement with Ric Rae Music. Songwriter Don Coghill signed a publishing agreement with Ric Rae. And songwriters Harry Chown and Ray Sanders signed publishing agreements with Rick Hanson Music. Finally, Ric Rae Inc. signed a booking agreement with the Los Angeles-based group HALP, and Ric Rae Records an- nounced an exclusive marketing agreement with the Wyoming Coun- try Music Foundation for Ric Rae product released in the state of Wy- omimg.

Jana Cash and Terry Smith signed a management contract with Nashville's Vikki Bixby, president of Dynasty Entertainment. Country group Southern Reign signed with Step One Records, join- ing such acts as Ray Price and the Kandalls. The group plans to main- tain an active tour schedule, with bookings nationwide by Encore En- tertainment. Gospel artist Shirley Caesar has re-signed a long-term, exclusive re- cording contract with Rejoice Rec- ords, a Nashville-based division of Word Inc.

Recording artist Bonnie Leigh recently signed with R.C.P. Rec- ords; her debut single was "That's Where." Darlene Austin signed with Magi Records and Curly Corwin Manage- ment for exclusive representation.

Recording artist with New Canaan Records, Southern/ country gospel division of Word Inc., and The Word Music Group jointly announced the signing of Bruce Carroll to a long-term re- cording and songwriting contract. Word's DaySpring Records signed the California-based rockers, Allies, to an exclusive multirecord recording contract. The five-member group includes Bob Carlisle, Randy Thomas, Jim Erickson, Kenny Williams, and Matthew Chapman. Their DaySpring debut is scheduled for release in Novem- ber.

Jerry Cooper signed an exclusive contract with Bear Records in Nashville. Bear product is distribut- ed by Compleat/PolyGram.

Contemporary Christian artist Connie Scott signed Image 7 Records. Glen Campbell signed with MCA Records/Nashville. His debut al- bum for the label, "Still Within The Sound Of My Voice," was released in late July and debuts at No. 66 with a bullet on this week's Hot Country Albums chart.

Roy Salmond, a songwriter/performer from Vancouver, British Columbia, signed an exclu- sive writing agreement with Star Song Publishing in Nashville.

FOR WEEK ENDING SEPTEMBER 12, 1987

<table>
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<tr>
<th>ARTIST</th>
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<tr>
<td>RANDY TRAVIS</td>
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Sunkyong, a major supplier of high quality blank duplicating tape to the pre-recorded music industry, is proud to introduce its new complete consumer line...SKC.

- A complete product line from normal bias through metal tape
- Hot packaging with eye and buy appeal
- Guaranteed price stability for 1987
- Generous co-op allowances
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Sunkyong Audio Tape Division, Carson, CA 90746
800-237-8372 800-331-5729 (In California)

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Elvis Tribute Week Inspires Fans—and Sales

BY ANDREW ROBLIN

NASHVILLE Sales of Elvis Presley records, videos, and memorabilia reached new highs during Memphis’ International Elvis Tribute Week, Aug. 8-16, which coincided with the 10th anniversary of Presley’s death on Aug. 16. In six shops across the street from Presley’s Graceland mansion, sales increased 75% over previous anniversaries of Presley’s death, according to Ginny Knight, Graceland’s mail-order supervisor. Among the best-selling albums in the shops were “Elvis In Concert,” a 1977 live double album, and “This Is Elvis,” a 1981 soundtrack. Knight declines to give sales figures. Mail-order sales continue to be strong, up 100% over previous years, says Knight. “We’re still getting requests from people who couldn’t be here during Elvis Tribute Week and saw something they liked on ‘Entertainment Tonight’ or another television show.”

The top three mail-order items, according to Knight, are Priscilla Presley’s video tour of Graceland, $19.95; 10th-anniversary T-shirts, $9; and 10th-anniversary jackets, $49.95 and $119.95. Graceland owns six gift shops in Graceland Plaza: Graceland Gift Shop; Elvis Stuff, EP’s LP’s; Lisa Marie Gift Shop, next to Presley’s Lisa Marie jet; If I Can Dream, which leads into a theater screening of the “If I Can Dream” video; and Be My Teddy Bear, a store with a teddy bear theme.

Graceland’s shops sold at least 4,000-5,000 albums, according to John Phillips, vice president of Select-O-Hits, a distributor and one-stop that supplies the shops. Phillips estimates that he also sold 4,000-5,000 Presley albums to the company’s one-stop accounts during the week. “We sold more than ever, except for the week he died,” he says. Cassetteles led other formats, although the CD releases of RCA’s four digitally remastered albums—“The Memphis Record,” “The Top Ten Hits,” “The Number One Hits,” and “The Complete Sun Sessions”—showed particular strength.

Select-O-Hits could have sold more, says Phillips. “We were out of everything at the end of the week. The Monday after, we got 50 or 60 boxes of [RCA’s digitally remastered albums]. It’s kind of like getting a Christmas present late.”

Phillips laments the timing of RCA’s new Presley albums. He got his first shipment of them in late July. “If we’d had it in May or June, we could have sold them much better.”

Another strong seller was a boxed set of five 10-inch Presley discs, which lists for $59.95 and is imported from RCA/France. Phillips says that he sold 200-300 of these and an equal number of such picture-disc albums as “Heartbreak Hotel” and “Teddy Bear.”

Phillips is the nephew of Rock and Roll Hall of Fame inductee Sam Phillips, who signed Presley to his first recording contract at Sun Records. Select-O-Hits occupies the building that once housed (Continued on next page)

Canadian Chain In The Fast Track

Computers Give A&B Sound An Edge

BY KIRK LApOINTE

OTTAWA A&B Sound of Vancouver, said by some to be Canada’s best record retailer, has been using computers for nearly a decade to monitor inventory and make purchasing decisions easier.

Chain record buyer Julie Ryan does not know what it was like before the computer, but she would surely miss electronic assistance.

“It saves an enormous amount of time, not just for us, but for the record sales reps, who used to have to dig through our basement to figure out what we needed and what we didn’t,” Ryan says.

With a recent upgrade of the chain’s computers, the downtown flagship store now can keep track of the inventory of its store in Victoria, located across the bay on Vancouver Island. Soon, once slight bugs are ironed out, A&B’s other Vancouver store will be online. A fourth outlet opens in suburban Surrey in August, and it, too, will be hooked into the system.

The result: The stores track tens of thousands of details on cassettes, records, compact discs, videocassettes, and audio and video hardware. Each week, A&B churns out its own top 100. Labels and radio have come to view the chart as a reliable indicator of the Vancouver market.

On Saturday nights, Ryan says, “It is a lot easier to reorder” the tabulation for the week is calculated. By Monday morning, when she arrives for her usual weekly meeting with the sales reps, Ryan has a clear idea of what’s hot and what’s not at the flagship store, a large retail outlet that regularly draws crowds for special offerings.

“By being on a computer, it’s a lot easier to reorder,” Ryan says. “If I know I’m having a meeting Wednesday with a rep, but my inventory shows we’re down to only 10 Bon Jovi records, I know a place to call. Without a computer, that call can be placed too late and you lose sales.”

What Ryan hopes is that record companies will eventually be able to accommodate computer-to-computer transactions, making dealings much more instant. Such telecommunications lines are already being tested by some U.S. retailers and major-label distributors, and the operations committee of the National Assn. of Recording Merchandisers has been working to advance the cause of computer-transmitted transactions.

Ryan also hopes one day to stumble on a cash register that has a bar-code reader that can keep pace with her chain’s cashiers. A&B would like to move to bar coding, she says, but registrars are too slow.

“It’s bad enough that we have big lineups on Boxing Day and other big sales days,” she says. “But a slow cash register would just keep people in those lineups much longer.”

From The Rage In New Age... The first line of compact discs under $10 (ESP)

Total Eclipse

The New Age Series

It’s the music of the environment—the sand, sun, sea, mountains, rivers, oceans, people and animals—expressed through sound.

New Horizons—ELEGY

Golden Gift
CD 123/1 AC 101
“This is my first new solo album. Everything is played on guitar and when you think you have it figured out, it is in fact a puzzle with a piece missing.”

New Horizons—FLYING

Phil Thompson
CD 147/1 AC 102
A tribute to 73. Phil Thompson has already reached the Top 20 on the New Age charts in the United Kingdom with COLD SCULPTING. Now he takes us further into the skies, with 12 journeys into outer space. Close your eyes and fly with him. Total 35:53

New Horizons—PRELUDE

Irma Home
CD 203/1 AC 103
An album that combines a unique blend of natural and synthesized music and voices, drawn from both classical and traditional influences. PRELUDE is revolutionary in its musical program showing how digital sounds can sound almost like classical recordings. Total 27:56

New Horizons—SUNRISE

Steve Parsons
CD 304/1 AC 104
Sunrise is an extraordinarily talented and versatile musician whose list of credits includes the soundtrack for THE HOVERING III, ALCATRAZ and EMPIRE STATE. He began his career under the name Steve or the Staks, in addition to becoming one of the United Kingdom’s top advertising single writers. This is his second solo album. Total 43:48

New Horizons—TOTAL ECLIPSE

Gooden Gilmore
Phil Thompson, Irene Home, Steve Parsons
CD 605/1 AC 105
A versatile compilation of New Age recordings with intriguing combinations of synthesized sound, jazz, flute, and vocals. The perfect sampling of four outstanding artists. Total 52:33

Distributed Exclusively by Prism Entertainment

1686 Century Park East Suite 1000 Los Angeles, CA 90067

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ELVIS TRIBUTE WEEK
(Continued from preceding page)

Sun's studios and offices.
Kurt Dietz, area manager of Camelot's three Memphis stores, says retail action was brisk. "It was crazy," he says. "Sales exploded."
As at Select-O-Hits, Camelot's best seller was RCA's digitally remastered line. Cassettes accounted for 60% of sales, with CDs outselling LPs by a 3:1 ratio in the line.
Sales of Presley's movies on video were strong. "[His videos] outsold everything else 10-to-1," Dietz says.
"We had busloads of British fans arriving in and buying one of everything," says Dietz. Many overseas tourists later returned their purchases when they learned the videos are incompatible with overseas formats, however.
Elvis Tribute Week did little to increase video rentals, however, because many Presley concerts and movies aired on Memphis television stations during the celebration.
Camelot chose the week to open a new store in Hickory Ridge Mall. The store opened Aug. 12, with a window display of three life-size Presley stand-ups surrounding a TV monitor playing Presley videos. An assortment of Presley albums was strewn around the stand-ups.
The new Camelot apparently did not cut into business at Hickory Ridge's other music retailer, Sound Shop. "We sold out just about every Elvis title we had," says Pam Gurley, assistant store manager. Sound Shop sold $450-$500 in Presley disks, CDs, and cassettes.

In Memphis' four Pop Tunes stores, sales increased 10%-15% over previous Elvis Tribute Weeks, says Jim Burge, buyer for the chain. "We sold through just about everything in the new [RCA] lineup—close to 200 copies of each title, except 'The Complete Sun Sessions.'
Pop Tunes sold 10-15 copies of each title in its catalog of Presley videos. "Some people came in and wanted to buy one of everything we had," Burge says, adding that "four or five busloads of tourists" helped boost sales.
The chain gave away Presley posters with purchases. "We wanted to give people a little something that maybe they couldn't get anywhere else, so they wouldn't feel they were totally ripped off when they came to Memphis."

Pop Tunes' downtown store was decorated with old photos of Presley together with former store co-owner Joe Cuoghi. "Especially before he became famous, Elvis would come in here [downtown] and talk to Joe Cuoghi," says Burge.
Retailers with little tourist traffic did not share in the feverish sales. "Sales were up, but not a lot," says Jerry Renfrow, owner of Jukebox Records in Germantown, a suburb of Memphis. Sales of Presley albums doubled at Jukebox, but, Renfrow says, Elvis Tribute Week probably had little to do with the increase because the store generally only sells five Presley records a month.
HAMBURG, West Germany. A combination of widespread retail discounting and persistent rental activity is threatening to throw the compact disk market here into confusion. In major cities like Cologne, Frankfurt, and Munich, some department stores as Karstadt and Saturn are offering some silver disk product at less than $5.50. In Munich, where competition is particularly fierce, the practice of using less leaders to stimulate sales of other items may soon bring CDs to the cheap-goods counters.

Although the CDs in question are oldies, the ultralow prices confuse consumers, who are now less prepared to pay $11 for current pop product. As for the shops still charging $16.40 per title, they don't stand a chance.

Meanwhile CD rental continues to generate controversy. Record companies have been granted a series of interim injunctions, and wholesalers who supply CD titles to video stores have been banned. Now collection society GEMA has been accused of supporting CD rental with low rates.

GEMA board chairman Erich Schulze says, "According to current law, the rental and hiring of CDs is not illegal." Copyright owners are entitled to adequate compensation for any hiring carried out commercially, through public libraries, record collections, and similar institutions.

Schulze adds.

Last year the society published a tariff covering rental for private use of GEMA repertoire through retail stores, clubs, and other businesses. Fees payable by video outlets involved in CD rental depend on the number of sound carriers. For up to 300 the charge is $27.32; for up to 500 it is $43.70. GEMA points out that these rates cover only the specified uses. Further rights for reproduction or other distribution have to be acquired separately.
Grammy Award Winning Vocalist

DIANE SCHUUR & THE
COUNT BASIE ORCHESTRA

"A vocalist of unusual warmth and power...a scat improviser of considerable prowess"
...N.Y. Times

"...a superior...stylist with a hearty and soulful delivery..."
...Washington Post

"Schuur has one of the most powerful and versatile voices to come along in years"
...Jazziz

"Her voice is full of subtle, sometimes pointed nuances of intonation."
...downbeat

"The next great Jazz singer"
...As seen on ABC 20/20

"She has the most passion and pathos of any singer since Ella Fitzgerald and Sarah Vaughan."
...Stan Getz

DIGITAL MASTER

To encourage add-on sales, N.A.P. Consumer Electronics is offering a starter set that includes 21 Philips brand accessories. Prices in this display range from $1.95 to $69.95.

AUDIO PLUS

BY EDWARD MORRIS

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

GOING TO EXTRA LENGTHS: To accommodate those who tape compact disks, Denon (201-575-7810) has introduced a 100-minute blank audocassette. Arguing that the 90-minute cassette is too short to tape many CDs on and that the 120-minute cassette tape is too thin "to assure adequate sound quality and reliability," Denon says the new configuration precisely fits a particular need.

The HD8-100 has the same thickness and composition as Denon's 90-minute tape. In both cases, the base is 8 micrometers thick and has a coating of 4 micrometers. Additionally, Denon is upgrading the magnetic coatings of all of its high-bias formulations (HD8, HD7, and HD6). All lengths of the HD8 will have a new double-window shell as well as new packaging. Suggested retail price for the HD8-100 is $4.99.

MINIMARKET: N.A.P. Consumer Electronics (615-636-5844) is offering retailers a starter assortment of 21 of the most popular Philips audio/video accessories. Included in the assortment—to be displayed on a 3-by-5-inch metal rack—are eight headphones, five microphones, three speaker phones, and five cleaning and maintenance accessories. Retail prices on these products range from $1.95 (audio head cleaning cassette) to $69.95 (headphones and microphone).

LAUNDER & LISTEN: The CDX-100 CD cleaner from Recoton (800-223-6009) is operated by two AA batteries and cleans the records from the center axis to the outer edge. Included in this cleaning package are Recoton's CD-200 fast-drying cleaning solution and a chamois cleaning pad. Refills are available. Suggested retail price is $25.
Mart kicked off its new store logo, Waves, with a press reception on Aug. 28. The hi-tech merchandising concept emphasizes compact disks, laser video, audio-cassettes, and sell-through videocassettes, but not much vinyl. A second Waves will soon bow in Northbrook, Ill.

Art for Art's Sake: As previously reported, the Brooklyn Heights, N.Y., Square Circle store has opened a new multimedia show—titled "MTV Artworks"—in its first-floor art gallery (Billboard, Aug. 1). The centerpiece of the show, which was scheduled to coincide with Friday's (11) cablecast of the "1987 MTV Video Music Awards," is a videotape compilation of works by Peter Gabriel, Janet Jackson, Genesis, and Talking Heads.

Square Circle kicked off the new exhibit with an evening reception on CD. It hosted by a quirk Good- man, one of the cable network's original VJs. "MTV Artworks" runs through Oct. 6 at the gallery before moving to other Record World stores.

Meanwhile, Square Circle's previous gallery show, "Rock Photography: Portraits," has begun its own road tour. The exhibit went on display Aug. 30 in Manhattan hot spot Limelight and was scheduled to remain there for at least a week before moving to other Record World stores.

Room at the Inn: Economy lodging for business travelers is not just for giant corporations like International Business Machines Corp. National and regional chains can also capitalize on the bargain trend, which allows travelers to shave 25% to 40% from their travel budgets, says Joan Ganje-Fisher, chairwoman of the Economy Lodging Council (American Hotel Ass'n). "We have firms with as few as 40-50 people using our VIP program," says Ganje-Fisher, vice presi. (Continued on page 44)

Greetings Deluxe. Patty Caldwell, right, manager of Musicland store No. 935 in Eastwood Mall, Niles, Ohio, meets her favorite performer, Warner Bros. artist and "Hillbilly Deluxe" Dwight Yoakam, at the Ohio State Fair in Columbus.

Watch for Billboards Spotlight:

October

- World of Gospel Music
- Brazil
- World of Country Music
- Audio/Video Accessories
- New Age Music

November

- College Radio
- World of Classical Music
- Video Music

Billboard Covers It All!
Classical Outlet Briggs & Briggs Specializes In Deep Catalog

BY DAVID WYKOFF

BOSTON While most other area classical music specialists are narrowing their selection, Cambridge's Briggs & Briggs is enlarging its breadth of inventory.

"In classical music, we focus on repertory performances and do our best to carry at least one copy of every significant performance," says John Shreffler, manager of the store's 80-year-old prerecorded music department.

"And even though in many ways the advent of compact disks has cut down on the number of performances available, they've also helped bolster selection. The import CD market is very, very strong right now and that enlarges the numbers. And labels of all kinds are going back through their vaults and are digging out enormous piles of old recordings that either were out of print or never released in the first place," he says.

Like many other music retailers, Briggs & Briggs is experiencing the pressure of limited space—primarily in terms of balancing inventory and merchandising space among the three configurations.

"It's an awkward transition period that we're going through now, as we carry many releases on record and CD, and it makes ordering new product a much more problematic matter," says Shreffler.

Nevertheless, he sees clear patterns emerging, and, unlike more pop-oriented dealers, he's experienced a significant drop in cassette sales.

"Cassettes have fallen off dramatically, and now they're settling in just as budget product. For classical music, it's quickly becoming a CD-only field. In one year, it's gone from one CD to every two LPs sold to two or three CDs to every one LP," he says, noting that the traditional and folk music inventory, the store's secondary field, lags behind in CD growth because it is still overpriced for the market.

With only a 2,300-square-foot music department, Briggs & Briggs is one of the smallest of Boston's classical music specialists. But even with such limitations, it remains an acknowledged leader, largely because of the store's diversified inventory—the in-house classical music department spurs significant spillover business and vice versa—and its well-established reputation.

"It certainly doesn't hurt being the oldest and best-known store. We've always prided ourselves on having the best selection as far back as the '20s, when we were the only RCA dealer on this side of the river. We've also had incredible continuity in the staff, with only three department managers over the past 40 years," he says. Briggs & Briggs accents this longevity by proudly displaying an antique Nipper given to the store by RCA in the '20s.

The store also benefits from a highly desirable location—only two blocks east of upscale retail center Harvard Square. The nearby academic community and affluent residential neighborhoods provide a substantial portion of customers, Shreffler says, "though we do get many customers who travel quite a distance. Also, many customers just won't go across the river into Boston to shop, even if they can only find something there."

(Competitors Barnes & Noble and the Strawberries Records & Tapes chain's largest unit is located in downtown Boston.)

"Most of our customers are regular, consistent buyers, which makes ordering new stock a much more exact science, though the summer tourist period can confuse things, as many foreign tourists come in on their way through Cambridge," says Shreffler, who adds that the store relies entirely on word of mouth for advertising.

A final ingredient in Briggs & Briggs' success is an acknowledgment of the penny-wise nature of Yankee character—what Shreffler terms a reasonable pricing structure.

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“Record merchandisers.” Southern, buyer, and大户 buyer,贷buyer, TARGET’S man, director of Nashville continue Video. “We’re holding with a 1.6 miles south of the campus,” says Ned Bernt of the Q store. “We’ll watch as the three of them beat up on one another.”

TARGET’s TEAM: Bill Veeneman, director of Target’s prerecorded rack division, Jetc, emphasizes teamwork, and his goal is to keep staff turnover low. Since he joined the rack wing a year ago, turnover has been almost nil. Doug Harvey, buyer, also keys on teamwork and staff achievements, pointing to store presentation and signing, under Ted Lenz’s direction as national sales manager. Also key: inventory control under Paul Singer and rebuyer Lanie Walker.

Of new people, Bob Guelich provides corporate continuity as senior vice president and general merchandising manager—the same title he held with Dayton Hudson. Aside from Singer, who is new at Jetc and manager of rebuying and inventory control, there are Stephanie Southern, video and accessory buyer; Kathy Daylor, executive secretary; Bob Khrissten, distribution tech; Susan Kennedy, marketing tech; Dian Frenkel, Scott Anderson, Joe Smiga, Dale Floressa, and Robert Johnson, all record merchandisers.

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JOHN ADAMS: THE CHAIRMAN DANCES & OTHER WORKS

"Everything about this release comes about as close to perfection as one might imagine." (Stereo Review) Described as the "hottest U.S. composer" by High Fidelity in their recent cover story, John Adams latest release—now #9 on the Billboard Classical Chart—has been called "the kind of issue that renews faith in the record industry." (Los Angeles Herald-Examiner)

KRONOS QUARTET: WHITE MAN SLEEPS

The new album from "The New Fab Four...the Kronos Quartet is shaking up classical music the way the Beatles shook up pop." (Rolling Stone). Music by Volans, Ives, Hassell, Coleman, Lee, Johnston and Bartók, now at #7 on the Billboard Classical Chart. Voted Best of the Year by The New York Times and USA Today, their Nonesuch debut LP remains on the charts after 15 months.

