Old, New Have Learned To Coexist On Country Charts

This story was prepared by Gerry Wood and Debbie Holley.

NASHVILLE Music executives are upbeat once again, buoyed by the most significant trend here in the past decade: the concurrent rise in popularity, airplay, and sales of both traditional and contemporary country music styles.

The Billboard Hot Country Singles chart has chronicled the dramatic shift during the past year as traditional country music blazes furiously in one direction while contemporary shores in another. In both cases, the direction is up. A variety of styles has invaded the chart, new faces have charted significantly, an influx of independent labels has hit the chart, and changes have come in the charting capabilities of established artists.

"This variety, this great mix from country-rock to traditional, is important to our future growth," says Joe Galante, vice president/general manager of RCA/Nash.

(Continued on page 90)

Soviets Soften Stance Against Heavy Metal

BY VADIM YURCHENKOV

MOSCOW Heavy metal no longer sounds quite so harsh to Soviet authorities. The music is even being coated with a veneer of respectability, following the decision by state-owned record company Melodiya to release its first metal album.

The album, by the band Cruise, was recorded in the home studio of group leader Valeri Gaina, widely recognized as the country's top rock guitarist. In fact, the album was recorded a year ago and does not entirely reflect the Cruise of today, but fans see the release as significant just the same.

(Continued on page 90)

Philips Seeks To Raise $270 Million

P'Gram To Float Stock Issue

BY PETER JONES

LONDON N.V. Philips of Holland will offer 20% of its PolyGram Rec-ords division in an international public equity offering—starting first in the U.S.—that could raise up to $270 million.

The offering next month of 15 million shares, at an anticipated price of $15 to $18 each, is seen as a reflection of PolyGram's excellent performance worldwide, especially in the U.S., where the stock initially will be listed. About 70% of the public stock will be traded over the counter in the U.S. Stock listings on the London and Amsterdam exchanges are expected to follow within months.

Prudential-Bache Capital Funding and Merrill Lynch Capital Markets Group are co-managing the U.S. and international syndicates.

Philips says that while it intends to "maintain its involvement in the software music industry through PolyGram and therefore believes it is of strategic importance to retain a controlling interest" in the record company, the growing scope of PolyGram's global business justifies giving it greater flexibility in fi-

(Continued on page 90)

Arbitron Unveils Summer Ratings

NEW YORK Top 40 stations sizzled, the Wave tide continued to roll, urban radio exerted its power, and rockers made some noise in the first batch of summer '87 Arbitrons. Among the top 40 stars were KQLQ-AM-FM San Diego, which enjoyed a 3.6 share gain, and WHIZ New York, which broke a six share in the tough Gotham market.

For complete coverage of the New York, Los Angeles, Chicago; San Diego; and Nassau-Suffolk, N.Y., markets, see page 10.

Nashville Songwriters Assn.

Follows page 34

THE MUSIC IS FUN, BUT THE SALES ARE SERIOUS... ON ELEKTRA SUPERIOR-QUALITY CASSETTES, COMPACT DISCS AND RECORDS

METALLICA RE-REMARKABLE GARAGE DAYS RE-REVISITED THE $5.98 EP, THE $9.98 CD GONE GOLD AND GETTING BIGGER. FIVE COVER SONGS RECORDED IN SIX DAYS, NOT A FOLLOW-UP TO MASTER OF PUPPETS, BUT A RAVE-UP FOR ITS OWN SAKE. NOT EVEN PRODUCED BY METALLICA

ADVERTISE NOW
Over 20 Million TV Viewers Will Hear About This Album

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WWF wrestling is the third most-watched syndicated programming, just behind “Wheel Of Fortune” and “Jeopardy”!

“Wrestlemania III” set the all-time indoor attendance record for ANY kind of an event...sports or entertainment.

Now the marketing muscle of the WWF combines forces with CBS/Epic Records for a new heavyweight champion release:

“PILEDRIVER: THE WRESTLING ALBUM II”

This is the biggest, better wrestling album! Featuring, for the first time, two top-notch videos and strong new songs that every fan will need to own!

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Producer: Rick Derringer Co-Producer: David Wolfs
Agreement With U.S. Will Mean Major Changes Canadians Wary Of Free-Trade Pact

BY KIRK LAPOINTE

OTTAWA—The free-trade agreement reached between Canada and the United States was signed today, but it is far from conclusive in its stand on such a deal will affect what many believe is the future of the industry. Many of Canada’s biggest artists were originally signed by independent firms. "This may well have a major impact on our members," Chater says. "And with no end in sight to copyright reform and possible tax changes next year under tax reform, we’re facing more and more crises."

It’s unclear whether the Canadian government will proceed to place more video distribution in Canadian hands. The government promised to push for such a bill, but many feel it was a bargaining chip in the trade talks.

They’re Not ‘Bad,’ But Sales On Bruce Are Good

BY CHRIS MORRIS

LOS ANGELES—The Boss is back, but he’s back well.

Well, almost. Retailers around the country report that although initial sales on Bruce Springsteen’s new Columbia album, “Tunnel Of Love,” are strong, consumer excitement about another recent CBS release, “Bad,” by Bad Brains, in many cases overshadowed the Bruce buzz.

The street-date crowds outside stores and near-hysteria on the part of media and consumers seen upon the release of Springsteen’s live-five-record set last fall haven’t materialized for “Tunnel Of Love.” But retail chains have weighed in with heavy buys on the Springsteen work, which is the star’s first studio recording since “Born In The U.S.A.” That 1984 release racked up 11 million sales and solidified the acclaimed performer’s role as a major commercial force.

One factor mitigating against immediate blow-outs is the nature of the music on “Tunnel Of Love.” The album has come out against the trade deal. Its concern is that the elimination of the tariff will prompt multinational companies to scale down operations in Canada, thus leaving independent firms without major distribution networks.

Another trade-grip, the Canadian Recording Industry Assoc., which represents the multinationals, is seeking more information before

Betamax Format Still Shows Vital Signs

Paramount’s $29.95 Ceiling Seen As Good Medicine

BY AL STEWART

NEW YORK—After years of steady decline, the Betamax format stubbornly refuses to call it quits.

New pricing strategies for prerecorded software, coupled with a steady stream of advanced Beta VCRs from Sony, continue to breathe life into the struggling format, which pioneered home video.

Recently, Paramount Home Video said that it would price all of its Beta titles at $29.95 or less. Regardless of the pricing on VHS releases (Billboard, Oct. 3), meanwhile, the distributor Metro Video bought more than 20 million Beta cassettes and opened Beta Liquidita, a division that will charge $7-$15 for most of the 1,500 catalog titles in the format. (Billboard, Oct. 3).

No one is quite prepared to predict a Beta comeback, but the format persists clinging to its 3%-5% market share and creates enough demand to keep prerecorded video suppliers interested. In placing the $29.95 ceiling on Beta, Paramount becomes the only supplier to adopt a two-tier pricing strategy based on format. While Paramount’s price reduction seems to have surprised some dealers and distributors, those who are trying to “get out of Beta” like bad news, says one distributor, puts it, are understandably indifferent. Nevertheless, dealers who stock the format are enthusiastic about their sales.

“I’m overjoyed,” says Lou Berg, owner of Audio/Video Plus in Honolulu. “It will make our Beta customers feel like we haven’t abandoned them. Obtaining Beta has been a big problem for us in the past.” The studios have turned over the other cheek on Beta, and the distributors don’t order as much because [suppliers] have clamped down on returns.

The Beta customer can feel a little betrayed,” adds Berg, who estimates that approximately 20% of his total sales and rental volume is generated by his Beta inventory.

In making the announcement, Paramount officials said they are strongly committed to Beta but recognize "understandable reluctance" of retailers to stock both formats.

Tim O’Toole, Paramount Home Video senior vice president and general manager, says, "This is really more of a response to consumer [so that they can get] the product more easily in rental inventories or else be able to buy product."

I’m impressed with Paramount’s decision," says Arthur Morowitz, president of Metro Video. "It took a lot of guts. Paramount knows what they are doing [with the price]

The company is the star’s first studio recording since "Born In The U.S.A." That 1984 release racked up 11 million sales and solidified the acclaimed performer’s role as a major commercial force.

One factor mitigating against immediate blow-outs is the nature of the music on "Tunnel Of Love." The album has come out against the trade deal. Its concern is that the elimination of the tariff will prompt multinational companies to scale down operations in Canada, thus leaving independent firms without major distribution networks.

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L.A. Quake: A Lotta Shakin' 'Goin' On

BY DAVE DIMARTINO

LOS ANGELES Radio stations played "I Feel The Earth Move," a hit record label A&R departments found their neatly stacked cassette sets strewn on the floor, and many radio stations in Southern California wondered exactly what was shaking at 7:42 a.m. on Oct. 1.4.

What set L.A. rocking was an earthquake measuring 6.1 on the Richter scale. With its epicenter in the nearby city of Whittier, the quake caused damage of more than $100 million—and the figure is increasing daily. A surprisingly strong aftershock—arriving at 3:09 a.m. on Oct. 5 and measuring 5.5—caused even more confusion among already shaken area residents.

California residents, wondering if the first quake was a prelude to the "Big One"—the quake expected to emanate from the San Andreas fault within the next 30 years and to measure at higher than 8—turned to television and radio stations for a big picture. What they found were newscasters ducking under their desks while on the air, radio stations either making light of the quake or devoting constant coverage to it, and comparisons to the last major quake the area had felt, in nearby Sylmar in 1971.

Rooster Rhodes, morning man and program director at KCAL-FM in Oxnard, says his station stayed on the air during the quake and was instantly besieged by calls. The station handled it as a "happening, happy-type thing," he says, and played both "I Feel The Earth Move" and "Shake, Rattle, And Roll.

Funnyman Rick Dees, however, on Los Angeles' KIIS-FM, stopped regular programming for more than an hour to report on the quake. Earthquake-related tips were given and highway patrol officers were interviewed by phone. Even KIIS DJ Paul Freeman also played "I Feel The Earth Move," says Dennis Clark, Dees' executive assistant, the station "didn't take the quake lightly at all.

(WaxWorks' Trade Show Draws Heavy Retail Traffic

BY EDWARD MORRIS

OWENSBOO, Ky. WaxWorks/ Vidoeworks staged its seventh annual video trade show in the Executive Center, a convention center here on Oct. 5.7. The event drew 1,200 retailers to shop the more than 70 displays. Floor space for this year's show was twice the amount of the 1986 meet.

While figures for the cash-and-credit event were not immediately available, WaxWorks executives predicted sales of more than $1.5 million during the two days the buyers were able to shop.

Product was up for grabs at 13 price points ranging from $6.20 to $61.95 per piece. There were major markdowns on such titles as "Kiss Of The Spider Woman," dropped from a regular $60.95 to a show price of $19.95; and "Police Academy," which went from $90.50 to $75.40. In fact, the entire MGM line was set at $17.40 per title during the show.

Entertainment at the convention was provided by the Seventh Annual "Faces Of Death" series, WaxWorks brought in a considerable amount of stock and sold 350 pieces the first day, according to a rep from MPI, the series' current distributor. There was little marking down in the $70 to $80 range from $60.55 to $56.30.

Good Times Video offered more than 300 titles at $8 each.

In earlier years, this trade show has been plagued with long and slow-moving checkout lines. Organizers overcame the problem this year for the most part by establishing 18 checkout stations. Traffic was extremely heavy the first day but only moderate the second.

Representatives from the Indiana chapter of the Video Software Dealers Assn. were on hand to sign up new members, and a Kentucky representative was asking for names of interested dealers in an attempt to set up a chapter for that state.

Among the video celebs—either suppliers or renters of costume—who stalked the aisles and signed autographs were Terry Little (United Artists Video), Maurice "King" Williams (WaxWorks/Video), Slaughter (Celebrity Home Entertainment), and Denise Austin (Parade/Peter Pan).

Concurrent with the video sale, executives and store managers of WaxWorks/Disc Jockey chain met to assess operations, plan strategies for the coming year, and hear new product presentations from the major record companies.

Entertainment at the convention was provided by RCA's Restless Heart and Capitol's T.R. & Maria Hicks.

Point-of-purchase material was in plentiful supply in an area adjacent to the main floor. Anyone with a paid invoice had access to the area.

Nashville Changes

NASHVILLE Billboard's office here was a new address—69 Music Square W., 5th Floor. Mail should be sent to Billboard, P.O. Box 24970, Nashville, Tenn. 37202. Billboard's new Nashville phone number is 615-251-4290.

Debbie Campisi is promoted to manager of national secondary promotion for Capitol Records in Los Angeles. She was national promotion assistant. Chrysalis Records in New York appoints Chantay Taylor national promotion coordinator. She was upped from promotion assistant. Taylor is succeeded by Jill Maxick.

Carol Tatsuno joins the international artist relations and publicity department staff of BMG Music International. She was East Coast press coordinator for Capitol Records.

Tracy Hill joins Rhino Records in Los Angeles as director of publicity. She served in a similar capacity at Windham Hill Records.

Orphan Records in Detroit appoints Richard Cole international marketing director for its specialty video product division. He is a musician.

Striped Horse Records in Los Angeles names Janet Lee Stoakley label manager. She has been with the label for two years.

Passport Records appoints Robbie Snow retail marketing coordinator, based in Glendale, Calif. He was merchandising & promotions coordinator for the Musichand Group.

DISTRIBUTION/RETAILING. J.E.K. Enterprises, a Baltimore-based one-stop, appoints James Grady vice president of sales & marketing. He was vice president of sales for RCA Records.

PUBLISHING. Nicholas Firth is appointed president of BMG Music Publishing in New York. He joins with an extensive background in music publishing, including the presidency of Chappell International.

HOME VIDEO. Tom Nottingham is named director of manufacturing services for CBS/Disc Video in New York. He was manager of film services for the company.

John Scott is appointed national sales manager for Charter Entertainment in Los Angeles. He served in a similar capacity for Vestron and Lightning Video.

Steve Zales becomes marketing manager for HBO Video in New York. He was with Lever Bros.

Congress Video Group in New York promotes Elizabeth Horan to promotion manager. She was promotions coordinator.

RELATED FIELDS. Rogers & Cowan, a Los Angeles-based public relations firm, appoints Tony Fitzpatrick managing director of its international division, headquartered in London. He joins from Granard Communications.

Kevin Scott joins the management team of Sanctuary Music in Los Angeles. He was with the William Morris Agency.
MICK JAGGER
IN HIS ONLY RADIO APPEARANCE
UNDER RADIO CONTROL
Exclusively on DIR
the week of November 2nd

90 minutes with Mick featuring the music from his new album “Primitive Cool” as well as “She's the Boss.”
PLUS, Mick pulls no punches in his comments on:
- working with & without The Rolling Stones
- the subject of sex in rock & roll
- raising daughters in the Eighties
- why he went solo
All brought to you exclusively by the DIR Radio Network

To book Mick Jagger UNDER RADIO CONTROL for your station, contact Michael Abramson, (212) 371-6850
Account For 19%, 56% Of Member Dollar Volume CDs, Tapes Shine In NARM Report

BY EARL PAIGE

LOS ANGELES The continued sales power of prerecorded audio cassettes and the strength of compact discs are reflected in a report from the National Assn. of Recording Merchandisers on 1986 retail and wholesale activity.

The nine-page NARM study, released Sept. 24, is the result of a joint research project with the Recording Industry Assn. of America initiated seven months ago; it includes some data released by the RIAA June 19 (Billboard, July 4). The continued strength of the cassette and CD is seen in the member dollar-volume configuration breakdown: cassettes, 56%; CDs, 19%; LPs, 18%; 7-inch singles, 5%; 12-inch singles, 2%.

Among the highlights of NARM's tabulation of 15 member firm's figures are comparisons between four member segments for dollar volume, configuration share, and genre sales.

- Gross dollar-volume share: retail, 66%; record mail-order, 25%; one-stop, 5%; independent distributors, 4%.
- Cassettes: retail, 46%; racks, 75%; one-stops, 47%; independent distributors, 25%.
- CDs: retail, 27%; racks, 8%; one-stops, 25%; indexes, 30%.
- LPs: retail, 22%; racks, 12%; one-stops, 21%; indexes, 35%.
- Singles are fairly even in share, except for a 16% spike in 12-inches for independent distributors.

Overall genre share by all four member types is seen to maintain a continuing dominance at 50%, with blank music accounting for 10%, country for 9%, classical and jazz for 6% each, every other genre taken to be thin.

(Continued on page 90)

Series Establishes Three-Tiered Pricing CBS Bow Midprice CDs

BY DAVE DIMARTINO

LOS ANGELES With the recent introduction of its Best Value compact disk series, CBS has established a CD equivalent of its three-tier LP and cassette pricing system.

The Best Value series, which comprises some $20 pop and 75 classical titles, is being offered to dealers at a price point nearly halfway between its top-line product and its budget-price Collector's Choice series, introduced in February.

The new series consists of titles that have previously been available at $10.29 per box lot and are now being dropped to $8.58 per box.

The decision to take New Directions to the branch distribution giant was largely prompted by the recent release of a new field sales staff to WEA. Its primary responsibility is the marketing of all jazz, classical, and progressive product released on WEA-distributed labels.

"There was this move within WEA to start this new sales managers staff dedicated to this type of music," says Jean Pierre Weiller, managing director of Antilles/New Directions.

"The only way for this type of music to get the right exposure is to be with a major that will provide in-depth marketing," he says. "That's not the case with independents."

(Continued on page 87)

Antilles Sets New Label Distributed By WEA

BY LINDA MOLESKI

NEW YORK Antilles Records, the independently distributed label owned by Island Records, has formed New Directions, a logo dedicated to contemporary music of all types. The new label is being handled by WEA's distribution network; initial product shipped Oct. 5, with titles by composer Samuel Zyman, jazz trumpeter Jeff Beal, the trio Power Tools, and a release of Phillip Glass' "Koyaanisqatsi," which is now available on compact disk for the first time.

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(Continued on page 87)

U.K. To Study Chappell Buy WCI Deal Opens Antitrust Probe

BY PETER JONES

LONDON Although Warner Communications Inc. completed its buy-out of Chappell Music in New York last week as expected, the British government has referred the $200 million deal to the Monopolies and Mergers Commission here. Lord Young, secretary of state for trade and industry, is calling for a report within four months.

"The proposed acquisition has raised issues of competition in the U.K. markets for the publication and recording of music," Young said. His decision to seek the inquiry followed an extensive lobbying campaign by the Independence for Music Publishing Group, also known as IMPACT, which opposed the deal.

It is understood that the U.K. subsidiaries of both companies will have to wait for a decision by the MMC, which will decide whether the deal would give them an unfair monopoly of the U.K. music market.

The deal WCI has included full-page trade paper advertisements urging that the Warner/Chappell merger be stopped. The group claims the deal would "signal the death knell" for U.K. musicians by taking a sharp bite out of their income from royalties.

SBK Songs, one of the key independent publishing houses involved in orchestrating the IMPACT campaign, was largely prompted by the recent introduction of a new field sales staff to WEA. Its primary responsibility is the marketing of all jazz, classical, and progressive product released on WEA-distributed labels.

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(Continued on page 87)

Like It Or Not It's Back To The '70s As Floyd, Kiss, Skynyrd, Yes Crowd Charts

CALL IT a mini-'70s revival. The top two debuts and the most commanding act this week's Top Pop Albums chart are by acts that achieved their greatest success in the '70s.

Pink Floyd's "A Momentary Lapse Of Reason" jumps three notches to No. 5, as Atlantic's "Permanent Vacation" jumps six spots to No. 21. Kiss' "Crazy Nights" leaps 38 notches to No. 24. Lynyrd Skynyrd's "Legends" hits 66 berths to No. 30, and Jethro Tull's "Crest Of A Knave" leaps 95 positions to No. 90.

It makes you want to head out for Cal Jam III— with the latest Love Affair Brothers on the 8-track.

And may we point out that this week's top two debuts are Yes' "Big Generator," at No. 61, and the Bee Gees' "ESP," at No. 129.

For the benefit of our younger readers, we'll point out that Pink Floyd had the longest-charting album of the '70s with "Dark Side Of The Moon"; the Bee Gees had the best-selling album of that decade with "Saturday Night Fever." And the other five bands all amassed impressive piles of gold and platinum albums in the time period.

Boston and Heart may have started this '70s wave in 1969-86 when they re-emerged after long absences with No. 1 albums. Other notables singers as Carly Simon, Natalie Cole, Steve Miller, and Dan Hill are keeping it going.

Come back, BTO. You too, Ohio Players. AWB, where have you been at these years?

The top five on this week's Hot 100 contains the latest hits by the three biggest stars of the '80s. Prince's "U Got The Look" jumps three notches to No. 2, Michael Jackson's "Bad" surges four spots to No. 4, and Madonna's "Causing A Commotion" leaps six notches to No. 13.

"Commotion" is Madonna's 13th consecutive top five hit. That's her entire output since "Lucky Star" peaked at No. 4 three years ago this week.

Only two acts in the rock era have had longer streaks of consecutive top five hits. Elvis Presley had 24 in a row, from "Heartbreak Hotel" in April 1956 to "Return To Sender" in December 1962. The Bee Gees had 15 straight from "I Feel Fine" in December 1964 to "Get Back" in May 1969. (In all, we're discounting B sides, EPs, and from-the-vault releases on old labels.)

Madonna's success rate averages out to more than one top five hit every three months for three solid years. That's a tremendous achievement, but we can't help wondering if this almost nonstop radio exposure could ultimately backfire on Madonna—especially because a lot of her records sound alike. The problem is compounded because so many other artists on the radio sound like Madonna. Among them are: Stacey Q, Regina, Debbie Gibson, and Exposé.

Madonna would be well advised to stop pumping out generic pop/dance smashes before the formula wears thin. History is filled with cases of acts who went to the well one time too many on same-sounding hits, only to wear out their welcome at radio.

FAX FACTS: Lisa Lisa & Cult Jam's "Lost In Emotion" jumps to No. 1 on this week's Hot 100, four months after the group first topped the chart with "Head To Toe." Lisa Lisa is one of only four acts to earn two No. 1 hits this year. The others are U2, Madonna, and Whitney Houston.

Michael Jackson's "Bad" jumps to No. 1 on the Hot Black Singles chart in its fifth week. It's fastest-rising No. 1 black hit since Prince & the Revolution's "When Doves Cry" in June 1984.

The top soundtrack on this week's Top Pop Albums chart is "Dirty Dancing," which moves up to No. 6, pulling ahead of "La Bamba." The first single from the soundtrack, "Bill Medley & Jennifer Warnes" "I've Had The Time Of My Life," leaps 10 notches to No. 25 on the Hot 100. The song is considered the front-runner to win the Oscar for best song. Another duet featuring Warnes—"Up Where We Belong" (from "An Officer And A Gentleman")—won the Oscar in 1982.

Director Marty Callner achieved a unique distinction last week, when the No. 1 hits on both the pop and black charts featured his video. Those hits: Whitesnake's "Here I Go Again" and Stephanie Mills' "(You're Puttin') A Rush On Me."

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that Madonna's "Who's That Girl?" is the first No. 1 pop hit to spend just 11 weeks in the top 10 since John Mellencamp & Denise Williams' "Too Much, Too Late" in 1978.

Perini also notes that Hank Williams Jr.'s current album, "Born To Boogie," is his most successful release on the Top Pop Albums chart in more than 22 years.
The act of artistic creation is a mysterious process. The artist makes lines or sounds that somehow grow into something bigger. Like pictures. Or music.

"Free as a bird" is the new album from Supertramp. SP 5181
"I'm beggin' you" is the first single from the album. AS 2055

Produced by Rick Davies and Supertramp except It's alright produced by Rick Davies and Supertramp with Tom Lord Alge

Management: Sue Davies for Power Steering, Inc.

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On A&M Records, compact disc, and BASF Chrome tape

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Grover Washington, Jr.
"Strawberry Moon."
A New Phase Begins.

"Strawberry Moon" is the best-selling new album and huge crossover smash from Grammy-winner Grover Washington, Jr.

The new single, "The Look Of Love," features vocals by Jean Carne. Watch for the upcoming video and don't miss the magic of Grover on tour.

Grover Washington, Jr.
"Strawberry Moon." There's no end to its brilliance.

GROVER WASHINGTON, JR.
"STRAWBERRY MOON," FEATURING THE NEW HIT SINGLE, "THE LOOK OF LOVE," WITH VOCALS BY JEAN CARNE.

ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

GROVER LIGHTS UP THE NIGHT WITH THE "STRAWBERRY MOON" TOUR:
10/21 Humphrey's By The Bay, San Diego
10/22 Pacific Amphitheatre, Costa Mesa
10/23 Greek Theatre, Los Angeles
10/24 Circle Star, San Carlos
10/30 Berklee Performance Center, Boston
10/31 Beacon Theatre, New York
11/14-15 Royal Albert Hall, London

Executive Producer: George Butler
Management: Zane Management Inc.
www.americanradiohistory.com
The involuntary artist servitude

By David A. Braun

The record companies and the American Federation for Radio and Television Artists have labored long and hard to come up with a legal monopsony in the California labor code. The result should keep industry literals quite happy while depressing artists who would otherwise have plenty of time for their services after long apprenticeship.

Ambiguity, inconsistency, unfairness, and possible constitutionality characterize the recent amendments to the performance section of the code. These amendments are limited to the recording industry. To that extent, the remainder of the Hollywood community should be grateful.

The former law stipulated that a contract providing personal services could not be enforced against an employee beyond the period that was a reasonable profession for artists, whose professional lives span and give. And perhaps especially enjoy little bargaining power.

The law prevented employers from monopolizing an artist's career through long-term exclusivity and substantial minimum-product requirements. Thus, recording artists at least had the comfort of knowing they were free to go elsewhere after seven years and sell their songs to other record companies, without reference to the money that was spent on the recording or the manufacturing of the record. But the recent amendments have absorbed this law into its business practices. Well-run companies would simply renegotiate with artists whose terms were expiring, offering higher royalties on existing catalog or sometimes providing for renewals. The only justice successful artists to remain.

Artists failed to re-sign only if personal relationships had deteriorated, or if the offer was less than the amount they believed the record company should pay. The original offer was less than the amount they believed the record company should pay. The new seven-year clause has the potential to cause irreparably damaging the label in the hope the artist would remain. Now that leverage is gone.

The company record is given the right to recover damages for breach of contract for each record for which the artist has failed to provide services. But no details are given as to the nature of these damages. It is not made clear whether the lost profits should be measured by sales of the artist prior to the end of the seven years or by sales of the artist for the new record company. Any violation of the seven-year clause is silent on who pays these damages.

If this liability now exists, why would the artist even look for a new record company? In effect, the damage clause has it that seven-year clause to protect him unless he gives written notice to the record company.

‘Under recent amendments the balance has shifted to labels’

David Braun is a member of Los Angeles arm Silverberg, Rozen, Leons. and Behr.

In defense of 60-69

Nelson George takes a hard line in his recent article headlined “D.C. Go-Fix Fizzle. But Trouble Funk Survives” (Billboard, Oct. 8). What did the nation’s capital to do with this experience the world the music of Marvin Gaye, Donny Hathaway, Stevie Wonder, and all who died tragic deaths?

Don’t deal go. Don’t deal the tragic death card. Nelson George. But I’ll keep reaching for you because I love you and the Rhythm & the Blues.

Keith Andrew
San Francisco
but born and raised in D.C.

Go-go music is a lot of different things to different people. But to one who has lived the scene, it is a style, a commercial for the District of Columbia. The sound of go-go will not “fix” because Trouble Funk’s Taylor Reed feels it’s too dangerous.

That was a hard line, Nelson George. But I’ll keep reaching for you because I love you and the Rhythm & the Blues.

TIME FOR ACTION

Today’s music community is being subjected to increasingly complex challenges resulting from rapid technological and social change.

These challenges, whether source licensing, DAT, or the new tax-law changes, illustrate two basic problems: Congress and the general public have a limited and often erroneous understanding of our industries, and our loosely knit industry is poorly structured to represent itself in the well-lobbied halls of Congress.

Prior to 1987, songwriters and publishers were allowed to list as a current tax deduction various direct and indirect business expenses. However, the Tax Reform Act of 1986, these expenses must now be amortized over a longer time period than Congress intended. We would face the expected increase in the cost of doing business (Billboard, Oct. 10).

For example, let’s assume a song writer writes 15 songs during the year. All direct costs, such as demo expenses, musicians, etc., and indirect costs, such as insurance and utilities, must now be allocated to each song. The potential income for each song must then be projected and the expenses amortized over its expected income life.

The new rules (Internal Revenue Code, Section 263A), which went into effect Jan. 1, are representative of our lawmakers’ lack of understanding of intellectual properties—and, for instance, is possible to predict the economic value of a song?

The House Ways and Means and Senate Finance committees are now considering changes to the tax law. It is critical that our community take immediate action and voice our concern. Complacency can be disastrous.

Alvin G. Hagaman Jr.
O’Neil, Hagaman & Co.
Nashville

Articles and letters appearing upon the editorial pages are not necessarily the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
Summer Arbs: No Vacation In Biggest Markets

BY KIM FREEMAN

NEW YORK What did outlets in the biggest U.S. radio markets do on their summer vacations?

The answer is found in the first round of summer '87 Arbitron figures, on the New York; Los Angeles; Chicago; San Diego; and Nassau/ Suffolk, N.Y. markets.

The big stories were in San Diego, where top 40 KKQL-AM-FM gained a whopping 3.6 share points, leaping to a 6.9, and in New York, where WITZ managed to top the six-share mark. Here's a rundown:

NEW YORK

In addition to earning itself a lot of breathing room, WITZ "Z-100" became the first station here to crack a six share in at least a year. The top 40 remained in the No. 1 seat with a 6.2 share, up from 5.8. Z-100's closest competitor--tied with 4.8 share--were WBLS, which repeated as urban champ, and top 40 WPLJ "Power 95," which pulled that share for the third straight month.

WBLS and urban rival WRKS seem to be carving out their own niches, as diary keepers gave WRKS an up book, too. With a more consistent, music mix targeted at younger listeners, WRKS pulled a 4.6, up from 4.4.

For the sake of that piece of the pie between Gotham's top 40s and urban WRKS is a crossover station WQHT "Hot 107.7," which held most of its huge share gains and checked in with a 4.8 share, down from 4.4.

Like the urbans, Gotham's rockers appear to be settling into more distinct formats. Heritage rocker WNEW-FM rolls into its 20th year with its best book of 1987. The outlet had a 4.0 share, up from 3.5. WRKR, which shifted to all classic rock, drew a 5.7 share, up from 3.5, for its best book in a rock era.

Many eyes were glued to the country's first all-sports outlet, WPAN, which revamped on July 1 from the ashes of outlet WWKN. New York Mets fans constituted much of WWKN's audience, but WPAN still had to face the challenge of replacing country fans with an entirely new audience. The outlet pulled a respectable 2.3 share down from the 2.9 WHN left as its epitaph.

The other side of that story was WNEW-FM, as the classic rock for country July 1 and went up to a 1.9, from a 1.6. In that AC race, soft AC WLTW is the clear winner with a 2.3 share, while soft rock WSNR gained a 2.8 share.

LOS ANGELES

Crossover outlet KPWR "Power 106" best out legendary top 40 KIIS-AM-FM for the top spot--but only by a hair, and both stations took hits. Power 196 drew a 6.6, down from a 7.0. KIIS fell from the No. 1 overall with a 6.5, down from a 7.4 spring book.

KOST continues to rule the AC field, this time jumping to a 4.9, up from a 4.3. Soft AC KBIG challenged with a 4.8, up from 4.7, while soft rock KROQ turned out to be a hit station KIIS, that alone would be a hit station.

While rock front, progressive rocker KROQ continued to stand solo in the upper ranks. It maintained a year's upward trend for a 4.8 share, up from 4.1. On the lower rungs of the rock ladder, mainstream rocker KLOS closed the gap on classic rock upstart KLIX. KLOS increased from 2.9 to 3.0, while KLIX dropped from 3.3 to 3.0.

After a much-much-about spring book, KTWW "the Wave" put a more modest gain to a 2.7, up from 2.5. And country outlet KZLA had a bang-up book with a 2.5 share, up from 1.9. With the 1.0 share of KZLA's sister KMLC, KLAC, that's a solid combo.

CHICAGO

White urban stewart WGCQ-FM continues to dominate the music market, with a 7.4 share, while its old upward trends back. This book, WGCQ-FM increased to a 5.1, up from 4.4. The two other upstarts were classic rocker WCKG, which unseated rocker WLPF-FM by jumping to a 3.7 share, up from 2.8. WLPF-FM logged its third down book, pulling a 3.6, the station appears to be suffering from Steve Dahl & Gary Meier's move to afternoon drive on WCKG AM. That rocker moved to a 1.9, up from 1.2, after the duo's move. Why don't they simulate a duet? WYCT did well by shedding its former WLS-FM calls and image. WYCT jumped into contention with a 3.5 share, up from 2.7.

On an increasingly urban front, KBIG 4 WBWM-FM led the format pack with a 4.1 share, up from 3.8, while WRQX dipped from 2.2 to 2.9.

With less than a full book to work with, WNUA's new age/jazz/AC mix drew a 1.2 share, down from the 1.6 share the outlet pulled as AC-formatted WRXR.

SAN DIEGO

KKQL-A-FM took the market by storm by leaping to a 6.6 share, up from 3.0. That's the top 40's second book in the format and may explain why Gannett took hit station KDSD FM to the Wave last week.

Longtime leader ABC hits KFMB-FM "B-100" and album rocker KGB-FM held solid. KGB increased to a 7.8 for the No. 2 overall seat, and B-100 drew a 7.0 for the No. 3 spot. Easy listener KQJJ kept its No. 1 slot.

FM to the Wave last week.

**TOP 40**

The Bill Medley/Jennifer Warnes duet, "(I've Had) The Time Of My Life" (Columbia), is "Running through the ros... " says RITY "Power 106" San Antonio, Texas, FD Rick Upton. Same goes for Swing Out Sister's "Breakout" (Mercury). Newer tracks showing great potential for Power 86 include Debbie Gibson's "Shake Your Love" (Atlantic), and "Party Your Body" (Little Major). The latter is a hot dance track launched in Miami and starting to pick up heavy sales steam in San Antonio. TwoVirgin projects are performing well for Upton--Pretty Pon... "Catch Me If I'm Falling" and Sin O'Brien "Close To Me". "I Won't Forget You" (Enigma/Capitol) is a big request item at Power 86, and it's up for his pick school prom ball of the year.

BLACK/URBAN

WRKS "Kiss 102" New Bern, N.C./Coastal Carolinas PD Ceager Gooding says the David Ruffin & Eddie Kendricks outing "I Can't Believe" (RCA) sounds like a survivor smash. "Naturally, its very reminiscent of the Temptations, and it's going to be a big mass appeal track, with special strength among the older demos," says the PD. A "female female" rec... ord, in Gooding's estimation, is Meilis Morgan's "If You Can Do It" (Capitol). And an all-around winner comes from the Gap Band, its latest, "Sweet Candy" (RCA). "This is the best thing they've done in a long time, and it should put them back in the pocket," says Gooding.

ALBUM ROCK

Now that simultaneous CD releases are the norm for most labels, Bill Wise, PD of all-country rocker WGTR Miami, can rave about new releases that have lasted the year. For the rest of '87, the hottest Wise track is Robertson's "Showdown At Big Sky" (Geffen). The former Band member arrives with a "fresh, contemporary sound" that Wise says is drawing instant reaction from listeners. Yes entire "Big Generator" CD is a big at WGTR, "it's just great... and a perfect album," says Wise. Without... week's top request from Herman & McBean's own "Restraining... Blues" didn't secure that slot when the morning duo returned to the airwaves after a long absence (Billboard, Oct. 10). Other tracks performing well for WGTR include the single "Rhythm Of Love" and the title track. Hold on his own amid a slew of superstar product is newcomer Melvin James, with "Why Won't You Stay" (MCA). "This is one of those great rock records that has our audience going nuts," says Wise. "It's been a top request for the last three to four weeks, which is pretty exceptional with all the megastar product out now." And the band that won't go away is Def Leppard, whose "Animal" and "Hysteria" (Mer... y) continue to draw big phones from WGTR's audience. These requests, Wise notes, are not necessarily coming from Def Leppard fans. "This album... is very commercial sounding, says, "We're getting a lot of calls from guys in their middle and late twenties, fans I'm not heavy metal fans.

COUNTRY

WCAO Baltimore PD Johnny Dark found one of those rare instant-impact records in Dan Seals "One Friend" (Capitol). "I think this may be the best thing he's ever done," says Dark. "Our phones it up immediately, and it seems people are responding most strongly to the beautiful lyric "Right Here I Feel (So Wrong It..."

Wray's release was a KEBMothership, California, which bought from Family Stations Inc for $7.4 million. Both deals are pending approval from the Federal Communications Commission.

LINDA FOX is elevated to VP/operations for San Diego-based Fairweather Communications. Fox is a three-year Fairweather veteran.

JOHN STOLL is upped to general manager for the Plessinger Radio Group, based in Cincinnati.

Programmers reveal why they have jumped on certain new releases.

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Congratulations
To This Year's
CMA Nominees

ENTERTAINER OF THE YEAR
The Judds
Hank Williams, Jr.

SINGLE OF THE YEAR
George Jones—"The Right Left Hand"

ALBUM OF THE YEAR
Dolly Parton—"Trio"
Linda Ronstadt
George Jones—"Wine Colored Roses"

SONG OF THE YEAR
Whitey Shafer/Lyndia Shafer—
"All My Ex's Live In Texas"
Holly Dunn—"Daddy's Hands"
Paul Overstreet—
"Forever And Ever, Amen"
"On The Other Hand"

FEMALE VOCALIST OF THE YEAR
Rosanne Cash
Dolly Parton

MALE VOCALIST OF THE YEAR
George Jones
Hank Williams, Jr.

VOCAL GROUP OF THE YEAR
Alabama
Asleep At The Wheel
Exile
The Judds
Restless Heart

VOCAL DUO OF THE YEAR
Anita Pointer
Crystal Gayle
Michael Martin Murphey and Holly Dunn
Dan Seals

INSTRUMENTALIST OF THE YEAR
Johnny Gimble
Mark O'Connor
HORIZON AWARD
Holly Dunn
Restless Heart

MUSIC VIDEO OF THE YEAR
Michael Martin Murphey—
"A Long Line Of Love"
Hank Williams, Jr.—
"My Name Is Bocephus"

AND ESPECIALLY TO

THAT GIRL

THE DeMANN ENTERTAINMENT COMPANY

www.americanradiohistory.com
Thanks To
Musical Consultant Says ‘Yea’ To New Age Rage

BY FRANK FOREST

HARDLY A DAY goes by without reading or hearing about new age music and its growing popularity on radio. All major trade publications and most of the public media have been tripping over themselves to report on this growing phenomenon. Programming consultants are calling it the first really new format to come along in radio for many years.

Programmers around the country are becoming involved with new age music through special block segments within their regular formats, adding new age selections to their regular playlists, or by taking on the challenge of programming the music on a full-time basis. Formats using full-time satellite transmissions and taped recordings of new age and light jazz are becoming increasingly popular.

What is new age music? Like jazz or adult contemporary, new age has come to mean many things to many people. Our company first introduced new age music to commercial radio in 1981, and our definition of the genre is based on a number of years of involvement with the music. We define new age music through its ability to touch listeners in a unique way: They commonly experience strong emotional responses when tuned to new age music.

We have gotten letters from people who say they have had to pull over to the side of the road to listen. Some say the music makes them feel as if their cars are being turned into spaceships. Groups of people have reported gathering together each week to share broadcasts of the music. As one woman put it, “I had to turn off all the lights, sit very still, and just listen.”

While most new age music on radio is instrumental and much of it is really light jazz, the evocative qualities described above set new age apart from other forms of instrumentals and jazz derivatives.

Musically, new age is often performed on traditional instruments like the piano, guitar, harp, flute, or dulcimer, although the trend seems to be toward synthetic and electronic sounds. Another trend is toward a faster tempo, but not too fast—frantic pieces do not fit within the genre’s relaxing, inspirational nature. While new age music is soothing, it has far more substance than radio’s so-called “beautiful music” or Muzak, which rely heavily on sweetened, instrumental cover versions of popular songs.

Research shows that listeners perceive new age music as an entirely new form. Demographically, its appeal is wide. While its strength lies with the attractive 25-49 age group, listeners from their teens to their 60s say they enjoy it.

When defined by its evocative qualities, new age music can include several artists more closely identified with other genres. For example, Pat Metheny may clearly seem a contemporary jazz or jazz/fusion artist, yet some of his songs could be new age (“In Her Family” from his latest album, “Still Life Talking,” for example).

Conversely, many new age artists have crossed the line into contemporary jazz. Therefore, it would appear that everything from an evocative classical Bach harpsichord piece to the Beatles’ “Within You Without You” could fit within the mood and spirit of new age programming.

It is true that a number of artists have been specifically identified as new age performers. Listeners are clamoring to hear more of them, and programmers are beginning to pay attention. The established superstars in the genre include Grammy-winner Andreas Vollenweider (pronounced FOLL-LEN-VIDE-UR), Jean-Michel Jarre (pronounced SHAR), Kitaro (currently on his first-ever tour of the U.S.), George Winston, and Tangerine Dream. Other up-and-coming artists in the area include Patrick O’Hearn, Chris Spero, Schonherz & Scott, Friedemann, and Yanni.

How is new age music doing on radio? The prime motivation for radio’s growing involvement with the genre is its ratings success across the country. For example, KTCZ Minneapolis recently reported that it had more listeners during its new age programming than during any other time in the week. The ratings have been similarly rewarding for many other new age stations. Programmers are adding new age music as special “spice” elements within their regular formats to build cumulative audiences and enhance their images as innovators. The success of this block programming has enabled new age music to be recognized as a viable full-time format.

Currently, there is only one pure, full-time new age station in the country—KRLS in Santa Cruz, Calif. Others identify themselves as new age, but do so mostly to make a positioning statement. But these stations are mixing more and more new age music with contemporary jazz, fusion, and occasional light vocals, thus helping to boost the genre’s profile across the country. These stations include KTWV Los Angeles, WNUA Chicago, and KNUA Seattle.

Early ratings from Los Angeles and Santa Cruz show these stations are doing extremely well, as listeners search for an escape from “sound-alike radio.” By 1990, most major markets are certain to have stations with similar formats.

Frank Forest is a new age music consultant for his full-time Starstreams format and host and producer of the weekly syndicated program “Musical Starstreams,” based in Mill Valley, Calif.
Two Have New Roles At WRKM; KHFI And KSR Blast Their Power

WRKM Columbia, Tenn., PD Gary Moss enlists the support of afternoon man Jim Franklin, who takes on new duties as MD for the top 40. There is no morning man Jerry Johnson, an arrival from KWDW “Rock 93” Burlingom, Iowa. Johnson replaces Mark Butler, who went on to program WALR Union City, Tenn.

Tracy Johnson is the long-sought-after assistant PD and MD at Gannett hit outlet KCPW “Power 98” Kansas City, Mo. Johnson is on a four-or-five-month search, this guy passed all my tests,” says Power 95 PD Dene Hallam. Johnson had been station manager/PD/afternoon man at KFHX Lincoln, Neb., on another top 40.

Jack Beach has left his post as PD at WYST-AM-FM Baltimore. He’s been with the oldies base topped 40/AC combo for a year and with the station for eight. He can be reached at 301-528-6985. 

WBSL New Boro, N.C./Coastal Carolinas B.K. Kirkland to music director, and he’ll be taking music calls on Wednesdays and Thursdays from 3-5 p.m. (Kiss 102’s Kirkland should not be confused with the WBLN New York PD of the same name.) The previous Kiss 102 morning man will now concentrate on his morning show for the hot urban outlet.

Julie Wilson gets the nod as promotion director at WHYI “Y-100” Miami, where she’s worked since 1981... Veteran album rock talent “the Byrd” lands late nights at CHTZ-AM St. Catharines/Toronto. He was last in the market at Q-107.

AUSTIN WITHOUT LIMITS: Hit outlet KHFI “K-98” got clearance last week for a significant power increase, as did nearby KSSR. We hear both celebrated in a big way... Speaking of K-98, former evening star Brian Toney left the station during staff shake-ups in September. He left with a 1.1-12 plus share in the 7-midnight slot and can be reached at 512-321-1712. At KKKM “KK95” FM, John Burke is up to assistant PD. He’ll continue as MD.

WHLY Orlando, Fla., has changed its calls to WCAT, but it will keep its top 40 format and, mysteriously, its “Y-104” handle.

NEW AGE NEWS: KLMS Lincoln, Neb., began broadcasting Progressive Music Network’s “the Breeze” 24 hours a day last week, adding to the list of outlets putting their faith in variations on the new soft-rock format. The Breeze flies out of Minneapolis and bills itself as new age and soft and fusion jazz. Signed up in September for the Breeze was KEYF Spokane, Wash., which will continue to call itself “the Key.”

Radio has often used the line, “We’re not in business to sell records.” But Satellite Music Network’s VP of programming Bob Mc塾enbroach spends a lot of his time and money securing rights of “some that may see some ‘wave’ throwing out that adage.” During this recent B’nai B’rith session featuring a radio panel, Hall mentioned that SMN was buying” with the idea that Station Manager Dennis Stowers of Wave listeners use to find out what songs were played. More on that and as it develops.

CONGRATULATIONS to former WXKS-FM “Kiss 106” Boston MD Susan O’Connell, who fulfilled her goal of landing a label gig by moving strong in New York to Atlantic... KXME San Francisco has moved to 55 Francisco St., San Francisco, Calif. 94133; 415-291-1061.

Rap on an oldies station? Well, yeah, you’re XTRA “XTRA Gold” San Diego and you’re big fans of the Chargers. XTRA’s morning team of Paul Bloom & Irran Harrigan convinced various team players to record the “Charger Strike Rap,” at the urging of station cohort Crazy Dave. The lyrics have the

by Kim Freeman

BOB EVANS goes from one major classical station to another. He was called upon by the station. The Learn To Live 29-hour broadcast also served to educate the public on the afflic.

BUZZ BRINDLE makes two appointments as PD for Empire State Radio Inc. Bill McSpirit joins rocker WXYY “X-104” Teiderorga, N.Y., and Jeff Lyons joins the group as news bureau chief, in the Middlebury, Vt., offices of WPSY and WXLY.

QUAKE CREDIT: During his “Live From Hollywood” reports to various affiliates, host James St. James in his top-rated Hollywood celebrity show-bringed a strong track record from WKNM-AM-FM Cincinnati, where he handled promotions for two years.

GERRY HOUSE, the new top at WLAC-FM Nashville for the hot urban outlet. He can be reached at 615-322-4040.

WURLINGWORTH/operations director of the same name.)

by Jack Tann

ALBUM ROCK TRACKS

| #1 | #2 | #3 | #4 | #5 | #6 | #7 | #8 | #9 | #10 |#11 |#12 |#13 |#14 |#15 |#16 |#17 |#18 |#19 |#20 |#21 |#22 |#23 |#24 |#25 |#26 |#27 |#28 |#29 |#30 |#31 |#32 |#33 |#34 |#35 |#36 |#37 |#38 |#39 |#40 |#41 |#42 |#43 |#44 |#45 |#46 |#47 |#48 |#49 |#50 |#51 |#52 |#53 |#54 |#55 |#56 |#57 |#58 |#59 |#60 |#61 |#62 |#63 |#64 |#65 |#66 |#67 |#68 |#69 |#70 |#71 |#72 |#73 |#74 |#75 |#76 |#77 |#78 |#79 |#80 |#81 |#82 |#83 |#84 |#85 |#86 |#87 |#88 |#89 |#90 |#91 |#92 |#93 |#94 |#95 |#96 |#97 |#98 |#99 |#100 |

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**PRODUCTS WITH THE GREATEST AIRPLAY**

- MICHAEL JACKSON
- MADONNA
- WHITNEY HOUSTON
- STEPHANIE MILLS
- BANANARAMA
- KARA
- CMW
- KMZ
- JKX
- XTRA
- WLS
- KQMR
- WDVE
- WSMB
- WSUG
- WBTA
- WCES
- WLS
- KLOU
- WSB
- WHBC
- WQAM
- WXRT
- WIZ
- WBT
- WUSP
- WKJZ
- WFL
- WFCR
- WCCM
- WRU
- WJPC
- WKNR
- WKYS
- WQRX
- WMAQ
- WDAS
- WLS
- WCOB
- WJFN
- WJSK
- WCHR
- WCEB
- WZBC
- WCCD
- WRNS
- WMN
- WXW
- WCBS
- WPAT
- WCAU
- WPTL
- WCCM
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- WZQ
- WMZS
- WEXT
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- WHB
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- WJPN
- WJCN
- WJPS
- WJJS
- WJDL
FEATURED PROGRAMMING

WORD OUT on Gotham's streets has two key execs leaving the ABC Radio Network next. Dick Carr, Cap Cities veteran and ABC's VP/special programming for the past year, is said to be leaving ABC under amiable conditions. Carr reported to John Axten, Axten, VP/ABC Radio Network for the past 12 years, is said to be leaving to possibly begin his own company. Axten will most likely remain in his post through 1987 and then continue in a consulting capacity at ABC through 1988.