STEVE REICH: DRUMMING

A new, full-length digital recording of a modernist masterpiece that "shows Steve Reich at the height of his craft and inspiration" (Philadelphia Inquirer). The first percussion piece as long as a symphony, "Drumming" has been hailed as "the most important work of the whole minimalist music movement" (Village Voice), and its joyous blend of intricate rhythms has never sounded better. Available September 22

On The Road, Again. Retail consultant Peter Glen, shown here during his recent appearance at the Video Software Dealers Assn. (Billboard, Sept. 5), has drummed up some business in the wake of his presentations for the video trade group and its sister organization, the National Assn. of Recording Merchandisers. In addition to appearing at Camelot Music's 1987 Retail Conference in St. Charles, Ill. (Billboard, Aug. 15), he has also been signed to make the Morgantown, W.Va., meet of video chain Eral's. Glen says he has also received inquiries from combo chain Wherehouse Entertainment and Veston Video, the supplier that recently purchased an option to buy Jack Messer's Cincinnati-based chain The Video Store.
Nigeria Gets Tough On Album Pirates
Court Orders Destruction Of 200,000 Cassettes

BY PETER JONES

LONDON A Nigerian court has ordered the destruction of 200,000 pirate music cassettes. It is the latest in a series of legal moves by the national music industry there against importers and manufacturers of illicit tapes and follows a government pledge that measures to eradicate piracy will be introduced by year's end.

The ministerial statement was made by Prince Bola Ajibola, Nigeria's attorney general, at a seminar organized in Lagos by the Nigerian IFPI group, which represents record companies, the country's musicians' union, and the Nigerian Television Authority.

In his speech, Ajibola acknowledged that the country's 1970 Copyright Act was obsolete and that revised and "stiffer" copyright legislation was on the way in the near future.

Peter Crockford, IFPI's anti-piracy coordinator, said this was most encouraging, "since it is the first formal public commitment by the Nigerian government to the introduction of copyright reforms." IFPI has already submitted its proposals to make prosecutions easier and penalties heavier in Nigeria and to look at these included in the country's new legislation.

The batch of illegal cassettes to be destroyed contains works by more than 300 classical, jazz, and pop artists. The official burning will be in public.

Nigeria is the largest market for recorded music in Africa, with annual record/cassette unit sales of about 23 million, of which some 70% are pirated, with a retail value of $30 million. Though hampered by the current inadequate state of copyright law in the country, IFPI's Nigerian group has won four major anti-piracy actions in the Lagos courts in the past 12 months.

VSDA panel explores relationship between retailers and distributors . . . see page 54
New York: Sales of the world's fastest high-speed videocassette duplicating system are set to begin in the first quarter of 1988 by Otari Corp. of Belmont, Calif. The price should be about $150,000.

The new Thermal Magnetic Duplicating System, which uses a loop bin similar to conventional high-speed audiocassette duplication equipment, is the product of a joint technological development project conducted by Otari, E.I. DuPont de Nemours Co., and Bell & Howell/Columbia Paramount Video Services.

The T-700 TMD duplicator duplicates at a ratio of 150:1. Thus, it cranks out 150 videocassettes in the time it takes conventional real-time systems to produce one tape.

B&H/CPSV has been testing the system for several months, and a spokesman for Otari says there is already prerecorded videocassette product "out there on the market that has been duplicated using TMD." He declines to name the specific title.

David Roubensahl, Otari's national sales manager, says the system could easily be adapted for high-speed duplication of digital audiocassettes. No method of mass-producing DAT audiocassettes currently exists, one of the primary impediments to DAT's acceptance by major record labels.

The only other high-speed duplicating equipment now on the market is the Sony Sprinter, which operates at about 80:1. Figures vary, but there are reportedly somewhere between 60-100 Sprinters now in the field.

"Videocassette duplication has been a pretty low-tech industry for some time," says Andrew DaPuzzo, marketing director of tape-maker Agfa-Gevaert's video division. "It's kind of ridiculous to think that in 1987, 95% of the videocassettes produced in the world are made in real-time, virtually the same way you would dub one at home.

Currently, videocassette duplicators wishing to duplicate tapes at a speed of 150:1 would have to purchase a real-time duplicator deck (at a cost of about $1,000) and slave it to 150 identical decks, for a total outlay of about $150,000.

With the Otari T-700 also priced at about $150,000, Roubensahl says, the firm expects to see a strong market for the system. In addition, says DaPuzzo, real-time dubbing has its drawbacks.

"When you're making tapes in real-time, you need physical bodies, all drawing salaries, to actually pull the cassettes out of all those slave units and quickly feed new cassette tapes in," he says. "It's not exactly what you'd call hi-tech."

DaPuzzo also says that quality control is difficult to maintain when duplicating in real time. The cassette shells are handled roughly, and even more problematic is the fact that the picture quality generated by one slave deck may be slightly out of kilter with another. "When you get a cassette out of stock and you can't find the box it's from, it's not always so easy to detect which one," he says.

DaPuzzo notes that real time does offer one advantage, though: If one slave does go down, it can be pulled, and the whole line won't stop producing, as it would with a system like the TMD.

Despite this, a single, unified system like the ultra-high-speed TMD is easier to maintain than multiple slave decks and requires much smaller staff during each duplicating task, and even the TMD can be maintained for longer periods of time because of the TMD system's use of a master tape bin loop, similar to high-quality audio cassette duplicating gear. It is ultimately a more cost-effective method of duplicating.

"What the TMD promises is that duplicators are not necessarily loath to change old habits. "I think high-speed is the wave of the future," he says. "But it's going to take a while," he says. "Also, you have a real chicken-and-egg scenario here: Manufacturers of high-speed duplicating systems are going to have to prove to duplicators their equipment is reliable, but they won't be able to prove that until duplicators begin to use them on a regular basis."

The Sony Sprinter and the Otari TMD have different processes to achieve high-speed duplication. The Sprinter uses two reels rather than a pin loop and requires a metal master tape. A strong magnetic field is placed around the master and the copy tape, with the field being strong enough to influence the master but not the copy tape. The TMD system uses a laser to heat a chrome copy tape to its Curie point (the point at which the tape loses its own magnetic properties). The heated portion of the tape is then pressed against a mirror image master tape, from which it acquires the exact magnetic image of the program material. Otari has been developing DAT high-speed duplication prototypes based on the Sprinter. For the TMD system to be in service in DAT, it would also require the development of a method to duplicate DAT on chrome tape. So far, no such method exists, although Roubensahl says DuPont is working on it.

Duplicators are taking a wait-and-see attitude toward TMD. One duplicator with an open mind is Bob Barone, president of the Electro-Sound Group, a firm that acts as both a master and videocassette duplicator and a manufacturer of duplicating equipment. He says he would "like very much" to test a TMD system in one of his videocassette duplicating facilities, as soon as it becomes available.

Ike DeBarge's new album on Motown was produced and engineered at Encore by Skip Driftwater. Also, PolyGram's Skawaras tracked and mixed with producer Charlie Wilson. Matthew Kasha engineered, and Rob Harvey assisted. Mark Price produced commercial spots for Bud Light and Michelob. Les Cooper, engineered, with Adrian Trujillo assisting.

Audio Effects powered Duran Duran with a Mitsubishi X-800 digger, and at the Irvine Meadows Amphitheater and Shoreline Amphitheater to record the band's final U.S. live performances.

Gary Wright visited Power Studios in Zurich, Switzerland, to work on his first Cypress Records album, due for release this fall. Wright co-produced the album, which includes three cuts co-produced with Steve Farris (Mr. Mister) and appearances by Jimmy Has lip (the Yellowjackets), guitarist/songwriter Bruce Graitsch (known for his work with Madonna), and drummers Terry Bozzio (Missing Persons) and Alan White (Yes).

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Billboard Salutes United Stations Radio Networks

TUNED-IN TO MUSIC RADIO
We found early on that you have to give radio stations what they want,” says Nick Verbitsky, President of the United Stations Radio Networks and its affiliated programming company, United Stations Programming Network. “You don’t create a need with programming. You fill it.”

That straight-forward philosophy—dancing to music radio’s tune—has turned United Stations into one of the giants in radio networking and programming in just six years.

Founded in 1981 by Verbitsky and Dick Clark with additional partners Ed Salamon and William Hogan, the United Stations Radio Networks consists of US 1, a young adult radio network attracting listeners 18-49, and US 2, an adult radio network attracting listeners 25-54. Together, they have more than 500 affiliates in the top markets throughout the U.S., to which they offer round-the-clock news and sports as well as special event coverage and late-breaking national news stories.

In April of 1985, with the purchase of the RKO Radio Networks, United Stations became the largest privately-owned independent network in the country. Now the US Radio Networks, the company supplies news, sports, and music programming to more than 2,500 of America’s finest radio stations.

The affiliated United Stations Programming Network is one of the largest suppliers of long-form music programming in America. “I think we’re in just about every format except for urban,” says Verbitsky, citing programs for album-oriented rock, oldies, top 40, contemporary hit, middle-of-the-road, big band, adult contemporary, and especially country. “I think we do more country than anyone else in the marketplace,” Verbitsky says. “It amazes me the number of shows we send out on a weekly basis. But we’ve been doing it for six years, and Programming is a very smooth operation. We also do over 50 specials a year—I don’t think anyone else matches ours.”

Competition in the marketplace for specials is keen, and especially for big holiday weekends.

“Clearing those one at a time is tough,” concedes Verbitsky. “But we’re really happy with the job we’ve done so far. By and large, those programs are totally sponsored, and we try to own radio on the holiday weekends. Those holiday specials are something a lot of people try and get in on only to find that the ship has already sailed. A weekend like July 4 is filled early in the year.”

Verbitsky recalls that when he and Dick Clark started United Stations, lining up supporters on Madison Avenue was no easy task.

“Six years ago Dick and I were making the

(Continued on page U-11)
A young adult radio network attracting listeners 18-49. Broadcasts news on the half hour, seven days a week.

An adult radio network attracting listeners 25-54. Comprehensive newscasts on the hour, seven days a week.

Both networks provide affiliates with a full range of news and sports coverage, special event coverage as well as long-form music programming.

**Host — Dick Clark**
Four hours/Weekly
A countdown of the top 30 adult contemporary songs as determined by Radio & Records.

**Host — Del DelMonteux**
Two and one-half minutes/Daily
A vignette series spotlighting an important event in country music 365 days a year.

**Host — Dick Bartley**
Five hours/Weekly
A live request oldies show featuring artist spotlights and special theme shows.

**Host — Dick Bartley**
One hour/Daily
A “Pop Music Almanac” featuring the greatest hits of the 60’s and 70’s interspersed with memorable personalities and news events.

**Host — Nina Blackwood**
One hour/Weekly
The latest rock news is featured including candid talk with artists and current hits.

**Host — Ray Otis**
Four hours/Weekly
The show features a blend of MOR, nostalgia and Big Band music along with artist interviews. A Frank Sinatra salute segment is included in each show.

**Host — Steve O’Brien**
90 minutes/Weekly
A spotlight on a different artist or group is featured in each show with interviews and chart-topping CHR hits.

**Host — Odetixus**
Three hours/Weekly
Top AOR tracks are presented with music news updates and comments from the artists.

**Host — Bill Rock**
Three hours/Weekly
The focus is on Motor City artists and music with special theme shows and highlighted years in the history of Detroit music — with artist interviews.

**Host — Dick Clark**
Four hours/Weekly
The all-time, greatest hits are presented with a spotlight on an artist or group, and artist interviews.

Three hours/Seasonal
A country special series which runs on six holiday weekends per year featuring top country performers, hits and interviews.

**Host — Chris Charles**
Three hours/Weekly
A countdown of the top 30 country hits — as determined by Radio & Records — with artist interviews and a country calendar.

**Host — Mike Fitzgerald**
One hour/Daily
A hit music show with comedy characters, special guests and listener participation with a toll-free phone line.

**Host — Rick Dees**
One hour/Daily
A hit music magazine featuring music news and comedy characters.

United Stations provides numerous one-time specials: theme or concept specials, seasonal specials, and artist profile specials.

United Stations also produces numerous one-time specials some of which have become annual events.

Three hours/Annual/July 4th weekend
A summary of the summer’s hottest hits, events, movies and concerts with artist interviews.

**Host — Dick Clark**
Three hours/Annual/late January
The top nominees, interviews and hits are presented. The special airs the weekend prior to the “American Music Awards” telecast, produced by Dick Clark.

Three hours/Annual/early April
The nominated artists and songs from all the top categories with artist interviews, airs the weekend prior to the “Academy of Country Music Awards” telecast.
THE BIRTH OF A NEWS SHOW

By definition, the creation of news product is an every day, every minute process. Nobody knows the truth of that statement better than United Stations' Vice President of News and Sports John McConnell, who oversees the network's extensive team of reporters and strategists all over the world.

Given the fact that a high percentage of United Stations news affiliates are music stations, McConnell has seen the demand for news clib and flow with various deregulatory moves from the FCC. At present, however, the demand for news by music programmers is at a double upturn, and United Stations is in the perfect position to fill it.

'There was a time when the gospel was that news was a turn off,' McConnell recalls. 'Now, there is plenty of evidence to the contrary. A lot of major market stations are adding newscasts. In the process of attracting or maintaining adult listeners programmers are realizing that their audience does want information.'

The key is in providing the news in a manner that relates it to listeners lives, a strong suit of United Stations, he says. That involves both covering news that pertains directly to listeners—like pocketbook (economic) topics, and offering news on broader issues in a manner that makes listeners consider it relevant to their lives.

'The general thesis that we run under is theater of the mind,' says McConnell. 'I think that's where radio news is headed today.' Humorous snags are often encountered in the course of achieving that thematic effect. 'A good example of the extent to which our correspondents will go to make a story reliable happened during one of the local nuclear plant disaster. One of our correspondents found a nearby field, where sheep were grazing in an area that had been contaminated. He wanted to record sheep baa-ing in the background for effect, so he spent a long time running around the pasture trying to get them to make noise. An hour or so later (Continued on page U-10)

THE DELIVERY OF A SHOW

On Feb. 1, 1980, the United Stations Radio Network was the first commercial network to broadcast via satellite. Then United Stations was the first network to totally convert all of its affiliates to digital audio transmission. But when you ask United Stations' VP of Engineering Joe Maguire about complex satellite technology and its importance to national broadcasting, he simply says, 'Well, there's no magic to it. The actual technology allows any broadcaster a far greater flexibility, with greater reliability, at less expense, and all with superb audio quality. The magic comes in how you use it.'

United Stations' use of its state-of-the-art equipment, both for satellite and disk delivery, is directly the awareness that nationally syndicated broadcasting is a service industry. All of the network's news programming, both on the Young Adult US 1 Network and on the Adult US 2, is delivered on 15kHz channels via Transponder 19 of the Satcom 1R satellite. The company also delivers its weekly five hour live "Solid Gold Saturday Night" with Dick Barry, and the daily short form "Countr Datebook" via satellite.

In order to better service its affiliates, News Programming on US 1 is fed at 20 past the hour and then again at the half hour. For US 2, news arrives at ten of, and again on the hour. An extra satellite channel is reserved for special events or extended coverage of a major news development. There's no need to interrupt regularly scheduled programs or news to deliver crisis coverage. Maguire says, 'we simply use the flexibility of satellite technology to better meet the needs of our affiliates. We are also able to make possible national programming if there was a problem on the station's end. Even long form entertainment programming has been re-fed. It's offered as a service to the affiliates.'

United Stations is already transmitting written news material to affiliates via satellite, and that information is individually addressable, another first.

That way, different affiliate stations can get exactly the information they need without wading through everything that is coming in. Now, stations' news departments can get headlines and descriptions of upcoming news feeds before the actual audio transmission. With the service's 10 minute lead time, news directors and production staffs can know exactly what they're going to use before it arrives—streamlining news production. To achieve this, United Stations' computer dials up the AP Wire service's computer, and then transmits the data.

But satellite technology alone isn't enough to fully service affiliates. Particularly in the larger markets, stations can't tie up their production facilities to tape a three hour show off the satellite. United Station's VP of Operations Kevin Rider says that disk delivery is still an important aspect of being a full service network. Approximately 70% of United Stations long form entertainment programming is delivered on vinyl and Rider says that, "once you know you've got quality production on a quality show, the only thing left to worry about is getting quality pressings and good mail service." It is still more convenient for many stations to use vinyl so United Stations takes a number of steps to insure top quality sound on its disk delivered shows.

During production, forethought is given to how the shows will be blocked on the disks. The reason this is done is because crannum too much material on a side increases the noise level. United Stations makes sure that the optimum amount of program material is on each disk side to provide trouble free playback and top quality audio. The way that United Stations prevents any mistakes from making their way onto the disks is to make sure that each tape master is listed from start to finish, by the producer, in real time. The mastering engineer that also checks the show against the script as the disks are subjected to extensive quality control checks. Finally, a random copy is then listened to again at the programming production facilities in New York. For all shows, only virgin vinyl is used. The key, says Rider, is to have good headphones, virgin vinyl, and keep the record press clean. To stay ahead of any problem (Continued on page U-13)

THE SERVICES TO THE AFFILIATE

It's no secret that national syndication wouldn't exist without affiliates. Signing stations up is one thing, and keeping them in the fold is another. To bring in affiliates, stations must have confidence in the credibility of a network. United Stations Radio Network Executive VP and GM of Networks Bill Hogan puts it simply when he says, 'it helps to have been in the game a couple of times.'

United Stations is run with an incredible depth of experience. Everyone involved has had station experience, particularly as program directors and in sales. The high visibility and national respect for Dick Clark, and for Ed Salamon and Denise Oliver as radio programmers is a powerful plus for the station clearance representatives. The reputations of company President Nick Verbisky, and David Landau and Dick Kelly as aggressive sales force gives advertisers confidence, which again increases company credibility.

Managing Director of United Stations Programming Network Bob Bartolomeos tells of his experience with clearing a three hour special on Merle Haggard. Ed Salamon's name as producer and interviewer for the show was enough to clear two dozen stations the first day of announcement, without sending out a demo.

If there is a secret to maintaining stations, Hogan says that it would involve the absolute most of personal service, quality programming, minimum and competitive inventory, and good compensation. Attention to details doesn't hurt either. Having a toll-free 800 number for affiliates means that stations will pick up the phone just that much quicker, so that a question is answered before it becomes a problem. The top 50 markets are always called personally with late breaking changes or commercial adds. And the Managers make sure that they can be always be reached.

Appropriate programming for affiliates can only come from an understanding of their needs. The FM stations in a major United Stations client, news programming has been streamlined to three minute feeds, and is one of the best tailored news services to the market. For weekends, news and sports have been combined into a single package. The concise three minute news feeds start with one minute of hard news headlines, have a one minute national spot, and then a final minute devoted to lifestyle and off-beat "back of the book" stories. If stations need to, the last minute can be dropped and local news can be inserted. And if the station doesn't want to run the national spot within its news program, the spot can be run anytime within the daypart, which allows greater flexibility to station programmers. There is a strong commitment to news at United Stations. US 1 and US 2 are heard in 400 markets with all of the top 50 markets being cleared by each network. News programming clients are then researched so that each program is launched with a solid foundation of support. Finally, experienced cars make sure the production quality is top-notch.

(Continued on page U-12)

U-4

BILBOARD September 12, 1987

www.americanradiohistory.com
A company with financial programs salutes a group with entertaining ones.

Chase would like to take this opportunity to air our congratulations to United Stations for being honored in this special edition of Billboard.

We know what it takes to become a media leader. After all, Chase has had a group of professionals serving the specialized needs of the media industry for over 10 years. With in-depth industry knowledge plus the entire range of Chase resources at their disposal, our Media and Electronics professionals' sole task is to create innovative financial packages to fit the needs of companies like yours. Proving that banking and broadcasting can work together in perfect harmony.
THE SUPPORT OF A SHOW

Operating from the basic premise that without both strong advertising and programming departments, there could be no radio network, United Stations emphasizes teamwork in its day to day business. The symbiotic relationship between sales, programming, management, and outside affiliates is a key to the company's success. And that attitude of one hand washing the other extends throughout the company and outward to the national advertisers and local station affiliates. The result: an unparalleled, nearly 100% record of successful—and that means sold-out—programming. No United Stations show has ever been cancelled.

"We have a unique track record," says Dick Kelley, Vice President of programming sales at U.S. "Every program we've introduced since this company started back in 1981 is still on the air, with the exception, of course, of one-time specials. We do an awful lot of research, our sales people in Washington know what will work, they know our radio stations, and they know the competition. They know what we can offer and our programming department knows what the listeners want. We know, from an advertising standpoint, what the clients will buy into."

From the programming standpoint, that means high quality. Kelley reports that many of the network's affiliates "won't even ask what the playlist is when they hear that a special is being done by United Stations. They know it will be quality and they say 'We'll take it' on the basis of the name."

For example, in preparing its special programming, United Stations often relies on its ability to attract prime established and developing talent for interviews. A small local station may not have access to major performers, and US uses this advantage to benefit not only national advertisers but local affiliates and their clients. For a local merchant, the opportunity to advertise on, say, a Dick Clark program or a show featuring an interview with Phil Collins, puts that advertiser in a premium position which it couldn't enjoy without the power of network programming.

For example, says Kirk Stirland, New York Sales Manager for United Stations Radio Networks, "Radio stations outside the New York/ L.A. / Nashville markets don't really have people like Dolly Parton stopping in. The stations want star value and the advertisers, the people who are actually making the buy and spending the money, want us to do that kind of programming. And it's the job of the network [sales people] to get their advertisers something fresh and new; there are companies that want to be established with something new, that want to be the charter advertiser."

Adds Kelley, "One of the strengths we offer advertisers is that we consistently come up with high quality national programming that has current material. Stations will fight over that, and the advertiser sees this as a good current vehicle to deliver to a national target audience. That's a nice relationship, because the station gets almost an exclusive featuring this artist."

From there United Stations aids the affiliate in connecting with the local advertisers. "We send down, on a monthly basis, from our programming office in New York," says Kelley, "a list of the major package goods for advertisers that are going to be in a given program. If they see that Ford is buying into Solid Gold Country, then the affiliate relations person in Washing-

(Continued on page U-14)
Petree Graphics and Advertising, Inc. is stepping out to salute our client, The United Stations Radio Networks.

You’ve seen our work in the trades and in the exciting new magazine, On Radio. Here’s the team that does it.