There has also been a buzz that ABC Radio Network and Global Satellite Network will be going their separate ways with 1988's first quarter. Barring any last-minute nags, the opposite is true.

According to ABC president Aaron Daniels and Global president Howard Gillman, the contract terms are currently being renegotiated, and both parties are expecting an agreement in the near future. "It's been a fruitful partnership for Global for the past three years," says Gillman, "and we're looking forward to continuing it."

Global has been involved in station affiliation and station relations all along under the previous arrangement, but "clearance wasn't Global's total responsibility," according to Gillman. If an agreement is reached, station clearance will be solely a Global concern, and ABC will concentrate on sales alone. "Global and ABC will be maximizing their efforts to do what each one does best," says Gillman. "Under senior VP/director sales Lou Severine and VP market development Bob Chambers, ABC has the best sales staff in radio, and we would be happy to continue if the deal is right."

That deal would affect the satellite-delivered "Rockline," "Powercuts," and "Reelin In The Years" and the disk-delivered "Let The (Continued on next page)"

Party Artists. All Star Radio's Ron Stevens and Joy Grdnic turn their hotel room into Party U. as they teach the KYTD Santa Barbara, Calif., staff how to party. The comedy team was in town to share its "How To Party" video with KYTD's listeners. When asked to identify people in the photo, Stevens said, "I remember I was sitting in a chair, and everyone was clustered around Joy, as usual. The rest of them checked their names at the door and forgot to take them home.

The Country's Biggest Stars are Lining Up to Talk with Your Listeners.

USA

Countryline USA

Coming to America's greatest country stations this Sunday night. October 18th. is COUNTRYLINE USA. It's one hour, live every Sunday at 8PM EST. Your listeners ask the questions, we'll play the hits plus deliver the best promotions in country syndication history. Jump on the line. We guarantee COUNTRYLINE USA will win for you! For all the inside info, give us a call.

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Kenny Rogers, October 18th.
Lee Greenwood, October 25th.
Waylon Jennings November 1st.
Ronnie Milsap, November 8th.
The Oak Ridge Boys, November 15th.
The Bellamy Brothers, November 22nd.

More info on 1987 America's #1 Hit History.
Wednesday, December 27, 1989

**YesterHit**

**Hits From Billboard 1989**

**POP SINGLES — 10 Years Ago**

1. You Light Up My Life, Debby Boone
2. Nobody Does It Better, Carly Simon
3. That’s Rock ’N Roll, Shaun Cassidy
4. Mongolian Night, Eddy Arnold
5. Keep It Comin’ Love, K.C. & the Sunshine Band
6. Brick House, Commodores
7. Fields Of Gold, Daniel
8. Carolina Carlotta, Aretha Franklin
9. Don’t Make It Easy For Me, Billy Idol
10. Star Wars Theme (Cantina Band), John Williams

**POP SINGLES — 20 Years Ago**

1. To Sir, With Love, Lulu
2. The Letter, Book Told, M.A.D.
3. Deep Blue Sea, Love
4. The Little Bit Of Heaven, Glenn Medico
5. Alligator Love, Terry Jacks
6. The Love You Save, The Rolling Stones
7. You Can’t Always Get What You Want, Rolling Stones
8. Here’s The Little Sign, Brenton Wood
9. Your Precious Love, Marvin Gaye
10. Ain’t No Mountain High Enough, Martha & Vineese

**TOP ALBUMS — 10 Years Ago**

1. Rumours, Fleetwood Mac
2. Simple Dreams, Linda Ronstadt
3. Age, Steely Dan
4. Foreigner, Atlantic
5. The Look Or The Look, Smokey Robinson
6. Air incl., Various Artists

**TOP ALBUMS — 20 Years Ago**

1.ode To Billie Joe, Bobbie Gentry
2. Diana Ross & The Supremes Greatest Hits, Diana Ross & The Supremes
3. Sgt. Pepper’s Lonely Hearts Club Band, Beatles
4. The Doors, Electric Glide
5. John M. Davis & Friends, Frankie Frankino
6. Greatest Hits, Byrds
7. Off The Record, K.C.
8. Vanilla Fudge, Vanilla Fudge
9. The Top Greatest Hits, Four Tops

**COUNTRY SINGLES — 10 Years Ago**

1. Heaven’s Just A Sin Away, Moe Bandy
2. I Just Can’t Help Myself, Dolly Parton
3. Let Me Be, Charley Pride
4. Love Is Just A Game, Larry Gatlin
5. Once In A Lifetime Thing, John Wesley Ryles
6. Roses For Mama, C.W. McCall
7. East Bound And Down (I’m Just A Redneck), A.J. Reynolds
8. Keep On Truckin’, M.C. Anderson

**SOUl SINGLES — 10 Years Ago**

1. It’s Easy To Be A Man, Buck Wilki
2. Back In Love Again, T.L.D.M.
3. Get A Job, Eddy Arnold
4. Do You Dance Pt. 1, Rose Royale
5. Shake It Well, Dramatics
6. We’re Not Going Back In Love, Monday, Michelle Jackson
7. Do Ya Wanna Funk With Me, Peter Brown
8. Star Wars Theme (Cantina Band), John Williams
9. Brick House, Commodores
10. Boogey Nights, Heatwave
Desert Roses. WCAO Baltimore PD Johnny Dark oversees the success of various shenanigans following the Desert Rose Band's recent performance in Washington, D.C. Shown, from left, are band members John Jorgenson and Chris Hillman; Dark; group members Jay Dee Maness, Steve Duncan, Bill Bryson, and Herb Pedersen; and Robert Nix of Century City Artist Management.

Hot Nights In 4D. The crew from crossover outlet WQHT "Hot 103" New York gets crazy during one of the Saturday night live-broadcast parties Hot 103 holds each week at local club 4D. In the back row, from left, are 4D's Cornelis Craane; Hot 103's Frank Cruz, PD Joel Salkowitz, and Anne St. Claire; 4D's Dr. Flume; and a club drummer. In front, from left, are a 4D dancer, Atlantic recording artist Debbie Gibson, 40 DJ Scott Blackwell, Hot 103's Sandy Weintraub and Steve Ellis, and two partygoers.

Quiet Moments. WHZT "Z-100" New York afternoon talent Magic Matt Alan, left, makes a vain effort to get screaming comic Sam Kinison to fall in line with Z-100's typically quiet ways during the station's fourth anniversary bash.

Strike? What Strike? KFMB-AM San Diego digs up an old but still timely promotion with its Fantasy Football Game broadcast. Used previously in 1982, this year's fake broadcast took place in the parking lot outside San Diego Stadium, where the Chargers and the Seahawks rallied scab teams and KFMB fans had more fun with fictitious commentary provided by Dan Fouts' father, Bob Fouts, and local sports play-by-play man Al Coupoe. Shown are listeners vying for Skybox seats, hot tickets that provided a better view of the tailgate parties.

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Mike Sikkas - creative manager los angeles
This week, Promotions begins an in-depth look at some of the most high-profile stations — how they got there and stay there. This week’s focus is on KSHE St. Louis and its director of marketing and promotion, Jim Marchysyn.

When Jim Marchysyn came to St. Louis heritage rocker KSHE two and a half years ago, the station had recently been acquired by Emmis and was in need of an image update. His first order of business was to get out the message, “Hey, we’ve been here for 20 years, and we’re still here!” Marchysyn’s perception of the “Rock of St. Louis” was and is that it’s a full-service rock station — and he wants to carry that full-service message through in all promotional aspects.

“We have been a part of the community for a long time,” says Marchysyn, “and remaining a strong and ongoing community presence is key to this station’s positioning.”

Marchysyn admits that he has a substantial promotional budget to work with. The station is considered to be a major part of the Emmis chain and is treated as such. He also admits — with a laugh — that he always wants more. He adds, however, “Although I believe that if we thought we really needed it, we could get more, I always try to remember that many of the promotions, and, in particular, the promotional impacts we want to make, are things that money can’t buy.”

Half of the KSHE promotional budget goes for advertising, primarily outdoor, television, and some print. Major sports arenas and other public venues are a popular KSHE target, “We go where our listeners are,” says Marchysyn. The station has capitalized on the popularity of softball in St. Louis and has made sure that KSHE billboards are prominent at all the area’s major fields.

The station also runs two race cars each season in Stock and in Formula Atlantic. Marchysyn feels that not only is a competitive race car “a hip rolling billboard,” but that the cars and their drivers make for a very effective anti-drinking/driving campaign.

The other half of the budget is split equally between community service events and ongoing smaller promotions: sweat shirts, small trip giveaways, area remotes, and the like. Marchysyn is constantly pursuing sponsors to underwrite major promotions and to beef up that one quarter of his budget that fuels the ongoing promotions.

Anheuser-Busch joined the station this year to send the morning show and 10 listeners to Jamaica for a week. With sponsorship, KSHE has been able to do the weekly younglong remote and develop it into a highly visible community event.

Marchysyn is not a big believer in high-price giveaways. Although the station has given away a $15,000 IROC Camaro and a few large cash prizes, he prefers the smaller promotions that satisfy his goal of maintaining an ongoing community presence. He would much rather load the station van with coffee and donuts and feed St. Louis Cardinal fans waiting all night to purchase World Series play-off tickets.

Marchysyn says, “Missouri is the Show-Me State. The position we’re in necessitates ongoing promotions that go out and meet the audience.” He likes to have a lot of people win something. His guidelines are simple: “Keep promotions fun, keep contests simple, and make sure the station remains accessible.”

The depth of KSHE’s presence in the St. Louis market is probably best exemplified by the success of KSHE’s unique Shuff Stuff Store. The retail outlet in the station’s old studios carries a complete line of clothing and specialty items with the KSHE logo and/or pig mascot — “Sweatmeat.”

This outgrowth of the T-shirt giveaway grossed more than a million dollars last year. The KSHE items are also sold wholesale to 126 outside retailers in a 90-mile radius of the station. Spurred by that success, the station started up a mail-order division last year. The station’s merchandising efforts net KSHE $150,000 in ’86.

There’s no greater ongoing promotion than having a million dollars’ worth of KSHE clothing being worn around town.

Peter J. Ludwig
New Orleans Market Offers Diverse Music Mix

BY CHARLENE ORR

DALLAS In New Orleans, contemporary listeners are the big winners when the Arbitron-sweep smoke clears. This city, historically a hub for Roots-oriented blues and jazz, is inhabited by an audience that knows its music and its tastes.

Bobby Reno, PD of classic/album rocker WCKW, characterizes the market as "very diversified." "We have a very large rhythm-and-blues population as well as a large heavy metal group. When you grow up here and decide your musical direction, you find music has something to do with every event in this town. When somebody dies, we play music."

As in other markets, a sampling of nearly every type format is available, although many of the formats are hybrids. Two unique factors make the Mardi Gras city an interesting study.

First, New Orleans has a 50%-60% ethnic population, and urban radio rules with a audience that includes hefty nonblack listenership.

The second factor is that New Orleans has no strong album rock station for males 18-34. The closest outlet to a mainstream rocker is WCKW, which pulled a 2.2, 12-plus share in the spring 1987 Arbitrons. WCKW's playlist is made up of approximately 80% classics, but this station is different from other classic rock approaches in that instead of heavily rotating the well-known Rolling Stones and Who songs, Reno programs the funkier hits of the Allman Brothers and Albert Collins. This mix makes one wonder if a straight album rock station could survive in the New Orleans environment.

WQUE and WYLD are market leaders. Rod Burbridge, VP/GM of WYLD, says, "Album rock isn't dominant here because our city's males like to boogie. Go to a restaurant or nightclub here—one not necessarily black, and you'll hear 95% urban music. Everyone knows the words, not just the blacks."

WYLD, an adult-oriented urban, fights a continuous ratings battle with WQUE, a more teen-oriented top 40/crossover outlet. WYLD only loses in 12-plus, though. It remains on top in its target demo of 18-34 adults.

Lately, the battle has become more fierce as racial issues begin to arise. WYLD's Burbridge says he accepts, but does not quite understand. WQUE's marketing standpoint of playing the urban music without doing anything for the black community. He says that WYLD makes it a point to be out in the streets covering topics like Black History Month.

WQUE PD Jay Stevens says, "It's sad, but it's true. Our competitor is trying to make this ratings game into a racial issue, saying they're the only true black station. That's not true. We have just as many blacks as whites [working] here. Since we're No. 1, 12-plus, we know what New Orleans people want to hear. A station that's going to be successful here has to play a lot of urban music."

WQUE has positioned itself between the market's only top 40, WEZB "B-97," No. 3 overall with a 9.6 in the spring Arbitrons, and WYLD, which pulled a 12.2 overall in the same book. WQUE drew a 19.2, 12-plus during that sweep.

"When we put this format on a year ago, we felt there was a hole in the market for a top-40-leaning urban station," says Stevens. "A situation [developed] between the very black WYLD and the very white WEZB. We came on the air with the intention of playing the best of both. We went from a lady white, male-oriented station to a female-oriented top 40 urban, and we went to No. 1."

The city's truest top 40, WEZB, has been in the format since 1979. It is programmed by Shadow Stevens, who came from the operations manager post at WHIZ "Z-100" New York.

By having no direct competition, Stevens says he's a little freer to pursue new promotion and events.

"We're very visible in the top 40 community. In fact, there's a saying going around that whenever more than six people are gathered, B-97 is there," Stevens says.

His programming philosophy to "be the most exciting, most energetic, most mass appeal, 12-34 targeted" station translates into a fairly conservative top 40 playlist, with a rock edge.

Because of WEZB's rock flavor, it shares top 40 audiences with WQUE, WCKW, and WRNO, a top 40/album rock station and the oldest FM in the market. WRNO's rock image is cemented with a hefty schedule of concerts. Station PD Michael Costello says, "We get David Bowie, Steve Winwood, and all the oldies concerts. You could say we're really more album rock than any other station in New Orleans, except WCKW, which is located far out of the city. When we came on the air 20 years ago, there were two types of FM music, beautiful and underground. WRNO has never been heard in an elevator."

The station has pulled 4.9, 12-plus ratings in the spring book. The top programmers agree, any time fierce battles for cume base heats up, the audience wins. Bob Mitchell, PD at WLTS, the city's leading AC station, is a New Orleans native. He says he doesn't remember a time when competition has been so stiff. "Because of the fragmentation of formats, we're all going after the same demographic pie and advertising dollars. The economy is down in a market where advertisers would buy four and five stations deep.

Not so now. If you're not No. 1 or 2 in your format, you have to draw higher ratings just to break even. What this translates into for New Orleans is that we have to offer better product. But, we have to take a lesser profit. Let's face it—that's all right with the audience. They don't want to hear commercials anymore. Unfortunately, if they don't hear commercials, they also won't hear music."

All the programmers predict an upswing in the economy and in new advertising dollars for the New Orleans station. They sport a pervasive attitude that New Orleans will be "back in the roses again" as soon as its work force diversifies after the oil industry crash. Many of the stations have helped support the efforts to attract new business to the area. For instance, WYLD ran a campaign to persuade officials to build a purpose NASA base there.

The Word On TDK

Whether you're into performing arts or just the art of listening, you'll find no finer recording tape than TDK. Our new SA-X formulation is on the cutting edge of the latest digital recording technology.

As the official tape of the Song Contest, it's ready for a dynamic new generation of music. Once you try it, you'll be convinced that no other audio cassette optimizes performance like TDK SA-X. You have our word on it.
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<th>DJ</th>
<th>Current Playlist</th>
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<td>KSIX FM 98.5</td>
<td>Charley Loughlin</td>
<td>1. Puff Daddy - IDA 2. Hootie &amp; The Blowfish - If You're Not In The Room By The Time We Get To Chicago 3. Dream Theater - Another Day 4. The Eagles - Life In The Fast Lane 5. Portugal The Man - Feel It Still</td>
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**Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations**

**Platinum** - Stations with a weekly cume audience of more than one million.

**Gold** - Stations with a weekly cume audience between 500,000 and one million.

**Silver** - Stations with a weekly cume audience between 250,000 and 500,000.
BY CHARLENE ORR

COUNTRY MUSIC is alive and quite well in Texas, especially in the Dallas/Fort Worth metroplex. The market handily supports three country music stations—KSCS and KPLX, both FM, and WBAP, an AM. Naturally, one has to dominate. Bobby Kraig admits it is an honor to program No. 1 KPLX—a.k.a. "K-Plex."

K-Plex—probably best known for its morning man, Terry Dorsey, whom the Country Music Awards honored as tops in his field—is Kraig's second and longest PD gig. He came to the metropolis in 1981 to pull the then No. 3 country station out of the doldrums. For the last three years, KPLX has traded books with urban KDDA as leader in the 12-plus market and has been No. 1 in the 25-54 demographic, where Kraig concentrates his efforts.

These efforts translate into an active radio station whose well-known slogan is "Flex Your Plex. "There's very much of a hustle-and-bustle atmosphere here at K-Plex. There's no lazin' around—no dead weight following your moving through the building, it's complete a job. And it's an exciting station. We've taken a more active role in radio. You know, the days of the laid-back MOR approach are gone—at least in Dallas," Kraig says. Besides strong billboard, bumper sticker, and television spots in which many big-name country stars participate, K-Plex constantly engages in air-on-promotions with cash, ticket, and album giveaways. It serves as the official radio station for Six Flags Over Texas and the Mesquite Rodeo Arena.

Kraig explains, "We're a little bit busier than most. For instance, this Labor Day we were in as many places as we could be. We hosted and participated in six events beginning on Friday night and ending Monday afternoon. That's a heavy schedule, but it serves as a good example of how our people want to be involved in the community."

KRAIG SAYS THE KEY TO success for his top-ranked country station is to promote in a fashion that doesn't aggravate those listeners who do not play games. "We still play a lot of country, and we're proud of that. That's our philosophy. But we also have time for artist specials and live interviews of the acts. 

Kraig is not the only veteran at KPLX. Most of his staff has been on board for just as long. Music director Mac Daniels (Billboard's award-winning country commentator for 1987) has been picking and choosing the right records for seven years. Dorsey came to work for Kraig six months after he settled in the position. Says Kraig, "One of the most positive things about the station is the people. I don't have to do anything. We've worked together for so long with the same common goal of winning that everyone knows what everyone else is thinking. They know what to expect of me, and I know what I can expect of them—although sometimes they surprise me. Just when I think we're running full steam, they'll take it up just a step further."

"And the one guy that I've been here but one year, our afternoon guy, Jim Tyler [Radcliffe], is an important part. He's developed a software package (I'm talking about a software package, Billboard, May 30) to clean up control rooms. You don't have to be a rocket scientist to use it. I think he wrote it just to let me know he's got to be on before him, and I'm a pig.

"Kraig also credits KPLX's parent, Susquehanna Broadcasting, with knowing how to treat people. "We're owned by a company that runs about 15 or 16 stations. It's the best I've ever worked for, and the ones here I've discussed the company with feel the same. And sometimes a move is the best thing that can happen to a station. But with the company backing us, we see no problem in the transition," says Kraig.

The move Kraig is referring to is the station's relocation to Dallas from the midst of downtown and KPLX occupies. "We've outgrown the building. When you start climbing cubicles in the lobby, it's time to move," he quips. When asked why the station chose Dallas instead of the very active country music scene of Fort Worth, Kraig explains, "For business reasons, really. Many of the agencies where most of our business generates are based in Dallas. We couldn't have moved anywhere in the metropolitan area, but we searched until we found the right place."

KPLX will occupy one half of the 16th floor of Dallas' Riverchon Plaza.

Kraig, who is hesitant to discuss his success for fear of jinxing himself and the station, says he does not remember the past very well.

"I'm not sure what made me decide to go into radio," he says. "I grew up in Minneapolis listening to top 40 radio. I became a fan of Jimmy Reed, the evening DJ who now owns pizza places. I thought playing records and talking was a neat way to make a living. When I got into it, things moved along quite fast."

He began taking classes at the Brown Institute in Minneapolis, a broadcasting school, during his senior year in high school. After graduating, Kraig landed his first job in 1972 before finishing school. Kraig's first PD opportunity came at WTHI Terre Haute, Ind., where he crossed paths with Susquehanna-owned WFMZ (KPLX's sister station) Herb Allen, who oversaw the Texas operation. In two weeks after their meeting, Kraig was on his way to Dallas.

As for the future, Kraig still finds KPLX a challenge. He never turns his back or feels smug in the ratings. He says, "For now, I'm happy just staying here. It's never gotten stale. I'm really happy in Texas. I have all the things I said I'd never have. We have a daughter, and I'm proud of her. I'm well-anchored. But whatever I do, I'll be in radio."
by Bob Darden

Sweeping changes at the Nashville-based Reunion Records group have resulted in a shift at the top, in management and the addition of several new staff positions. Expansion comes at a time when many other gospel labels are retrenching or cutting back in a generally soft market.

Label founders Dan Harrell and Mike Blanton, chief executive officers of the independent label, announced the restructuring and staff additions following Reunion's third-quarter board meeting.

Jeff Moseley, formerly director of marketing for Reunion, has assumed the post of president. Moseley came to Reunion a year ago from Myrrh Records, where he'd served as general manager. Joining Moseley as executive vice president and chief operations officer for Reunion is Terry Hemmings. Hemmings comes from the J.C. Bradford Co., where he served as an investment broker for four years.

"Mike and Dan laid a very, very important foundation," Moseley says, "something that was timely and appropriate. What I see myself doing is expanding on the vision already there. I want our company to be a 'high touch' company in a tech world: high touch with our artists, high touch with the customers. I want to give them what they want, not what we think they want.

"As I see it, the one big challenge for us is to broaden our musical base to include the entire family. We've been effective in making music for the teen-ager in the past. Now we need to branch out more into music for younger children, mom and dad, college students, everybody. To do that we need to broaden the number of artists, the number of genres and the scope of the artists."

Blanton and Harrell will remain with the Word-distributed label in an advisory capacity, but have turned over to Moseley and Hemmings the day-to-day operations of the company. The move is said to have been a result of Blanton and Harrell wanting to spend more time with management. Their best-known client is Amy Grant.

Former director of public relations for Reunion, Melinda Scruggs, has been appointed to the position of director of marketing/public relations. Several other staff additions have been made in recent days, including the naming of Michelle Pruett as senior publicist.

Reunion's best-known artist is Michael W. Smith. The singer/pianist/songwriter is reported to be the best-selling male artist in contemporary Christian music.

Promotions: Neal Joseph has been named Word's vice-president of sales and general manager for East Coast operations. The Nashville-based office is responsible for DaySpring, Word, Rejoice, and the New Canaan labels... Jon Campbell has been named to Sparrow Records' promotion department as rock/video/promotions coordinator.

Books: Michael W. Smith's "Old Enough To Know"... Chris Christian's "How To Get Started In Christian Music"... Signings: Alan Chase has signed with the Refuge Music Group's MOR/pop label Fortress. His first Fortress release is titled "One Step Closer"... Songwriters David Crowder, Keith Thomas, Kim Hill, and Keith Brown have all recently signed writer agreements with Reunion...

Video: Dino's full-length concert video "Dino: A Concert Spectacular" for Benson is now out... Gary McPadden has continued to serve for long stretches as host of the revamped "PTL Club" show on the PTL Network. He replaced You-Know-Who and What's-What's Name... Steve Green's "For God and God Alone"... In "Concert Ministry" features 12 of Green's most popular songs for Sparrow... a full-length video of David Barrett's "Pressing Toward The Prize" for LifeStream Records is now out.

by Peter Keeble

More than five years after his death, the music of Thelonious Monk continues to get far more exposure on vinyl than it did during his lifetime. The list of albums devoted exclusively to Monk's compositions has just grown by two.

The aptly named "Only Monk" (on the Italian Black Saint label, distributed by Polygram Jazz) might have been subtitled "By Only Steve Lacy," since it consists entirely of unaccompanied improvisations by the soprano saxophone virtuoso and Monk devotee. In lesser hands, such a format might have made for somewhat arid, soulless sound, but "Only Monk"—which includes such rarely played numbers as "Humph!" and "Who Knows?"—swings.

"Thelonious" is the impressive debut album of the group of the same name, a quartet led by veteran bassist Rell Neidlinger. The group plans to restrict its repertoire to Monk's music, with an emphasis on the less well-known pieces (this album, like Lacy's, includes the urgently obscure "Who Knows?"). Thelonious, which also includes saxophonist Marty Krystall, pianist John Beasley, and drummer Billy Osborne, is based in Los Angeles and has performed in Europe. The album is one of the K2HD label (5112 Barry Ave., Los Angeles, Calif. 90066), distributed by City Hall in the West and NorthCountry Distributors in the East.

In addition, isolated versions of Monk tunes keep popping up in the dismayed places. The Either/Orchestra, a very good big band from the Boston area with a slightly wacked-out sensibility located somewhere between avant-garde jazz and rock roll... (not unlike the Micropiece Sextet, the Lounge Lizards, and some other young bands—is this a trend?), has a riotous version of Monk's "Brilliant Corners" on its new album, "Dial E" (on the Accurate label, distributed by Bourneby and Associates). And among the gems on the JMC label's new CD-only Duke Ellington release is a 1962 studio recording of the wonderful Billy Strayhorn arrangement of "Monk's Dream" (unfortunately mis-identified here as "Blue Monk") that Ellington's band played, with Monk sitting in on piano, at the Newport Jazz Festival that same year.

also noted: The second annual Concord Jazz More musical musings on Monk's masterpieces

Festival in Japan begins Oct. 19 and runs through Nov. 12. Featured on the tour, which will hit at least six cities, are George Shearing, the Phil Woods Quintet, and the Concord Jazz All-Stars (including Ernestine Anderson, Dave McRae, and Scott Hamilton)... Ella Fitzgerald has bowed out of this week's Jacksonville (Fla.) Jazz Festival for health reasons, as have replacements George Benson. Among the other headliners at the event, which takes place Thursday through Saturday (15-17), are Dizzy Gillespie, Dave Brubeck, and Al Hirt. Willard Jenkins, the jazz coordinator of the Minneapolis-based nonprofit organization's Midwest Jazz Festival, will also manage that nonprofit organization's "Meet The Composer/Midwest Grant program. Six young European groups have been selected for the finals of the sixth European Jazz Competition, to be held Oct. 29-30 at the Leverkusen Jazz Days festival in West Germany. All members of the competing groups are younger than 30 years old.
A RECENT BILLBOARD INTERVIEW with a member of the Washington, D.C., go-go band Trouble Funk (Billboard, Oct. 3) in this section has generated strong negative response from the nation's capital. The article described the activities of the Island Records signee and painted a decidedly downbeat picture of the local music scene. As a result of that story, several promoters and managers have called to say that go-go music, at least in the Washington-Baltimore market, is still a potent musical force.

Locals point to a concert held Oct. 9 at the Capitol Center titled A Tribute To Go-Go. At that event, eight acts appeared, including Chuck Brown & the Soul Searchers, Rare Essence, Experience Unlimited, Little Bees & the Masters, the Junkyard Band, Go-Go Lorenzo, Body & Soul, and D.C. Scorpion. Mayor Marion Barry declared Go-Go Day in the city. The concert is being promoted by Washington-based G Street Express Inc.

According to Reo Edwards, manager of Chuck Brown and owner of the go-go label Future Records, "This music is as viable in the city as it's ever been. What has happened is that a new generation of go-go has risen up, like Lorenzo and Scorpio, and they have displaced some of the bands that have grown out of touch with this community. And, for the record, Brown is doing well and is planning a European tour."

WHITE ROCK BANDS from Ireland that generate almost no black airplay are usually not discussed in this column. But U2 is not any ordinary rock band. Perhaps because they grew up in a country scarred by religious violence and oppression, U2's members have been incredibly sensitive to the struggles of Third World peoples. At a recent show at New York's Madison Square Garden, U2 dedicated songs to Nelson and Winnie Mandela as well as to Martin Luther King Jr., about whom they've written two songs, including the rock standard "Pride (In The Name of Love)," whose intensity puts to shame the efforts of many black songwriters to capture the majesty of the man. In addition, the quartet performed Caris Mayfield's "I Got a Miracle," and Bob Marley's "Exodus" and conveyed the same spiritual-political feel as the original material. U2's music may need a regular home on black radio (though it would interesting if some of the material on the current "The Joshua Tree" were remixed with that in mind), but there are lessons in overt political commitment that many in black music could learn from them.

**Recent Capitol Center Event Points To Genre's Strength**

Washington Industryites Say Go-Go's Hot

**by Nelson George**

THERE is trouble brewing between a highly successful street music label and its major label distributor. The relationship has produced several platinum-plus and gold albums, but the street label's heads feel that too much of their nonstreet product is getting lost in the major label sauce. Among the options being considered is the renegotiation of the distribution deal.

**SHORT STUFF: Process & the Doo Rags have a new Columbia single titled "Call Me Up," with a remix by Bruce Forest. More good house rocking comes from Alligator in the form of guitarist Lonnie Brooks' "Wound Up Tight" and ace session saxophonist A.C. Reed's "I'm In the Wrong Business." It's Showtime at the Apollo not only getting solid ratings, but with each show the production values and overall smoothness seem to be improving. An upcoming show will be hosted by Bill Cosby, while Anita Baker will duet with one of her idols, Sarah Vaughan. Interlocking rhythms and disco rhythm tracks mark the return of Earth, Wind & Fire with "System Of Survival." Maurice White co-produced with Preston Glass, while White and Philip Bailey provide the vocals. Heavy D & the Boys will be featured in MCA's first album-length effort under its deal with hip-hop production company Uptown. The spring hit "Mr. Big Stuff" is included on the album, as are "Chucky But Funky," the rap ballad "Dedicated," and "The Overweight Lovers In The House." There is also talk that Groove B. Chill, one of the rap acts signed to Uptown, may be starring in a teen action film to be shot this fall in Atlanta. Sneak previews have been taking place around the country for Spike Lee's next film, "School Daze," and the most recent showing was in Los Angeles. Word is that a production number called "Da Butt," shot around music written by Jamaica Boys members Marcus Miller and Mark Stevenis, is a real crowd pleaser. The other Jamaica Boy, Lenny White, has a song on the soundtrack called "Perfect Match." All the music from the Columbia film will be available via Manhattan Records. Full Force's new single is "Love Is For Suckers (Like Me And You)." The 12-inch B side contains one of the band's patented comedy cuts, "Suckers: The Audition (Trust Me)." The album is "Guess Who's Coming To The Crib." Tommy Allen is producing Millie Jackson's second Jive recording, while Barry Eastmond and Wayne Brathwaite are working with Billy Ocean on his follow-up to the multiplatinum "Love Zone."

**Hip-Hop's Newest Superstar Producer: 'Lovebug' Azor**

BY HAVENLOCK NELSON

NEW YORK In recent years, several superstar producers have emerged from the mainly artist-dominated world of hip-hop. They include Kurtis Blow, Larry Smith, Russell Simmons, and Rick Rubin. Now there's another name to add to that list: Hurby 'Lovebug' Azor, who has worked successfully with Sweet T. I's "My Beat," Kid 'N' Play ("Last Night"), Salt 'N' Pepa ("My MIke Sounds Nice," "Tramp"), and Dana Dane ("Cinderella Dana Dane"). The last two acts currently have albums in the top 15.

Azor says he feels lucky to be producing for a living, but adds that even if he weren't producing, he'd still be involved in making records. "I'm an engineer by trade," he says. "I have a degree from the Center For The Media Arts."

Azor first made a name for himself with Salt 'N' Pepa cut out called "The Showstoppa," a record that was intended as an answer to Doug E. Fresh's "The Show."

The song was originally recorded and mixed as part of a class project. Azor wrote it and laid down the instrumental, then went looking for rappers. He found two—Cheryl and Sandra Denton—at Sears, Robinson'S & Co., where he was working part time. Of the young women, Azor says, "They were 'live.' I saw right away they had the right attitude."

After "The Showstoppa" was completed, Azor gave Marly Mart—Mister Magic's DJ on his Friday night rap show on WBLX New York—a tape of the track. Salt says, "A label named Pop Art heard it on the show and pressed it onto a record. For our next single, 'I'll Take Your Man,' we switched labels to Next Plateau."

After those first two releases became hit hops, Azor went on to produce the 12-inch "Delacrey Street" for Dana Dane on Profile, and he subsequently added Salt 'N' Pepa's "Hot, Cool and Vicious," and "Cinderella Dana Dane" to his credits. "My approach now is the same as on the first records," Azor says. "I still start with an idea and build on it. Like a letter, there has to be an opening, a body, and an ending. Everything has to make sense."

Azor says he arrives at fresh approaches for rap records "by not listening to too much rap or urban radio. Stax, '70s soul and disco, that's where most of my music comes from." He also cites Michael Jackson and Prince as influences. "I like the way they put their music and words together," he says. "I try to think about what they must've been thinking about when they're writing songs like 'Billie Jean' or 'Let's Go Crazy.' I don't put their music to my music; I just try to think like them."

Obviously, his methods work. Azor's services are in great demand, and he's discussing a deal with Virgin. "'88 is coming around, and I'm going to make my schedule for it," he says. "If the deal doesn't come through by then, I won't forget it." He is currently preparing material for a compilation album, which will be on his own label, Soundcheck, distributed by Next Plateau. Azor says, "Once my label gets going, I won't be doing too much for other people.

**FOR WEEK ENDING OCTOBER 17, 1987**

**HOT BLACK SINGLES ACTION**

**RADIO MOST ADDED**

| SKELETONS | SPOOK ROBINSON KWN | EARTH, WIND & FIRE COLUMBIA | SMOKEY ROBINSON KWN | SMOKE GRAYSON KWN | LOVE IS FOR SUCKERS FULL FORCE | MY FOREVER LOVE LEVERT ATLANTIC | THE JETS MCA | I WANT TO BE YOUR MAN ROGER WASHINGTON | I COULDN'T BELIEVE IT DR. JUDD/MIKE KENDRICK RCA | I DON'T THINK YOU'RE RIGHT FOR ME NANCY SMITH | NATALIE COLE S.E.N. | MAKE YOU MINE TONIGHT O.T./N.Y. WALLA WALLA MCA |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 16 | 17 | 16 | 9 | 3 | 3 | 5 | 5 | 4 | 5 | 2 | 2 | 2 | 12 |
| 19 | 18 | 17 | 5 | 6 | 15 | 12 | 16 | 12 | 10 | 10 | 9 | 18 | 17 |
| 46 | 47 | 38 | 31 | 25 | 23 | 23 | 22 | 22 | 20 | 17 | 16 | 17 | 19 |

PRO v. MCA
A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title’s composite position on the main Hot Black Singles chart.

21. MY LOVE IS GUARANTEED
   (New World, ASCAP)
   BMI (C. Coming Off, BMI)

22. COME OVER
   (Ma Jeune, BMI/Wilton, B/W)
   BMI (E. Sekin, BMI)

23. I'LL BE YOURSELF
   (Soul Searchers, BMI)
   BMI (C. Hernández, BMI)

24. I DON'T THINK THAT MAN SHOULD SLEEP ALONE
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

25. THAT'S WHAT LOVE IS ALL ABOUT
   (M. Collins, BMI)
   BMI (C. Hernández, BMI)

26. LET ME BE THE ONE
   (M. Collins, BMI)
   BMI (C. Hernández, BMI)

27. I JUST CALL SHERRICK
   (Soul Selection, BMI)
   BMI (C. Coming Off, BMI)

28. I JUST NEED TO WORRY
   (The Whispers, BMI)
   BMI (C. Hernández, BMI)

29. I JUST NEED TO WORRY
   (The Whispers, BMI)
   BMI (C. Hernández, BMI)

30. I'M GONNA LET YOU GO
   (Blaze Music, BMI)
   BMI (C. Coming Off, BMI)

31. I'M NOT GONNA TEAR THE CRIPPLES
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

32. I'M SLEEPING ALONE
   (Randy Holland, BMI)
   BMI (C. Hernández, BMI)

33. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

34. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

35. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

36. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

37. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

38. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

39. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

40. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

41. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

42. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

43. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

44. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

45. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

46. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

47. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

48. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

49. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)

50. I'M YOURwert do U WANT?
   (Soul Selection, BMI)
   BMI (C. Hernández, BMI)
### HOT DANCE 50

#### CLUB PLAY

Compiled from a national sample of dance club playlists.

#### 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

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### BREAKOUTS

1. TURN IT UP MICHAEL DAVIDSON
2. DON'T YOU WANT ME (REMIX) BYRNS 96177
3. JELLYBEAN FEATURING STEVEN DANIEL
4. THE REAL THING (REMIX) MJR 88334
5. JELLYBEAN FEATURING STEVEN DANIEL

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### TITLES WITH CHART POTENTIAL BASED ON SALES REPORTED THIS WEEK

1. BECAUSE OF YOU, THE COVER GIRLS
2. I LET YOU STAY, TRUENCE, TRENT D'ARBY
3. ROADBLOCK STOCK, ATKIN, WATERMAN
4. ROADBLOCK STOCK, ATKIN, WATERMAN
5. JEEPONE FEATURING STEVEN DANIEL

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### BREAKOUTS

1. DON'T YOU WANT ME (REMIX) MJR 88334
2. JELLYBEAN FEATURING STEVEN DANIEL
3. THE REAL THING (REMIX) MJR 88334
4. JELLYBEAN FEATURING STEVEN DANIEL
5. ROADBLOCK STOCK, ATKIN, WATERMAN
Alternative Artists Have Untapped Dance Potential

This week's column was written by Bill Coleman.

ONCE UPON A TIME there was a period when the likes of traditionally-killed alternative acts like Gang 'O Four, the Plastic Bag Owners, Lene Lovich, Flying Lizards, Pylon, R-2's, Romeo Void, Altered Images, U2, and Health & the Italians graced many programming playlists and dance charts (not just specialists) without forsaking the nature of a particular artist's image or compromising its musical direction. As of late, not too many of these types of artists have been given the proper mainstream outlets, while in fact many are producing finer dance tracks than the so-called traditional dance artists. Since club music is at a high point, it's time to look past the customary and experiment—never say never . . . Echo & the Bunnymen's delectably spurned "Lips Like Sugar" (Sire) has been remixed by Francois Kevorkian and Michael Hutchinson . . .

The engaging midtempo "The Motion Of Love" (Geffen) from Gene Loves Jezebel could bring this sub-lingual U.K. outfit to pop prominence . . . Thrashing Doves' "Northern Civil War Party" (A&M), remixed by Bruce Forest, has a rough, long edge and sagging techno rhythm; note the dub mix . . . The Kane Gang's "Motortown" (Capitol) is every-thing you loved in a Steely Dan record and more, with a galloping pop sensibility . . . "This Corrosion" new Rosetta from Earth, Wind & Fire "System Of Survival" (Colombia), which is turned inside and out by Steve Vessels and Michael Barbierio. This fast-paced track is the group's best dance effort in eons (the dub is an absolute killer); welcome back guys ... Tina Turner's "Afterglow" (Capitol) incorporates a serene delivery and a subtle house-flavored rhythm (courtesy from glock-sisters Elenno & Able ... ABC brings back the Chie sound in full force with "The Night You Murdered Love" (Mercury). It features clean guitar, prominent bass, and occasional strings in the versions remixed by Julian Men- denhall & Kim KTP-ish version that incorporates many a Chic edit . . .

DANCE TRAX

favorite Jill Jones unleashes the se- lection simply tit "Got Me (Pass Out) (Park/Warner Bros.), remixed by former Blondie member Jimmy Destri; note the real gem "Baby Come Back" (Blue Heaven) which sounds much more contemporary in its assertive r&b rhythm hook . . .

Living In A Box's "So The Story Goes" (Elektra) is an appealing, midtempo r&b/pop number that in its remix features the soulful assist of Bobby Womack . . . Don't let the new Nitri Ebb single scare you: "Join In The Chant" (Geffen) has been remixed by both Phil Harding and Daniel Miller & Flood, and each of the versions marks the band's most accessible techno re-lease to date.

JUST OUT: Brenda K. Starr returns to the club scene via "Breakfast In Bed" (MCA), an up-tempo number offering Starr's maturing vocal style; it has smash crossover potential . . . "No Love" from Paradise has been rebuilt and is now on the Profile label . . . The Latin Rascals have reproduced and remixed La Flavor's club-classic "Mandaly" (Seethru, 219-247-2722) . . . Jamie Dean kicks out a revamped techno version of the clas- sic "Love Child" (Capitol). Bee returns to the club scene via a Lewis martinez, Miami-sounding production titled "I Can't Let Go" (Def. 219-588-5881).

Heavy D. & the Boyz's "The Overweight Lovers In The House" (MCA) celebrates D.'s grit once again over a setting James Brown-style rare groove . . . Busy Bee's rhyming on "Suicide" (Strong City; 212-671-8480) recalls the hard-core yet articulate style of Eric B.

NEW AND NOTEWORTHY: The new double-album collection of com- temporary South African music that should not be ignored is "The Sounds Of Soweto" (Capitol); its contents range from political com- mentary to pure musical joy and cel- ebration. Programmers should note the following cuts in particular: "Gorilla Man" and "Confusion (Ma Afrika)" by Condry Ziqubu, "Yel- low Mealie Meat" by Lumumba, "Super Frika's" "Maneeyo," and "Feel Free" from the Winners featuring Lionel Petersen. The album as a whole is a worthwhile find . . . Also for the listener in you is "The Secret Policeman's Third Ball" (Virgin), which turns live recordings and collaborations of Peter Gabriel, Joan Armatrading, Erasure, Kate Bush, Lou Reed, Duran Duran, and many more.

ENQUIRY OF THE WEEK: What ever happened to Suzie Lane?

Starmagic Radio Program Is Syndicated In 48 Markets

DAVE PEALE

NEW YORK—Winner of this year's Billboard 1987 Radio Award for best black network or syndicat- ed weekly national music program, the Starmagic "Weekend Dance Party" has become established as one of the most widely heard dance music radio programs in the U.S. Syndicated in 48 markets throughout the continental U.S.—with recent ad- ditions in the Virginia Islands and possible future adds in Canada, West Germany, and France—the program was originally developed a little more than a year ago when the producers of Starmagic Radio—a New Jersey-based syndica- tor of gospel, urban, and nostalgia programs—realized that its urban music program was be- coming increasingly dance-orient- ed as a result of the surge of inter- est and activity in urban dance product.

To Starmagic producer Ed Eller- bee, the success of the show is the result of its nonstop dance-orient- ed format. He also attributes the show's success to its uninterrupt- ed "hot mixes." He says that these contain "cuts that radio is not us- ing, the a cappella versions, special club remixes, and, when possi- ble, adventurous mixes that com- bine two different records into a totally new sound." He feels that the show fully reflects its slogan, "state-of-the-art sound in freshness."

Hosted by announcer B.J. Stone and mixed by local New Jersey spinner Jim "Max Attack" Max- well, the weekly show consists of 27-minute mixing sequences that combine a variety of dance music styles and occasional artist interviews with a湘西 over a serious dance beat.

Distinguishing the Starmagic "Weekend Dance Party" from oth- er dance mix programs, Ellerbee emphasizes the program's national broadcast character. While some local dance programs, such as those of New York stations WBLS and WRKN, are completely pro- grammed by the local club/radio jock, Starmagic's program content is determined by a collaborative ef- fort of the show's producers, engi- neers, and mixer in order to "put on a show that will be as accepted in such different markets as Chi- cago and Atlanta as in Birmingham, Austin, or Little Rock.

"Starmagic people are dance people," Ellerbee explains. "Every week, each one of us goes to clubs and listens to club music, so we always know what's new and what works so that the music on the show will com- mercially.

He also cites the positive inter- action of the company and its vari- ous syndicating stations and the producer's experience with management experience with such dance acts as the Traumps and Mass Production as factors that increase dance awareness of the program.

Lou's On First. Lou Reed jammed with Duran Duran during a recent New York charity concert to benefit the homeless given by the British band. Pictured in the dressing room after the show, from left, are Duran bassist John Taylor, Reed, and Duran's Nick Rhodes and Simon Le Bon. (Photo: Chuck Pulin)
One to One

Festival promoter Jeffrey Kruger discusses world market for U.S. acts

Jeffrey S. Kruger, chairman of the board of the London-based Kruger Organisation, put together the Peterborough Country Music Festival in England, which drew more than 300,000 country music fans to witness such stars as Johnny Cash, Kris Kristofferson, the Nitty Gritty Dirt Band, Lacy J. Dalton, and more. In the 28 years since he founded the International Federation of Festivals Organisation pre-MIDEM meeting Sept. 24-28, Kruger has discussed the festival and the international market for U.S. talent, particularly country acts, with Billboard's Los Angeles bureau chief, Dave DiMartino.

Q: How did the note for country music develop in England?
A: I think country music may have well started with the Rolling Stones, with the traditional Irish and Scottish airs and the emigration of the Scots and Irish to the United States. Through the years, many of your artists who are not huge, but your Faron Young, Bill Anderso, Freddie Weller have come over here and again. People in England and Europe are very loyal. They don't cotton to the new acts just because they've had three or four hits here. These acts have to come in and work, and work big as he is here, would not be a bill topper there. Glen Campbell, on the other hand, when he was earning $800,000 a night in the States, flew over to do TV shows there and now reaps the benefit. When he can't get his 50 a night here, over there, 20 years later, he can come away with $800,000 for 10 days.

Q: But can't current U.S. country acts gross more in one night than they can there in several?
A: Now as long as they're satisfied that they can go on indefinitely here, why come? But if they want to build another market, they can sell as many records in Europe as they can here, and sustain less. Maybe they figure they're rich enough, and they're going to retire when other records sell $60 or $70 a copy here. But take the likes of Don Williams—in England, Don can draw $30,000 a day. Campbell can draw that kind. Acts that are huge in Europe might mean nothing here, or not as much here, and vice versa. But they could be big there, and take their 10 copies and go on. That's where the Nitty Gritty Dirt Band, Steve Wariner, Nanci Griffith, and Dan Seals were wise to come over to the festival this year, to give up big-paying [American] fair dates to take only reasonable money, because we don't have the grosses. But MCA and Phonogram there are so thrilled with the sales of records there, they've sold prior to their coming. They already want to come and support us next year. They sell in excess of 20,000 units over four days.

Q: How do corporate sponsors fit in?
A: What we've shunned, and what I hope the FIDOF conference would do, is to make sponsors more aware of the situation—make them realize that they can sell roughly $115,000 worth of beer and soft drinks at the festival, yet I couldn't persuade Coca-Cola or Budweiser to buy any commercials, and give us $30,000 or support us. They've earned it back in beer sales. I think it's very important for them to realize that if they leave it to their British and European counterparts, sponsorship over there is so new they don't really know how to handle it. It may come in a different direction from an American.

Q: What's the market like out there for country music?
A: Everybody starts to think America, but the market out there is twice as big as the American market. The Japanese market is enormous. The European market is absolutely untapped yet. Next year, we hope to take country music into Hungary and Bulgaria, Poland is very interested. In Poland, I've got two holes of an excellent studio, good TV facilities, and we're looking to take people like Ed Bruce and Billie Jo Spears over there to record.

Q: In addition to country music, you've presented European concerts for a number of U.S. black acts. What's the market like for black music over there?
A: There's a good black market out there. Again, you get your jazz acts who've got one hit under their belt, and they want top dollars. Their attitude is all wrong. And there are promoters who are there. But if an act wants to sustain, they can come and hit the big towns as well as the big towns. There's an exception, like a Whitney Houston, who can sell out Wembley for a week. But in order to really make it, to sustain that kind of act, it's a market like the Temptations, the Four Tops—they can come in every eight months and pick up six figures because they've been doing it for years. But Atlantic Starr couldn't tour at the moment, they'd [just] do well in London. And Debarge is probably not known outside of London. You get out of Europe what you put into Europe.

Yes, There's Finally a New Yes Album

BY STEVE GRET

NEW YORK Yes is finally back on the scene with its latest Aco album, "Big Generator," the long-awaited follow-up to the 1985 multiplay smash "90125." Despite the protracted gap between releases, initial radio and retail response to the new album has been extremely positive.

"There were several reasons that this album took so long to come out," says Tony DiMiterides, who co-manages the band with Elliot Roberts and Robert Richards for Lookout Management. "First, Yes has always been a band that we've been the one band that was the one constantly there throughout the whole project and really provided extra input. In addition to a lot of engineering, he also mixed the album." According to DiMiterides, "Big Generator," which is debuting this week on the Top Pop Album chart at 61, should not only appeal to longtime Yes devotees, but it should also attract new fans. The band's identity in terms of what the fans expect has been retained, but there is a lot of stretching out on this record. And it's the continuation of Yes exploring even more new ground. A lot of the classic '70s sounds tend to get bogged down, but Yes has always moved ahead in different directions. "90125" was a strong step forward, and this album goes even further."

The first single from the new album is "Love Will Find A Way," serviced to radio as a CD single. The band recently filmed a video for the single in Los Angeles. Additionally, a clip was lensed for the song "Rhythm Of Love," which is garnering significant airplay on album rock radio stations, according to DiMiterides.

"I think videos are important for this group," says the manager. "Yes has a reputation for experimenting with all sorts of things, and video is another strong area to show the band's creativity."