We’re proud of our six years of creative collaboration with one of the fastest growing networks in the country.

Congratulations, United Stations!
In January, 1987 United Stations Radio Networks had in place a new affidavit reporting system for all commercials aired by their US1 and US2 affiliates. The system employs the use of a unique, state-of-the-art scanning device, (a CompuScan Laser III FormsReader), which is used to "read" the hand-printed information affidavits send back to United Stations, using the new forms especially designed for this scanning process. The Laser III FormsReader can "see" both hand printed numbers and computer type. Because of the speed with which the scanner works, USRN is able to provide affidavits with affidavits that are printed after the week's commercial feeds have been run. For more information on the CompuScan Laser III FormsReader contact CompuScan directly at 1-800-631-0951, or in New Jersey 1-201-575-0500.

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THE WHOLE PACKAGE

More than 45 million listeners nationwide are tuned into the sounds of the United Stations Radio Networks. Yet despite its size, the United Stations has developed precisely targeted programming in the music, news, and sports spheres.

Running such a finely integrated network is no mean feat. And United Stations Radio Networks president Nick Verbitsky says having the right stuff is a matter of hard work rather than luck.

"We pit our product against anyone in the business," says Verbitsky. "We've had major group-owners evaluate our services, and they always rate US high."

Carefully researched and crafted services are the cornerstone of United Stations.

"Without the radio stations we have no advertisers," says Verbitsky. "We're the only network run by local broadcasters, and it makes a difference."

Verbitsky's own background includes work on Madison Avenue and at radio. He began his career in the media department at J. Walter Thompson and moved from there to become an account executive at Eastman Radio and later at WCBS Radio. In 1973, he was appointed vice president of Eastern sales for the Christal Co.

For five years, Verbitsky was at the helm of WHN Radio in New York as its vice president and general manager. Immediately prior to the formation of United Stations, he served as senior vice president at the Mutual Broadcasting System in charge of operations and stations.

Beginning with a single country music show, US now offers long-form music programming in every popular format except urban through its affiliated United Stations Programming Network.

The United Stations Radio Networks offers US 1 and US 2 for listeners in the 18-49 and 25-54 ranges respectively, and boasts a total of 500 news affiliates throughout the U.S.

In April, 1985, United Stations purchased the RKO Radio Networks and became the largest privately-owned independent network in the country, serving over 2,500 stations.

"In our other life as a full-service sports and news service we also have a tremendous actuality service," Verbitsky says.

"Most of the stations we're dealing with are FM music stations," he adds. "That's what our service is tuned in to because a lot of the other news services aren't.» US does boast several all-news affiliates, however.

Although the network radio market has been slightly depressed in recent months, Verbitsky says it has had no ill effects on United Stations, and sees an emerging market with new opportunities.

"The appetite for network radio is still there," he says. "It had been very hot and is in kind of a lull right now. We believe there'll be some consolidation, and it will be all for the better of the industry."

That outlook has left the United Stations bullish on the future, and Verbitsky makes no secret of the company's aggressive growth plans.

"We're in an acquisition mode," he says.
TUNED INTO MUSIC RADIO “Networking” at the United Stations

“We Dance to Music Radio’s Tune…”

US takes a unique approach in virtually every aspect of the networks’ products and services. US adopts this approach not only in its programming but its news product as well.

The Delivery of a Show

Programming launches the trial balloon

Satellite delivery & alternative disc delivery

The Service to the Affiliate

Affiliate Relations canvases program directors for their reaction

Continual contact with affiliates

Creative Services supplies material to the affiliate from print to video and maintains communications via newsletters and magazines as well as radio media campaigns.

Support of the Show

The National advertiser as underwriter; the local advertiser afforded premium positioning.

“The Right Stuff”: the elements of well-integrated and comprehensive radio networks—United Stations.

CONGRATULATIONS on Your Success

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Touche Ross
er, somebody told him that sheep only baa if they’re hungry or frightened, and these sheep were neither at that point!” McConnell recounts. Typically though, news gathering at United Stations is a bit more precarious. At a recent point in the ongoing guerrilla warfare in Beirut, McConnell was anxiously awaiting a report from his correspondent there. After attempting to reach their correspondent via phone for several hours, McConnell finally got a telex that read, “Mortar hit office . . . Everyone’s okay . . . Phones are in pieces . . . Telex works from under desk.” What better way to convey the reality of life in Beirut to listeners? Even more than with music programming, affiliates depend on United Stations to gather news they could never get for their hands on with a local staff. Delivering that news in the most workable package possible is another United Stations strong point, McConnell says. Recently, the network set up Newscall, a billboard delivered on highspeed AP wires that alerts local affiliates in print to what stories are coming on United Stations’ next newscast. “It’s a major boon to our affiliates, because many of them just don’t have the manpower to sit down and take notes on what we’re feeding down the line,” says McConnell.

Another United Stations advantage is that its “one of the few networks that doesn’t include a United Stations sign-off on voice reports,” he says. “That makes it that much easier for affiliates to localize their newscasts. So, yes, listeners may not have name recognition for what United Stations does in news. But, that’s perfectly okay with me, because our key objective is to be a good service to our affiliates and this is the best way to do it.”

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(Old Chinese Proverb)

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MUSIC RADIO'S TUNE  
(Continued from page U-2)

rounds at the advertising agencies," he says. "We were just starting the company and they looked as us like we were crazy. We went in with real modest rates, but they were still shaking their heads. Syndication had a bad ring to it as a buy; a lot of people had been burned."

To help reverse the reputation syndication was operating under, United Stations helped pioneer the idea of bartered shows. "We thought there was a void and that barter was a good concept," says Verbitsky. "We found early that we had to give the stations what they want."

To do that, United Stations engages in extensive call-out research. "We'd rather do that than create something cold and force it on the market," Verbitsky says.

Original artist interviews make up a large part of United Stations' programming material, providing stations with property they can't obtain on their own.

"Our overall philosophy is to do something for the stations that they can't do for themselves," Verbitsky says. "We have people doing interviews full-time. When you can offer stations something like a Paul McCartney interview, you're providing them with something they can't get for themselves."

The end result, says Verbitsky, is that the outlook for syndicated buys is vastly improved. "I think a lot of people in the syndication business got religion quick," he says. "The skepticism began to lift and it started to become a regular purchase."

However, United Stations prides itself on providing a list of bona fide stations to program advertisers. The company has never paid compensation to stations for airing its programming, and is the only network to guarantee all spots within the program environment.

"The key is insurance," he adds. "Advertisers know what to expect from us. The consensus among them is that we under-promise and over-deliver. People make an investment, and they want to see a dividend. If you don't do it, you have a former customer. We like repeat business."

THE BIRTH OF A SHOW  
(Continued from page U-2)

how they work for radio."

In the end, Salamon says United Stations success at developing new programs is rooted in the programming experience of its staff, and the fact that all shows are produced in-house—giving Salamon and his team ultimate say on quality control from soup to nuts.

Salamon's programming credentials include WHN New York, KDKA and WEEP Pittsburgh. The local radio resume of United Stations' director of programming Denise Oliver includes WYNY New York and WWDC Washington, D.C.
"We don't just run shows up the flagpole," says Hogan. Stations need consistency in programming, and the knowledge that programming will be sustained. To launch a battery of new shows with a shot-gun approach, and then sitting back to see which ones survive and which ones fall, does not build confidence with PDs. "We don't make stations our guinea pigs," adds Hogan.

Another of the Networks' advantages that shows up consistently in programming is its extensive libraries. The United Stations archives are the most extensive commercial country music library in existence, and their contemporary library rivals any other. Of course, Dick Clark's extensive library is also an enormous help in clearing shows because nothing like it exists anywhere else. The New York United Stations' and Dick Clark's Burbank studios are also constantly adding to that library.

Bartolomeo echoes Hogan when he says that, "In marketing programming, you have to remember that this is a service industry." Everyone on his staff has been involved with radio and is very aware of the need that station PDs and sales staffs have to get the most out of the syndication they use. A key service is the accompanying custom IDs and liners that come with the shows. All programming announcers for weekly shows do custom IDs and liners for all the affiliates to help stations give the show a localized sound. Advance notice is always given to affiliates on upcoming featured artists, and stations are also given advance notice of the advertisers who will be appearing in upcoming spots. The service aims to help the affiliates with local tie-ins.

This summer, Bartolomeo has 10 weekly features and over two dozen specials to clear, with five sta-
tion clearance representatives. This “juggling act” can be accomplished only because of the extensive experience the staff shares, and because of the follow-through services United Stations offers. Personal service translates into very real help given to stations to sell the local spots. They’re given a variety of ways to promote the show, increasing listenership and local sales for spots. Bartolomeo says, “We’re trying to be creative for the stations, to help stations sell the premium spots afforded by a quality syndication. For example, we will have a major soft drink sponsor make sure the local bottlers in the cleared markets are aware of what’s going on, so that the door is already open for the station’s sales staff and local tie-ins.”

Janis Burenga, VP of Creative Services, makes sure that both stations and advertisers know that United Stations is on a roll. One of the keys to station relations is to make sure there’s plenty of advance word on upcoming programming. There is an extensive use of color ads for stations to take to their local advertisers. She says, “You have to always remember that stations must sell these shows locally, and that a spot on a quality network program affords the local advertiser a premium position.” Affiliates are also kept stocked with camera ready black and white “generic” ad slicks so stations can re-pitch shows in their local papers.

In addition to the regular contact made by the Affiliate Relations staff, the personal service touch is carried out from headquarters as well. At least once a month, all 2,500 affiliates hear from headquarters with a gift, newsletter, a copy of the new ON Radio Magazine—or all three. The two-color, tabloid size quarterly newsletter lets all affiliates know what the entire company is doing. ON Radio, the full-color United Stations radio/music magazine, is sent to every station in the top 200 metro markets and to the record companies. The artist relations staff is finding that having a quality in-house publication is proving to be an excellent ad tool, which in turn helps build the valuable resource of the United Stations’ libraries.

Burenga is currently putting the finishing touches on a new ad that sums up the company’s philosophy. The ad reads, “We put our advertisers first,” with the first crossed out and “second” hand-lettered in. As Hogan says, “We are definitely in the advertising business, but without quality programming, we won’t be in any business very long.”

THE DELIVERY OF A SHOW
(Continued from page U-4)

lem that mail service may create. Rider’s mailing window has all shows on affiliates’ desks four days prior to airtime. This gives him enough time to overnight another copy if the first is on its way to God-Knows-Where, Alaska.

Maguire says that, with the industry as competitive as it is, a network must be aggressive in all areas to survive. It must first be service oriented, and then have state-of-the-art equipment run by top-flight professionals. He tells this story to illustrate his point. A major station in the New York market lost the connection to its transmitter. After a frantic call to United Stations, the station fed their programming to AT&T, AT&T sent it to United Stations, who put the signal up on its satellite to be down linked in Los Angeles by IDB Communications. IDB then put the signal up on a different satellite so that the station’s transmitter (which had down-link capability) could pick it up and get the station back on the air. What was normally a 10 mile trip took 89,200 miles. There was a one second delay, and theoretically, people in California were able to hear the New York station before its own listeners did. Maguire says, “The bottom line is, satellite technology and United Stations kept them on air.” When asked if the station was charged by the mile, Maguire laughs and says, “No, as a matter of fact, the service was free.”
THE SUPPORT OF A SHOW
(Continued from page U-6)

ton can tell his [local sales] guy in Biloxi, Miss. that Ford will be on the air pushing their Bronco trucks for the month of August. He can say, 'Why don't you go down to your local Ford dealer, tell him there's a big radio push, and see if you can get a tag or a local spot, take advantage of the fact that Ford is spending the money?'

"In other words," adds Stirland, "they can dovetail onto a national campaign to tie in locally either with a deal or a price, with a specific location to go to. They would consider that premium position because the environment is perfect for them and there's also support on the national level."

Jim Higgins, United Stations Programming's Manager of New York sales, adds that the local outlet can take a concept as far as it likes once the network has established the parameters. "The more creative sales teams on the local level," he says, "will go out there and pitch Grand Union to feature Dr Pepper if Dr Pepper is advertising on the national level. Then they can kick in a live remote from the parking lot and give away beach towels, really make a big event on a local level to dovetail on that national advertising by Dr Pepper. You hear the Dr Pepper national commercial and then you go right into a local spot that says this week only Grand Union is featuring Dr Pepper."

"Think of the unity of the advertising message if there is a scatter radio buy that is maybe part of a U.S. One affiliate who also carries our 'Solid Gold Saturday Night' show and picks up this one-time-only Dr Pepper beach party," says Stirland. "Throughout all of that, all of this synergy is happening with local dovetailing onto national. Monday through Sunday. What a powerful vehicle because the scatter buy on the radio network tying 'Solid Gold' and the Dr Pepper special, the combination of that whole thing is a powerful advertising drive."

Of course, none of this is the result of guesswork, the United Stations boasts a sophisticated research department that allows every company employee, from secretaries to the top executives, access to masses of information via its IBM System 38 computer system. According to Ron Werth, Senior Vice President of research for United Stations, "Anyone in the company may need information in making management decisions and they ought to have someone in the company who they can go to and say, 'Find the answer for me.'"

Werth assists both the programming and the network sides of US in gathering data and pinpointing specific information, saving countless hours of paper work in the process. For example, he explains, "The system has a directional data base, which means you can put a lot of information in one place and it can go out to everybody in different forms or it can stay in one place."

From the same list of radio stations, for example, the advertising department can glean one set of facts, programming another, and public relations yet another. "Everyone in the company has access," he says. "We can give information to advertising to make their jobs easier, and secretaries can use it as a word processor. Ultimately it's a centralized information dissemination and gathering point that, if you had to do it by hand, would be a hideous mess."

Werth says that US also employs a CompuScan 3 scanner system which processes information from individual stations regarding air placements of commercials. Stations fill out a form, return it to US, and says Werth, "It provides proof of performances. That goes into the computer and we now have an accountability factor. Then when the agency says they need to know when their spots ran, we can
Werth says that United Stations plans to keep developing its computer system. "We hope to see more data bases added which will allow us to have more interaction, to expand our knowledge," he says. "If I can go on the machine and hunt up a data base that says here's all the information there is about AT&T, we can give that to our sales people and they can go into AT&T and say, 'I know more about you than maybe you do.'"

And, says Dick Kelley, US plans to keep up its program of closing the gaps between both the network's in-house departments and their relationship with affiliates and advertisers. "It has to be a two- or three-way street," he says. "We have to create a program that an advertiser will be interested in for its specific demographic and target audience. We have to create a specific special that radio stations will want to clear. And you have to create a show that programming will be happy with so that the listeners will want to hear it and the stations, in turn, will want to run with it."

**CREDITS:** Executive Editor, Janis Burenga; All editorial by Billboard writers and contributors, Cover & Design, Petree Graphics, Inc., McLean, Va.

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Seminar: Criteria In Finding The Value Of A Store

BY CHRIS MORRIS

LAS VEGAS Given the crowded field of competition in the video retail market during the past two years, it was not surprising to many observers that the Aug. 13 session titled “How To Value A Video Store For Sale Or Purchase” drew one of the largest audiences of any seminar during the Video Software Dealers Assn. convention here. Between 200 and 300 people crowded the meeting room suggested for Las Vegas Convention Center.

Presenter Harry F. Landsburg of the accounting firm of Laventhol & Horwath perhaps underestimated the case when he called the seminar “a very sensitive topic for many, many people.” Landsburg’s 90-minute presentation centered on the reasons for selling and/or acquiring a store as well as the basics of asset valuation.

“Five or six years ago, you could open a video store for $50,000,” Landsburg said, adding that start-up costs today run in the area of $150,000. “Can the single-store operator find the capital to grow?” he asked.

Landsburg noted several reasons for selling a business:

• Goals for growth and expansion are not achievable or anticipated profitability is never reached.
• The seller has lost interest in the business or industry. “There are people who can’t stay in the same job for their entire life,” Landsburg said. “After a period of three or four or five years, you feel you’ve done as much as you can do.”
• A key employee or partner is lost. “You begin to feel, ‘I just don’t really have that and/or formula that made the business what it is today.,”
• The seller wants to undertake another business opportunity.
• An investor has expressed an interest in the video industry. Landsburg said it might be a good time to sell when there is “an environment where there is an upbeat attitude about video retailing.”

Members of the audience offered devaluation of a store’s inventory, retirement, geographical relocation, “big imminent loss of a lease” and “anticipation of a negative factor entering your market” as other reasons to sell.

Landsburg stressed the decision to put a store on the block “should be a business decision rather than an emotional decision.”

Landsburg cited several reasons for the acquisition of a store:

• An opportunity for expansion with associated cost efficiencies.
• Greater ability to run an existing business.
• The opportunity to earn a desired return on money invested.
• The elimination of competition without a costly acquisition.
• The opportunity to operate a new store without start-up issues.

Audience members added to these reasons the buy-out of a partner or the acquisition of a less profitable business for tax purposes.

Addressing the issue of buying a competitor, Landsburg said, “You don’t necessarily want to go for the person across the street,” because a neighboring store will probably be of limited value as an ongoing business proposition.

Landsburg identified the following as the actual assets of a video store:

• Inventory.
• Fixtures and equipment.
• The customer list.
• The store or chain’s trade name.
• The terms of an existing lease.

• Any “unique operating concept” of the business.
• A lengthy wrangle between Landsburg and the audience ensued about the value of a customer list.

“I don’t have a rule of thumb on the value of a customer list,” said Landsburg, who added that the actual value of such a list is “very, very debatable.”

Some seminar attendees offered $10 per customer or a value determined by a sliding scale based on rentals per month as the possible worth of a list.

Landsburg pointed out that a store lease may not be transferable in many cases because landlords traditionally retain the right of first refusal on transfers.

Certain intangibles, like employee loyalty or deals that may have been struck with a supplier, were offered by the audience as factors that could come into play in sale negotiations.

Landsburg offered five methods of determining a price for sale:

• The net book worth of real assets at their depreciable value.
• Landsburg offered $50,000 to the (Continued on page 51)

Nonvideo Product Equals $$
Panel Recommends Pop, CDs

BY DAVE DIMARTINO

LAS VEGAS Video stores can bolster profits significantly through the sale of nonvideo product like compact disks and food items like popcorn and soda pop as well as through fashion and key-making. So asked participants in two separate panel discussions held during the Video Software Dealers Assn. convention here Aug. 16-19 be devoted to the potential broadening of retailers’ profit through such nonvideo items.

A panel of retailers and distributors discussed the merits of carrying CDs in a seminar titled “Compact Discs: Profits And Pitfalls,” a twice-held seminar that stressed profit more than pitfall.

Of the five-member panel, only David Ballstadt, owner of the 10-store Minneapolis-based Advenures In Video chain, cautioned retailers about the possible perils of carrying CDs.

“We have to be Mr. Negative on this particular panel,” said Ballstadt, citing his chain’s bad experience with the configuration. CDs were ultimately pulled, he said, because of such factors as theft, non-selling merchandise, and delay in release of current product. “Along with that,” he said, “our competition was selling product for $29.99—the same product that we were buying at the price of $39. So there was no sense for us to be in the business.”

Yet another panel on the panel echoed Ballstadt’s experience. Robert Resnik, head of CD sales for Shelburne, VT-based Artec Inc., called CDs “a boon to sell-through video and sales” that would put video rentals in the buying mode. Citing a recent study concluding that 70% of all CD player owners own a VCR, Resnik said the CD video connection was entirely natural and forward-thinking.

Gary Messenger, president and owner of the 14-store, Durham, N.C.-based North American Video chain, said the benefits of carrying CDs can also be seen in store displays.

In an introductory slide presentation, Messenger showed dual CD videocassette displays of product by Tina Turner and the Beatles’ Help! He lauded that sell-through on the Beatles cassette was spurred by the presence of the CD.

Despite the generally upbeat, pre-CD stance of the panel, most respondents recommended that deal.

(Continued on page 53)
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CROOKS & CORONETS
Telly Savalas
\(\text{r} = \text{Warner}; \$59.95\)

HIGH NOON
Gary Cooper, Grace Kelly
\(\text{r} = \text{Republic}; \$19.95\)

LETHAL WEAPON
Mel Gibson, Danny Glover
\(\text{r} = \text{Warner}; \$89.95\)

NORTH BY NORTHWEST
Cary Grant, Eva Marie Saint, James Mason
\(\text{r} = \text{MGM}; \$24.95\)

PAK JOEY
Rita Hayworth, Frank Sinatra, Kim Novak
\(\text{r} = \text{RCA/Columbia}; \$29.95\)

SQUARE DANCE
Jason Robards, Jane Alexander, Rob Lowe
\(\text{r} = \text{Pacific Arts}; \$79.95\)

STREET SMART
Christopher Reeve
\(\text{r} = \text{Media}; \$79.95\)

SWIMMING TO CAMBODIA
Spalding Gray
\(\text{r} = \text{Lorimar}; \$79.95\)

THREADS
Karen Meagher, David Brierly
\(\text{r} = \text{Pacific Arts}; \$59.95\)

YELLOW SUBMARINE
Animated
\(\text{r} = \text{MGM/UA}; \$29.95\)

ZOMBIE ISLAND MASSACRE
David Broadnax, Rita Jenrette
\(\text{r} = \text{For Hills}; \$69.95\)

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

STORE VALUE
(Continued from page 49)
"base-line sales price for an unsuccessful business."
• Equity plus losses. Landsburg said that this method is "not necessarily the recommended method" of valuation.
• Capitalized cash earnings—an equation based on a store's bottom-line earnings plus depreciation and officer's salaries.
• A combination of all of the above.
• An appraisal by an independent third party.
Landsburg pointed out that real estate owned by the seller should be valued separately, since it might be worth more than the store on the property.
As the session, which ran into overtime, drew to a hurried close, Landsburg briefly identified issues subject to negotiation, which include outside environmental factors, tax considerations, consulting and employment contracts, the use of outside professionals, and non-competition covenants.
SEQUELITIS: When is Arnold Schwarzenegger going to make "Terminator III"? He’s expressed interest but wants the same production/writing duo of Gale Anne Hurd and James Cameron who did the original. Hurd also produced "Aliens," a monstrously successful sequel that Cameron directed. We’ll see Arnold in the video store next January when CBS/Fox’s "Predator." Horror sequels, of course, are hot. In addition to "Aliens," we’ve seen "Evil Dead 2," "Creechshow 2," "Nightmare On Elm Street III" and others. The ultimate horror sequel is "Friday The 13th," the movie, and Jason, the monster...