An extensive tour in support of "Big Generator" will start in the fall, with specific venues and dates to be announced shortly. There will be no opening act at the shows. "As always, Yes has a very sophisticated and innovative stage set-up planned," says DiMiterides. "Plus, this band never plays for less than two hours."

In addition to touring, several members of the band will be completing solo projects. "Yes has always been a group that has had many considerations in terms of what the members do," says DiMiterides. "There was never a question that Yes would do another album. But as far as the solo projects are concerned, Jon Anderson has a deal with CBS and Trevor Rabin is signed to Elektra. They've both started working on their records.

ARTIST DEVELOPMENTS

METALLICA EXPLOSION

Elektra is enjoying an extremely fast retail breakout with its recently released Metallica mini-album, "The $5.98 EP—Garage Days Re-Revisited," a collection of some of the hard rock group's favorite cover tunes.

The album was a quick achievement for the band, at No. 28 in its sixth week on the Top Pop Album chart, was about 255,000 copies, according to Johnie Hamlin, Elektra vice president of marketing. Yes reorders have 'tapped the 255,000 mark, but I'm not the least surprised at how well this project has taken off," says Hamlin. "Looking at the advance orders from our major customers, we could tell this was going to be hot. And since the album of them are not yet to be released, we're not underestimating the fan base that the band has."

The album's deliberately low price, more $5.98 with sales tax, is based on feelings from the retail community, with some outlets reportedly refusing to stock it. "We've had a few negative remarks," says Hamlin. "But for the major part, things have been positive. We've had nothing but pleasant discussions with the retailers."

This is a group with a lot of talent. Although it would be nice to snag a couple of hits singles, we're looking at the Silencers in... (Continued on next page)
ARTIST DEVELOPMENTS

(Continued from preceding page)

the long term. "There's a solid career commitment to them here."

ELY'S COMING

Making noise on the live circuit is Texas-bred Joe Ely, whose new album, "Lord Of The Highway," marks the longtime critical favorite's debut on Hightone Records — the same outfit that introduced the American masses to Robert Cray.

Ely came to the label earlier this year after an extended stay with MCA for seven albums. The nonrelease of an entire album he'd recorded. It now sits in limbo. That bothers Ely plenty, but he's learned to move on.

"There were all these funny kinds of circumstances," says Ely of the unreleased MCA album. "It got tied up in all this sort of red tape. So I basically just went and rolled up my sleeves and started writing up another album. We recorded it and played it for some different people. It came down just to who had the most interest and who would also roll up their sleeves and go to work on it. The Hightone guys were the ones.

"I was with MCA for seven albums, and already this one has come out of the chute a lot better — and there's more talk about it than any of the other albums."

Ely acknowledges that his music has been hard for radio programmers to digest, but "the hard rock for country, too country for hard rock are the usual complaints. He says that's changing, however. "Though there's still the country roots as far as the lyrics go, this band is definitely an out-and-out rock'n'roll band," says Ely. "I feel a lot more freed up to go ahead and pursue what I really like to do and what I think I do the best."

Rave reviews in L.A. have proved him right so far. Ely and company are now taking it on the road and getting the same treatment.

HONORABLE SALES

Extensive advertising and promotional activities are backing the Beans' Relativity/Important debut album, "Honor Among Thieves," No. 11 on the Top Pop Albums chart.

"We've been doing extensive trade advertising for the last 2½ months and a real heavy push at radio," says Mike Corcorane, director of promotion for the label. In addition to its in-house promotion staff, the logo hired six independent promotion people to work the first single, "Gettysburg."

"The record's doing real well at college and album rock radio," says Corcorane. At press time, it was No. 36 on the Album Rock Tracks chart; a 7-inch version was recently serviced to top 40 outlets.

On the retail front, Relativity has mapped out a number of special promotions with several major chains. Among them is a display contest with Musicland's Sam Goody's stores — which will run at the end of October — and guaranteed sales promotion with Record Bar and Turtles. The group is also in Record World and Good Vibrations' developing artists programs.

Additionally, a videoclip for "Gettysburg" was recently added in medium rotation on MTV. "If the rotation increases to heavy or active, it will play a big factor in the whole success of the band," says Corcorane. "For bands like Poison, video [airplay] came first and radio followed. In this case radio was first, but for the group to cross over and be a household name, the video will have to be in heavy or active rotation."

The Brandos will also be supporting "Honor Among Thieves" with a series of North American dates. "Every city on the tour is going to be promoted through retail," says Howie Gabriel, vice president of Important. "No stone will be left unturned."

Artist Developments is edited by Steve Geert Reporters: Linda Molekis (New York) and Dave DiMartino (Los Angeles).
Rap Tour Wrap-up: U2 Wows 'Em In N.Y.C.

BY LINDA MOLESKI

RAPKOD DELIGHT: The U.S. leg of the Def Jam '87 tour, which kicked off June 19, is scheduled to wrap on Saturday (17) at New York State Univ., Stony Brook, Long Island. At press time, the 80-date tour featuring LL Cool J, Whodini, Eric B. & Rakim, and Public Enemy, among others—had grossed more than $6.5 million, making it one of the year's strongest arena packages.

"It's been tremendously successful," says Cara Lewis, booking agent for Norby Walters Associates. According to Lewis, the Def Jam tour has sold out in most venues, drawing an average of 10,000-12,000 fans per show. She says multiple dates have been held in some larger markets, including Philadelphia and Detroit, where attendances were 26,000 and 23,000, respectively.

A key factor in the tour's success has been a unique promotion-driven by Rush Productions, the New York-based management firm that is co-promoting the tour.

"We didn't do the normal style of promotion," says Lyor Cohen, vice president of Rush. "It's a very grass-roots-level approach. We put an enormous amount of paper out like flyers and posters because it appeals to the kids and builds our artists.

Additionally, Rush has designed an infrastructure-of-third-level promoters to work with the major promoters. "When you're a volume promoter, you hit radio and TV and run a show efficiently," says Cohen. "The third-level promoter is able to take it to the streets. This is why the tour's been so successful.

According to Cohen, these third-level promoters are key in reaching the black community by working on the "jam level—the roller rinks and the clubs.

Another unique aspect of the tour has been its ability to break new talent. "Off this tour there will be an act that will develop into a headliner like LL did, with several acts under that act," says Cohen. "It's a way for us to develop our new artists. At the same time, LL can now go out and headline on his own.

Upon completion of U.S. dates, the tour will head over to Europe and Scandinavia for a series of shows that are slated to run through December.

SHORT TAKES: On The Road caught the second of U2's recent sold-out shows at Manhattan's Madison Square Garden, unquestionably one of the best concerts of the year. A shoulder injury forced Bono to perform with one arm in a sling, but he still managed to lead the Irish rockers through a soulful, melodic-sounding, unpretentious set that included several songs from their smash album, "The Joshua Tree" as well as covers of the Impressions' "People Get Ready" and the Beatles' "Revolution" and "Help." Though there were no surprise guests at the Garden show, Bruce Springsteen joined the group on stage a few days earlier in Philadelphia to jam on "Stand By Me." Kiss is scheduled to hit the road on Nov. 3 in Pensacola, Fla. Though plans called for the McAlley-Silkenher Group to serve as opener, word is that MSG will now be looking up dates on Bono's upcoming tour.

Are Frehley and Faster PusseyCat confirmed as special guests on Alice Cooper's next road outing, set to begin Halloween night (Oct. 31) in Detroit. Plans are in the works for U2 to embark on a world tour early next year. Meanwhile, the A&M group is remaking the Michael Jackson tune "Maybe Tomorrow," which will be included on its upcoming compilation album of cover songs.

Send information to On The Road, c/o Billboard, 1105 Broadway, New York, N.Y. 10003.

PUBLICITY PRINTS

BLACK & WHITE 8x10's 500 - $50.00 1000 - 85.00
COLOR 100 - $38.80

Above prices include dressing up & freight.
Send 8x10 Photo - Check or M.O.
Full Color & B/W Posters Composites - Cards - Other Sizes
Send For Catalog & Samples

AMUSEMENT BUSINESS

AMUSEMENT BUSINESS

BOXSCORE TOP CONCERT GROSSES

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<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross (Ticket Price(s))</th>
<th>Attendance</th>
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<tr>
<td>UZ</td>
<td>Little Steven &amp; The Disciples of Soul</td>
<td>John F. Kennedy Stadium Philadelphia, Pa. Sept. 25</td>
<td>$1,993,063</td>
<td>16,845</td>
<td>Electric Factory Concerts</td>
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<td>UZ</td>
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<td>Olymipic Stadium Montreal, Que. Canada Oct. 1</td>
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<td>Donald A. Donald Prods.</td>
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<td>UZ</td>
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<td>$764,838</td>
<td>39,318</td>
<td>Bus Delaware Enterprises</td>
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<td>PINK FLOYD</td>
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<td>Colorado, Syracuse Univ. Syracuse, N.Y. Oct. 2</td>
<td>$667,300</td>
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<td>Ready Promotions International</td>
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<td>DAVID BOWIE</td>
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<td>Capital Centre Landover, Md. Sept. 28-29</td>
<td>$438,820</td>
<td>22,840</td>
<td>Cedar Park Prods.</td>
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‘It All Begins With A Song’

By GERRY WOOD

It all begins with a song.

That’s the birthmark, lifeblood and worldview of the Nashville Songwriters Assn. International.

It was an inauspicious beginning back in 1967 when three songwriters—Eddie Miller, Buddy Mize and Bill Brock—poked down breakfast pancakes and discussed an organization for songwriters. Though bitterness at being stereotyped as hard-living, creative riffraff by some of the music industry, most of the media, and all of the non-music biz public was one reason for the idea of an association, another motivation was to gain greater recognition and clout.

They opened a small bank account with their own money, and the NSA was born. Nashville songwriters swing on a grapevine that’s second only to Tarzan’s African transit system—and the word soon spread. A few weeks later, the first organizational meeting drew Kris Kristofferson, then a struggling little-known writer, Marjohnn Wilkin, Clarence Selman, Johnny Scoggin, Felice and Boudleaux Bryant, Liz and Casey Anderson, and others.

While a constitution was being drawn, interim appointments allowed the fledgling group to function with Mize as president; Miller, vice president; Wilkin, secretary; Selman, sgt.-at-arms; and Scoggin, treasurer (if he had absconded with all of the funds, he wouldn’t have made it to Memphis, much less South America).

Midnight oil burned in Wilkin’s kitchen, coffee disappeared by the gallon, and words flowed onto paper. A constitution written by songwriters is closely akin to a high-rise building painted by artists. It wasn’t easy, especially since everyone—from Kristofferson to Boudleaux Bryant—was looking for a hook, and had to light the impulse that the words might have to be set to music in three chords.

The constitution finished and the organization legitimized, now came the time to herald the achievements. The group’s first function—a songwriter awards dinner (what else?)—brought honors to such writers as Bill Anderson, John D. Loudermilk, Dolly Parton, Marty Robbins, Jack Clement, Harlan Howard, Curly Putman, Glen Sutton, and Billy Sherrill, with Dallas Frazier receiving the first songwriter of the year award.

The constitution was ratified in 1968 and the group grew larger and stronger,ishaing out more plaudits at the second annual songwriter awards dinner, with Bobby Russel receiving writer of the year honors. Lifetime memberships were initiated to raise more funds and projects were launched to raise the awareness of the songwriters’ contributions. Many record companies began listing the full names of songwriters on album jackets and sleeves. DJs were prompted to mention writers’ names when playing hit records. The 1970 officers and board established the NSA’s Hall Of (Continued on page N-6)

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A Special Tribute to NSA/ and Maggie Cavender

Maggie Cavender: A Life Devoted to Bringing Songwriters to the World

S

he once flew experimental planes—something even more daring than traveling by Eastern or Northwest Airlines these days. I wasn’t Rosie the Riveter, but I wasn’t far from it,” she recalls. She had 102 “sex starved women” working for her, and she cringes at the memory. “It’s the worst job I ever had in my life—bickering, bickering, fighting, fighting, fighting.” But she always had a soft spot for songs and those who wrote them.

She once went west to Los Angeles and hung out with the late-night crowd at the jazz spots. Because she always had a soft spot for songs and those who wrote them.

She finally traveled back to her hometown of Nashville to take a job at a publishing company. Because she always had a soft spot for songs and those who wrote them.

And it was this love for songs and songwriters that crew Maggie Cavender to Nashville and the Nashville Songwriters Assn. International.

“I had always been interested in songwriters, even when I was working in aviation on the West Coast,” says Cavender. While daylighting with her husband Pete as test pilots and ferry pilots for Lockheed in Los Angeles, Maggie moonlighted at the West Hollywood clubs that some dubbed “Little Tin Pan Alley.” After years of flying on the wings of avia-

(Continued

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page

N-4)
Songwriters Sing Praises of NSAI & Maggie Cavender

'I tend to support any organization that focuses attention on songwriters, but the NSAI is one of the very best. That's why I'm grateful for the wonderful tribute paid me when I was inducted into the NSAI Hall Of Fame in 1984.'

HAL DAVID

'When writing, one should attempt to be honest . . . if not, find a good co-writer!'

SONNY THROCKMORTON

'Praise be to the Nashville Songwriters Assn. and Maggie Cavender. It's a better business because of these people, and all songwriters everywhere should get involved.'

DENNIS MORGAN

'The Nashville Songwriters Assn. International is one of the very few organizations able to address the ever changing business of songwriting. It has the interests of all songwriters at heart.'

KENNY O'DELL

'Songwriting is a tough business to break into, so I like to participate in songwriting contests like the one sponsored by Kentucky Fried Chicken, where I'm able to help aspiring songwriters get the recognition that they deserve.'

EDDIE RABBITT

'Maggie has been the driving force behind the success of the Nashville Songwriters Assn. which has elevated greatly the status of Nashville songwriters as well as songwriting in general. The organization has been able to penetrate the media and consequently make the public more aware of our efforts and achievements. This, I think, is a priceless contribution to our future success.'

RAY STEVENS

'Maggie is so in touch with songwriters' hearts and souls it makes you wonder if she wasn't chosen by God to single-handedly look out for us.'

DEAN DILLON

'The NSAI, under the leadership of Maggie Cavender, has directed its energies toward issues such as source licensing, which affect songwriters specifically, and ultimately, the entire music industry.'

CHRIS WATERS

'Songwriters all over the country should be proud to have Maggie Cavender and the NSAI representing them. I know I am.'

CURLY PUTMAN

'Songwriting is a serious business, a tough business, and writers need all the help they can get from institutions as well as individuals. The NSAI exists and functions with that purpose in mind.'

JEFF TWEEL

'I wish the Nashville Songwriters Assn. had been around when I first started trying to get in the business. Thank God for Maggie! She's helped so many people.'

BEN PETERS

'Sometimes a poet, a politician—always a dreamer. Sometimes rich, sometimes poor, but always lucky, Maggie, thanks for taking care of the lucky dreamers. We love you.'

KEITH STEGALL

'I live for my writing. And I write for my living. Maggie and the NSAI understand this blessed passion and help us all to never argue with the goosebumps.'

SUSAN LONGACRE

'Songwriters bring songs to life, but lest we forget—songs are a songwriter's life.'

TOMMY ROCCO, The Welk Music Group

'Hard writing will get you farther than hard living every time.'

BUCKY JONES, The Welk Music Group

'When it comes to songwriting . . . perspiration breeds inspiration!'

DICKEY LEE, The Welk Music Group

'During my 10 years in Nashville, the status of the songwriter has been greatly elevated, both within the industry and the community. This is due, in large part, to the Nashville Songwriters Assn. and the diligence of its executive director, Maggie Cavender. I am proud to be a lifetime member and to have served as president for two terms.'

THOM SCHUYLER

'I think the NSAI is great! It's the one Music Row office where unknown writers can actually feel welcome.'

DAVE LINDSEY, The Welk Music Group

(Continued on page N-7)
IT ALL BEGINS WITH A SONG

CONGRATULATIONS ON YOUR 20TH ANNIVERSARY TO THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL

BMI
tion, Cavender felt like a magpie out of coop. More ornithologically correct, she felt the urge of the homing pigeon and decided to return to Nashville and to the music business.

“When do you know about the music business?” asked her befuddled hubby, Maggie advises, “He didn’t say it quite that gently.” She countered with, “What the hell did I know about the aviation business?” Point One, Point Won, Point East. All the way to Nashville where Cavender worked for Pamper Music, home of such writers as Hank Cochran and the then-little known Willie Nelson, and then toiled for Alpha Centaurie’s gift to country music, Jack Clement.

Maggie, born and educated in Nashville, left Music City in the ’30s and returned in the ’60s. When she heard about a newfound Nashville organization for songwriters, she immediately joined as a lifetime associate “because I wanted to help them.” Cavender redefined the definition of “help.” The group’s founders asked if she could “do a little p.r.” and she did. Somehow the meetings always seemed to lack a secretary—and Maggie volunteered again. She took minutes by the hours.

“The next thing I knew, they asked if I could take it over, but they couldn’t pay me. Cavender agreed with one condition: “If I can get everybody under one roof and have all the records together and everything at my disposal to know what I’m doing and where I’m going. Don’t worry about paying me.” Maggie laughs her hoarse laugh knowing that any salary offer would have been an embarrassment to both parties. The struggling organization was on shaker financial footing than a Texas oil tycoon.

Cavender remembers those early critical times and some friends who made the difference: “When I wanted to leave Pamper Music, Tandy Rice [now owner of Top Billing Billing Agency] put me with Jack Clement, and from there I went and learned a little bit about a lot. I continue to study and learn something every day.” That happens to be a Maggie Cavender rule: “When I go to bed and look back over my day, I’ll haven’t learned something, I’ve wasted a day. So I’ll learn two things the next day.”

As executive director of NSA, Maggie has learned many things about songwriters, too. “They’re the most giving people in the world,” she confides. “They’re affected by every single thing there is, but if they don’t get it, they’ll be sorry and will be out to get the next one, and will be glad that the other [songwriter] got it.” She defines it as a paternal, brotherhood feeling. “There’s warmth and love there. They’re people who can do something that nobody else can do. They’re generally writing from the heart and head.”

A common element between Maggie and the songwriters is that blitzo interim period, that narrow line between sober/drunk, sane/insane, sensitive/stoned, and those who hide from the sun and howl at the moon. Thirty years ago she gave up booze for good with the help of Alcoholics Anonymous, and she still grimaces when she remembers the Maggie of the past: “I was one of the most arrogant bitches in the world,” she confesses.

That description doesn’t fit Maggie Cavender, circa 1987. Constantly chattering with her cigarette-honed voice, cutting loose a crescendo of her distinctive laughter, her face a roadmap of easy interstates and difficult blue highways—ever line was earned the hard way, and her head crowned with her hat of the day, Cavender is one of the most popular executives populating Nashville’s music industry. “There’s a lot of folks in town who may not like me, but there’s not one that can say they don’t respect me,” claims Cavender.

She believes in the community concept of music, observing, “We don’t fight each other with words, we still sit at the table and talk. We are not ASCAP’s business, or BMI’s business, or RCA’s business, or anybody’s business!” Conversely, Cavender comments, “As long as I sit where I am, I’m not going to let ASCAP come in here and tell me what to do—or BMI, or RCA. We need to talk and compromise. Life is a compromise situation. There’s a lot of things I don’t like about the business, but you’re not going to clean them up by going off on a high horse and saying a lot of things you may be sorry for later.”

Cavender reduces her job to the fundamentals. Some fledging writers have approached her asking, “I’m going to ask a foolish question.” Counters Cavender, “No question is foolish if you have to have an answer.”

Maggie doesn’t agree with Tipper Gore’s stand on lyrics but, out of friendship with the Tennessee Senator’s wife, advised Gore against appearing on a panel at the New Music Seminar in New York City. When Gore asked why, Cavender told her, “Those people aren’t going to listen to you—they have a preconceived idea of what you’re trying to do, and that’s all they’re going to think of. They will chew you up and spit you out. If you think Frank Zappa did a trick on you, you go up there.” Cavender later received a thank-you note from Tipper Gore.

Cavender’s advice was friend-to-friend. But she still disagrees with Gore and the PMRC. Tipper was complaining to Maggie about a song on a Prince album, and Cavender asked, “Have you heard that entire album?”

“No,” answered Gore.

“There’s a song on there that might be one of the finest songs ever written—‘When Doves Cry.’ That is a magnificent piece of music—and I love ‘Purple Rain.’ So how do you condemn a man who will write this kind of music? I might not like that you sing, but I cannot challenge your right to sing it.”

Cavender’s goal is to see a Songwriters Hall Of Fame building to showcase the writers who have provided the hits for the singers. “Before I die, I shall see that that is, I hold the thought of a Hall Of Fame building.” The hall’s exhibits are presently housed in the basement of the organization’s headquarters. Another goal is to see the group’s membership grow to the 10,000 mark—it’s now more than 3,000.

“We need Maggie again. There’s another one of so many songwriters ever want to write a song herself? “I’ve never tried to write a song,” she admits. “I’m not a poet. I’m a person who wakes up in the night and jots things down on a pad—and they’re the most magnificent ideas, until I look at them in the morning and I say, ‘Who in the hell wrote that?”’

So when does Maggie get into what it is time to relax? When she drives home, it’s most likely to be classical. She loves operas. If Mac Davis comes across with “Baby Don’t Get Hooked On Me,” she’ll be happy. She’s a patsy for Dave Loggins’ “Please Come To Boston.” And you’ll get her attention with such songs as “Sweet Memories,” “Everything Is Beautiful,” and “Turn Your Radio On.” Her alltime favorites are the old Jackie Gleason Orchestra albums.

Her job with the NSA is, in one sense, a matter of life or death. “I need money, but I couldn’t live without work,” admits Cavender. “I’d be bored. Two weeks of sheer boredom and you may as well bury me—I’d be dead.”

She looks back at her colorful career that has
and we continue to be very grateful for their active opposition to the proposed source-licensing legislation—a threat to all creators.”

The overall feeling among performance societies leans to the fact that few organizations and/or people have done more than NSAI and Cavender to advance the cause of songwriters and songwriting. C. Dianne Petty, vice president/director of affiliations, SESAC, and NSAI board member, says she has watched “NSAI become a vital organization led by professional songwriters for songwriters. She adds that, “Thom Schuyler, past NSAI president, and Ralph Murphy, current president, have taken aggressive leads to make sure this organization continues to develop.”

And finally, everyone loves Maggie Cavender. Roger Sovine, vice president of BMI, offers his feeling that the spirit of NSAI is the spirit of Maggie Cavender. “She’s devoted her entire life to getting greater recognition for songwriters,” he says, “and she’s been able to do it because she’s one of the most knowledgeable and energetic people in the business.” Cavender very willingly works with everyone, and according to Sovine, “whether they’re big professionals or somebody who’s just hitch-hiked in from out of town,” SESAC’s Petty continues, “She has cultivated this enormous project for 20 years. It has been her vision for NSAI to be the best possible songwriters’ organization. We at SESAC share and support this vision, and we are proud of NSAI’s evolution.”

MAGGIE CAVENDER
(Continued from opposite page)

soared from test pilot to Mother Superior of Songwriters—and she has no regrets. “It’s been so exciting that if I died tomorrow, I would have lived a great and exciting life, and one that I had chosen.”

Though Maggie couldn’t write a song even with a Rory Bourke or Thom Schuyler as co-writer, she has done more for writers than almost any other music business executive. Her voice might be off-key, but her heart and soul are right on key . . . right on.

GERRY WOOD

CREDITS: Executive Editor, Maggie Cavender; Editor, Gerry Wood; Special Issues Editors, Ed Ochs & Robyn Wells; Coordinator, Debbie Holley; Editorial by Billboard writers in Nashville; Photo assistance, Don Putnam; Cover & design, Stephen Stewart.
CONGRATULATIONS
N.S.A.I.
FOR 20 MEANINGFUL YEARS
GELFAND, RENNERT & FELDMAN

N-6

IN MEMORY OF
ROGER BOWLING
YOUR MUSIC LIVES ON

LARRY PAUL TAMMY GEORGE

Sweet sound of success.

Success. It all begins with a song. And Third National Bank salutes the Nashville Songwriters Association for putting the music in Music City USA.

Our Music Industry Division, headed by Brian Williams, is committed to serving the unique banking needs of the music industry. Our experienced professionals can help you find the sweet sound of success. Call Brian at Third National Bank, West End office, (615) 748-4361.

BEGINS WITH A SONG
(Continued from page N-1)

Fame, and "Manny" (for manuscript) awards were created for the greatest songwriters.

The NSA teamed with the Univ. of Tennessee, Nashville to offer a course in songwriting. In 1973, Maggie Cavender volunteered to serve as executive director to help the organization initiate its new programs and plans. Copyright legislation became a primary concern, and NSA intensified its Washington lobbying efforts. Songwriter showcases were taken on the road, including the Oklahoma Music Convention in 1974. The President's Award was established honoring the person "in or out of the music industry who has done the most within the year to help the NSA." President Joe Al- lison presented the first such award to Frances Preston, then BMI's Nashville vice president.

A significant word, "International," was added to the NSA's name in 1976, reflecting the worldwide impact and importance of the group. With members in all 50 states and such countries as Canada, Australia, Germany, England, Ireland, Belgium, and even Czechoslovakia, the organization had truly become global.

The '80s brought new challenges and new battles to improve the lot of the writer. Source licensing, home taping, diminishing advance money, tape piracy, the conglomeration of publishing companies, and the slump in the music industry were just a few of the problem areas the NSAI dealt with. Many of those battles continue to this day.

The NSAI is a non-profit organization open to any songwriter with at least one song contracted by a publishing company affiliated with a recognized performance agency. Associate membership is offered to those who have not achieved professional writing status. Members receive newsletters, "how-to" pamphlets, and other help in furthering their careers. Though the organization's leaders mingle with the top echelon of music business and politics, they still take the time to sit down and talk to the newest unknown song-}

writer. Last year, the NSAI board and members approved two new corporate membership categories—Sponsor (open to any company with business directly related to entertainment) and Patron (open to businesses not directly related to entertainment, such as retail stores, restaurants, and banks). A trip to NSAI's headquarters at 803 18th Ave. South in Nashville isn't complete without a tour of the Songwriters Hall Of Fame. What Cooperstown is to baseball, the NSAI Hall Of Fame is to songwriters. One of Maggie Cavender's pet projects is to someday see the hall housed in its own building.

It's impossible to name all those whose time, efforts and energies have gone into making this one of the most successful organizations in the music industry. From area songwriting workshops, seminars and symposiums, to participation in Fan Fair, the NSAI provides enlightenment along with education, recognition as well as creative renewal, and hope as well as help. It reflects the personal and professional approach of Cavender and songwriters from Nashville and throughout the world.

Yes, it all begins with a song. It also ends with a song. From the first off-key wails of a newborn baby to the mournful strains of the funeral dirge, music is with us from start to finish. Lullabies and lover's laments, boisterous ballads and Christmas carols, three-chord country songs and three- movement symphonies: music adds meaning and a message to our lives. And the NSAI will continue to insure that those who create these works will be recognized, saluted, and supported. For many writers, it all begins with the NSAI.
SONGWRITERS
(Continued from page N-2)

'The writer must write. It is mandatory to treat it like a job. Work works!'
JIM RUSHING, The Wek Music Group

'Maggie continues to be a primary source of support for all songwriters, regardless of their level of success.'
TIM NICHOLS, Milsap Music/Lodge Hall Music

'Maggie—thank you for all you’ve done for the songwriters in Nashville!'
NAOMI MARTIN, Milsap Music/Lodge Hall Music

'Maggie—she is one of the greatest songwriters and one of the best people I know.'
LISA DANIEL, Milsap Music/Lodge Hall Music

'I do know that Maggie Cavender does not carry a derringer in her hat, that she was an ace fighter pilot, and that she has kissed more songwriters than any other living human on the planet. What I do not know is what we would have done without her. For the Nashville songwriter, it all began with Maggie.'
JOHN D. LOUDERMILK

'I think the adjective that best describes Maggie is INDEFATIGABLE. She has put in more hours helping songwriters than anyone I know.'
BILLY BRADDOCK, Tree International

'As songwriters, it's important to have feedback and support from our peers. The NSAI provides us that opportunity. It's a great organization.'
JOHN JARVIS, Tree International

'It all begins with a... Maggie.'
MICHAEL P. HEENEY

'Writing songs for a living is a real privilege. Most songwriters I know don't write for the money. You can see that I haven't been in the business too long.'
BILL LLOYD

'You can't write good songs by just getting all the right words and notes in the right places. You have to write about what is real and I just want to try and write good songs.'
RADNEY FOSTER

'It's wonderful having an organization that makes it possible for songwriters to meet, grow and learn from each other, because writing better songs is what it's all about.'
HOLLY DUNN

For the first time in my career, I am putting a lot of energy and time into my songwriting. Some of Nashville's best songwriters have been touring with me on the bus so we could write together. I'm hopeful that some of my own songs will make it onto my next album.'
MOE BANDY

'Songwriting has been the catalyst for all the great things which have happened recently to Baillie & the Boys as performers, and people like Maggie Cavender have been there continuously, giving us support and encouragement. Thanks NSAI!'
MICHAEL BONAGURA, Baillie & the Boys

'In light of continuing legislation and other complexities within the songwriting industry, it's more important than ever for songwriters to band together and be perceived as a serious entity within the music business.'
KIX BROOKS

'I'm a singer first and so when I write a song it's because I really need to sing something I've never done before.'
MICHAEL JOHNSON

'Every song is great in the heart and mind of the composer, otherwise they would never finish it. But that doesn't necessarily make it a hit. On the other hand, a hit song is not always a great song. If the time is right, any song can be a hit.'
EARL THOMAS CONLEY

'Maggie, you're a true friend to songwriters. Thanks.'
ROSANNE CASH

A SALUTE TO THE NSAI
You honored me, now it's my turn to honor you on your 20th anniversary.
Loretta Lynn

COAL MINERS MUSIC, INC. (BMI)
KING COAL MUSIC, INC. (ASCAP)

WARNER BROS. MUSIC

HEARD 'ROUND THE WORLD
NASHVILLE, TENNESSEE

salutes the NSAI for all the years of dedicated service helping the people who are the cornerstone of our industry.

THE SONGWRITERS

BILLBOARD OCTOBER 17, 1987

www.americanradiohistory.com
For historians, the Dominican Republic is the land that validated Christopher Columbus’ theory that an alternate route to the Indies would prove the earth was round. Record companies are now discovering that while the Dominican Republic has little value in terms of record sales, its promotional value is almost limitless. That’s because the island is a barometer for the 2-million-plus Dominicans living in the U.S., many of whom are loyal consumers and word-of-mouth promoters of anything popular back home.

Among the multilingual labels, the most immediate beneficiary of this discovery is Discos CBS, whose artists receive ample exposure throughout the island. Of all CBS artists, the current favorite is Braulio, a singer/composer from the Canary Islands. Several years ago, Braulio cracked the radio stations with his hit song “La Más Bella Hereje.” Last year, another hit song, “En el Cárdenal De Tu Piel,” was so popular it even found its way into island salsa jingles. Considering that the bar owners and radio power brokers have little in common in terms of musical taste, this song’s success was considered a national phenomenon.

This year, Braulio has reached the next step of the ladder—superstardom. His “En Banderolona” spent 40 weeks on Billboard’s Hot Latin 50 chart, and on Sept. 27 he performed before a sell-out crowd at the Altos de Chavón Amphitheatre, a replica of the mythical Greek Forum Epidaurus.

According to an informal survey of the audience at that show, the two major reasons for Braulio’s popularity are his tender vocals and his tendency, as a writer, to use real-life anecdotes to de-emphasize happy endings. The crowd was well-behaved and probably well-bred, considering the 30 Dominican Republic-dollar ticket price and the fact that they had to travel by some sort of vehicle to reach the remote concert location. The only scary moment came when Braulio stepped down from his three-layered stage to sing among the crowd. As soon as he announced what he was about to do, his manager, John Sepúlveda, flew down from the sound control booth in the middle of the auditorium to help create a protective shield around him. The attempt proved futile within moments, due to the overwhelming enthusiasm of the mostly female audience. Asked later to explain the move, Braulio said with a childlike smile, “Sometimes I like to take chances on the spur of the moment, just to interact with the audience.” For Braulio’s sake, let’s hope that these moments of spontaneity are few and far between in the future.
### HOT LATIN 50™

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### LA RADIO LATINA

by Carlos Agudelo

**FOR WARNER COMMUNICATIONS, simultaneous release is the name of the game in the growing field of video movies for the Hispanic market in the U.S. Every major movie Warner puts out on video has a counterpart with subtitles in Spanish, making Warner the only major studio with a clear marketing strategy for Hispanics.**

According to Phil Alexander, Warner Communications' sales manager for English special markets, the company has released 76 subtitled titles since May 1986, when it began the practice. The Spanish titles are available, at the same prices as their English counterparts, from $24.98 to $89.98. “We calculate that for every 100 titles we sell in the mainstream market, we sell one to 1 1/2 with subtitles in Spanish,” Alexander says. “In places like Puerto Rico, the ratio can be 1 to 1-1/2.”

Alexander also says there is a definite trend toward retail record stores becoming involved with video product. One of the best examples of that trend is Ta-urus Sound, one of Warner's distributors in the East. Taurus owner Conrado Gonzalez, who began distributing records by Eddy Martinez, says he's been selling videos for about a year now. “I sold about 1,500 a month, out of a 1,000-title catalog,” says Gonzalez, who says he has more than 400 clients in the New York metropolitan area.

Another expanding company in the field is Video-voix, a branch of Univisa, a corporation associated with the Televisa group in Mexico. Established in May 1985, Video-voix has a catalog of 240 titles, with five to eight new titles being released every month at prices ranging from $9.95 to $69.95. Jeff Kerner, advertising and promotion manager for the company, says Vi-deo-voix offers titles from an extensive Mexican catalog that includes old-time favorites by the likes of An-tonio and Luis Aguilar, La India Maria, Valentin Trujillo, Los Hermanos Almada, and Los Nueve. Also included are titles from the “Picardia Mexi- cana” series. Video-voix also distributes Paramount releases in the U.S. and Puerto Rico. Kerner says that many record stores have begun selling or renting videos, and he calls video piracy the most pressing problem for retailers of Hispanic videos. He says these pirates, known as “vaquereos,” frequently bring cheap tapes into the U.S. from Mexico and Venezuela.

KQI-AM SAN FRANCISCO, also known as “La Grande,” has two reasons to rejoice these days. The station is currently celebrating its seventh anniversary, and Major League Baseball’s San Francisco Giants are in the National League playoffs for the first time in almost 20 years. That means KQI is in the playoffs, too, because the station broadcasts the Giants’ games regularly. (As we say in New York: “If it ain’t the Mets, let it be the Giants.”) Like most of the other Spanish-broadcasting stations in northern California, KQI is striving to get its best music mix for its var-iety audience. According to Walter Suarez, the sta-tion’s music director, the current mix is 60% interna-tional pop ballads, with the rest evenly distributed between Norteño, bolero ranchero, and oldies.

The station is owned and managed by Rene De La Rosa, with the cooperation of Carlos De Marti, Raul Colindres, and Mario Barona.

### Classical Score

by Is Horowitz

**A LABEL RETURNS:** Sefel Records, which made a technological splash some years back with its series of Bartok recordings conducted by Arpad Jojo, returns to the record wars after a two-year period of inactivi-ty. Arpad Jojo, the Hungarian-born manager of the Calgary-based firm, says Sefel has been reorganized and will become a public company. A stock offering will be made available. Only 21 compact disks were released by the company during its active phase, and many of these will now be made available again, in addition to other material drawn from the label’s pool of 56 titles.

New recordings are being scheduled, says András Jojo, with the Mahler cycle Sefel began with the Buda-pest State Philharmonic the completion. Also planned are some recordings with cellist Janos Starker, including a set of 18th-century concerts; a Mozart piano concerto album with Tamás Vasary as conductor rather than soloist (Andrea Nemecz is the pianist); Haydn symphonies conducted by Rudolph Barshai and Liszt symphonic poems conducted by Ar-pad Jojo. Sefel, which most recently was represented by the New Jersey distributor, Intercon, will set up its own office in Los Angeles. In addition to CDs, it will also handle the small number of concert films Sefel has produced for home video, says András Jojo. PAssing NOTES: Intercon is reactivating the Quintessence label as a budget CD series priced to permit resale at $7.99 or less. Don Johnson, Intersound president, says they’ll start off with 14 ti-tles. Basic repertoire will be featured and some of the material will be digitally recorded. Orders will be taken in November for post-Christmas delivery, says Johnson.

Sefel Records reorganizes and plans to go public

Sir Yehudi Menuhin has been named principal guest conductor of the English String Orchestra. As a team, they signed an exclusive recording deal with Nimbus Records, with eight albums projected over the next few years. Repertoire to be produced is largely off the beaten track and includes such works as Beethoven’s “Grosse Fuge” and the Brahms Sere-nade No. 2. Other discs planned include works of Hindemith, Honegger, Prokofiev, Shostakovich, Stra-insky, and Wagner.

End-of-season recording sessions by Angel had Ricardo Muti tape the Beethoven Sixth Symphony with the Philadelphia Orchestra, and Leonard Slatkin direct an all-Copland program with the Saint Louis Symphonies under the supervision of Angel. The orchestra will make a five-week tour of the United States and also perform for orchestra’s “Appalachian Spring,” and several rarely heard Copland works. Release is sched-uled for February, says, Angel vice president John Patrick.

Cleo Laine was in the RCA’s New York studio the first week in October recording Sondheim material for Red Seal.

### Warner taps growing Hispanic video market

Red Seal Jonathan Tunick was the podium. Ives and Weill material are on Laine’s future RCA agenda. ... The two CDs of Vivaldi bassoon concerts played by Daniel Smith and the English Chamber Orchestra under Philip Ledger, just released by Moss Music, are a tasty taste of things to come. Also released were written 37 concerts for the instrument, and all will be recorded by Smith.

A report of Special Music and Sam Golf of Pair Records have formed Stratavari Classics, a CD-only label designed to retail at $9.98 or less. “War horse” repertoire is the area to be explored. All re-cordings are digital and CDs will hold up to 60 minutes of music. Among the 12 recordings in the initial re-lease are such standard items as Beethoven’s Fifth and Schubert’s “Unfinished.” “At least 30 more titles will be released within the next eight months,” says Golf.
So are Dick Gregory, Martin and Charlie Sheen, Emilio Estevez, Johnny Rivers, and many others.

They're all giving of themselves in a way that will enrich the lives of those people whom society has forgotten: the homeless.

Christmas is traditionally a time of joy and celebration, a time to reunite with family and friends. But for those without homes, without families, Christmas is a time of tremendous pain and loneliness.

It doesn't have to be that way. This Christmas Eve, 3,500 homeless people will gather for a special holiday dinner and show in their honor at Washington, D.C.'s Convention Center.

Hundreds of volunteers will have worked long and hard to make this a truly special occasion.

Washington's mayor, The Honorable Marion Barry, and his staff have already done much to ensure a successful event.

But we need more. We need you to join us. Your presence will let the homeless know that they are not forgotten, that America does care about them.

This event is not a fundraiser or a benefit. All we're asking for is your time and your humanity. The dinner will last from 4-6 p.m. on Christmas Eve. So you can attend and still be home in time to spend Christmas with your family.

Please say that you will come. We'd love to have you entertain, but what we need most is just for you to be there, to help serve dinner or distribute gifts — to welcome the homeless back into the human community.

To find out more about this important event, call Mitch Snyder or Carol Fennelly at (202) 722-2740.
CMA Sets Radio Meets For 3 Cities

**FORUMS TO FOCUS ON INCREASING SALES**

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. will present the first in its se-
ries of radio sales forums Nov. 4 at The Adam’s Mark, Kansas City, Mo. A second forum is set for Atlanta, Nov. 16 at the Sheraton Hotel and a third for Cincinnati, Nov. 19 at the Westin Hotel at Fountain Square.

Each Technique For Results In Selling Country Radio" is divided into two sessions: “How To Maxi-
mize Your Revenues,” from 9:30 a.m. to noon, and “Sales Promotions That Work,” from 1:30-4 p.m. The sessions are conducted by the Seat-
tle-based Search Group and designed for general managers, sales managers, and members of sales staffs.

Among the topics to be addressed is how to overcome the bias against country radio that exists among ad-
vertisers and agencies.

Representing the Research Group will be Larry Campbell, pres-
ident; Jim Woodward, senior vice president; Eileen Marshall, senior research associate; and Roxann Miller, senior research assistant.

Registration for CMA members or employees of a CMA organiza-
tional member is $65 each. It in-
cludes all materials, Continental breakfast, and lunch. Organiza-
tional members who register three to six people are eligible for a $10 dis-
count for each registrant. For mem-
bers who register seven or more participants, there is a $20 deduc-
tion from each regular fee.

Nonmembers may attend the fo-
rums for a $95 fee. This amount also
buys a one-year CMA membership
for those who qualify. People who
register at least two weeks before
the date of the workshop they are
attend can deduct 10% from their
registration fee.

A registration form and informa-
tion about hotels and airline dis-
counts are available from the CMA
at 615-244-2949.

NASHVILLE Movie and television report-
er writers make research pil-
grimages there. Reporters and mu-

A Store Manager Presents Her Point Of View

**Contemporary & Traditional Can Co-exist**

IT’S MAILBAG TIME: Time to answer those fan letters that keep pouring in. And it’s also time to make a very important announcement for those who want to communicate by mail, phone, fax, CD, UPS, USPS, AM, FM, SSB, SST, ESP, or other meth-
ods: Billboard’s Nashville office has moved—lock, stock, and charts—to the FISI Building.

Please take note of the new address: Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203. Mail should be sent to: Billboard, P.O. Box 24970, Nash-
ville, Tenn. 37202. Bill-
board’s new Nashville phone number is 615-
321-4299. We’ve printed
some personalized Rolls-
dex cards listing Bill-
dex’s address, phone number, and the num-
bers of key staffers in editorial, charts, sales, and administra-
tion. If you’d like one or more of these cards, please feel free to write me.

CARDS AND LETTERS: An interesting letter ar-
ived concerning the views of broadcaster Terry Mathews (Billboard, Sept. 19). Writes Cindy Cross, manager of the West Valley City, Utah, record store Starbound:

“I have long been a follower of music in all cate-
gories. I have worked for and managed a store for one of the major retail chains in the country. My to-
tal years working in the music business at the retail level has been 11 years. I watch all the chart action, listen to all types of music, and I don’t usually speak out—until now. While I don’t totally agree with Mathews’ outlook on country music (as we all have our opinions), I was incredibly insulted by the com-
ment he felt necessary to make, [saying that] only adults [should make decisions] as to what is playing on the radio airwaves. I am not a 10-15-year-old; I’m a 36-year-old, and I feel that my judgment is just
fine when it comes to picking a hit. At least I can ap-
creciate the variety of talent that the country music industry has to offer.

“The beauty of country music is that it provides both sides—contemporary and traditional—a chance to show off their wares. I watch and monitor the sales that go in and out of my store. The sales fig-
ures for both categories are mixed. As to actually calling attention to two of the acts that are responsi-

ble for most of my larger sales—Sawyer Brown and
John Schneider—it doesn’t seem very fair to com-
pare them to people like Randy Travis or even Ricky Skaggs because, of course, they have different out-
puts. I put the two groups together or even try to com-
pare them for any reason is unfair to both.

“My sales figures for contemporary artists are at least 20% greater than for traditional artists. In our part of the business, we have to look at all sales to determine what should be played on any playlist when we are called. I am called weekly by one of our local country sta-

cions and report my sales figures and re-
quests as they truly are. I’m sorry to say that in our particular market a lot of the traditional art-
ists don’t sell well at all.

Salt Lake City is a very up-to-date place, con-
trary to what some might think, and the people here [keep] up with what’s happening. Many of those ideas are ex-
pressed by what is sold and what concerts are suc-
cesses.

“I’m more of a contemporary supporter, but that doesn’t mean I blatantly refuse to allow for other
talented artists the chance to entertain me. For in-
stance, one individual that, to me, is sorely forgot-
ten and left out is Steve Warner. It’s a sinckern (in-
dication of) the control of the closed-minded people in the country music industry, as we can see by the nomi-

ations for this year’s Country Music Assn. Awards. Warner is a versatile performer who can go from traditional to contemporary and even fit in the middle. That is talent, and we must not forget that the good Lord gave us the privilege to have tal-
ent and to express ourselves.

“So, to Mr. Mathews—please open up your mind and join the 20th century. You don’t have to be igno-
rant of the possibilities and talent of others. Just try to accept the good that they all do, and don’t slander anyone unless you truly have a lot of con-
crete evidence.

“Maybe on the pop charts the industry is controlled by 10-15-year-olds, but I can truthfully tell you that in country, many people have a hand in its suc-
cess. Let us all be more open-minded and join in the great future that this industry has in store.”

Thanks, Cindy, for your perceptive letter.

By Edward Morris

For Week Ending October 17, 1987

**HOT COUNTRY SINGLES ACTION**

**RADIO MOST ADDED**

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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published period-
cally as changes are made, or is available by sending a self-addressed, stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
Music Festivals: The Best And The Brightest

BY EDWARD MORRIS

NASHVILLE Country festivals are fewer now than in the early ‘80s. And, mercifully, the hype is less strident. But festivals are still a country staple, and a few have developed into institutions. Among the best and most reliable are:

- Jamboree In The Hills—This is the outdoor extravaganza by which all others should be judged. The two-day event (always the third weekend in June) combines a slate of nationally known country talent with top local and regional acts. It is sponsored by WWVA-AM Wheeling, W.Va., and takes place in a well-kept amphitheater near St. Clairsville, Ohio, about 15 miles from Wheeling.

- NASHVILLE Country Music Festivals:
  - THE INTERNATIONAL JAMBOREE—This country staple, and first-rate medical facilities. The event has been masterminded since its inception by J. Ross Felton. Jamboree In The Hills rolled out its 11th edition in 1987.
  - The Statler Brothers Happy Birthday U.S.A.—More a celebration of U.S. life than an actual music festival, this giant hometown get-together had its 18th birthday this year. As always, it was crowned with a free concert by the Statlers. Characterized by bake sales, softball games, horseshoe pitching, open house at the Statler headquarters, a parade, and plenty of flag-waving, the three-day fest culminating July 4 routinely draws about 80,000 visitors to Staunton, Va., where the Statlers got their start and where they continue to live.
  - The June Jam—When the group Alabama hit the big time, it quickly decided to share its good fortune with its hometown, Fort Payne, Ala. The upshot of that decision was the June Jam, an annual one-day superconcert that donates all proceeds to local and regional charities. This year’s Jam—the sixth—featured, in addition to the hosts, the Oak Ridge Boys, Restless Heart, Sawyer Brown, Pete, Carl Perkins, John Schneider, Michael Johnson, and the Shooters. It attracted more than 56,000 ticket buyers and raised nearly $1 million.
  - Willie Nelson’s Fourth Of July Picnic—Like most picnics, this one has moved around quite a bit during its 15-year history. And the attendance has varied widely, from huge and boisterous throngs that blanketed vast Texas fields to this year’s relatively modest gathering of 15,000. True to its musical influences, the benches Nelson welcomes (Continued on next page)

FOR WEEK ENDING OCTOBER 17, 1987

Billboard.

TOP COUNTRY ALBUMS™

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

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MUSIC FESTIVALS STILL A COUNTRY STAPLE
(Continued from preceding page)

acts of all sorts, mixing little-known performers with superstars. For the past three years, Nelson has also hosted the famed FarmAid benefit concerts.

- The WE Fest—Held at Soo Pass Ranch near Detroit Lakes, Minn., this event has been building up steam and credibility for the past five years. This year's fest—dubbed "Heaven In '87"—drew a three-day crowd of more than 66,000. Like Jamboree In The Hills, WE attracts and provides space for campers. It also showcases local and regional acts. The roster this year included Johnny Cash, June Carter Cash, the Oak Ridge Boys, Crystal Gayle, the Forester Sisters, the Nitty Gritty Dirt Band, John Anderson, Mel McDaniel, Roy Orbison, the Girls Next Door, and the Whites. Jeff Krueger presides over the festival.
- Big Valley Jamboree—Billing itself as "Canada's Largest Outdoor Country Music Festival," this four-day event (three-day until this year) lives up to its slogan. Sponsored by Labatt's Saskatchewan Brewery, Rothmann, Benson & Hedges, and Canada Safeway, the charity extravaganza is staged at Cravan, near Regina, and offers free camping and parking on a 350-acre tract. The 1987 edition featured 36 local, national, and international acts, including Loretta Lynn, George Strait, Randy Travis, John Conlee, the Girls Next Door, Judy Rodman, Southern Pacific, Lacy J. Dalton, the Nitty Gritty Dirt Band, Eddie Rabbit, Reba McEntire, Kathy Mattea, and Tom Wopat.
- The Old Time Country Music Festival—Folk and old-time country acts from all over the world converge on Avoca, Iowa, for this one, which marked its 12th incarnation this year. The festival is headed by Bob Everhart.
- Rod Kennedy's Kerrville Festivals—This is a series of folk, bluegrass, and other-style music get-togethers.
- Bluegrass festivals—More than 400 of these are held in the U.S. and Canada each year. They range in quality and size from suspect to superb.