SEQUELITIS, THE SEQUEL: “House II: The Second Story” is just opening in theaters from New World. The original became a box-office sleeper—and home video hair-raiser—last year. This second story look, however, has different characters (no George Wendt), a different plot and a different house. But it’s the horror-laden house concept that unites the two films. Look for it to fuel sales of New World Video’s “House,” now priced at $19.95.

SEQUEL III: Not to be out-done by such time-lapse remarks as “Invasion Of The Body Snatchers” and “The Thing” (or the ongoing updates of “Dracula”), the 1967 classic “The Amazing Colossal Man” is being re-filmed by the Greg H. Sims Co. for release through American International Pictures. Sims was the executive producer for “Return To Horror High,” released theatrically last January by New World.

HORROR MUSICALS: Horror flicks have never been known as ideal candidates for soundtracks or for spinning off hit singles, but that may change. The Leisure Class (Warner Bros.) offers a rough’n’ready rock track (“Atlantic”) that is still clawing up the album chart. The first single, “Good Times,” featuring Australia’s INXS & Jimmy Barnes, snapped at No. 50 on the Hot 100. Follow-up single is Lou Gramm’s “Lost In The Shadows.” Last year’s Alice Cooper ode to Jason, “I’m Back,” from “Friday The 13th: Part VI,” did momentarily help return the legendary snake-charmer to the pop LP chart. Ironically, the musical “Little Shop Of Horrors” was not a horror musical (those eaten by the hungry plant may disagree), and so doesn’t count as a hit horror track. Oddly enough, the “The Rocky Horror Picture Show,” perhaps the most beloved hybrid of the horror-music genre, is not out on video—and remains one of the most-wished-for releases by video dealers.

DEVILISH DELIGHTS: The Devil, who has not been seen in person in Hollywood for several years, is making a strong comeback. In “Angel Heart,” IVE’s chilling entry into the rental wars, Brando is playing a 點 American debt owed by shell-shocked Mickey Rourke. In “The Witches Of Eastwick” (Warner), three single women (Cher, Susan Sarandon, Michelle Pfeiffer) living in a New England wish for a “dark prince travelling under a curse.” Before you can say Mephisto, an unkempt and uncool Jack Nicholson takes up residence and proceeds to seduce all three. Given the subject matter and “Mad Max” director George Miller, you’d expect more of an e-north-shaker than is conjured up in this laugher. But warning: the cherry pit scenes are stomach-turning.

POLICE GO: They’re talking sequel “88 already—”RoboCop” (Orion), and this “future of law enforcement” thriller has strong potential for a hit TV series as well. Good cop (Peter Weller) is brutalized, but thanks to advanced corporate know-how, certain body parts (including his face and faint memories of being human) are implanted in a robot. Stilted screenplay forces cyphal chicks amidst the bath-blood. Nancy Allen cast as the human Weller’s partner; Dutch director Paul Verhoeven calls the shots. Look for the Orion Home Video release in January.

FUTURE FRIGHT: This fall’s theatrical bows are next year’s rental raves. Among the more interesting entries is “Prince Of Darkness” (Universal) from director John Carpenter, in which grad school students help a priest prevent Satan’s return. Golden Pleasure stars. Also skedded: Jason Bateman in “Teen Wolf Too” (Atlantic); “Bloodsport” (Cannon); “Terminus” (Hemdale); “Invasion Earth” (New World); and “The Unholy” (Vestron).

BOX-OFFICE RAID: For horror fans looking to embrace a memorable “new” creature closer to home, there’s a flick in production that is not only well received in urban America. “The Nest,” being shot in Venice, Calif., stars millions of out-of-control (out-of-work?) cockroaches running amok. While not the kind of warm, furry creatures you would take home to the kids, these vermin, hardly-overlooked pests may become making personal appearances at a theater near you. Compiled by Jim McCullugh & Robyn Wells

HORROR TRIVIA: Remember last week’s quiz? What actress, now in a very different but highly visible role, starred in the 1935 film “Donovan’s Brain” opposite Leslie Lion? Answer: Nancy (Davis) Reagan. THIS WEEK’S PUZZLER: What all time horror figure returned to the scene of the crime not only as the star but as the director of a sequel to the original? Answer next week.

NEXT WEEK: Merchandising Horror
ers not enter the CD market lightly. Of vital importance, they stressed, was having an employee who understands the differences between the audio and video software businesses. "To go into it without making inquiries and planning and having no music person is a foolish move," advised Stan Meyers, vice president of purchasing at distributor Baker & Taylor Video in Niles, Ill. "Finding that music person is a key ingredient."

Retailers interested in carrying CDs will find most distributors eager to help them begin, said Resnik. Citing Artec's 100% initial return policy, he added, "It's in our best interest to help you."

Another panel discussion, "Popcorn + Pop + Posters = Profits," ignored not only CDs but all audio and video accessories, focusing instead on side-products many retailers now carry with great success. Held twice during the convention, the session saw panel members swap ideas with the audience, with both groups sharing their own past success stories with unlikely product.

"Just being a video store is not enough for us anymore," said panelist Lou Epstein, owner of the seven-store Video Showplace chain in Cincinnati. Such sentiments were largely echoed by the other four panelists, some of whom have enjoyed great profits selling popcorn, soda, cotton candy, and even more. Epstein's store, in fact, sells cellular car phones and also serves as a UPS shipping station. Prominent throughout the discussion was the implied major threat that convenience stores with rental libraries now represent to video retailers. Noting that fire could be fought with fire—and video stores could just as easily carry certain convenience items—Epstein told the audience, "If it works for them, it should work for us."

Asked by an audience member to name the three most successful items video retailers should look into stocking, Robert Murray, owner of the two-store, Des Plaines, Ill., based Video Dimensions, said swiftly: candy, popcorn, and pop.

Among the many profit-generating ideas offered by the panel and audience were 24-hour photo developing and key-making as well as selling ice, posters, cotton candy, T-shirts, balloons, beef jerky, cigarettes, and cookies.
Japan: Videodisk Strong

TOKYO Despite failing to establish itself in other major markets, the LaserVision videodisk format has survived and even flourished in Japan. The number of LaserVision titles available here was expected to top the 50,000 mark by the end of August, according to spokesmen at LaserDisc, Pioneer's videodisk press- ing subsidiary.

More than 5,000 of these disks were due to be on the market in early September—less than six years since the first 70 titles in the Play Disk originated format were issued in October 1981.

The top-selling title to date, "The Doors Of The Jedi," has sold 120,000 copies since its May 1986 release. Retail prices average about $52 for movies less than two hours long and $85 for longer features. Music titles range from $38.84. Pioneer, with more than 1,000 titles on the market, has been the most prolific supplier of the format, with more than 1,200 titles on the market. Other names in the field include Toei Video (450 titles); Toshiba-EMI and Nippon Columbia (about 400 each); and Daichi Keko, CBS/Sony, and Nikkatsu Video Films (200 each).

Movies account for 51% of all releases to date; music accounts for 49%. Worldwide LaserDisc estimates that as many as 9,000 titles are now on sale to consumers, with roughly 5,000 in Japan and 2,000 each in the U.S. and Europe.

Will Produce Feature Films

Cinema Group Outlines Plan

LAS VEGAS An ambitious long- term schedule of feature films—including a $15 million remake of "The Blob"—will position Cinema Group Home Video as a major force in the industry, according to company chairman Andre Blay.

"We have the production capabilities, and we have people who know this business," said Blay at a reception hosted by his company at the recent Video Software Dealers Assn. convention here Aug. 16-20 in a seminar titled "Understanding The Distributor/Retailer Relationship, Making The Most Of Its Potential."

Without distributors, said panelist Ron Eisenberg, president of East Texas Periodicals in Houston, "you would be dealing with 100-200 product sources, 50 sales managers, and 50 credit managers. If you think dealing with us is tough, you must realize dealing with the studios is a nightmare. They would hold your wife and kids hostage in one of their Hollywood castles," he quipped.

"Ramps up a question to the distributors' future," Eisenberg said, "The five of us would not be up here if we didn't believe we're going to be doing two years from today."

"There is always going to be a level of frustration. Market forces determine distribution," [Studiea] would like to combine [manufacturing and distribution], but they know they can't. No disrespect to them—they want to have their cake and eat it, too."

Moderating the panel was Derre Newman, Los Angeles branch sales manager for Metro Video Distributors. Also participating in the panel were Vern Fross, vice president of Commodore, Des Moines, Iowa; Phil Balsam, branch manager of Star Video Entertainment, Philadelphia; and Paul Guli, until recently executive vice president of Major Video Concepts, Indianapolis, and head of VSBA's distributor advisory committee. Each participant offered a personal view of the retailer-distributor relationship.

Some delegates pointed out sarcastically that the present volatility in distribution is underscored by Guli's appearance on the panel. After the panel, Guli confirmed that he had resigned, saying he left the industry "to take a sabbatical."

The panel was cautiously  endorsed by VSBA counsel Charles Rutenberg to avoid sensitive price issues. "They're not really villains. They want to maximize their profit, just like you. If they go too far, they'll shoot themselves in the foot and bump the ceiling. They can't just take [high-priced A titles] to the stratosphere."

A Full Nelson. Nelson Entertainment kicked off the recent Video Software Dealers Assn. convention with a star-studded party. The company also announced a name change at the Las Vegas convention (it had been known as Embassy Home Entertainment since its formation in 1982). Hobnobbing at the opening night gala are, from left, Richard Northcott, chairman and CEO of Nelson Entertainment and Nelson International; actress Shelly Hack, star of "The Stepfather"; Barry Spinkins, president and chief operating officer of Nelson International; actor Dennis Hopper, star of "River's Edge" and the HBO Video release "Hosiers"; Lisa Klein, Hopper's companion, Richard B. Childs, president and chief operating officer, Nelson Entertainment, and executive VP, Nelson International; and actress Louise Smith, star of the Charter Entertainment release "Working Gits."
Zenith's FTM Could Be Boon For Television

BY MARK HARRINGTON
A biweekly column focusing on products, trends, and developments in the hardware industry.

THE HIGH-RESOLUTION video revolution is freeing for consumer electronics markets technologies once limited to industry—including one Zenith Electronics advance developed for computer monitors.

Called flat tension mask technology, the advance makes for one of the best computer monitors on the market. But it also brings notable improvements to the home television picture—improvements in line with Super VHS and digital television processing.

"We think this is the first in a new generation of color picture tubes," says a Zenith spokesman. "Anywhere you find a conventional cathode ray tube today an FTM tube can replace it."

The TV's use stationary, flat tension-mounted shadow masks vs. the mobile, curved spring-mounted shadow masks used in conventional sets. (The shadow mask is a perforated metal sheet inside the TV tube that directs electron beams at the screen and determines the picture.) Zenith says that use of an FTM allows distinct advantages over conventional spring-mounted masks.

Among the advantages are a 50%-80% increase in brightness and a proportionate increase in contrast; resolution of 1,024 horizontal lines and 780 vertical lines; a glare-free screen; a perfectly flat, distortionless picture; and better color imaging.

The Zenith spokesman says that since a working model hasn't been demonstrated, the company won't even speculate on the price of such a set. He says that while the premium over current sets has been described as "moderate," it could wind up being considerable. Electronics needed to accommodate the FTM would add to the price, he says.

Zenith originally developed FTM technology to improve the quality of computer monitors available from its data systems division. Those monitors, expected to emerge as a major factor in the computer arena, recently began being shipped. "It was never designed to be in color TV in the first place," says the

(Continued on next page)

FOR THE RECORD
The home video Newsline in the Aug. 29 issue gave an incorrect supplier for the videocassette "Safer Sex For Men And Women: How To Avoid Catching AIDS." The tape is slated for release by Cinema Group Home Video on Oct. 21.
HOME VIDEO

newsline...

A NEW GRATEFUL DEAD DOCUMENTARY is scheduled for release on home video in October. Directed by Jerry Garcia and Len Dell’Amico, the hour-long tape is titled “So Far”; it includes vintage footage of the legendary band and computer-generated animation. The tape, priced at $29.95, will be released by West Home Video, a division of Arista Records.

A $15,000 BOUNTY has been placed on the heads of video pirates. The Motion Picture Assn. of America has upped the top reward for information leading to the arrest and conviction of people who make illegal copies of videocassettes. Since unveiling the reward program in 1976, the MPAA says, it has paid out more than $500,000. Previously, the maximum award was $5,000.

200,000 NIGHTMARES AND COUNTING: Media Home Entertainment’s ambitious promotion for “Nightmare on Elm Street 3: Dream Warriors” has apparently paid off; the company says more than 200,000 copies of the horror film have been ordered by dealers before its release on Saturday (3). That makes it the best-selling title in the history of the company. To promote the cassette, the company launched an extensive consumer ad campaign and a Be In My Nightmare Sweepstakes, which offers consumers the chance to appear in the forthcoming “Nightmare on Elm Street 4.”

“DRACULA SUCKS”—THE T-SHIRT: Unicorn Video staffers say they “practically drooling” for requests for “Dracula T-SHIRTS.” So now, in the interest of fairness, the company says it will send a shirt for every three cassettes ordered by a retailer. The horror movie is currently available for a list price of $59.95.

KULTUR HAS CUT PRICES on its line of performing-arts videos, resulting in approximately 50% of the titles in the company’s catalog being slashed. “It has become distinctly clear to us that our product will be more collectible as the lower price of $29.95,” says Dennis Hilduud, company president. Other titles have been lowered to $19.95, Hilduud says. AL STEWART

HARDWARE WATCH

(Continued from preceding page)

CD-only store scores with hardware sales ... see page 41

Chicago-based Presseil Batt & Turben, says he doesn’t expect the improvements offered by FTM to add more than $100 to the cost of a TV set. However, he cautions, much depends on how quickly the computer market accepts FTM monitors so economy of scale can be reached. Still, he adds, “The product could be gangbusters. The picture quality is superior to anything out there.”

He also cautions that the increased resolution of sets won’t be useful until the resolution of broadcast TV is improved. The Zenith spokesman notes there are bugs to be ironed out of the FTM system before it will see wide-scale application to consumer TVs. Primarily, he says, the electronics of the set will have to be altered to accommodate the absolutely flat screen. Signals of conventional sets projected onto curved screens seem distorted when projected on a flat screen.

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Co-op Ads Get Mixed Reviews At Seminar

BY CHRIS MORRIS

LAS VEGAS — Co-op advertising, a traditional sore point among mom-and-pop video retailers, became the focal point of discussion once again at a recent Video Software Dealers Assn. convention seminar. The dialogue proved as inconclusive as ever.

The Aug. 17 seminar, "Co-op Advertising: How To Get It, How To Use It," failed to live up to its title; if anything, the four panelists pointed out how the vagaries of co-op systems make it difficult for retailers to derive their fair monetary share from distributors and studios.

"I wish we had [co-op] guidelines; I don't know why they keep them secret," said Barry Rosenblatt, operator of the 37-store Video Library chain, which dominates the Sacramento, Calif., market.

The lack of clear-cut co-op rules often leaves retailers in the dark, noted John Heim, ad manager for 40 National Video outlets and operator of four stores in the Denver area.

"Even today, we hear stories of co-op being returned to the studios unspent," Heim said.

Added Rosenblatt, "There is a lack of communication from the retailer to the distributor, from the distributor to the studio, from the studio to the people who check it."

Rosenblatt said uncertainty over co-op requirements is exacerbated by the studios, which at times appear unsure of their own ground rules.

"We receive [television ad] clips from the studios without their logos on them; we send them back for approval, and we get turned down," he said, after screening two versions of a "Heartbreak Ridge" TV spot to illustrate his point.

Steve Berns, president of RKO Warner Theatres Video, which operates 20 outlets in New York City—including former Video Shack stores—agreed the co-op system has problems. But, he added, retailers should attack those problems by being more creative and better organized. For example, Berns said, retailers need not rely on TV and print ads to promote their product.

"You can do contests; you can do promotions; you can do grand openings," he said.

National's Heim also called for dealer creativity, citing his own company's rental of the Denver Zoo to help promote "Out Of Africa." Added Video Library's Rosenblatt, "The promos you do don't have to be expensive. You don't have to go to television or radio. Don't get caught up spending more than you can afford."

Robert Smith, operator of two Color Shop stores in Mobile, Ala., and the sole independent voice on the panel, said retailers must establish good relationships with their distributors. Smith opined that...
Japan’s VCR Production Has Dropped

TOKYO For the eighth month in a row, the Electronic Industries Assn. of Japan has reported a decline in VCR production. Production for June totaled 2.45 million units, down 21.2% from the same month a year ago. Additionally, the number of units exported from Japan totaled 2.05 million units, down 7.1% from 1986.

Figures for the first six months of this year show total VCR production of 13.22 million units, a drop of 15.2% from the first half of 1986 (15.59 million).

Exports for January-June 1987 totaled 10.45 million units, down 20.9% from the 13.22 million of the previous year. Meanwhile, production of color television sets totaled 1.18 million in June, up 7.8% from the same month last year. The first-half figures were up 4.3% to 6.87 million, with exports down to 1.98 million, a decline of 18.3% from the corresponding time last year.

CO-OP ADVERTISING
(Continued from preceding page)

rect mailings and radio ads with dealer tags are among the best ways for mom-and-pop retailers to put their money to use.

"Our last co-op direct mailer was paid for by Coca-Cola," Smith said.

Heim disagreed, however, saying, "In my personal opinion, a dealer tag ad is a waste of money and a rip-off of you. Whose name is at the bottom means nothing. You deserve your co-op dollars in your own store."

Few current releases were addressed by the panelists, but they did voice displeasure over HBO Video's low 1% co-op offering for the Academy Award-winning film "Platoon." Standard co-op monies per title run 3%-5% of purchase.

"We think it's illogical," RKO Warner's Berens said of the HBO offering. Added Rosenblatt, "If we can't sell our customer in our way, then we'll decrease our order."

Heim also noted the discrepancy between major trade advertising and limited co-op money being offered on product like Disney's "Lady And The Tramp."

The persistently knotty subject of co-op advertising may have been summed up best by a retailer speaking near the end of the seminar: "Co-op," he said, "is either feast or famine."

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<td>Highlights of Julius Erving's career as well as playing techniques are featured.</td>
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<th>Remarks</th>
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<tr>
<td>1</td>
<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOLUME 1</td>
<td>J2 Communications</td>
<td>Unique techniques are revealed in this video on Cajun cooking.</td>
<td>$19.95</td>
</tr>
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<td>2</td>
<td>LAURA MCKENZIE'S TRAVEL TIPS HAWAII</td>
<td>Republic Pictures Corp. 4-735-2</td>
<td>Visits to Oahu, Maui, Diamond Head, and Waikiki.</td>
<td>$24.95</td>
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<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOLUME 2</td>
<td>J2 Communications</td>
<td>How to prepare Cajun and Creole dishes from scratch.</td>
<td>$19.95</td>
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<tr>
<td>4</td>
<td>L.L. BEAN GUIDE TO OUTDOOR PHOTOGRAPHY</td>
<td>Friendship II Productions</td>
<td>Program packed with info on how to take better outdoor photos.</td>
<td>$29.95</td>
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<td>5</td>
<td>VIDEO AQUARIUM</td>
<td>The Video Naturals Co.</td>
<td>For the fish lover whose time or bad luck makes owning live fish impossible.</td>
<td>$19.95</td>
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<td>6</td>
<td>JULIA CHILD: MEAT</td>
<td>Random House Home Video</td>
<td>The preparation and carving of roasts, steaks, hamburgers, and chops.</td>
<td>$29.95</td>
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<td>7</td>
<td>VIDEO FIREPLACE</td>
<td>The Video Naturals Co.</td>
<td>Relax in the glow of a flickering fire-right on the TV screen.</td>
<td>$19.95</td>
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<td>8</td>
<td>YES YOU CAN MICROAVE</td>
<td>JCI Video Inc. 8200</td>
<td>Common-sense guide to the basics of microwave cooking.</td>
<td>$29.95</td>
</tr>
<tr>
<td>9</td>
<td>MADE-EASY-ELECTRICAL</td>
<td>Lorimar Home Video 073</td>
<td>This volume is designed to save homeowners money on simple repairs.</td>
<td>$14.95</td>
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<tr>
<td>10</td>
<td>HUGH JOHNSON'S HOW TO ENJOY WINE</td>
<td>Simon &amp; Schuster Video</td>
<td>A definitive look at wine from cooking to decanting and sipping.</td>
<td>$9.95</td>
</tr>
<tr>
<td>11</td>
<td>PLAY BRIDGE WITH OMAR SHARIF</td>
<td>Best Film &amp; Video Corp.</td>
<td>Step-by-step bridge techniques and strategies.</td>
<td>$34.95</td>
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<td>12</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video</td>
<td>Planning, planting, maintaining and harvesting of the home garden.</td>
<td>$24.95</td>
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<tr>
<td>13</td>
<td>MADE-EASY-REMODELING</td>
<td>Lorimar Home Video 140</td>
<td>Volume is designed to save you money on common home repairs.</td>
<td>$14.95</td>
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<tr>
<td>14</td>
<td>CHEERS! ENTERTAINING WITH ESQUIRE</td>
<td>Esquire Video ESQCH01</td>
<td>Esquire magazine presents this foolproof guide to giving great parties.</td>
<td>$14.95</td>
</tr>
<tr>
<td>15</td>
<td>THIS OLD HOUSE</td>
<td>Crown Video</td>
<td>Numerous home repair and restoration ideas presented in an easy-to-do style.</td>
<td>$24.95</td>
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*International Tape Disc Assn., certification for a maximum saw of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least $25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form, LF long form, C concert, D documentary.

**Week Ending September 12, 1987**
VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1315 Broadway, New York, N.Y. 10011. Please include the running time and suggested retail price.

“The Nightmare Returns: The Alice Cooper Tour,” MCA Home Video, 74 minutes, $29.95.

Everything you'd expect from Alice Cooper is here. The grinding heavy metal licks, the props, the boa constrictor, and the stage antics—plenty of stage antics. The highlight comes when Cooper pokes his head through a guillotine during the song “I Love The Dead.” With the help of some convincing theatres, the head appears to be sliced off. A zombie promptly carries Cooper's detached noggin around the stage, and even gives it a blood-soaked kiss (yuck!). The music is vintage Cooper. His face etched in mock anger, a pencil-thin, leather-clad Cooper unleashes a rambunctious set generously sprinkled with favorites like “18,” “School's Out,” and the haunting “Only Women Bleed.” While the self-proclaimed "king of shock" may have had his impact diluted by a legion of imitators, old fans will greet this new nightmare with open arms. Meanwhile, young head-bangers—at least those who don't find him too subdued—will eat it all up with a spoon. AL STEWART

“The Glory Of Their Times,” Vid-America, 52 minutes, $29.95.

This time capsule will be too heavy for the casual baseball fan but connoisseurs of the sport's history will eat it up. Based on the acclaimed book by Lawrence S. Ritter, this well-crafted documentary chronicles baseball from the turn of the century to 1917, when a young left-hander named George Herman "Babe" Ruth was acclaimed not as a slugger of home runs, but as a pitcher who won 23 games during each of his first two seasons. Other stories retold here include the 1909 World Series clash between Detroit's Ty Cobb and Pittsburgh's Honus Wagner as well as a 1912 American League pennant race that saw Smokey Joe Wood's 34 wins lift Boston over Washington despite Walter Johnson's 32 wins for the Senators.

Surviving players from the era recall these and many other baseball nuggets; visuals rely on still photographs and the era's crude motion picture technology, while headlines place events in a historical context. The price may be a bit steep for wide-scale self-through, but baseball fanatics will appreciate a chance to rent this title.

GEOFF MAYFIELD


For the purposes of this tape, the 20th century consists of the period from 1962-69, during which four mass murderers—Albert “Boston (Continued on next page)
He could have been searching for the cure to the common cold.

There are kids out there who have the desire, the will and the brains to go to college. What they don’t have is the money. So they don’t go. And that is nothing less than a crime.

Which is why the United Negro College Fund exists. By keeping tuitions down at its 43 predominately black colleges, the Fund gives a chance to thousands of these deserving students, a chance they would not have gotten otherwise.

But, the battle’s far from won. You see, for each one we reach, there’s one we can’t. Not without the funds, and that’s a loss none of us can afford.

So please send your check to the United Negro College Fund, 500 East 62nd Street, New York, New York, 10021. Who knows, it may be the check that will clear up your next cold.

Give to the United Negro College Fund.
A mind is a terrible thing to waste.

VIDEO REVIEWS
(Continued from preceding page)

Strangler” Desalvo, Richard Speck, Charles Whitman, and Charles Manson—shocked America. The program mainly consists of powerful generic images: still photos of bright-eyed youths juxtaposed with footage of spacey killers being led away by their uniformed captors; corpses wrapped in blankets; mournful neighbors; and spent weapons. Except for the bland segments with a Temple Univ. criminologist, this is intriguing material.

Best of all is an interview with Manson, who defiantly declares, “I feel no bad. I know no bad.”

KEN SCHLAGER

“Journey Into Space,” MCA Home Video, 30 minutes, $29.95.

This half-hour program is cut from much the same cloth as MCA’s underwater voyage “Ocean Symphony,” but instead of heading beneath the sea, the cameras this time are aimed at the heavens. Documentary footage is presented, sans narration, over a new-age music bed. Unfortunately, the results of “Journey Into Space” are not as impressive as its oceanic companion.

Produced and directed by Craig Jackson (who also gets credit for the somewhat bland soundtrack), the tape attempts to give the viewer the experience of flying a space shuttle, with stock NASA footage of rockets launching, astronauts training in states of semiweightlessness, satellites in orbit, and views of earth from outer space.

The main problem here is that the program is much more confined than its subject matter. Network coverage of actual NASA missions has gone further to challenge the imagination.

G.M.

“Chimples Go To School,” Morris Video, 30 minutes, $19.95.

The program follows the antics of Buster and Lulu, a pair of frisky, 2-year-old “chimplies” on their first day in a new school. The term “chimple” combines the words “chimp” and “people” and is based on the concept that chimps’ behavior is similar to that of young children.

Behind all of this monkey business, however, there is a lesson. Illustrating the chimps’ motto—the four L’s: living, loving, learning, and leadership—the program is designed to help youngsters understand and overcome their fear of meeting new people and help them gain confidence when placed in new situations. Complete with a singing audiodiscette and a chimple activity book, this program is fun as well as educational. Future Chimple episodes are eagerly awaited.

DOUG REIDLER

“Aerobics For Asthmatics,” no manufacturer listed, 45 minutes, $39.95.

Olympic gold medalist Nancy Hogshead leads a workout designed to help asthmatics improve their cardiovascular systems and strengthen the muscles that control breathing. The athlete begins by explaining how asthma has affected her and how the correct exercises can help minimize the problems asthmatics have. Hogshead then leads several others in breathing
warm-ups, stretching, aerobics, and a cool-down. The video's biggest drawback is its $39.95 price tag.

PAUL OESCHGER


Host Barry White leaves behind the bedroom-voice approach that characterizes his early-'70s pop work for a walk on the sacred side, while smooth Andrae Crouch shows why his following extends beyond the gospel camp. The Rev. James Cleveland and the Southern California Community Choir and Shirley Caesar round out the show, which— as the program length and high production values suggest—was originally intended for television broadcast.

This program of high-energy gospel music, performed by some of the genre's leading stars, is the first in a series of three. It may not have the overall appeal of the critically acclaimed documentary "Say Amen Somebody," but for what it is, "Gospel From The Holy Land" is well executed.

G.M.

"28mm SLR: Shoot Like A Pro," Vidatron Communications, 46 minutes, $23.45.

Anyone who has owned a 28mm single-lens reflex camera for a few months, studied the camera's manual, and made an earnest attempt at learning the basics of photography will probably already know most of what this tape attempts to teach. But for the first-time camera buyer who hasn't found time to read the manual, this Pentax production is just the ticket.

Beginning with an overview of camera equipment and its care, this comprehensive mix of live action and animation sheds a good deal of light on some of the more complicated aspects of photography, including depth of field, exposure compensation, and use of electronic flash units.

JEFF NISBET


Originally aired as the 10th anniversary show of the syndicated television series "Greatest Sports Legends," the anthology puts itself on the back burner but still manages to indulge viewers with a wealth of precious moments: Ted Williams reaching 400 on the last day of 1941 and later capping his career with a home run in his last at-bat; Jerry West's famous cross-court basket; Jackie Robinson stealing home in the World Series.

Happy-talk co-hosts Jayne Kennedy and Ken Howard will irk some sports purists, although Howard handles his role smoothly. The biggest complaint from some buffs will be that many of the tape's honorees are dispatched too quickly—a concluding five-minute montage gives 34 of these "superstars" mere passing mentions, while others are similarly dismissed in short order earlier in the program.

Despite its flaws, the all-star lineup and rock-bottom price could help this package at the sales counter.

GEoff Mayfield
A Rockin' Rocket Man. Elton John's new concert video features the flamboyant entertainer performing in Australia with the Melbourne Symphony Orchestra. Scheduled for release Sept. 24 (prebook is Sept. 14), the 95-minute cassette features 20 songs, including selections not offered on either the recent live double album or the Showtime cable television special. "Elton John Live In Australia" will be priced at $29.95 and marks the first music video product released by J2 Communications.

Lakers Release Antidrug Vid, Rap Single

NEW YORK As part of an ongoing effort to combat the spread of illegal drugs, a 20-minute music video created by the world champion Los Angeles Lakers will be released by CBS/Fox Home Video.

"Just Say No" features the entire basketball team singing an original rap song aimed at discouraging young people from using illegal drugs. The single was released to radio stations and the videoclip was released to music video channels on Sept. 1.

The videocassette will be available in video stores beginning Sept. 24 for a list price of $14.95. Included on the cassette is a behind-the-scenes look at the making of "Just Say No." The video was produced by George Duke and was made available to CBS/Fox as a result of a previous distribution agreement with NBA Entertainment.

In the past, members of the Lakers have made appearances at Los Angeles high schools to deliver antidrug messages to students. The entire "Just Say No" project, including the single, music video, and home video, was developed by the Lakers' wives, who have formed a nonprofit community service organization.

The Billboard Book of Number One Hits

By Fred Bronson
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World" at bookstores now.
by Tony Sabourin

Word leaking out of New York’s variety studios has it that the prominent sales force from the studio, one of whom is according to the label’s source, would be willing to sell out to the label. According to the source, the sales force is expected to be released in the U.S. the next week. This is in keeping with the label’s strategy of releasing albums later in the U.S. than in Europe.

A source close to the label said that the album is expected to be released in the U.S. for the promotion of the label’s new artist, who is expected to make his debut on the label next month. The album is expected to feature the label’s new artist, who is expected to make his debut on the label next month.

Fan excitement builds for Villalona’s next album

The Miami entry this week is the first entry for the label’s new artist, who is expected to make his debut on the label next month. The album is expected to feature the label’s new artist, who is expected to make his debut on the label next month.

The amount of the prize given will be announced later this week.

THE MIAMI ENTRY won the national finals of the OTI Festival, held Aug. 29 at the James L. Knight Convention Center in Miami. The song “Salve Lo Que Yo Quisiera,” composed by Mario G. Palacio and sung by Felo Bohr, won the right to represent the U.S. in the international finals, set for Oct. 25 in Lisbon, Portugal.

“We are writing you on behalf of our publisher—principals for whom we act as licensing and collecting agent,” reads the notice sent by the Harry Fox Agency to the same publishers that have under pressure from the Recording Industry Assn. of America in the parallel imports debate. “At their request, we wish to confirm to you the procedures and requirements for our granting of license authorities on their behalf to import into the U.S. phonorecords made outside of the U.S. that embody performances of the copyright musical compositions owned or controlled by such publisher—principals.”

With the OTI Festival opening another front in the very messy copyright situation in the Spanish-language music field in the U.S.

A NOTE OF CONGRATULATIONS for Michel Camilo, the 33-year-old Dominican pianist who was the revelation of the North Sea Jazz Festival in Holland earlier this week. Camilo won standing ovations and high praise from music critics, who admired his masterful technique at the piano. He will be playing at Mikkell’s in New York from Sept. 17-19. Camilo has

KTNQ Los Angeles awards $1 million in a promotion

Known as David Z (like his brother Bobby Z, Prince’s drummer). Therefore, we can expect lots of ’80s Min-

nnesota funk.

In a related development, EMI/Bodewen, the label’s joint venture with its Venezuelan counterpart, will soon disclose its recording contract with three ex-

Menudos: René, Johnny, and Xavier, who have formed a new band under the name Projecto M. Al-

though not at liberty to disclose all the details related to the trio’s production, Ruiz does say, “It’ll be com-

pletely the opposite of what they did with Menudo, be-

cause these guys can sing for real!” According to Ru-

iz, the album is expected to be released in the U.S.

through the record label’s Mexican subsidiary.

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

You need a scorecard to keep up with the Winans and all that Respect. First, a rundown on the members of the clan: Twins Marvin and Carvin brothers Michael and Ronald Winans all received their Warners-distributed Quadric label. Younger brother and sister CeCe record for both the Sparrow and Capitol labels. Twelve's wife, Vickie, is with Light Records. This is all that.

For this interview, let's stick to Marvin Winans and that branch of the family tree. These Winans have a new album out, on Qwest, titled "Decisions," which features guest vocals by Anita Baker on the song " Ain't No Need To Worry." "Decisions," incidentally, also boosts the most alarming album cover art of 1987.

"Decisions" is the best thing we've done so far," Marvin says. "We really had the time to work on the songs on this one; too many times in the past, we've rushed. I think that gives an added depth to the music.

I realize most of the attention is going to be on 'Ain't No Need To Worry' and 'Love Has No Color' with ex-Doo-Wop Michael McDonald, but there's much more to the album than just these two. The more controversial will probably be 'Wrong World.' It deals with Iranagate, the contras, the PTL Club — you have to get that in — and things like that. But the gist of the song is that our faith should not be in the political system or even in organized evangelic movements or personalities — but in God alone.

The Winans address serious subjects in their songs.

New Orleans News: Pass the Elvis Marsalis is the host of what is being called "the first nationally broadcast radio series promoting New Orleans music." The 13-week series of hour-long programs, "Jazz Town," will be heard on some 900 public radio stations between October and December.

The program, produced by the Louisiana Jazz Federation with the assistance of two local stations, consists of live music and interviews. Among the New Orleans-based artists featured are the Dirty Dozen Brass Band, clarinetist Alvin Batiste, and pianist Henry Butler, who is something of a local legend as both a musician and a teacher, made a rare journey to New York a few weeks back to perform with a fellow Crescent City resident, pianist Henry Butler, who was making his Los Angeles nightclub debut at Sweet Basil. Batiste can also be heard on Butler's second MCA Impulse album, due in early October, and Butler and Batiste, who tore it up at Sweet Basil, will be back at the club in November. Also slated for fall release is Impulse, the way, is a new album by the label's other Henry, guitarist Henry Johnson.

Saxophonist update: Steve Lacy has been recording prolifically in recent years, but the influential soprano saxophonist, an expatriate who lives in Paris, has only recorded for a U.S. label since the early '60s. RCA/Novus is in the process of correcting that situation. Lacy recently completed his debut album for the label, and the album is slated for an October release.

Arts and Letters: The New Orleans Symphony Orchestra will perform on an October release, and the group will make its debut at the New Orleans Jazz Festival in April.

New Orleans is still coming up with new sounds.

The Winans have been on the top of the charts for a number of years, and their latest album, "Decisions," features guest vocals by Anita Baker on the song "Ain't No Need To Worry." The album also includes "Love Has No Color" with ex-Doo-Wop Michael McDonald. The Winans are known for their faith-based music and their commitment to social justice issues.

The New Orleans Jazz Festival is an annual event that celebrates the rich history of jazz in the city. The festival features a variety of performances, including concerts, workshops, and jam sessions.

Steve Lacy is a prolific saxophonist who has been involved with the post-bop and avant-garde jazz scenes. His latest album, recorded for RCA/Novus, is a departure from his early '60s work for a U.S. label and is considered to be one of his strongest records.

The New Orleans Symphony Orchestra is known for its innovative programming and its commitment to education and community outreach. The orchestra will perform at the New Orleans Jazz Festival, adding to the city's rich cultural landscape.

The combination of these artists and events highlights the resilience and creativity of the New Orleans music scene, which has endured through the years.
AWARD TIME: The 1986 Arturo Toscanini Music Critics Awards will be presented Sept. 27 at Wave Hill in New York, home of the legendary maestro and now the repository of an extensive collection of Toscanini broadcast tapes.

This year's winners will go to Antal Dorati, Joan Sutherland, Dietrich Fischer-Dieskau, Mieczyslaw Horszowski, Henryk Szeryng, the Beaux Arts Trio, and posthumously to Andrés Segovia.

Toscanini was the fourth chairman of the awards program, which bases its selections on recommendations from U.S. and Canadian music critics. Categories for recording awards run the gamut. Those of more eclectic interest include awards for recordings of contemporary music (the Zwilich Symphony No. 1, performed by John Nelson & the Indianapolis Symphony); historic releases (Peter Grimes, led by Benjamin Britten); and historic reissue, instrumental (the Beethoven Piano Concertos performed by Arthur Schnabel, with Malcolm Sargent the conductor).

Interestingly, two runnings of the last category were won by Toscanini himself. They didn’t quite make it to the top.

From Finland comes news of another set of record awards, known as the IRCA Awards. These awards are voted by an international group of critics. Sponsored by High Fidelity magazine, they have a 20-year history. They were originally known as the Montreux International Record Awards.

The IRCA Awards honor worthy recordings without regard to category. Thus, two of this year’s winners are children’s albums. The winners: A Sibelius album, performed by the Helsinki Philharmonic under Paavo Berglund (EMI/Angel); Gluck’s “Iphigenie En Tauride,” directed by John Eliot Gardiner (Philips); and Chausson’s “Le Roi Arthur,” conducted by Armin Jordan.

A companion award, established in memory of Serge Koussevitzky, goes to one living composer for works recorded for the first time during the year. Winners here are George Benjamin for “A Mind Of Winter,” on a disk released by Nimbus, and Cristobal Halffter for his Cello Concerto No. 2 on Erato.

IN THE STUDIO: Violinist Nadja Salerno-Sonnenberg recorded her first album for Angel on Aug. 25 and Aug. 27, launching an exclusive, long-term deal. Taped at the Concordia College concert hall just outside New York City, the program included the Saint-Saëns “Introduction & Rondo Capriccioso” and “Havanaise” as companion pieces. Gerard Schwarz led the New York Chamber Orchestra; Patti LaBelle was produced; and John Newton was at the control console.

Toscanini Music Critics Awards set for Sept. 27

Angel president Brown Meggs joined vice president Tony Caronia at some of the sessions, attesting to the importance the label gives the new affiliation. Next up is a generously programmed不影响ing Tchaikovsky and Shostakovich concerts on a single disk.

PASSING NOTES: There probably will be never be a completely accurate tally of recordings by the Amadeus Quartet, which has disbanded rather than replace violinist Peter Schröder, who died recently. On its major label, Deutsche Grammophon, alone, the Amadeus recorded about 130 chamber works, some more than once. Its most recent disk, on CBS, was a reading of the Brahms G Minor Piano Quartet, with Murray Perahia as collaborator.

Due this October is a new album from Metamora. Titled “The Great Road,” the record consists of original and traditional acoustic instrumentals and is part of the label’s Popular Sound Series. Also expected shortly is Doc Watson’s album “Portrait,” the follow-up to his Grammy Award-winning “Riding The Midnight Train.” Unlike its bluegrass predecessor, this record is said to have elements of country, blues, and folk music. Watson was profiled recently in an August issue of People magazine.

Sugar Hill will also be releasing several CDs this fall. Among them are titles from Townes Van Zandt, Hot Ritz, Watson, Metamora, and a live two-record set, “Bluegrass: The World’s Greatest Show,” featuring various artists.

Producer Steve Alaimo forms a new label

SEEDS & SPROUTS: Megaforce Records is releasing hard rock outfit Overkill’s new EP, titled “Fuck You.” The project contains the one studio track and four live cuts that were recorded during the group’s recent tour. Due to the provocative nature of the release, it is being distributed by Caroline Records rather than the label’s regular distributor, Atlantic. The Cover Girls will be featured as guest performers on an upcoming segment of MTV’s new 30-minute dance program, “Club MTV.” Taping was done at Manhattan’s Palladium, where the group performed its Sutra hit “Show Me.” The girls are now heading off to Europe for a two-week promotional tour. Meanwhile, the label will ship out the trio’s latest disc, “Because Of You,” remixed by producers “Little” Louie Vega and Robert Cliville and edited by the Latin Rascals, as well as a Fat Boys compilation, “The Best Part Of The Fat Boys.” ... Reliability recording artists the Brandos have been chosen to perform at Record World’s upcoming convention, slated for Sept. 19-15 in Lancaster, Pa.
Reflects Changes In Music Programming

BY JIM BESSMAN

NEW YORK VH-1 is about to unveil an entirely new on-air look to reinforce visually the music-programming changes it has instituted over the last nine months. Also new will be several programming additions.

On Sept. 22, the adult-oriented video channel will roll out some 60 new graphic elements with the simulated flick of a light switch. The changes include a new logo as well as station and program IDs and promos variously created by the New York graphic design houses Casaer Video, Filigree Pilos, Copygraph Design, Telezign, and Boston's Digital Images.

According to Jeff Rowe, VH-1's vice president of programming, the barrage of new graphics will be accompanied by the introduction of a new program called "Sunday Brunch," as well as a growing number of weekend specials and retail tie-ins.

The visual redesign, says Rowe, is aimed at providing a "visual complement" to the service's Jan. 1, 1987, programming reformat, which eliminated straight country and more traditional MOR fare in favor of current adult contemporary material and "occasional potential crossover hits," according to a channel spokesman.

"It's not like we're reinventing the wheel," says Rowe. "People won't tune in to watch us for the new graphics and ideas, but they will, hopefully, tune in for the programming mix. The new look only enhances the evolving VH-1 environment."

The anchor of the channel's graphic overhaul is the new logo, which VH-1 creative director Lee Hunt says is designed to "cut through the TV clutter" by grabbing cable channel flippers' attention.

The new logo is made up of simple, solid geometric-shaped letters and numerals. Sound bites from historical newsreels are also inserted outlining each specific character...

TNN Cable Service Surge

NASHVILLE The latest A.C. Nielsen poll shows that The Nashville Network was the fastest-growing basic cable service during the past year. According to the survey, which extended through late June, TNN has more than 55 million subscribing households. This is 38% higher than ESPN, the cable network with the next-highest growth.

In the past six months, TNN's subscriber growth has increased 16%, gaining 4.9 million new households in the first six months of this year. ESPN has the most subscribers of all cable services, with a total of more than 43 million. It is followed in order by WTBS, CNN, USA, CBN, and MTV. With a subscriber jump of 30%, TNN registered the biggest increase of all the services.

The country-music-oriented service has also released a list of programming additions and specials for the fall season. Among them are a home-improvement series sponsored by Georgia-Pacific, "Great Possibilities in Remodeling," premiering Sept. 5; "Motor Mania," an hourlong look at the "humorous side of motor sports," Sept. 13; "CMA Awards Preview," a 60-minute special hosted by Lorrie Morgan and Charlie Chase, Oct. 18; "Merle Haggard: Poet Of The Common Man," a 60-minute special, Oct. 17; "Peabody Alley" (Continued on page 70)

Much Bowie, David Bowie stopped in at the MuchMusic television studios in Toronto recently for an exclusive Canadian TV interview. Shown, from left, are VJ Laurie Brown, director of programming John Martin, and Bowie.

A Sizable Score. No, that's not sheet music for the visually impaired. It's part of the set for the video for "Electric Hoedown" by Dweezil Zappa. It was directed by the prolific D.J. Webster, and the shoot took place in Los Angeles.

The video format is thriving in Japan... see page 54

www.americanradiohistory.com
The winners roar at Cannes

The 34th International Advertising Film Festival (Cannes '87) wishes to congratulate the winners in the new music video category.