Fan Fair Seeks Talent

NASHVILLE: The Country Music Assn. is seeking applicants for its international show at next year's Fan Fair. The show will be held sometime in mid-June. Successful applicants will be given an allowance for their transportation, lodging, and other expenses.

Performers living outside the U.S. who wish to be considered for the show must have had a country album commercially released within the past two years and may apply by sending the CMA a press kit (biography and photographs), a copy of the relevant album, and the name, address, telephone or telex number of the artist, manager, and record label.

Material is to be sent to International Show Selection Committee, Country Music Assn., P.O. Box 2225, Nashville, Tenn. 37202.

Last year's Fan Fair had an attendance of 24,000.
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**NEW**

- Week 1: **ONE RIGHT TO THE HEART** - Dan Seals
- Week 2: **YOU CAN'T WIN IF YOU DON'T TRY** - John Conlee
- Week 3: **LITTLE BENDS** - Melba Montgomery
- Week 4: **BABY, I WANT TO BE THERE** - The Oak Ridge Boys
- Week 5: **I'LL BE THE ONE** - Earl Thomas Conley
- Week 6: **THERE'S A ROCKIN' CHAIR IN MY HOUSE** - Garth Brooks
- Week 7: **DON'T YOU WANT ME ANymORE** - Neil Diamond
- Week 8: **BLACK MAGIC** - Dusty Springfield

**Hot Shot**

- **BOTH SIDES OF THE LINE** - John Denver
- **IT'S ONLY LOVE** - John Denver
- **THE WAY MAKES A HEARTBREAK** - John Denver
- **IT'S ONLY LOVE** - John Denver
- **IT'S ONLY LOVE** - John Denver
- **IT'S ONLY LOVE** - John Denver
- **IT'S ONLY LOVE** - John Denver
- **IT'S ONLY LOVE** - John Denver
MCA RECORDS
THE 1987 COUNTRY LABEL OF THE YEAR

#1 OVERALL LABEL
MCA RECORDS

#1 SINGLES LABEL
MCA RECORDS

#1 ALBUM LABEL
MCA RECORDS

#1 OVERALL ARTIST
GEORGE STRAIT

#1 SINGLES ARTIST
REBA MCENTIRE

#1 ALBUM ARTIST
GEORGE STRAIT

"THE WINNING TEAM"

MCA RECORDS
NASHVILLE
COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE (Publisher — Licensing Org.)</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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**SALES**

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<th>ARTIST</th>
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<tr>
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<td><strong>LOVE ME LIKE YOU USED TO</strong></td>
<td>TANIA TUCKER</td>
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<td><strong>I Want to Know Before I Make Love</strong></td>
<td>CONWAY TWITTY</td>
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<td><strong>I AM BLUE</strong></td>
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<td><strong>LITTLE WAYS</strong></td>
<td>DWIGHT Yoakam</td>
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<td><strong>MAMA'S ROCKIN' CHAIR</strong></td>
<td>JOHN CONLEE</td>
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<td><strong>CRAZY OVER YOU</strong></td>
<td>FOSTER AND LLOYD</td>
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<td><strong>THE WAY WE MADE A BROKEN HEART</strong></td>
<td>ROSANNE CASH</td>
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<td><strong>TAR TOP</strong></td>
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<td><strong>I WON'T BE NEEDING ANYMORE</strong></td>
<td>RANDY TRAVIS</td>
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<td><strong>MAYBE YOUR BABY'S GOTTING THE BLUES</strong></td>
<td>THE JUDGES</td>
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<td><strong>RIGHT FROM THE START</strong></td>
<td>EDDY THOMAS</td>
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<td><strong>SHINE, SHINE, SHINE</strong></td>
<td>TAMMY WYNETTE</td>
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<td><strong>SOMEBODY LIES</strong></td>
<td>RICKY VAN SHETLEN</td>
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<td><strong>YOU AGAIN</strong></td>
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<td><strong>I'LL BE YOUR BABY TONIGHT</strong></td>
<td>JUDY ROMAN</td>
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<td><strong>CHANGIN' PARTNERS</strong></td>
<td>LARRY, STEVE, RUDY, THE GATLIN BROTHERS</td>
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<td><strong>LOVE REUNITED</strong></td>
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<td><strong>EVERYBODY NEEDS A HERO</strong></td>
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<td><strong>YOU HAVEN'T HEARD THE LAST OF ME</strong></td>
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<td><strong>THE HAND THAT ROCKS THE CRADLE</strong></td>
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<td>GENE WATSON</td>
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<td><strong>ONE OF THE NIGHT</strong></td>
<td>SAWYER BROWN</td>
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<td><strong>THE LOST ONE TO KNOW</strong></td>
<td>REBA MCENTIRE</td>
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</tbody>
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(Country, ASCAP/Gary Wayne, BMI) CFP
7 BISHOP, IF YOU ARE A WOMAN (Country, BMI) CFP
8 WHY DOES IT HAVE TO BE (Country, BMI) CFP
9 WHOSE ART YOU IN (Country, BMI) CFP
10 YOU NEAR THE HEART OF THE NIGHT (Country, BMI) CFP
11 WHERE'S MY HEART FOR SORROW (Country, BMI) CFP
12 YOU THE LAST ONE TO KNOW (Country, BMI) CFP

---

COUNTRY SINGLES BY LABEL

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

**LABEL NO. OF TITLES ON CHART**

CAPITOL (09) 18
MTM (6) 16
Capitol/Curb (1) 15
MCA (14) 18
EMI/Capitol (4) 15
RCA/Curb (1) 10
WARNER BROS. (11) 15
Reprise (2) 14
Warner/Curb (2) 14
EPIC 10
COLUMBIA 8
POLYGRAM 5
Atlantic (4) 2
Atlantic America (1) 1
Virgin (1) 1
BMG 1
DOOR KNOB 1
EVERGREEN 1
JARROCO 1
MDJ 1
NISO 1
Magi (1) 1
PREMIER ONE 1
REVOLVER 1
STEP ONE 1

---

SHEET MUSIC AGENTS are listed for each title. Sheet music copies may not represent mixed title sales.

ASD: April Blackwood CFP: Columbia Pictures

ALM: Alvin Hansz

BMI: Brian Mills

B-M: Big Three

BMI: Joe Moogil

BRAD: Mike Bradley

MCA: Michael Cappell

PSP: Pesci Southern

BMI: Minty Lane

BMI: Warner Bros.
Salutes The NSAI On Their 20th Anniversary!

SBK Writers

T. GRAHAM BROWN
LARRY BUTLER
GUY CLARK
SUSANNA CLARK
CHARLIE CRAIG
JIMMY HALL
DON SCOTT HARE
WAYLON HOLYFIELD
RICHARD LEIGH
BRENT MAHER
JIM McBRIDE
PETER McCANN
KEITH STEGALL
VERLON THOMPSON

Combine Writers

RUSTY GOLDEN
BILLY SWAN
DENNIS LINDE
FRANK TRAINOR
DEBBIE HUPP
JIMMY PHILLIPS
TIM MENZIES
GLENN RAY
GENE DOBBINS
ALAN RUSH
MARK GRAY
KRIS KRISOFFERSON
MEL McDANIEL
MARY FRANCES
ANTHONY SMITH
MICKEY CLARK
Sign with a major label

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.
I

t would be easy for those in the

kno to gloat "I told you so." It

would be fun to point to those

statistics that chronicle the dramatic

resurgence of country music. It would

be fitting to cram those "country-is-
dead" obituaries down the deep

throats of the doomsayers who were

preaching this gospel a scant few

years ago.

Open up your mouth, New York

Times. Weren't you in the vanguard of

all this? Didn't you proclaim the coun-

country music industry? It was dead—it

wasn't

breathing. Radio stations that had

added country as a staple soon

dropped it like a hot potato. Retailers

suddenly became skittish about sing-

ers named Mickey Gilley and Johnny

Lee. And where in hell did all those

Brooklyn Cowboys go? Certainly not to

the record bins marked Country.

But country music has a basic

strength. It has deep roots it can go

back to. And that's responsible for its

impressive comeback in the past

year. Rather than try to slick up a

country act and saccharine it to death

with strings and things, suddenly the

industry went back to its soul: simple,

though sometimes profound, lyrics;

easy, though sometimes magnificent,

melodies; and earthy, though some-
times heavenly, singers.

Enter Ricky Skaggs. Open that door

and let Reba McEntire in. George

Strait? Come on in. Your name is Ran-
dy Travis? You cook catfish and sing

at the Nashville Palace? Sounds good

for starters . . .

These acts and others set the tradi-
tional parameter of country music in

the early '80s. The other end of the

spectrum was strengthened by such

vibrant new country groups as Exile,

Restless Heart, and perhaps the most

non-country-acting act of the past
decade, Sawyer Brown. It led to a cre-
avative tension within the music genre

that prodded both extremes, and all

those in between, to higher plateaus.

Check those new names: Dwight

Yoakam, Steve Wariner, Judy Rod-

dman, Foster & Lloyd, the Desert Rose

Band. Sweethearts Of The Rodeo, the

Forester Sisters, the Judds, Highway

101, John Schneider, Kathy Mattea,

Patty Loveless, T. Graham Brown,

Steve Earle, Baille & the Boys, Tim

Malchak, Ricky Van Shelton, Holly

Dunn, David Lynn Jones, Keith Whit-

ley, Lyle Lovett, Bobby Lee Spring-

field, K.T. Oslin, Nanci Griffith, and

Vince Gill. They join the established

oldies in providing a broad range of

styles, personalities, and philosophies

for those wanting to buy, sell, play,

and hear country music in 1987 and

beyond.

Goodbye Pabulum, Hello Popular-

ity. The successes, excesses, and re-
gressions of the past decade have

taught a lesson or a thousand to those

in the country music industry. Make

music from the heart and soul, and

the financial rewards will come. Coun-
try's vocabulary is replete with

sayings and stories about the fate of

those who stray too far from the roots

and the ultimate impossibility of mak-
ing silk purses out of sows' ears.

The evolution of country has

brought in new blood, new creative-

and new names such as those already

(Continued on page C-14)
MERCURY / POLYGRAM HAS A MUSICAL HERITAGE THAT RUNS DEEP.

It's in our blood, today's New Mercury / Polygram has a new tradition that evolved from Hank Sr. who defined modern country music 30 years ago, to Hank Jr. 15 years later. Through the years the Mercury and Smash labels were home to many who followed in Hank's footsteps, including George Jones, Jerry Lee Lewis, Roger Miller, and Reba McEntire. The new Mercury / Polygram is still the place today's and tomorrow's legends call home. From Donna Fargo and Lynn Anderson, to America's most awarded group the Statlers, to the brilliant author, songwriter, artist Tom T. Hall... from Johnny Cash and Kris Kristofferson to the new and exciting music of Kathy Mattea, David Lynn Jones and Joe Kenyon.

PRODUCED BY: JERRY KENNEDY

PRODUCED BY: RICHIE ALBRIGHT, MICK RONSON, DAVID LYNN JONES

PRODUCED BY: JERRY KENNEDY

MERCURY / POLYGRAM RECORDS SALUTES THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL ON THEIR 90TH ANNIVERSARY.

MERGENCY / POLYGRAM RECORDS! WE GIVE OUR ARTISTS THE WORLD!
No matter what the day-to-day headlines report, the big story in country music this year is talent. New talent. Developing talent. Old talent renewed. What constitutes "new talent" is slave to anyone's definition. But if it's defined as acts with two years or fewer on a major label, then about a fourth of the country singles charts at any given time in 1987 was made up of new talent. Broaden the boundaries of new to five years with a major, and that category will account for nearly half the charts.

There is such an outpouring of country class these days that it is likely either to glut and fragment the existing market or else expand it to the horizon.

When it comes to artistic quality alone, no one new act leaps to the top of the list. There are dozens of artists who can hold their own with the best country music has had to offer. But when it comes to record sales, Warner Bros.' Randy Travis is No. 1, having had two million-selling albums in less than two years.

Each of the fledgling acts has its own stable of drumbeaters. But those who have been accorded across-the-board critical acclaim include the O'Kanes (Columbia), K.T. Oslin (RCA), Dwight Yoakam (Warner/Reprise), David Lynn Jones (Mercury), and Lyle Lovett (MCA). Cut the cake according to proven crossover strength, and Steve Earle (MCA) and Restless Heart (RCA) get the biggest slices.

An increasingly common characteristic of the new country talent is that it doesn't waste a lot of time warming up the bottom of the charts. Yoakam went No. 3 with his first single. Baillie & the Boys (RCA) went No. 9 with their debut. The Foster Sisters (Warner Bros.) hit No. 10 their first time out and then followed with a series of No. 1s. Pake McIntire (RCA) also opened with a No. 10 and backed it up with a No. 3. For the O'Kanes, it was a No. 10 debut and a No. 1 encore. Oslin didn't do particularly well with her first RCA single, but she made up for it by the time her album was released: Entering the charts at No. 15, it was the highest debut by a woman in the history of the country LP charts.

Columbia's hard-rocking Sweethearts Of The Rodeo is distinguishing themselves not only by having three songs on the soundtrack of the hit movie "Diner," but also by seeing five cuts from their eight-cut debut album turn into chart-topping singles. This sister team is only one of the many female and female-led acts that have done well since the Judds (RCA) proved that women could sell records by the million. Highway 101 (Warner Bros.), a band led by singer/songwriter Paulette Carlson, has released two searing, intense and critically acclaimed singles from a debut album that promises more. (Kathy) Baillie & the Boys seems to be following suit.

The variety exhibited by these up-and-coming acts is virtually endless, stretching from the hard-country traditionalism of Travis, Yoakam, and Patty Loveless (MCA) to the blue-collar rock of Earl and Jeff Stevens & the Bullets (Atlantic America), to the blues wailing of T. Graham Brown (Capitol) to the folkiness of Nanci Griffith (MCA), to the bluegrass inflections of the O'Kanes and the Desert Rose Band (MCA/Curb), and on through the straightforward balladeering of Judy Rodman and Holly Dunn (both MTM), Tom Wopat (EMI America), and Tim Malchak (Alpine). Ricky Van Shelton (Columbia) has demonstrated on his first album that he can cover all the bases from frolicking rockability to tears-in-the-beer country.

Several of the new acts are triple-threat talents who write and produce their own material, as well as perform it. These include the O'Kanes, Restless Heart, David Lynn Jones, and the fast-forward RCA duo, Foster & Lloyd. Schuyler, Knobloch & Bickhardt (MTM), rebounding from the loss of Paul Overstreet, has just released an album of songs, all written by the trio, that is a triumph of sound and lyrical precision. Newcomer Vicki Rae Von (Atlantic America), a backup singer for Mickey Gilley, has also added a strong and original voice to the Class Of '87.

Capitol's manic-impresarios, Sawyer Brown, hit a lot of chart peaks and sold a lot of records following their late 1984 debut. Now, after a chart lull, they are looking for a new producer and new material to restore them to their former glory. Another irresistibly frothy group, the Girls Next Door (MTM), has shown time and again that perkiness and pretty harmonies have solid radio appeal.

Other new acts that seem well on their way to gaining commercial and critical affection are Billy Montana & the Long Shots and George Highthill (both Warner Bros.), Keith Whitley (RCA), Gene Stroman and Suzy Bogguss (both Capitol), Bobby Lee Springfield (Epic), and A.J. Masters (Bermuda Dunes).

Not since the Golden Age Of Country Music—when Hank Williams, Lefty Frizzell, Kitty Wells, Webb Pierce, Carl Smith, Slim Whitman, Faron Young, Hank Snow, and Hank Thompson occupied the top floor of the charts simultaneously—has there been so much to brag about and look forward to.
NASHVILLE PRODUCERS: Tracking the Talent Behind the Talent

Nashville has always been a producers’ town. Farms, factories, and churches incubated the talent, but it was always producers who decided which talent was worth developing and what it should sound like. From the beginning to the present, Nashville producers handily combined their creative and commercial sides, usually starting out as inventive musicians or imaginative songwriters and ending up as record-label or publishing-house chiefs.

The honor-roll of Music City’s influential record producers goes on and on, as is the story. Among the brightest names are Fred Rose, Owen Bradley, Don Law, Chet Atkins, Pete Drake, Billy Sherrill, Buddy Kilren, Jerry Crutcher, Jerry Kennedy, Jimmy Bowen, Larry Butler, Chips Moman, Norbert Putman, Allen Reynolds, Bob Montgomery, and Tom Collins.

Bradley’s giant shadow looms across the ‘40s into the ‘80s, Sherrill, who became a force in the late ‘60s, still regularly launches records into the country charts. The ubiquitous Bowen co-produces more artists (and more hits) than anyone else these days. Most of the others just cited continue to be creatively potent and active.

Since the early ‘80s, however, an army of newer producers has been seizing ever-larger territories on the country charts. The backgrounds of these contenders are varied: some switched over to country from pop, some graduated from performing and songwriting. Harold Shedd, who produces Alabama and K.T. Oslin, among others, was once a jingle producer.

Platinum-level producers Kyle Lehning and Brent Maher worked successfully with pop acts in the ‘70s. Lehning, who has twice helped make Randy Travis a million-album seller, produced a string of hits for England’s Dan (Seals) and John Ford Coley a decade ago. So when Seals jumped across the format border into country as a solo act, he did so with a production boost from Lehning, who remains Nashville Dan’s studio mastermind.

With Paul Davis, Lehning co-produces Bailie & the Boys, whose single, “Oh Heart,” went top 10. And teamed with Rob Galbraith, Lehning co-produced the recent Kenny Rogers/Ronnie Milsap hit, “Make No Mistake, She’s Mine.”

The most predictably platinum act, are Maher’s big country success story. In his pop days, Maher co-produced (with Steve Gibson) Michael Johnson’s chart-toppers. When Johnson turned to country, he again turned to Maher for production.

Now a staff producer for CBS Records, Steve Buckingham learned the ropes producing pop and R&B records. His influences are evident in his current acts, Sweethearts O’The Rodeo and Ricky Van Shelton. Buckingham can also be credited for Tammy Wynette’s renewed vibrancy in the “Higher Ground” album.

Among the other one-time pop producers who are shaping the sounds of country acts are Wendy Waldman (Suzy Bogguss), Mick Ronson (David Lynn Jones, with Richie Albright and Jones co-producing), James Stroud (Schuyler, Knobloch & Bickhardt), and Warner Bros./Nashville chief Jim Ed Norman (Crystal Gayle; Hank Williams, Jr., with Williams and Barry Beckett co-producing; and Michael Martin Murphey, with Steve Gibson co-producing).

One of country music’s most versatile producers is MCA Records’ Tony Brown. Brown served a long apprenticeship on the way to his present post, working in touring bands for the Oak Ridge Boys, Elvis Pres.

(Continued on page C-14)

NASHVILLE STUDIOS: Sounding the Swing to Digital

By DEBBIE HOLLEY & GERRY WOOD

The Nashville Sound has been up, the Nashville Sound has been down. It’s been praised, and it’s been damned with faint praise. It’s been branded, backwoods and backwards. But now the Nashville Sound, thanks to Nashville’s impressive studios, is called State of the Art.

This might surprise many in the world of recording music, but Nashville leads both Los Angeles and New York in its reputation as the nation’s best digital recording center.

“Nashville is recognized as grabbing the digital technology and running with it,” says Mike Porter, regional manager for Mid-America Mitsubishi Pro Audio Group. Porter, who has spent 13 years involved with Nashville studios, advises that L.A. producers and engineers have told him Nashville studios have advanced over L.A. in several areas, including digital. “In a few instances in Los Angeles, they’re still testing the waters. There are a good number of machines [both Mitsubishi and Sony] in L.A., but most are still running backup analog copies at the same time.”

Porter cites some obvious advantages of digital recording: no signal degradation over the period of the project, no tape hiss, wow or flutter, and the ability to make first generation tape copies without losing quality. Problem areas include the “re-education of the music industry toward digital” and the caution required when razor-editing with digital machines.

Major digital 32-track studios in Nashville include Audio Media, Emerald, 16th Avenue, The Castle, Digital Associates, Eleven Eleven, Sound Stage, and Sony (plus three machines, this is the studio where producer and MCA Nashville head Jimmy Bowen has spearheaded the Nashville digital movement), and Music Mill (two machines).

Jim Cotton, chief engineer at Music Mill, believes Nashville has had to “improve and prove itself technically” to New York and Los Angeles—and the influx of creative producers and label leaders from both coasts to Nashville has boosted the technical quality of Nashville studios. “We’re finally shaking the Southerboy stereotype that we’re always behind technologically. We’ve proven that we’re not afraid to take a technical step in the right direction.”

Cotton praises digital as a “warm and bright sounding medium” that’s more reliable. However, he concedes, it’s more expensive. Music Mill rents out one of its two machines for $750 a day (plus $130 an hour for the studio), and also offers block rates. “Digital is a motivational competition instigator,” advises Cotton, explaining that the purity and quality of the sound “blows you out of the water and makes you work even harder next time.”

416th Avenue Sound opened last December, and the first client was Steve Winwood. “In the art of digital recording, Nashville is the leader,” claims Mike Poston, general manager of 16th Avenue Sound. “We seem to be very quality-conscious here.”

Poston cites another advantage of Nashville digital recording—lower prices compared to other markets. “Someone could come to Nashville, work on a digital (Continued on page C-12)
Our artists are skilled, talented professionals who have touched your soul with their music. And we have more of them nominated than anyone else.

And that is as it should be.

CBS RECORDS
1987 CBS Inc.
COUNTRY PUBLISHING: Big Fish Dine on Tasty Tunes

Country publishing conglomeration, the eating up of Nashville’s publishing minions by the large corporate fish, proves there’s security in numbers. The past few years have brought changes to Nashville’s music publishing arena, changes some feel will benefit all parties involved, and other believe will ultimately squeeze out the small publishers.

Some publishers have mad total acquisitions, others joint ventures, and still others have joined forces on an equal contributive basis (but covering different areas of interest) in efforts to revive, maintain, and expand the companies and broaden their scope of opportunity.

One of the first to go was the Acuff-Rose catalog, bought by Opryland USA in 1985. Next, The Entertainment Co. swallowed up Combine Music in a total acquisition in July, 1986. And, finally, SBK Songs acquired CBS Songs in November, 1986. Those acquisitions laid the foundation for what was to come in 1987.

The international Screen Gems/Colgems-EMI, the corporate MTM Music Group, and Tree International kicked off in 1987 with acquisitions and joint ventures that exploded up like a fireworks display. In December last year, Screen Gems/Colgems-EMI entered into a joint venture, long-term, co-publishing agreement with the Writers Group, a local publishing company established in 1984.

The group involved, Thom Schuyler, Al Gore, and Fred Knobloch, signed over a portion of their publishing rights to all material written after Sept. 15, 1986. Responsible for such tunes as “Used To Blue” (Sawyer Brown), “A Long Line Of Love,” (Michael Martin Murphey), “Child Support” (Barbara Mandrell), “You Can’t Stop Love” (SKO), “No Easy Horses” (SKB), “I Fell In Love Again Last Night” (The Forester Sisters), and “On The Other Hand” (Randy Travis), Writers Group’s track record was an absolute selling factor to Screen Gems. Writers Group benefited by having a portion of their overhead provided as well as new offices. According to James Stroud, president of Writers Group, “Screen Gems has provided us with tentacles throughout the world.” In addition to Nashville, Screen Gems has offices in Los Angeles, London, and New York. Stroud wanted to expand Writers Group, but such expansion takes a substantial amount of cash. “If you’re operating a small company,” says Stroud, “that dollar figure represents too great a portion of your overhead to obtain those goals.” In a day of no performance rights advances through BMI and ASCAP, a small company has to struggle to make it on its own.

Some see the swallowing up of small publishing companies as co-working agreements as a parallel to the record label situation in Nashville, highlighted by six or seven major labels, and many struggling independents. Bob Kirsch, Nashville division manager of The Welk Music Group, agrees that the smaller companies could benefit financially from being bought up. But Kirsch feels the trend is turning the Nashville publishing arena into several major music catalogs, making it more difficult for the little man to open doors and survive. “A lot of good material has traditionally come from the small company atmospheres,” says Kirsch.

Stroud states, “A more accurate depiction would be that the world marketplace is such that larger companies are able to compete more successfully than small companies. Large corporations are able to realize more money, they’re able to get involved in the multimedia and multi-software environments, and get involved in films, television, and other mediums within the market.” According to Cliff Audretch, now a Screen Gems professional manager, Writers Group operates basically the same as before “with new offices below Screen Gems and more people working (Continued on page C-15)

COUNTRY VIDEO: 'Tis Better to Be Seen and Heard

Country video can help break new acts, establish established artists, get videos in an area where an act may never have been seen, and offer tremendous promotion and publicity. Those are some of the advantages, according to a report on the status of country video recently released by Jeff Walker, president of Aristo Video Promotions Inc., a Nashville-based company servicing and tracking videos for record companies.