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<td>&quot;SLIDEGEAMMER&quot;</td>
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<td>&quot;OH MON BATEAU&quot;</td>
<td>&quot;BIG TIME&quot;</td>
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The Festival looks forward to your entries of music videos for consideration in next year's judging at Cannes. For more information about Cannes '88 and how to enter the most prestigious awards competition in the commercial film world, contact:

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**SCREENVISION CINEMA NETWORK**
275 Madison Avenue, New York, NY 10016
(212) 818-0180

Zenith's FTM could be boon for television
... see page 55

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**NEW VIDEOCLIPS**

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

**BREATHE**
Jonah
Art: Brian & K&M
Mix: Small Picture Vision
Drew Carponi

**CRUZADOS**
Small Town Love
After Dark Artists
Drew Free: Jean Peterson

**CUTTING CREW**
I've Been In Love Before
Broadcast: Virgin
Director: David Hogan

**FIRE TOWN**
Rain On You
In The Heart Of The Heart (Country: Atlanta)
Jane Reardon: Lotus/Warner Productions

**GUNS 'N ROSES**
Welcome To The Jungle
Appaloosa: Creation/Capade Warner Bros.
Live: Hollywood/Propaganda Films
Director: Neil Dick

**NICK KAMEN**
Nobody Else
Nick Kamen: Warner Bros.
Rex Levine
Rex Levine

**KANE GANG**
Motorown
Machine: Capitol
Record M. Teischer: MGO Productions
Greg Mosak

**MARK KNOPFLER WITH WILLIE DEVILLE**
Storybook Love
Prentice Bros: Motion Picture Soundtrack/Warner Bros.
Howard Wolkstein: Propaganda Films
David Fincher

**LOLITA POP**
Bang Your Head
Lola Pop: Virgin
David Irving: Downstream Bros.

**JACKIE MASON**
Hookers, Psychiatrists, Reagan, Jews, And Gentiles
The World According To Me: Warner Bros.
Live: Hollywood/Propaganda Films
Director: Gary Waks

**MELBA MOORE**
I'm Not Gonna Let You Go
A Lot Of Love: Capitol
Charly Lury
Michael O'Brien

**NEW ORDER**
True Faith
Toblerone: Dead Warner Bros.
Factoring Communications, Ltd.

**THE PRETenders**
If There Was A Man
The Living Deadgirl: Motion Picture Soundtrack/Warner Bros.
Propaganda Films
Maurice Phillips

**ROGER**
I Wanna Be Your Man
Unwind: Warner Bros.
Int'l Picture Vision

**BRENDA K. STARR**
Breakfast In Bed
Brenda K. Starr: RCA
Jan Small: Picture Vision
Drew Carponi

**JOE WALSH**
In My Car
Cut And Trim: Warner Bros.
Tina Seven
Jane Egozu

**WILLIAMS BROS.**
It's So Easy
Two Stories: Warner Bros.
David Higgins: Senator/Capade Pictures
Mark Finnigan
**Pony/Canyon Sets CDV Movie Promo**

**BY SHIG FLUITA**

TOkyo/Pony/Canyon Records, which recently released the first commercially available compact disk video titles (Billboard, Aug. 1, 1987), is following now with the world’s first movie promo CDV, based on the Diane Lane movie “Lady Beware” and scheduled for release Sept. 21.

Announcing the release plans at a Tokyo press conference, Scotti Bros. Entertainment Industry Chairman Tony Scotti said the five-minute video section of the CDV would feature footage from the Pony/Canyon released those CDVs Aug. 21.

Company president Akira Ijiishi

**Promo is based on film ‘Lady Beware’**

says advances orders for these two titles were unexpectedly strong, which will feature the Pony/Canyon may have to retrain orders, he adds.

Meanwhile, CBS/Sony and Epic/Sony have also announced plans to enter the CDV software market, with a total of five titles set for September release by the two companies, all involving Japanese artists and priced at $16. CBS/Sony will market four disks, featuring rock groups Crying the Square and the singer Seiko Matsuda and Mayumi Itou. The Epic/Sony release will feature singer Kenjiro Kurokumagi.

And in a further development for the new format, Hitachi's put its VIP-35C multimedia laser disk player on sale Sept. 1. Capable of playing LaserVision, CD, and CDV disks, the machine is one of only two CDV-capable hardware systems currently available to consumers. Pioneer's multimedia player, launched in June, is the other.

The Hitachi machine will cost $390, about $55 less than Pioneer's model. Other Japanese manufacturers are expected to follow suit soon.

**VH-1 in RETAIL MOVE**

(Continued from page 69)

says Falcon, “If they like the look and sound of a video, they'll respond, and we're beginning to see a correlation between what we do and what gets featured on VH-1 and solds at retail. But it's only the tip of the iceberg, because this whole segment of consumers has been completely ignored from a marketing standpoint. They're not a boring, passive audience.”

Falcon sees a “natural evolution” of the VH-1 adult target demo. The 25- to 49-year-old audience had grown away from music purchases but is now, according to Falcon, “spontaneously reinventing” itself in the music marketplace.

To capitalize on older consumers heading back to the record store, VH-1 and Arista are holding a contest based on Carley Simon's “Coming Around Again” album.

The contest kicks off Monday (7) at the Hastings, Camelot, Strawberries and Recycled Bar chains. It will be followed by a Swing Out Sister promo with PolyGram later in the fall.

**Fox Hills Debuts Vid Line With George Jones Tape**

**NASHVILLE** Fox Hills Video, a division of Santa Monica, Calif.-based Heron Communications, has launched its new Country Roads Video line with “George Jones: The Living Legend In Concert.” A spokesman for Fox Hills says other country music videos are in the works, including one already shot on Exile.

In addition to Fox Hills, Heron owns the Hi-Tops kidvid and Media Home Entertainment.

Jim Gullo, vice president for corporate communications, says his company will produce its own country videos as well as look for suitable offerings from indies. The George Jones project was provided to Fox Hills by Michael R. "Mickey" Shapiro's M.R.S. Enterprises.

“George Jones: The Living Legend In Concert” is a 60-minute show taped in Orlando, Fla. Fox Hills is selling the video by mail for $29.95, plus $3.50 for postage and handling. It is available in VHS and Beta.

Gullo says the video has been advertised on The Nashville Network and in the Music City News fanzine. The Country Roads line will also be distributed through regular retail outlets.

**TNN CABLE SERVICE**

(Continued from page 68)

Alive,” a 60-minute concert special, featuring Sweetheart Of The Rodeo and New Grass Revival, Oct. 31; “An Evening With Lewis Grizzard,” a 60-minute special, Nov. 7; and “Mouth Of The South,” a 30-minute special, starring Jerry Clower, Nov. 13.

**HOLD THE PHONE!**

**Breakout**

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**COCK ROBIN JUST AROUND THE CORNER Columbia**

**THE CULT WILD WIND Columbia**

**DAVID HALLYDAY HE'S MY GIRL CBS**

**HURRAH! SWEET SANITY Arista**

**THE ICKLE WORKS UNDERSTANDING JANE RCA**

**TONY MACALPINE KEYS TO THE CITY Squash/PolyGram**

**CHEECH & CHONG BORN IN L.A. MCA**

**PET SHIP BOYS IT'S A SIN EMI**

**THE OTHER ONES HOLIDAY Virgin**

**SIMPLE PSEUDO LISTENING RCA**

**SWING OUT SISTER BREAKOUT PolyGram**

**VIENNA TALKING WITH THE HEAT Warner Bros.**

**WENDY & LISA WATERFALL Columbia**

**PETE WYCE SINFUL Virgin**
In the 22 years the Grateful Dead have been together they've never been as popular as they are this year. Their current tour is by far the biggest of the summer, selling out stadium dates across the country in a matter of hours. In The Dark, the Dead's first studio album in seven years, has become the group’s first top 10 album ever, with sales nearly 1,000,000 and growing each day. So there's never been a better time to get involved with the Grateful Dead than right now.

"The Making Of 'The Touch Of Grey' Video And More," offers the Dead's many fans a rare opportunity to go behind the scenes of the group's first-ever video. Revealing backstage segments show the viewer how the Dead's replicas are created, the creative process at work and a glimpse into the musical minds of the group, as they discuss the song and its visualization.

Includes the full length video of "Touch Of Grey" plus a live stage performance, all for a special low list price of $12.95.

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BILLBOARD SEPTEMBER 12, 1987

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BILLBOARD SEPTEMBER 12, 1987

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www.americanradiohistory.com
Dutch Court Backs Piracy Charges
Presley Recordings Deemed Illegal

LONDON. In what IFPI is calling a “landmark decision,” the Dutch court has granted injunctions against two companies said to have illegally marketed Elvis Presley recordings in 11 countries.

More than 1 million cassettes, CDs, and LPs are believed to be involved in the case, which was brought by copyright owners the Bertelsmann Music Group against the Dutch companies Boogard Trading and Somontape.

The court heard that the tapes were made in Holland by Somontape, the LPs in West Germany, and the CDs in Korea. Labels on which the product was issued were A&M, Platinum, Flashback, Gold, and Grand Canyon. It was admitted that Boogard had exported the material to the U.K., France, West Germany, Austria, Israel, Scandinavia, and elsewhere.

Granting an injunction against both companies, the court’s president said that since the product was plainly manufactured without the consent of the copyright owner, there was a clear case of piracy. He ordered Boogard to cease distribution of the Presley recordings, to supply a full list of clients and of the number of disks and tapes supplied, and to recall all unsold copies from its customer stores within 45 hours.

Commenting on the court decision, IFPI piracy coordinator Peter Crockford says: “This is a landmark decision for the Dutch courts, since, in the past, illegal operators have regarded the country as a pirates’ paradise because of the low level of protection for performers and producers.”

Crockford adds that the Dutch government is currently in the process of strengthening its anti-piracy laws, a move that should make it easier to bring similar successful actions in the future.

Crack Down On Illegal Merchandising
Dutch Officials Raid Venues

BY WILLEM HOOS

AMSTERDAM. Dutch authorities mounted a crackdown on illegal merchandising at rock concerts here this summer following huge sales of pirated goods.

Commenting on the court decision, IFPI piracy coordinator Peter Crockford says: “This is a landmark decision for the Dutch courts, since, in the past, illegal operators have regarded the country as a pirates’ paradise because of the low level of protection for performers and producers.”

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‘This kind of piracy means a global loss of millions of dollars’

This kind of piracy means a global loss of millions of dollars,” he says. “Something has to be done about it.”

Pop merchandising is a fast-growing business in the Netherlands as in other countries, and unauthorized trade has become a serious threat to legitimate operators. Bunders, son of newly appointed PolyGram managing director Ben Bunders, was first approached by Leon Ramakers, joint head of Mojo Concerts, a leading Dutch rock agency, which staged the Bowie shows in Rotterdam’s Feijnoord soccer stadium.

On June 11, illegal material was confiscated at a Genesis concert in the Feijnoord stadium at the prompting of U.S. merchandiser Bickram. A week later, local police confiscated hundreds of illegal Prince posters in Utrecht, where the U.S. superstar played four SRO dates June 18-21. Prince’s own record company, Paisley Park, was the complainant.

In July, further raids were carried out at the Feijnoord venue during U2’s two concerts, netting posters, T-shirts, stickers, and other goods with a value of $13,500. But the campaign reached a climax with Madonna’s two Feijnoord concerts, Aug. 25-26, which attracted some 90,000 fans.

Bunders’ team seized 1,500 T-shirts, 300 posters, 200 cassettes, and other items at the venue, while an earlier raid on a Dutch wholesale company produced 10,000 illegal Madonna posters and 400 T-shirts.

Total value of all the confiscated goods is estimated at about $62,000, and U.S. merchandising firm Winterland has declared itself “very satisfied” with the outcome of the action.

Bunders says he hopes to see a similar thorough crackdown during next year’s summer concert season here. Winterland has already commissioned an appropriated merchandising push for Michael Jackson’s appearance in the Netherlands, scheduled for May or June 1988.
BBMs Put CHUM On Top In Toronto
CFTR Emerges As No. 1 AM Nationwide

By KIRK LaPoINtE
OTTAWA CHUM-FM retains its Toronto market lead, sister station CHUM-AM shows signs of being in trouble again, and a small but very enthusiastic CBS-FM is expected to spruce up its soft rock format. And the BBMs show listener interest.

JULY 21, 1987

CHUM-AM, saw the biggest audience in 11 months, as its 1.61 million listeners (up slightly from last summer) make up the largest audience for any Canadian station, although its total of 7.3 million hours tuned in the week and its market share are not the city leaders.

Meanwhile, contemporary hit station CFTR-AM emerged from the BBMs as the most producing, but only a 1.1 market share in the Columbia outlet in the city. Its 971,000 listeners (down a bit from the 999,000 in the summer of 1986), which all for a planned video outlet in Toronto. The 6.4 million total hours listened and 8% market share also made its all-feminist ranks for a station that only two years ago was in a slight slump.

CFTR-AM, the flagship of the Standard FM chain in Ottawa, adult contemporary station with a somewhat more musical target, is bolstered by this new format. Its 97,000 listeners (down from 189,000 the same time last year), 6.6 million hours tuned, and 7% share are solid.

The Toronto Blue Jays’ competitiveness on the field has kept CJCL-AM’s numbers competitive in the book. It has 702,000 listeners, up from 685,000 last year, when the Jays were a distant second in the pennant race, while the 6.7 million hours tuned resulted in an 11% market share that is second only to CFBR. The big draw, though, is the baseball, not the nostalgic music.

The CBMs are expected to spruce up its soft rock format. And the BBMs show listener interest.

We must get your point across

New Cirpa Director Inherits Numerous Problems Affecting the Indie Sector

By KIRK LaPoINtE
OTTAWA “In this business, you have a crisis every three weeks,” Brian Chater says, laughing. “I’m trying to have to learn a lot very quickly.”

Chater is an industry veteran who is widely respected for his work in both production and label operations. He has been appointed executive director of the Canadian Independent Record Production Association, the trade group for domestic record companies.

Chater, who signed Bryan Adams to his first major record deal as chief of A&M Records publishing division nearly a year ago, says he’s looking forward to the task, as well as the challenges it presents. “I see it as a very worthwhile” for Indies to join and that a great deal of effort must go into educating bankers and investors about the independent record business.

But he doesn’t anticipate fundamental shifts from Roo’s era. “We read the same magazines, so we’re probably very much the same type of people,” he says.

SINGAPORE Though music video programming on Singapore television is limited to the “Top 40 Videos” show, the number of general music channels has increased on the small screen space by Singapore Broadcasting Corp. has helped boost album sales.

SBC has lined up a number of musical specials by artists of the stature of Ariana Franklin and Paul Simon through the fall. While radio airplay and promotions have long been traditional vehicles used by the major labels to push sales, TV is now playing an increasingly important role here.

Says Peter Lau, area sales manager of CBS Records: “We’re now convinced of the sustained power of visual impact. Certainly, we’ve managed to lure several new and upcoming artists locally through TV.”

But though TV exposure has helped local album retailers contention that it’s also helping a new generation of record buyers turn to older and longer-established acts.

Says Steven Tan, managing record manager of one of their younger customers are discovering such big names as Eric Clapton, Boy Orbison, Paul Simon, and even Elton John at the result of TV exposure through music specials.

As a result of the new interest in TV, many artists are being introduced to the world’s music lovers.

The TV program “Top 40 Videos” and “Skykeep” keep the market buoyant in terms of demand for current hits songs, but the music specials starring the pop veterans are creating their own waves of sales interest.”

Among the shows scheduled on SBC TV this fall are packages built around Patti LaBelle, Billy Ocean, Stevie Nicks, Paul Simon, the final Rock Fest Festival, Queen, and the Prince’s Trust 1987 all-star show from London.

CBS To Launch Japanese Jazz Artist In U.S.

TOKYO A new release from jazz artist Kimiko Itoh, “For Lovers Only,” is expected to become the first album by a female Japanese singer to secure nationwide release by a major U.S. label.

CBS plans to launch Itoh in the U.S. in late January. In Japan, the album will appear Sept. 21 on Epic Records as a Touch label.

Featuring such classic titles as “Somewhere,” “All In Love Is Fair,” and “The Lion Sleeps Tonight,” the album was recorded at the Record Plant and Clinton Recording Studios in New York with Kiyoshi Ito as producer. The album features a high-powered lineup, including Steve Gadd, Eddie Gomez, and saxophonist Michael Brecker.

Itoh was awarded the third Japan Jazz Vocal Award in March.
had a chart for public service announcements, WE THE PEOPLE would be headed for #1.


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WE THE PEOPLE is a joint project of the Commission on the Bicentennial of the United States Constitution, the American Newspaper Publishers Association Foundation, and the National Association of Broadcasters.

Because freedom is something that deserves a little airplay

Porque la libertad merece un poco de tiempo de transmisión.
Convention's A Hit With RCA Staff Nipper & Company Meet, Aug. 20-22

After Hours. A gathering followed Jonathan Butler’s surprise performance at the RCA Records convention. Pictured, from left, are: Ann Carl, director artist development, Jive Records; Barry Weiss, vice president of marketing operations, Jive Records; Barry J. Eastmond, Jonathan’s producer; Rick Dobbis, executive vice president, RCA Records; Elid Goldman, president, CEO, BMG Music; Mike Noble, Butler’s manager; Butler; and Bob Buziak, president of RCA Records.

Crazy Guys. RCA Nashville artists Foster & Lloyd perform their hit “Crazy Over You” at a barbecue.

Strategic Meeting. Planning label strategies, from left, are Bob Buziak, president, RCA Records, U.S.; Rick Dobbis, executive vice president, RCA; and Eddie Mascolo Senior, vice president, product development, RCA.

Cheers! Toasting international collaboration, from left, are record producer Bill Wittman; Heinz Henn, vice president &r/marketing, BMG Music International; Paul Atkinson, senior vice president, &r, West Coast; Bob Buziak, president, RCA Records; and Cynthia Leu, director of marketing, BMG Music International.

Having Fun. Rick Dobbis, executive vice president, left, pats around with Butch Waugh, vice president of promotion, and Eddie Mascolo, senior vice president of product development.

Alter Ego. Newly signed singer Buster Poindexter’s performance at the Bottom Line capped the convention.

Having A Ball. Shown at the barbecue, from left, are product director Ed Strait; alternative radio promoter John Sigler; product director Alan Grumbatt; and Barry Weiss, vice president of marketing and operations, Jive Records.
**MARILYN JORDAN**
*Talking Through Pictures* 
**PRODUCERS:** Paul Dr. Williams, Kim Sullivan  
RCA 59874

Thoughtful, provocative maternal deposition in outstanding musical arrangements seems a natural at Air. Former Warner Bros. artist may make inroads with fares of Bruce Hornsby; appeal grows swiftly with repeat listens.

**MELVIN JAMES**
*The Passenger*  
**PRODUCERS:** BILLY SLOANE, MELVIN JAMES  
MG 6663

"Why Won't You Stay (Come In, Come Out Of The Rain)" is making an impact at album rock, but debut artist's name may confuse consumers—and retailers—and style ages; a recent trip to a New York Tower outlet found "The Passenger" filed in the soul department only.

**THE NORTHERN PIKES**
*Big Blue Sky* 
**PRODUCERS:** Rich Fazz, Zeuson  
Virgin 90647.5

U.S. debut of Canadian-four-piece places it between jangly-guitar pop and more standard rock styles, with an ear strained toward the top 40. "You Sold The Farm" and "Things I Do For Money" are pleasantly melodic, but the lifeline "Teneland" and "Lonely House" could fare better on the airwaves.

**THE BRANDES**
*Honer Among Thieves* 
**PRODUCERS:** Dave Arakel  
MCA 6519

Pleasing-enough roots rock has all the right moves but never breaks into a sweat. Covers of the Sonics and pre-Creedence Golliwogs will draw college cognoscenti; original stories have flair, too.

**LIZZY BORDEN**
*Visual Lies* 
**PRODUCER:** Max Norman  
Metal Blade/Enigma 67328

Los Angeles-based metal band takes a slight move toward the mainstream with its sixth release, produced by Ozzy Osbourne producer Norman. Package contains a number of acceptable tracks, the best of which are "Me Against The World"—the first track serviced to radio—and " Eyes Of A Stranger."

**BASIA**
*Time And Tide* 
**PRODUCER:** Basia Trzebiatowska, Danny White  
Epic BVE 60747

Basia's name might be a mouthful for American tongues, but her distinctive voice—already lauded overseas—demands the effort. As with Swing Out Sister, this hybrid of pop, Latin, and big band influences from ex-Matt Bianco member will appeal to mature tastes.

**BREATHE**
*All That Jazz* 
**PRODUCERS:** Chris Porter, Bob Sanger  
A&M SP 5517

Perfectly constructed pop for the '80s, with a full but uncluttered sound, and—fingers crossed—good mems. If George Michael has blazed any kind of path, the songwriting team of singer David Glasser and guitarist Marcus Lillington has room to build a following.

**DUMPTROCK**
*For The Country* 
**PRODUCER:** Hugh Jones  
Big Time/PRCA 821

Dumptrock's latest is loaded with winners: underground faves and assured of No. 1 ranking on college charts, but album may go on to become one of those cult classics revered for years, & a Big Star's "No. 1 Record." Best: "Island," "50 Miles," "Friends," "Curefree," "Going Nowhere!"

An astoundingly good selection of songs, all of which were written or co-written by members of the trio. Happily, members—aingly—sing together—sing as sensitively as they write; package is a lyrical and melodic triumph. Best: "No Easy Horse."

"People Still Fall In Love," "This Old House," "Down In The Trenches Of Love," "You Take Me Home."

The beantown bad boys slid it out with a white-hot stab at the apes of the charts. Steve Tyler & Co. may once again get their due—every nouveau glam band in town has been lifting their licks. Wham-bam. "Heart's Done Time" should lead this down the lane to album rock success; programmers can't miss with cover of the Beatle's "I'm Down," a guaranteed hot segue.

**AEROSMITH**
*Permanent Vacation* 
**PRODUCER:** Bruce Fairless  
Gotten GNS 21462

**MR. MISTER**
*Go On* 
**PRODUCERS:** Mr. Mister, Kevin Kilden  
RCA 70464

A solid return, set to swiftly repeat group's recent success. High gloss production and a carefully textured arrangements will not totally obscure singer Richard Page's similarities to Pling more pronounced r&b base, however, shows laudable evolution. Prepare for a long run; radio will play vigorously.

**WINTON MARSELIS**
*Marsalis Standard Time Vol. 1* 
**PRODUCER:** Steve Elson  
Columbia FC 40461

First of all is obviously a series and the brilliant trumpeter addressing the standard rep with vigor and excitement. Marsalis flashes his chops on a number of sure-fire tunes, from the frenetic "Cherokee" to the melancholy "New Orleans. Certain to be an immense seller.

**ANDREW HILL TRIO & QUARTET**
*Shades*  
**CONDUCTOR:** Giovanni Bonandrini  
Solo Note/Polydor Special Imports SP 1133

A masterful quartet—featuring Clifford Jordan, Ruben Reid, and Ben Riley—showcases perennially understated Andrew Hill, who here puts together a near-classic approachings his '60s Blue Note work, impeccable playing; tops-notch Hill material.

**RICHARD CARPENTER**
*Time* 
**PRODUCER:** Richard Carpenter  
A&M SP 5517

Long in preparation, Carpenter's solo album shows same devotion to melodic craft and arrangement as his former duo's classic recordings. Vocals—which strike a Beach Boys/Four Freshmen mix on "Who Do You Love?"—may limit appeal slightly, but guest shots by Dusty Springfield and Dionne Warwick should garner swift top 40, AC play.

**DAVID MASON**
*One Second* 
**PRODUCER:** David Mason  
Epic 5087

"The Infernal Dance." But this is a perceived audibility plus that can be turned to commercial advantage. Performance is first-class, as might be expected from a conductor of Rochester's accomplishments.

**SCHUTZER, KNOBLOCH & BICKHARDT**
*No Easy Harbs* 
**PRODUCER:** James Stroud  
MGM ST-71064
poignant performance on this minimalist ballad of merit; from his new album, "Bring The Family."

GREGG ALLMAN BAND Evidence Of Love (3:57) Producers: Gregg Allman, Johnny Russell Writings: C. Berry, F. Smith, S. Simmons Epic 1D-10322 (12-inch version also available; Epic 49-06654)

Rhythm rock ballad.

PAUL KELLY & THE MESSAGERS Darling It Hurts (2:18) Producers: Paul Kelly, Paul Kula Writers: Kelly, Kula A&M AM 26196

Aussie outfit makes its label debut; simple and aching for a forehead rock resurrection.

BONNIE HAYES Some Guys (3:40) Producers: Steve Levine, Nick Gold Writers: McBurney/Baum/Levine, George Goldsmith Epic 2B-44582

Churning teen metal serves as the theme from the film "Ghoullies II."

ERASURE Victim Of Love (3:38) Producers: John Prophet, Jean Mccarthy Writers: Goldsmith/Baum/Chan, ASCAP CBS S 28238 (8/9 Warner Bros. 12-inch review Aug. 5)

So don't laugh—the new singleicks like its predecessor. Rhymes are exact, and the beat is tough. Contact: 212-877-4000.

REGINA BELLE So Many Tears (3:55) Producers: Mike Neiftan, Carson Phillips Writers: Neiftan/Landau, ASCAP Writers On The Move, BMG/Zeus, ASCAP Columbia 107035 (12-inch version also available; Columbia 44-07478)

Second release from her stunning debut album is a jazzy r&b track that focuses on Belle's suity delivery, not unlike Billie Holiday.

LUTHER VANDROSS So Amazing (3:41) Producers: Luther Vandross, Marcus Miller Writers: Vandross/Ralphie Tresvant, ASCAP Writers On The Move, BMG/Zeus, ASCAP Columbia 180-7538 (12-inch version also available; Columbia 44-07478)

The hits just keep coming; warm and melodic ballad from "Give Me The Reason."

SHANICE WILSON Tell Me Yo Dance (5:44) Producers: Bryan Loren, J.R. Rotimi Writers: Loren/Dayton, ASCAP Writers Win Downtown, BMG/Zeus, ASCAP Epic 1D-10329 (12-inch version also available; A&M 12-2335)

Fourteen-year-old vocal powerhouse discovered on "Star Search" shows signs of giving Janet Jackson a run for her money on this debut dance/dance/rap release.

JONATHAN BUTLER Holding On To (4:23) Producers: Barry J. Eastmond Writers: Eastmond/J.R. Rotimi, ASCAP Writers Win Downtown, BMG/Zeus, ASCAP Epic 1D-10329 (12-inch version also available; Epic 49-06654)

The well-earned dance music/songwriter to major pop solo status through the hit "Lies"; easy-pants love song should also top the charts.

WHODINI Be Yourself (3:26) Producers: Sherman, Woolard, Roy Cooper Writers: Sherman, Woolard, Cooper, Mazarati, ASCAP Publishers: Zomba, ASCAP/Wilson, BMG Epic 1D-91904 (12-inch version also available; Epic 49-06654)

Platinum outfit yields a beef ball of positive advice and funky rhymes, with humorous vocal assist from The Dome.


Seductive delivery handmade in Memphis-

style funk from the DeBarge siblings; producer/songwriter Mark was a member of Prince's Revolution.

ORAN J "JUICE" JONES Cold Speedin' My Love (4:25) Producers: Vincent, Russell Simmons Writers: V.J., F. Gordon, J.O., Jones, S. Simmons, E. Simmons Epic 1D-10329 (12-inch version also available; Epic 49-06654)

First imprint/Old American, BMG Epic 57-92283 (7-inch version also available; Epic 49-06654)

The rainmaker returns to talking about his girl's sly rhythm and impressive near-falsetto.

GEORGE Lamore's Love (4:28) Producers: George Lamore, Alan Gordon Writers: Lamore/General/George Lamore, ASCAP Epic 1D-10329 (12-inch version also available; Epic 49-06654)

Third suggestive release and follow-up to the top five "Tina Cherry"; 12-inch sports a refined house-flavored "After Hours" remix.


The top new female stylist from Nashville acclaimed to the top 10 with "98's Ladies" and should blaze even higher with this sensuous ode to long-term love.

VIRGIL CLEW Let's Do Something (3:17) Producers: Richard Edwards Writers: Vince Gill, Reed Nelson Writers: Pugulee/Green/Evans, BMI Epic 1D-10329 (12-inch version also available; Epic 49-06654)

Gill wants to elope; acoustic guitar adds a fresh touch to this electronic-guitar and piano-dominated country-rocker.

REGINA BELLE Why's My Phone Ringing (3:15) Producers: Mike Neiftan, Carson Phillips Writers: Neiftan/Landau, ASCAP Writers On The Move, BMG/Zeus, ASCAP Columbia 107035 (12-inch version also available; Columbia 44-07478)

An island-influenced country-cylopyo song with mandolin and banjo tastefully sprinkled throughout; sweet and mood-setting, this love's song's conving.

RONNIE DOVE Rise And Shine (3:51) Producers: Ronnie Dove, Ronn Johnson Writers: Oneil Austin, Ronn Johnson Writers: Penn, Schurer, ASCAP Writers: Epic Writers/Genius, BMI, ASCAP Epic 1D-10329 (12-inch version also available; Epic 49-06654)

Major debut EP of yet another Philly-based rapper artist whose cult following should welcome this homing EP's address.


In this heartfelt love ballad, Dove praises the blessings of rising and shining with his true partner. Contact: 3-1043-8883.


An intense yet low-key cover of the 1978 Louisiana's Le Roux pop hit; warm, coaxing lead vocals. Label based in Nashville.


Mellow, ear-pleasing ballad showers promises of better days. Contact: 2-615-6177.

LARRY LAWMAN Texas Bound (3:02) Producers: Mike Borchetta, Nathan Wright Writer: Jack Quitt Publisher: Quitt/Moss BMG 45-470-702

Dual-guitar book takes Lawman to Texas via the Hotel California. Label based in Nashville.


Enjoyable singalong, spaced by lively banjo and an upbeat arrangement, belies the fatalistic message.

NIKAS JACOBY Alone And Well (3:32)

PICKS: New releases with the greatest chart potential.

August 1987.
LIFELINES

BIRTHS
Girl, Rachel Patricia, to Gordo and Lorraine Copley, Aug. 5 in Burbank, Calif. He is a musician/bass guitarist (Las Ford Group). She is former production coordinator at Virgin Merchandising.

Girl, Jane Marie, to Brian and Claudia Lee, Aug. 5 in Fresno, Calif. He is sales representative for Comtron Corp.

Boy, Colin Daniel, to Daniel and Laetitia Mann, Aug. 12 in Houston. He is personal manager of FEA/optimist artist Michael Pedicini Jr., among others.

Girl, Samantha Rene, to Bruce and Merrill Garfield, Aug. 20 in New York. He is vice president of a.k.r., EM Manhattan.

Girl, Caitlin Elyse, to George and Kathryn Ann, Aug. 21 in Houston. She is an account service representative for CBS Records.

Boy, Chad Michael, to Chuck and Elia Proctor, Aug. 21 in Tahlequah, Okla. He is owner of Proctor Promotions, a company that promotes concerts in Oklahoma, Texas, and Arkansas.

MARRIAGES
Bruce Moran to Gina Cleeary, July 18 in New York. He is an agent in the special concert division of International Creative Management. She is an account executive with Hill & Knowton, a public relations firm.

Tom Forre to Marla Hand, July 18 in Newport Beach, Calif. He is vice president/general manager of the Westwood One Radio Network.

DEATHS
Jerry Nathan, 67, Aug. 25 in Buffalo, N.Y. A pioneer rock concert promoter, he organized Buffalo-based Festival East Concerts Inc. (See story, page 65.)

Larrie Joel Henley, 29, in an automobile accident, Aug. 26 in Waco, Texas. He was a son of songwriter Larrie Henley owner of Larrie Henley Music, a publishing company. Additional survivors include his mother and father, a sister, and his grandmother.

David Warren, 70, following a brief illness, Aug. 26 in Los Angeles. He was father of songwriter Diane Warren. He is survived by his wife, three daughters, and two grandchildren.

Steve Keutor, 35, of a heart attack, Aug. 27 in Los Angeles. He was an independent publicist and musical supervisor and former publicity head at Casablanca Records.

Archie Campbell, 72, of complications following a heart attack, Aug. 29, Kansas City, Mo. The "Grand Ole Opry" humorist and "Hee Haw" cast member enjoyed a country career that lasted more than 50 years. Campbell worked on both radio and television broadcasts, getting his start as an announcer at WSM in Nashville. By addition to his announcing duties, he worked on the station as a comedian, with such artists as Bill Carlile, Carl Smith, the Carter Sisters, and Pee Wee King. Campbell is survived by his wife, two sons, and several grandchildren.

Monique I. Peer, 80, following a lengthy illness, Aug. 30 in Hollywood, Calif. She was chairman of the Peer/Songs International, a major private, international music-publishing group. A believer in the "one world of music" concept, Peer extensively traveled the world, establishing relationships with the various "worlds of music." Included in the Peer/Songs catalog are "Granada," "Winchester Cathedral," "The Three Bells (Los Tres Coches)," "You Are My Sunshine," "Baker & Loblatt," in which he earlier years, Peer worked with Radio Corp. of America (now RCA), later marrying Ralph S. Peer. She was vice president of the Peer/Songs organization until her husband's death in 1980. After that, she was president and chief executive officer through 1981. Peer is survived by two sisters, a son, a daughter-in-law, and three grandchildren.

Jeffrey I. Gingold, 39, of cancer, Aug. 31 in New York. He was an attorney with the New York entertainment law firm of Woods & Miller. He is survived by his wife, Debra; his mother, Evelyn; two sisters, Arlene Lederman and Bonnie Klein; and a brother-in-law, Gary Klein of SBK Entertainment. Donations can be made to the T.J. Martel Foundation for Cancer Research, 270 Fifth Ave., New York, N.Y. 10019.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

JACKSON'S "BAD" SALES (Continued from page 4)

Trans World Music (which includes Record Town, Tape World, and other logos), expected that for the week, "Bad" would outdraw the week's next biggest hit, a "4.0-5.1" ratio. The hottest market for the title in Trans World's system was Chicago, where refill orders had to be rush-shipped by the title's second day.

Spec's Barr says "Bad" outpaced the chain's next best seller by "at least 2.5" during its first three street days.

Other observations that retailers offer during Trans World's first week:
- It appeared to have a stronger start at black-oriented stores than it did at pop stores. "It was deeper than we were predicting in stores throughout the country," says Carl Rosenbaum, president of Chicago's 12-store Flip Side Records.
- Indicative of a strong \#1 follow-up, several chains say initial LP sales were stronger than usual.

Trans World's Roy reported a 2.1 casette-LP ratio, compared with the 4.0-5.1 ratio that the chain usually sees on a hit title.
- As the 50,000 total indicates, many accounts—including Musicland, Trans World, and Wexie Maxixe—were orders within the first three days.
- Reaction at one-stops was quick and anticipated. Record buyers of Nova Distributing in Norcross, Ga., says, "I guess the worry about fill was needed. Our backup order came through on Tuesday."
- He adds that as hoped, Nova's sales were not confined to independent accounts—he also saw filling emergency fill orders.
- "We're getting that extra business," says Libman. "One of the Can I Have My Own Vinyl? customers didn't get the product [on time] and came to us."

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNABLE (Continued from page 4)

Hanson is named director of public relations.

Generation Records, a subsidiary of Vestron Music and Video, is producing a video production promoting fan attendance at its upcoming concert in Los Angeles. The video will be distributed by CBS/FOX Video Home in New York.

The Sounds Good Music Co. in Hawthorne, Calif., names Bob Kuhlmann buyer. He was with CML, a one-stop in St. Louis.

Bened Distribution in Edison, N.J., promotes Daniel Miron to director of purchasing and Janice Conte-Jones to director of administrative services.

 related to the "It's Over" video's introduction.

Home Video: Carol J. Henry is named senior vice president of business development for Lorimar Home Video in Irvine, Calif. She was senior vice president of corporate development for Lorimar Telesystems.

CBS/Fox Home Video in New York promotes Ken Horowitz to director of acquisition and sales. He was director of business analysis and forecasting in the strategic analysis department.

Larry M. Klingman joins Fries Home Video in Los Angeles as director of special projects. He was manager of sales and marketing for Huma-Barber Productions. Additionally, the company appoints the following regional marketing directors: Lauren Chez for the Midwest and Northeast areas, based in Chicago; Kathy Carpenter-Hewitt, South and Southeast, based in Dallas; and Richard Mandell, West, based in Los Angeles.

Bill Perrault becomes national sales manager for Vestron Home Video in Stamford, Conn. He was director of advertising for Artcore Distributors.

The New Peacock is named product manager for Urn Home Video in New York. He was promoted from marketing assistant.

Unicorn Video in Chatsworth, Calif., names Deidre Kavanagh western regional manager. She was with Universal Entertainment.

RELATED FIELDS: Tracy Russek joins Kreat, a New York-based music consulting firm. She was with Atlantic Records' ad department.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. See the listing of trade shows in Calendar: Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 11-14, Cowmeat Music Retail Convention, Plazasun Run Resort, St. Charles, Ill. 216-494-0823.

Sept. 11-13, Second Annual City Music Video Show, Nashville Convention Center, Nashville, 800-623-2260.


Sept. 13-17, Musicland Group Convention, Alexandria, Minn. 612-932-7700.

Sept. 14-17, Tower Records Conference, Tower corporate headquarters, Belmont, Sacramento, Calif. 916-212-0241.


Sept. 17, 12th Annual Friends Festival And Hall Of Fame Banquet, Atlanta, 404-656-9304.

Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York, 212-948-1517.


Sept. 18, Legal And Business Aspects Of The Music Industry—1987, Four Seasons Hotel, Boston, 617-228-5579.

Sept. 17-29, 45th Annual Jordan Commercial Show, Convention, Best Western Executive Inn, Cranford, N.J. 609-443-5405.

Sept. 27-29, Focus On Video '87, Skyline Hotel, Toronto, Regina Kwon and Angela Abramovsky, 416-762-2112.


Sept. 28-Oct. 2, Video Expo New York, Jacob K.

COLUMNS

Update

Calendario

NATIVO
The new album from "the most successful British girl group ever and the first to top the American charts."*

CONTAINS THE HIT SINGLE "I HEARD A RUMOUR"

Produced and Arranged by Stock Aitken Waterman for PWL.
Management: NuVisions Entertainment Ltd.
Ron Weisner/Bennett Freed

LP # 828 061-1
*NME 8/8/87
HBO VIDEO PROMISES TO PROTECT DEALERS
(Continued from page 1)

rocker-promoter Jerry Nathan Dies
(Continued from page 6)

steen. He also helped establish Chuck Mangione as a national artist.

He started the business in 1960 with a 14-group jazz festival featuring Count Basie, Dinah Washington, Dave Brubeck, and Duke Ellington. It became a promoter to book black acts at Kleinhaus Music Hall.

In the '60s and '70s, Nathan co-presided with the East Coast radio giant WKWB, a 50,000-watt, clear-channel station. The two broke national acts and records together.

The music business has lost a very fine music man,” says Barbara Skydel, executive vice president of the Premier Talent Agency in New York.

The Belkin of Belkin Productions in Cleveland: “What was so unusual about Jerry was his being able to cope with this hectic business as an extremely soft-spoken and totally knowledgeable person.”

HANFORD S E A L  JR.
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<td>LA BAMBINA</td>
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<td>I JUST CAN'T STOP LOVING YOU</td>
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<td>WHITNEY HUNTON</td>
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<td>WHO'S THAT GIRL</td>
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<td>I AVOID A RUMOUR</td>
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<td>LISA LISA &amp; CULT JAM</td>
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<td>COUNT ME IN</td>
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<td>I WANT YOUR SEX</td>
<td>GEORGE MICHAEL</td>
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<td>WHO WILL YOU RUN TO</td>
<td>DAVE BOWIE</td>
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<td>CURIOUS KILLED THE CAT</td>
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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.
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<td>POISON</td>
<td>LOOK WHAT THE CAT DRAGGED IN</td>
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<td>STARSIGHT</td>
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<td>SOUNDS OF THE 70s</td>
<td><strong>NO. 2</strong></td>
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<td>FLEETWOOD MAC</td>
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<td>LET IT loose</td>
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<td>THE OUTFIELD</td>
<td>BANGIN'</td>
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<tr>
<td>THE WHISPERS</td>
<td>JUST GETS BETTER WITH TIME</td>
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<tr>
<td>CARLY SIMON</td>
<td>COMING AROUND AGAIN</td>
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<tr>
<td>Hooters</td>
<td>ONE WAY HOME</td>
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<td>RANDY TRAVIS</td>
<td>ALWAYS &amp; FOREVER</td>
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<td>BRYAN ADAMS</td>
<td>INTO THE FIRE</td>
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<tr>
<td>ANITA BAKER</td>
<td>RAPTURE</td>
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<tr>
<td>HANK WILLIAMS, JR.</td>
<td>DOORN TO BOOGO</td>
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<tr>
<td>SMOKY ROBINSON</td>
<td>ONE HEARTBEAT</td>
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<td>STEPHANIE MILLS</td>
<td>IF I WERE YOUR WOMAN</td>
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<tr>
<td>PAUL SIMON</td>
<td>GRACELAND</td>
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<tr>
<td>RICHARD MARX</td>
<td>RICHARD MARX</td>
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<tr>
<td>JANET JACKSON</td>
<td>CONTROL</td>
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<td>ALEXANDER ONYEAL</td>
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<td>STEVE WINWOOD</td>
<td>BACK IN THE HIGH LIFE</td>
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<tr>
<td>ANITA BAKER</td>
<td>EXPOSURE</td>
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<td>ONCE BITTEN</td>
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**Charts of Pop Albums**

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<td>LEON</td>
<td>BIG THROBBIN'</td>
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<tr>
<td>JONATHAN LEVANTE</td>
<td>JCSTIC 3015 (8-9-90)</td>
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<tr>
<td>DEF LEPPARD</td>
<td>ECHO AND THE BUNNYMEN</td>
</tr>
<tr>
<td>FREDDIE JACKSON</td>
<td>JUST LIKE THE FIRST TIME</td>
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<tr>
<td>DIONNE WARWICK</td>
<td>RESERVATIONS FOR TWO</td>
</tr>
<tr>
<td>CURIOUSLY KILLED THE CAT</td>
<td>KEEP YOUR DISTANCE</td>
</tr>
<tr>
<td>ROGER WATERS</td>
<td>RADIO A.O.S.</td>
</tr>
<tr>
<td>CINDYERRA</td>
<td>NIGHT SONGS</td>
</tr>
<tr>
<td>DAVID BOWIE</td>
<td>NEVER LET ME DOWN</td>
</tr>
<tr>
<td>LUTHER VANDROSS</td>
<td>GIVE ME THE REASON</td>
</tr>
<tr>
<td>THE CULT</td>
<td>ELECTRIC</td>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>WHITNEY</td>
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<tr>
<td>BRUCE HORNSBY</td>
<td>THE WAY IT IS</td>
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<tr>
<td>JODY WATLEY</td>
<td>OH SO SWEET</td>
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<tr>
<td>THE FABULOUS THUNDERBIRDS</td>
<td>HOT NUMBER</td>
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<tr>
<td>THE NELSONS</td>
<td>HAPPY TOGETHER</td>
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<tr>
<td>GROWER WASHINGTON JR.</td>
<td>STRAWBERRY MOON</td>
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<td>GEORGE BENSON</td>
<td>COLLABORATION</td>
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<tr>
<td>ELTON JOHN</td>
<td>LIVE IN AUSTRALIA WITH MELBOURNE SYMPHONY ORCHESTRA</td>
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<tr>
<td>PETER GABRIEL</td>
<td>SO</td>
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<td>HIROMA</td>
<td>G</td>
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<tr>
<td>SWING OUT SISTER</td>
<td>IT'S BETTER TO TRAVEL</td>
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<tr>
<td>NATALIE COLE</td>
<td>EVERLASTING</td>
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<tr>
<td>DANNY WILSON</td>
<td>MEET DANNY WILSON</td>
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<td>THE ROBERT CRAY BAND</td>
<td>STRONG FERNSUADER</td>
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<tr>
<td>ROBBIE NEIL</td>
<td>ROBBIE NEIL</td>
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<tr>
<td>CLUB NOUVEAU</td>
<td>LIFE, LOVE AND PAIN</td>
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<tr>
<td>DEBBIE GIBSON</td>
<td>OUT OF THE BLUE</td>
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<tr>
<td>HERB ALPERT</td>
<td>KEEP YOUR EYES ON ME</td>
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<td>NEW ORDER</td>
<td>SUBSTANCE</td>
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<tr>
<td>LOVERBOY</td>
<td>WILDSIDE</td>
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<tr>
<td>WARREN ZEVON</td>
<td>SENTIMENTAL HYGIENE</td>
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<tr>
<td>TWISTED SISTER</td>
<td>LOVE IS FOR SUCKERS</td>
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<tr>
<td>LIVING IN A BOX</td>
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<td>DAN FOGELBERG</td>
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<td>THE SYSTEM</td>
<td>STILL LIFE (FAULKING)</td>
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<tr>
<td>THE DUTCH</td>
<td>DON'T DISTURB THIS GROOVE</td>
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<td>DACIA</td>
<td>TRIBUTE</td>
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<td>GUNS &amp; ROSES</td>
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<td>LOVE AN ADVENTURE</td>
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<td>THE BREAKFAST CLUB</td>
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<td>REGINA BELLE</td>
<td>ALL BY MYSELF</td>
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<td>ANTHROPE X</td>
<td>AMONG THE LIVING</td>
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<tr>
<td>N.N.E.</td>
<td>NAJOE'S THEME</td>
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<tr>
<td>METALLICA</td>
<td>THE $5.98 EP-GARAGE DAYS REVISITED</td>
</tr>
<tr>
<td>RITCHIE VALENS</td>
<td>THE BEST OF RITCHIE VALENS</td>
</tr>
<tr>
<td>JOHN HATT</td>
<td>BRING THE FAMILY</td>
</tr>
</tbody>
</table>
THE LEGEND CONTINUES

Ten platinum albums, Seven consecutive Billboard top ten LP's!

A Critic's band, a fan's band—every tour is one of the top-grossing of the year—and RUSH is back on tour this fall!

Their finest, boldest album is in store now—Featuring "Force Ten" and "Time Stand Still."

Management: Ray Danniels — SRO/Anthem
Produced by Peter Collins and RUSH
Available in Canada on Anthem Records
ON MERCURY COMPACT DISCS, CASSETTES & RECORDS.
GERSHWIN ANNIVERSARY
(Continued from page 5)

ater works by show music masters has given Te Kanawa a novel back-
ing of Gershwin-esque orchestrations.

McGlynn also conducts—again turning to authentic Gershwin or-
cheatrations—"Gershwin, Over-
tures" and other material on anoth-
er new Angel release.

At CBS Masterworks, at least three albums are due within the
next month. Most notably, there are
the concert versions of two Gersh-
win shows, "Of Thee I Sing" and
"Let 'Em Eat Cake," presented ear-
lier this year at the Brooklyn Acade-
my of Music in New York. This pre-
sentation is also enhanced by origi-
nal Gershwin scoring. The label is
also planning the release of Gersh-
win performances by Oscar Levant,
the late pianist who was a friend of
Gershwin and a performer closely
identified with renditions of the
composer's works.

Also, CBS is releasing a jazz ren-
dition of selections from "Porgy &
Bess." Several months ago, CBS re-
leased in its CD-only signature se-
ries Gershwin war-horses conduct-
ed by Leonard Bernstein. In the fu-
ture, CBS will also release other
Gershwin albums by Michael Tilson
Thomas, whose first album in the
series features some pieces never
before recorded for commercial re-
lease and has been a big seller.

From RCA come two new albums
of Gershwin music and a midline CD
reissue. Its Novus/RCA logo is of-
fering "Naughty Baby," a collec-
tion of Gershwin songs performed
by pianist Adam Makowicz. RCA
Red Seal has released a Canadian
Brass presentation titled after one of
Gershwin's most popular composi-
tions, "Strike Up The Band!"

The midline CD contains work by
another pianist identified with inter-
preting Gershwin, Earl Wild. It also
features Arthur Fiedler and the
Boston Pops and offers Concerto In
F, "An American In Paris," "Rhap-
sody In Blue," and a variation on "I
Got Rhythm."

Set for release in the near future
from Newport Classics is a synthe-
sized performance of Gershwin's
classic "Rhapsody In Blue."

From a CD standpoint, Gershwin
has ranked as one of the configura-
tion's most popular attractions
since its debut in the U.S. in 1983. To
note a few commanding releases,
RCA and London have marketed
three-CD versions of "Porgy &
Bess," while PolyGram Jazz fea-
tures a three-CD version of Ella
Fitzgerald's survey of Gershwin
songs recorded by Norman Grazn in
the late 50s as part of his Fitzger-
ald song-book salutes to the great
pop writers.

Gershwin's name recognition is
strong enough to serve as part of
the title of a contemporary hit sin-
gle, Donna Summer's "Dinner With
Gershwin," as it's called by (Geffen).

The new product, by the way, is
being made available close to his
88th birthday on Sept. 26. Thus, the
centennial of Gershwin's birth is
just 11 years away. The popularity
of Gershwin, whose work stands as
the epitome of American music, is
likely to be as bright as ever then.

Some sets contain
original scoring

Life is art. Or should be.
A lot depends on the way you live your life. And where
In the bedlam of mini-meetings that your project
requires, many moods bounce off each other. You're always
balancing aesthetics with the bottom line, and the pressure
of the clock never ends.
So it is especially gratifying to stay and meet and work
in an environment that is conducive to creativity. Nor
everyone gets to make the trip, which is why you have those
dee- and four-way calls to report daily progress. Isn't it
funny how often they ask about the weather and the view?
At the end of each day, everyone heads to his own suite,
and the magic of Los Angeles and Mondrian continues.
Mondrian is a perfect example of what you want from
your own efforts: a masterpiece.
### TOP POP ALBUMS A2 (LISTED BY ARTISTS)

<table>
<thead>
<tr>
<th>NO.</th>
<th>WEEK ENDING</th>
<th>LAST WEEK'S PL</th>
<th>LAST WEEK'S RANK</th>
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<th>THIS WEEK'S RANK</th>
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<td>76</td>
<td>61</td>
<td>19</td>
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<td>112</td>
<td>12/17/97</td>
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<td>120</td>
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<td>1/14/98</td>
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<td>1/21/98</td>
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<td>1/28/98</td>
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<td>147</td>
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<td>2/4/98</td>
<td>144</td>
<td>149</td>
<td>4</td>
<td>4</td>
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<td>121</td>
<td>2/18/98</td>
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<td>8</td>
<td>8</td>
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<td>2/25/98</td>
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<td>160</td>
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<td>3/25/98</td>
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<td>4/8/98</td>
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<td>4/15/98</td>
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<td>4/29/98</td>
<td>174</td>
<td>206</td>
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<td>5/6/98</td>
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<td>206</td>
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<td>133</td>
<td>5/13/98</td>
<td>176</td>
<td>208</td>
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**ARTIST**

- The Beatles
- The Animals
- The Rolling Stones
- The Who
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SONY STUNS RIVALS WITH PLANS FOR DAT LAUNCH IN EUROPE
(Continued from page 1)

Says Larry Rosen, president of GRP Records, a pioneer in DAT real-time duplicated prerecorded software, "We're already expecting the Morantz machines in October," the representatives for both here and in Europe, "We will still proceed in both legislative and judicial areas to do what we can to preserve copyrights.

Some U.S. industry observers speculate, however, that as more companies decide to introduce DAT machines both here and in Europe, any pending legislation may be rendered moot before it has even gotten out of committee.

Says one, "It doesn't seem there would be much point in Congress passing a law to ban the import of DAT decks after 100,000 of them are already on the street here."

The Sony machine to be marketed in Europe—is model DTC 1000E—will cost around $2,000, with blank tapes retailing at $4.50 to $7.50, four times the price of a high-quality analog master tape. A pro audio system (see separate story, page 3) is expected to be marketed sometime in 1988, as are portable and in-car units.

As if to assuage fears over the long-term future of the CD with news of the DAT launch decision, Sony announced the "re-emphasis" of its commitment to the compact disk at the Audio Fair, November 10-12 in Bayview Studios in Oak Park, Calif., for audiophile label Reference Recordings. For this one, an Onkyo D-2010 consumer deck was used to record a session with the Blazing Redheads, a San Francisco-based jazz-rock group.

According to David Birch-Jones, Onkyo's U.S. representative, the session was recorded live through a mixing console onto two-channel stereo tape recorders.

Mass Market
MARKET ACTION
BILBOARD CHARTS THE TOP ENTERTAINMENT STOCKS
COURTESY OF PAINE WEBBER RESEARCH: 1285 Avenue of the Americas
New York, New York, 10019, (212) 731-2500

MARKET ACTION
BILBOARD CHARTS THE TOP ENTERTAINMENT STOCKS
COURTESY OF PAINE WEBBER RESEARCH: 1285 Avenue of the Americas
New York, New York, 10019, (212) 731-2500

Company

NEW YORK STOCK EXCHANGE

Sales
Open/Close

Change

CBS Inc.                        270.7 191.02%  +10%

Cazenovia Group                   227.0  3 3%  +3%

Capital Cities Communications     170.7  242.0  42%  +9%

Cola Cola                        370.7  370.7  51%  +50%

Walt Disney                      51.5  80.0  -60%

Eastman Kodak                   1242.0  103%  103%

Gulf & Western                   692.3  103%  85%

Handelman                       401.7  391.1  -6%

MCA Inc.                        2772.6  372.6  63%  +2%

MGM/UA                           37.7  31%  -4%

Musicland                      1548.1  46%  46%

Pioneer Corp.                    137.7  137.7  13%

TDK                             279.0  68%  68%

Television Broadcast Corp.     1557.7  1557.7  100%

Vestron Inc.                     510.4  6%  6%

Warner Communications Inc.      1658.3  200%  237%

Westinghouse                     2111.7  71%  70%

AMERICAN STOCK EXCHANGE

Sales
Open/Close

Change

Corinthian                          11.9  10%  +5%

Electronic Media Group           299.7  16%  16%

Lending/Telecommunications        564.0  10%

UTC                             967.7  12%  12%

Pro Video                          67.7  12%  12%

Fraser Entertainment              8.7  13%  13%

Tornado Broadcasting System       27.7  13%  13%

United Video                     65.0  13%  13%

Wharehouse Entertainment          134.9  10%  10%

Company

OVER THE COUNTER

Sales
Open/Close

Change

Crazy Eddie Co.                    4%  4%

Die Cast Productions              4%  4%

Infinity Broadcasting            25%  25%

Jefferson Inc.                    5%  5%

Lip Broadcasting                  46%  46%

Labatt Enterprises               11%  11%

Maine Enterprises Group           11%  11%

Reps Co.                         13%  13%

Revee Communications              6%  6%

Sensible Music Network Inc.     10%  10%

Screen Shot Howard Broadcasting   84%  85%

Sherwood Packaging, Inc.         25%  25%

Sound Warehouse                  12%  12%

Specs Music                      10%  10%

Star's To Go Video               10%  10%

20th Century Fox & Dudded       30%  30%

TNT Pictures                     10%  10%

Walt To Walt Sound and Video      30%  30%

Westwood One                     30%  30%

Company

LONDON STOCK EXCHANGE (In Pounds)

Sales
Open/Close

Change

Chrysalis                         237  237

Pickwick                         203  -3

Ready Useful Group               516  516

Thor's EMI                       665  665

Virgin                          153  153

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

SONY TO OFFER PRO DAT UNITS
(Continued from page 3)

Hubbard, a "direct-to-digital 2-track album. You'd have to work that way with DAT, since there's no way to edit or overlap," says Ral.

For the engineers who have used DAT in this manner, the decks serve basically as a smaller, lighter, and lower-cost economic replacement for previous 2-track digital recorders. These units, such as the Sony PCM 1 and 701, are electronic "black boxes" that do not include their own tape transports. Thus, a high-quality 1/2-inch or 1/4-inch VCR must be provided with the digital processor to make recordings.

Another recent session took place August 10-12 at Bayview Studios in Oak Park, Calif., for audiophile label Reference Recordings. For this one, an Onkyo D-2010 consumer deck was used to record a session with the Blazing Redheads, a San Francisco-based jazz-rock group.

According to David Birch-Jones, Onkyo's U.S. representative, the session was recorded live through a mixing console onto two-channel stereo tape recorders.

Engineer Keith Johnson then used three separate stereo feeds to an analog open-reel tape deck to provide a recording master for vinyl; a digital recorder to provide a CD submaster; and a direct feed into the Onkyo DAT unit.

A Billboard Spotlight
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RIAA AUGUST CERTS
(Continued from page 6)

lease "No Control" also went platinum, as did his latest album, "Can't Hold Back."

Here's the complete list of August certifications:

Multiplatinum Album

Bon Jovi, "Slippery When Wet," Mercury/Polycraft, 5 million.


Whitney Houston, "Whitney," Arista, 3 million.

"Whitesnake," Geffen/Warner Bros. 2 million.

Multiplatinum Albums

Anne Murray, "Christmas Wish- es," Capitol, her fourth.

A. New Merry, "New Kind Of Feeling," Capitol, her third.


Money, "No Control," Columbia, his second.

Europe, "The Final Countdown," Epic, her first.

"Georgia Satellites," Elektra, their first.


The Cure, "Kiss Me, Kiss Me, Kiss Me," Elektra, its first.

"Beverly Hills Cop II" sound-track, MCA.

Gold Album

Barbra Streisand, "One Voice," Columbia, her 30th.


REO Speedwagon, "Life As We Know It," Epic, its ninth.

"Ozzy Osbourne & Randy Rhoads, "Trouble," Epic, Os-bourne's sixth, Rhoads' first.

Carly Simon, "Coming Around Again," Arista, her sixth.


The Cure, "Kiss Me, Kiss Me, Kiss Me," Elektra, its first.

"Beverly Hills Cop II" sound-track, MCA.

The Financial page is on hiatus... it will return to this space in a few weeks.
Accounts continue to applaud the distributor for taking what is frequently called a "creative" approach to solving the glut.

"I think it's one of the most creative policies we've ever had," says Steve Liberman, president of Norcross, Ga., one-stop Nova Distributing. "It hurts no one. You have the product for the consumer and you're not backing the bill to Feb. 10 so you're not forced to sit on it and wait.

"It's one of the most fair things I've heard," says Adam Sachs, vice president of Central South Music Sales, a Nashville-based wholesale and parent company of the 62-store Sound Shop chain. "Rarely do the labels offer any kind of price protec-

"If you were CBS, you would have to do something," says Roland Okinow, president of rackLiebers Enterprises. "We hear they have warehouses full of the damned things. But it's a nice item. Christmas stuff with no one to have sold--what, 2 million?--there are an awful lot of consumers out there who would have bought it.

But with a new Springsteen album, "Tunnel Of Love," due in the fourth quarter, some are skeptical as to whether the distributor will ultimately reduce the box-set load.

Carl Rosenbaum, president of 12-store Flip Side Records in Chicago, says that if RCA,L.A., decided to plan to make a box set of the album, he is saying he would plan to pass along the chunk of the re-

But with the rebates, the new box lot wholesale cost for LPs and tapes is $15.30 per unit, the new cost for CDs is $20.87. Thus, most retailers are considering a $19.95 price tag for cassette and LP editions. The price is being held for the first box set to encourage the purchase of the album's initial release, now re-

This story was prepared by Earl Paige in Los Angeles and Geoff Magfield in New York.

NEW YORK While accounts praise CBS for its attempts to resolve the glut problem, many prefer box sets, many groups about an adjustment the distributor made last month in its returns policy.

In its revised system, which went into effect Aug. 3, CBS charges a 3% penalty for most goods that are returned to the label, excluding 7- and 12-inch singles, de-

"They just devalued my inven-

"We've gotten many compliments from customer," says Cindy Barr, director of purchasing and product management for the 3-store Miami Beach store of Maxie's, says the chain's total stands at just 800 sets. Howard Applebaum, vice president of the 30-store Kemp Mill Records in Washington, D.C., says, "I'm close to wanting to buy some more."

Waxie Maxie's business this past year in Los Angeles and 62-store rack Liebers, explaining the opinion of many customers.

Ideal conditions come from Chuck Adams, vice president of Nashville wholesale/retail opera-

"It's a price increase," says Har-

"Some retailers, including Waxie Maxie's and Flip Side's Ro-

"There's a rumor going around about a company that designs great record covers, live, ads, and labels, catalogs plus other fascinating services.

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Between 1970 and 1983, the Carpenters sold more than 60 million records, scored 12 top ten hits, earned three gold and five platinum LP's, and won the respect and affection of music lovers around the world.

"SOMETHING IN YOUR EYES"

"SOMETHING IN YOUR EYES," with guest vocalist Dusty Springfield, is the first single from Richard Carpenter. It's taken from his solo debut TIME, which also features nine more songs shaped by the unique musical vision of Richard Carpenter. Produced and arranged by Richard Carpenter.

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EVEN BETTER THAN EXPECTED: Analyst Raymond Katz of Mobon, Nagen & Co. has upped his 1987 earnings-per-share estimate on CBS Inc. from $8 to $8.50 on 50 cents of the increase expected from the Records Group. Katz says records operating profits should reach $178 million this year, exceeding his previous $147 million estimate. New releases by Michael Jackson and upcoming albums from Mick Jagger, Bruce Springsteen, Bob Dylan, and Pink Floyd are behind the higher forecast. A cheer for the entertainment industry came Tuesday when the CD's should hike records group earnings in 1988, says Katz, but he's holding his 1988 number at $178 million pending announcement of next year's domestic releases.

IT'S OK WITH THE FTC: The Federal Trade Commission has raised no objection on anticompetitive grounds to the sale of Chappell Music to Warner Communications Inc. While this means it's clear sailing for a finalization of the $200 million buyout in the next month or so, the foreign situation on a country-by-country basis is still unsettled... Morris Levy's hit-laden Big Seven Music, despite widespread interest remains unaltered. Word is that the asking price of $12 million is $3 million-$4 million off the mark. Rumors that Famous Music had wrapped up the deal are not true, Track hears from informed sources.

MOSS MUSIC GROUP has picked up artist Paul Winter's Living Music label, formerly handled by Windham Hill. The catalog contains 14 albums. A 15th entry, "Earthbeat" by Paul Winter, was recorded in the Soviet Union and will be released soon.

HE SWITCHED TO A SISTER LABEL several years ago, but Barry Manilow has returned to Clive Davis and Arista Records, his first label home, where hit after hit flowed for more than a decade. RCA Records released one album by the singer-songwriter... RCA says it's got back orders of 400,000 on the "Dirty Dancing" soundtrack.

THE MUSICIANS ASSISTANCE PROGRAM of Local 802 of the American Federation of Musicians hopes to have a major fund-raising concert in New York by Thanksgiving, with promise of a venue by John Scher of Monarch Entertainment. MAP is a pilot program started in 1985 that offers free counseling to musicians who are dealing with such problems as drug abuse, alcoholism, or family stress. It's served the needs of more than 2,000 musicians and their dependents to date. According to Tommy Booth, assistant to Nancy Becker, director, the program is in jeopardy because of New York state funding cutbacks. An annual concert would, of course, lighten the financial load considerably. For more info, contact Booth or Becker at 212-244-1802.

A PART OF HIM: When asked by the Wall Street Journal to comment on the use on another recording, via digital sampling, of a "horn blast" from one of his own sessions, seminal rock artist James Brown replied, "Anything they take off my record is mine. Is it all right if I take some paint off your house and put it on mine? Can I take a button off your shirt and put it on mine? Can I take a toenail off your foot—is that all right with you?" According to the Sept. 1 WJT piece, the "horn blast" was transformed into a lush, mellow tone for a Japanese singer's love ballad.

A D&D DEAL: Schwartz Bros. Inc. is putting a new wrinkle on one-day account warehouse sales by holding its Dial-A-Deal sale for an entire week (Sept. 14-18). During the phone blitz, all accounts will be able to call Schwartz Bros. from their stores and order the product they require, including closeouts on Beta and many VHS videotapes, compact disks, blank tape, VCR games, and accessories. Daily specials are designed to encourage everyday phone-ins. For more info, call Jeff Blakeman at 800-638-0243.

LOOK FOR a new label formed by George Michael's managers, Michael Lippman and Rob Kane, to be distributed through the house of (Dick) Asher.

BRUCE LUNDYBALL RECEIVES the AMC Humane Society Award on behalf of the AMC Cancer Research Centers' campaign at the organization's 19th annual music trade event Dec. 4 at Roseland Ballroom in New York. Also, a campaign launch reception is set for Wednesday, Sept. 16, at the Terrace Penthouse of the St. Moritz Hotel. Artist-songwriter Rupert Holmes is the guest Thursday (10) at the first 1987 country-based Billboard Saloon guests, by which time The Did-It-Go, a history of More, Records, 1983, will be released.


THAT'S GRAND: More than 30 years after first appearing on the Grand Ole Opry as a backup musician, Roy Clark has become a member of the Opry. "Hee Haw" host and former Country Music Assn. Awards instrumentalist of the year was formally introduced as an Opry act by another Roy of some note, Roy Acuff.

A NEW LOGO FOR A NEW LOOK: Bertelsmann Music Group has unveiled a new logo that company execs admit might be utilized to represent a record label within the company. Meanwhile, the new trademark will receive a major ad push to increase consumer awareness.

He wants his NBC: Joe Jackson has never been known for his love of television, particularly where it crosses paths with music. That looks to be changing though, with word that the recalcitrant A&M recording artist has scored and recorded the soundtrack for a new NBC-TV detective series, "Private Eye." The show is set in Los Angeles, circa 1956, and premieres Sept. 13. The music is described by Jackson as "50's big band/Latin/jazz"... Robbie Robertson's upcoming Warner Bros. album boasts a duet with Peter Gabriel; another cut has the ex-Band member backed up by U2.

John Rambo's Eyes: Noted videoclip director Russell Mulcahy is lensing Sylvester Stallone's "Rambo III." The $45 million epic from Carolco Pictures begins shooting in September in Israel. Australian-born Mulcahy directed Kim Carnes' "Bette Davis Eyes" video several years ago... Watch for musician/activist Vernon Reid to sing with Epic. The outspoken New York guitarist extraordinary is founder of the Rock Against Racism Coalition.

A CHANCE TO BE HAPPILY "Les Misérables": Hal Leonard Publishing has a contest going that could mean a trip for two to New York to see the smash musical "Les Misérables," which, needless to say, has its folio counterpart via Hal Leonard. The idea is for an account to pick out Leonard's best-selling folios for the year in 19 categories listed in its catalog. The contest ends Sept. 15. For more details, call 1-800-642-6602.

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