In his report, Walker shows the possibilities and opportunities offered by the use of country video. He claims many new artists, such as the O’Kanes and Ricky Van Shelton, are being introduced to greater audiences through video, and at earlier points in their careers.

Approximately 100 video outlets program country videos. These outlets fall into one of six categories—national; syndicated; pools/clubs; video jukeboxes; regional; and special contacts.

Under the national heading, The Nashville Network (TNN) and Country Music Television (CMT) continue as the largest sources for country video programming. TNN offers 10 1/2 hours of video programming per week. This includes “VideoCountry,” a half-hour show, shown three times per day, five days per week. And, “Country Clips,” a one-hour weekend program, shown three times per weekend. VideoCountry’s average daily viewership is 534,000 households or 1,174,800 viewers and “Country Clips!” average daily viewership is 786,000 households or 1,729,200 viewers (all figures are based on 1987’s first quarter, estimating 2.2 viewers per household). TNN, currently in 35 million cable homes, reaches 81% of the total U.S. cable households and 40% of the television homes. It’s the fastest growing cable network, having enjoyed a subscriber increase of 15.8% from 1985 to 1986 and a 16% subscriber increase over the past six months.

CMT, a full-time country channel, currently reaches 9.4 million by way of cable homes, satellite dishes, and broadcast/late night services. The majority of those reached are in the northeast, south and central geographical regions of the U.S. The western and southeast portions combined total only 26% of the subscribers.

In addition, HBO schedules five to six videos per month, Lifetime, VH-1, and USA Network incorporates country videos into their programming on a very limited basis.

Of the four syndicated outlets—The Country Express, Festival, Vaxis Express, and The Country Record Guide—The Country Express is the largest. It appears on a PBS national network of 184 markets including New York, Pittsburgh, Denver, Knoxville, Atlanta, and San Francisco.

Regional outlets with localized daily or weekly shows and local music channels that program videos enjoy the highest viewership in the west, followed by the south and southeast regions. Some of the shows have direct ties to radio stations, regional publications, or newspaper columns, where artist profiles, bios, or stories run in conjunction with the show. This allows for multiple exposure of an artist. Many of the shows in these regional outlets don’t format videos, so viewers receive a mishmash of country, pop, and/or contemporary product. This evolutions and generates new audiences for the artists and their products.

The pools and clubs, video jukeboxes, and special contacts present other mediums of video exposure. The pools serve as distribution arms for video, servicing clubs, college campuses, and hospitals, among others. Country reels have become an understood part of video jukebox programming. And, special contacts offering arbitrary viewership include theme parks, radio remotes, and special in-store program (Continued on page C-14)

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Lisa Angelle, Collins Court (ASCAP)

Produced by: Mike Callis & Carla Monday
Recorded and Mixed at The Bennett House,
Franklin, TN

Engineered by: Eric Paul

Musicians:
Drums: Steve Turner
Guitar: Brent Mason
Keyboards: Willie Rainsford
Bass: Greg Humphrey
Background Vocals: Kathryn Craig

Photography by: Montage, Atlanta, GA
Graphics by: Paul Tosh Design, Nashville, TN
Web Execs Tout In-House Promos
New Approaches Urged At NARM Meet

BY CHRIS MORRIS
SAN FRANCISCO In-store promotions and their role in breaking new artists were the major topics of conversation at four presentations at the National Assn. of Recording Merchandisers Retailer/Manufacturer Advisory Committee meeting here Sept. 29.
Retailers from a quartet of national chains discussed the use of promotions as an effective tool for building store traffic and an important catalyst for developing new acts.
In a general overview, Jim Bonk, executive vice president and chief executive officer of North Canton, Ohio-based Camelot Music, pointed out that promotions enable stores to keep their merchandising approaches fresh.
"Our philosophy dictates that you must change the look of your storefront," Bonk said. "Promotions give us the opportunity to change our store look on an ongoing basis."
"Excitement leads to more impulse buying," he continued. "It can also lead to higher sales received by our associates.
Bonk said that Camelot's annual promotions plan ties in with industry and corporate events and yearly holidays and that each promotion has a carefully designed theme.
"The theme must be presented simply," said Bonk. As an example, he cited the Camelot Hits The Road promotion, a sweepstakes that featured car and bike giveaways.
"Note that promotions increase sales by 15-20%," Bonk added. "Flat store-in-store plans are not in the plan. Promotions are a valuable aid in building repeat business."
In conclusion, Bonk called promotions "not needless hype, but hype that's needed."
Jerry Adams, executive vice president of Troy, Mich.-based Harmony House Records & Tapes, walked the audience through his chain's New Faces program, a promotion developed to launch new CBS Records artists.
In its original incarnation, New Faces, which bowed in 1986, highlighted three new CBS artists per month. The promotion hinged on newspaper advertising in the Detroit alternative paper Metro Times, a special in-store display and a guaranteed in-store play, and a weekly half-hour radio program on WDTX-FM Detroit.
The radio show, broadcast at noon on Saturdays, highlighted all three new artists during the first week of each promotion, each successive week was devoted to one of the artists.
New Faces T-shirts were given away to listeners who called the station.
The promo offered $2 off New Faces titles in all configurations; anyone buying a New Faces record was given a coupon for a $2 discount on any future CBS product purchase.
As an incentive to employees, cash awards were given to the three stores moving the most New Faces product.
The broad-based promotion met with great success, Adams said, during the first year of the promotion, Harmony House sold 12,000 units of New Faces titles and introduced its customers to such new acts as Europe and the Beastie Boys.
The New Faces radio show has since been expanded to one hour on Sunday evenings.
Adams closed his presentation by advising manufacturers to "rethink your marketing strategy on new artists."
"Take some of those dollars you spend on bubble gum, bathtub, and fake rocks and turn them into money you spend to your local branch managers, so that they can customize some trulyexciting, fresh promotions for developing artists," he concluded.
Bruce Imber, vice president of planning and operations for Roslyn, N.Y.-based Record World Enterprises, began his presentation by saying, "Many changes in the retail environment have clearly tested the limits of our industry to deal with discretionary titles within our stores."
Such factors as increased competition, rising inventory levels, decreasing square footage in stores, penalties on returns, restrictive radio for
(Continued on page 48)

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WHILE THE CATS AWAY: During the morning business session on the third day of Record World's Sept. 13-17 convention at American Host Farm Resort in Lancaster, Pa., Mike Collins, vice president of retail stores, had good news for the firm's field staff. He reported that—even with store managers away from their posts to attend the conventions—the sales staffs had posted 30% increases over same-day figures from the previous year.
RETREAT: During last year's meet, Record World president Roy Imber told Billboard that sales in the 12 Elroy-staffed exhibition units in TSS Seedman's department stores were not keeping pace with volume growth shown by Record World stores. Within the last year, Elroy has reduced its TSS commitment to six locations.
HERE'S THE WINNERS: A plaque and a check for $500 went to each of nine store managers who were named by their supervisors as manager of the region. So honored were Bill Cowan, Walt Whitman Mall, Huntington, N.Y.; David Flower, Crystal Mall, Waterford, N.Y.; Mike Clark, Fair Oaks Mall, Fairfax, Va.; Ron Tedesco, American Shopping Center, Manhasset, N.Y.; Dave Gray, Town Square Mall, Rockaway, N.J.; Rob Waters, Roosevelt Field Shopping Center, Garden City, N.Y.; Tony Broder, Danbury Fair, Danbury, Conn.; Jim Prenger, Marley Station, Glen Burnie, Md.; and Joe Hofmann, who runs Squa Circle in Brooklyn Heights, N.Y.
Hofmann was also named the chain's manager of the year, for which he received a check for $300.
LOYAL CREW: Record World recognized nine members in its field crew—management service of five or more years. The 1987 class contained store managers Jim Juergensker, Riverhead, N.Y.; Mary Lynch, Fashb, N.Y.; John Powell, Southbury, Conn.; Mike Morrissey, Allentown, Pa.; Joe Addie, Lancaster, N.Y.; Mark Freytag, Lakemont, N.J.; and Roy Imber, the man of the Rockway Town Square Mall as well as assistant managers Gwen Barke, TSS, Emmons, N.Y.; and Lynn Marshall, Kingston, N.Y.
OF THE SEVEN new stores planned for 1988, one could very well open under the Square Circle banner. Bruce Imber, vice president of planning and operations, hinted that he has his eye on a Manhattan location that has the same sort of neighborhood feel as Brooklyn Heights, home of Record World's first free-standing Square Circle. He won't disclose the site until ink dries on the lease.
NEVER-ENDING STORIES: Each of the six major-label distributors were allotted 45 minutes for product presentations. Only one, My- Gram, honored that time limit. Roy Imber made it a point to publically thank Jeff Brody, Polygram's vice president of national accounts, for running a tight ship.
Two of the product sessions went twice the allowed length—a whopping hour and a half each. Both would have gone even longer had the Record World president not insisted that those distributors pass on additional videos they had planned to show.
BUZZ BUZZ: During an advertising seminar led by Collins, Bruce Imber, and director of advertising Phyliss Purpepa, Bruce Imber announced that Record World is investigating the possibility of adding Buzz, the free music newspaper developed by 17-store Morris Chain Great American Music, to its advertising mix. The Dallas-based Sound Warehouse already distributes the freebie in its 134 stores.
Like the Sound Warehouse agreement, the Record World deal would allow the web to customize the cover with its stores' own logos. Imber (Continued on page 51)
West Coast Video Joins Co-Sponsors Of New York Event
Glen's Anti-AIDS Benefit Gains Momentum

NEW YORK  Peter Glen's AIDS-research benefit, "90 Minutes For Life," has picked up steam since the retail consultant announced the Carnegie Hall venture at the Video Software Dealers Assn. convention in Las Vegas (Billboard, Sept. 5).

The benefit got a recent boost from the Philadelphia-based West Coast Video, which has agreed to co-sponsor the event. The home entertainment retailer joins Tower Records and Tower Video, which agreed to participate earlier.

Glen plans to seek additional backing from other music and video dealers. He hopes to realize at least a 50-cent-per-employee contribution from each participating company. Glen is billing the project as "the retail industry's first unified effort to fight AIDS."

Glen was introduced to the home entertainment market when he addressed the National Assn. of Record Merchandisers convention in February. Since then, he has spoken at VSDA, Camelot Music's Retail Conference, and most recently the first convention held by video chain Ers.

By mid-September, Glen's charity event had already attracted 45 sponsors, including department store giants Macy's, Lazarus, and Neiman Marcus.

Retailers Syndicate, Marshalls, Esprit, and In Fashion magazine. Several specialty retail web sites were also on board, including Chess King, Ray-Bee Toys, Parian, Thom McAnn, and Waldenbooks.

The National Assn. of Display Industries and the Western Assn. of Vis- ual Merchandising were the first to sign on as sponsors of the benefit, scheduled for 8 a.m. Dec. 8 at Carnegie Hall. All proceeds will be donated to the American Foundation for AIDS Research, Glen says.

Retailers interested in supporting the benefit can contact Mike Fitzgerald or Lee Weber at 212-688-4023. All donations are tax deductible to the extent allowed by law.

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African artists a few years back.

**SEEDS & SPROUTS:** To help clear the air about the recent PTL scandal, Tammy Faye Bakker has written and recorded "The Ballad Of Jim And Tammy," a song that tells the fall of the evangelist's side of the story. The lyrics are set to the music of "Harper Valley PTA;" the B side contains a cover of "God Bless America" and an original cut, "Farewell, We Love You." Released on Sutra, the record has been grabbed by a lot of media attention, according to Art Kass, president of the New York-based label. Meanwhile, Jim and Tammy have been appearing on a number of radio stations, including New York heavyweights WPLJ and WHZT. The 12-inch is currently being serviced to all formats; a video album, and tour are expected to follow... Sleeping Bag is putting out Nocera's new single, "Let's Go," the follow-up to last year's hit, "Summertime, Summertime." An album, titled "Over The Rainbow," is scheduled to ship shortly... Rounder artists Christine Lavin and Patty Larkin performed at a recent folk festival at Manhattan's Bottom Line. The bill also included singer/songwriters Archie Fisher and Garnet Rogers.

For the label to release a series of recordings by 10 African artists, which will be supported by a major media blitz, says Mena. As some of you may recall, Celluloid did a similar campaign with six really good, but we feel it's an AOR record," says Mena.

The label is also experiencing some commercial crossovers with two hard rock albums on its Mercenary logo. Kick Axe's "Rock The World" and German act Victory's "Don't Get Mad... Get Even." The former is the group's third American release and is being supported by the leadoff track, "The Chain," a cover of the Fleetwood Mac tune. "Don't Get Mad" represents the U.S. debut for Victory, which features former members of Ted Nugent, Accept, and Helloween.

Plans call for the label to release a series of recordings by 10 African artists, which will be supported by a major media blitz, says Mena. As some of you may recall, Celluloid did a similar campaign with six
What happened? Nothing really ... this shopkeeper had to work the register all day. That's the routine now that the CDs, music and Video 8 cassettes are presented full-faced in the Lift vendor system. Each customer can leaf through the selections both forward and backward. His attention is first drawn to new releases and no box is scratched or damaged in the search. He finds quickly what he is looking for. "Great for the customer. Increases turnover", the owner thought happily as he made a somersault. LIFT® Systems with a future.
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British Home Entertainment Show To Make Spring Debut

BY PETER JONES
LONDON The National Exhibition Centre in Birmingham, at the geographical heart of England, is planning a new exhibition covering both the video and record industries. The Home Entertainment Dealers Show will be staged over three days in May, and the organizers assert it could eventually become a rival to MIDEM, which is staged annually in January in Cannes, France.

HEDS '88 replaces the NEC's 3-year-old video software showcase VIDTEL. It will include sections for record and video distributors, hardware exhibitors, and general dealer business as well as a full program of seminars, conferences, and concerts.

"There's no reason why Birmingham cannot become the Cannes of Britain as an industry meeting place," says Dave Willis, HEDS sales director. "Our show will provide an opportunity for record dealers to come along and see what's available in terms of software as well as hardware. The shop-fitting and computer side will be similar to what we've already done for video dealers with VIDTEL."

"The profile of product has changed within the music industry. We're no longer just dealing with records that are in the charts, drop out after a few weeks, and then die. Now back catalogs are being fully exploited. Compact disk, music video, and records are far longer-lived than they used to be. People involved need a meeting place to talk about what's going on."

"We're looking to build an event in Birmingham that can rival any entertainment show in the world." However, representatives of MIDEM—Bernard Cherry's long-running industry get-together that is now owned by U.K. television company TVS—say they're not worried by the prospect of a rival. Unsuccessful efforts to put Chevy Cherry have included Kane Kramer's INTERPROM and Roddy Shashoua's MUSEXPO, both staged in London.

Says Peter Rhodes, MIDEM's U.K. representative: " Basically, this new event sounds like a dealer show, so I don't think it is any competition for us. In any case, the NEDC tried the same thing about five years ago and it didn't work then."

Despite the continued growth of other shows, MIDEM '88 is selling fast, he says. "There's a lot of new blood coming in this time. People like SBK and BMG/Arista are making a big splash. We're selling more than ever before and U.S. participation, which has not been as strong as we would have liked, looks like being well up in '88."

"The North American group stands introduced U.S. companies to what MIDEM is all about, and they're coming back this time with their own stands."

**Convention Capsules**

(Continued from page 43)

said that Buzz would offer the same type of positioning to his chain that Tower Records gets from its housing publication, Pulse. He added that costs for Buzz appear to be comparable to the expense now invested in Record World's in-store circulars while yielding more benefits to participating vendors.

**Double Duty: Patrick Hanson**

Record World's director of public relations, pulled overtime above and beyond the normal call of duty. With director of operations Paul Pettit absent on maternity leave, Hanson took over the reins, coordinating the five-day meet's busy agenda. Then, when the convention concluded at noon on Sept. 17, he drove from Lancaster, Pa., to Princeton, N.J., to represent Expy's home office at an evening reception to open the chain's 73rd store.

**Shop Talk: Pete Jones**

president of RCA/A&M/Arista Distribution, and Howie Gabriel, vice president of sales for distributor Important Records and its subsidiary label Relativity, both addressed the meet on its opening night. Jones warned that digital audiotape recorders are making their way to market in Europe "even as we speak." Gabriel talked up the role that imports and independent label product have played in the industry—particularly Important's contributions. He praised Record World's attempts to support indie product and developing artists.

**Sunday, Sunday: RCA was**

represented with a well-received showcase performance by Glenn Jones on Sept. 13. That first night also featured the act that drew the most praise of any at the meet, Relativity's the Brandos.

**The Musical rave for the over-30 crowd here was Columbia's**

stress Regina Belle, who performed material from her debut album, "All By Myself," and worried older attendees with her reading of the standard, "What A Difference A Day Makes." Afterward, CBS vice president of sales John Kotecki likened her range to that of the late Minnie Riperton . . . Meanwhile, Record World's younger attendees warmed up to the rock n roll of Ace band Envy, led by the Stile sisters, Gina, lead guitarist and composer, and Rhonni, lead singer. The band later joined the convention crowd in the resort's lounge and heated up the dance floor.

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Innovative Promos Lift Sound Warehouse Dallas-Based Chain Pulls Out All The Stops

BY CHARLENE ORR

DALLAS What do an amusement park, bicycles, and Coors beer have to do with successful local promotions? Each, in its own way, has helped the 104-store Sound Warehouse chain boost its profile among consumers. Because most of the company's outlets are either strip or free-standing stores, competition for the entertainment dollars of many of the consumers is fierce. Innovative promotions are natural weapons.

"In effect, two of our biggest competitors are the Dallas Cowboys and the Chicago Bears," says John Quinn, director of retail operations, referring to professional football teams from the web's two most significant markets. "If somebody elects to pay $18-$20 for a ticket [to a football game], that may be the $18-$20 they would have spent in our store on a compact disk or movie rentals or albums and tapes.

The promotions are designed to draw attention not only against other retailers but against other forms of entertainment," adds Quinn. "The more we're in front of the customers, the better our chances are of obtaining some of their dollars. It's up to our individual stores to have a feel for their market clientele and service those customers through inventory and promotions."

Diana Frizzell, field advertising director for the chain's Oklahoma stores until her recent promotion to advertising director in Sound Warehouse's Dallas headquarters, recalls how she came up with the idea for a somewhat unusual—though ultimately successful—promotion with Coors: "I was sitting in a meeting, thinking about how we could tie in with Paramount's release of 'Top Gun' in 1986 when I called an agency that just happened to be handling the upcoming Coors Air Show. Things began to click into place."

Frizzell's promo, titled Sound Warehouse Welcomes Top Gun Of Aviation, called for four members of the Coors skydiving team to parachute from an airplane onto the Oklahoma City Sound Warehouse parking lot. One-thousand balloons, each containing a prize, were dropped onto the lot as thousands of spectators looked on. The prizes ranged from movie passes to rides in World War II biplanes to skydiving lessons.

Frizzell's job included meeting with the Federal Aviation Administration, city planners, the police, store traffic planners, the Oklahoma City Chamber of Commerce to make sure the stunt complied with national and city codes. She judged the promo a huge success, saying it helped the store sell scores of "Top Gun" soundtrack albums and videos.

Okahoma City was also the market where the web staged Kid's Week, a three-way promotion involving Sound Warehouse's amusement park Frontier City, and Channel 34 (KGNX). The promo's goal: to sell camcorders, increase attendance at the amusement park, and boost viewership at the television station. By filling out entry blanks available at Buttons (the Oklahoma City Sound Warehouse) and Frontier City, youngsters could compete for a chance to win toy replicas of their favorite characters from "Transformer," a popular KGNX show. Each day for a month, winners' names were flashed on the screen during the show. Winners had to

(Continued on next page)
INNOVATIVE PROMOS AT SOUND WAREHOUSE
(Continued from preceding page)
call KGNC to claim their prizes.
The actual celebration, Kid's Week, was held inside Buttons, and a life-size "Transformer" appeared in the store. Children were encouraged by store employees to use a camcorder, to demonstrate to their parents the ease of taping. The promo helped Sound Warehouse achieve its goal—selling 40 camcorders in 10 days.
The chain's outlets have come up with several other campaigns that proved equally successful:
- At the Lemon/Knight Street store in Dallas, the rock band the Cult made a midnight appearance to sign autographs. The band showed up after a local concert, drawing 1,000-2,000 fans to the store. The Cult and its followers partied until the store finally closed at 3 a.m.
- MCA country artist Steve Wariner performed on a flatbed truck at the chain's Irving, Texas, outlet. An estimated 2,000 country music lovers jammed the parking lot to get a good view of Wariner.
- When the movie "RAD" was released, at the height of bicycle racing fever, the Irving store held a stunt show in the parking lot. Sound Warehouse sold videos of the movie at a discount and drew more than 1,000 biking enthusiasts.
- Quin credits the chain's promotional success to its hard-working personnel. "We all pretty much cover every element, whether it's advertising, in-store promotional material—entry blanks, artist appearances—or whatever is incorporated into these things," he says. "The events end up being covered the way they need to be covered, because our people make sure of it."

In slightly more than two years, the Sound Warehouse chain has added 66 stores; it's now represented in 26 cities and 11 states. In Chicago's entertainment sector, the "Gold Coast," a 25,000-square-foot, five-story outlet has been operating for nearly a month. The store's grand opening, which lasted for 10 days and involved 10 stores in the area, was one of the chain's most successful promos to date. Although Quin divulges no exact numbers, he says the store—where each floor is dedicated to a different product line—has a large clientele and boasts an ever-increasing flow of traffic.

RETAIL TRACK
(Continued from preceding page)
took two full pages of notes during the two meetings. Smith said the sessions pointed out the need for "real communication" between record executives and the store level.
David Slania, a manager for Chicago chain Flip Side Records, told the label execs: "We said what was on our minds; hopefully, you guys heard us. The ball's in your court now."
Camelot Music's Roger Thornton told the assembly he was "impressed that the executives were open to this communication." Said Steve Hack of Q Records & Tapes, "I admired the labels' willingness to sit down with us, because it's easy to get the impression that labels don't care what happens in the store." David Cooley, from Hastings Books & Records, added, "They were really open, they were honest, and that's what we appreciated the most."
Representing other webs were Richard Carlson, Rose Records; Chris Caywood, Music Plus; Steve Dobbs, Peaches (Miami); Matt England, The Record Shop; Linda Fedelek, Musicland, Bob Feterl, Tower Records; Dennis Hicks, Sound Warehouse; Randy Hough, Spec's Music; Marion Jamison, The Record Bar, B.J. Loberman, J&R Music World; Wayne Olsen, Record World; and Greg VanderJagt, Warehouse.

EVERYBODY'S COMBO: Well, not quite everybody yet, but one store that's made combo pay off is Everybody's Records & Tapes in Portland, Ore., the remaining single store of what was once the Tom Keenan chain, which was recently acquired by Musicland. "I thought the record business was going nowhere but downhill," Keenan recalls. Video brought him back to life; he's an active member of the Video Software Dealers Assn., the trade wing of the National Assn. of Recording Merchandisers. Music is now so important to Keenan that he's joining NARM again.

To reach Retail Track, contact marketing editor Earl Paige at 213-273-7040.

An upcoming seminar looks at family-run businesses
... see page 59
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MUSIC AND VIDEO program of the Art Institute of Fort Lauderdale is seeking an individual with a general knowledge of the music and video business entertainment industry. He/she will be the department director. A degree in education, communications or related fields a plus. Excellent benefits package. Salary commensurate with abilities and experience. Call (305) 463 300 to 427.

www.americanradiohistory.com
BY Moira McCormick

CHICAGO — Sustained enthusiasm on the part of recent album releases has many labels optimism for the future. Among those expected to have a strong year are A&M, whose recent 40th anniversary release, "Live From Music City," has been a huge success.

"Peggy Sue Got Married," "Tin Men," and "Hoosiers." Album projects at Universal have included Manowar, produced by Jerry DeMaso for Atlantic; Tom Waits' self-produced "Franks Wild Years" for Island; several tracks on Fred Simon's "Soul Of The Mechanic" for Windham Hill; and a number of projects for jazz artists, including Steve Rodby & Russ Trast, Bobby Irving & Darryl Tookes, and Phil Upchurch.

The Upchurch album is the second release on Universal's recently formed Windy City Jazz label.

Allen says he is in the process of securing distribution for the new imprint.

Allen says Universal's album work is on the upswing because the studio has wholeheartedly embraced digital recording. "Once people do a digital session, they're hooked," says Allen.

The studio's arsenal includes SSL and Neve boards; 32-track Mitsubishi X-850 and 2-track X96 recorders; two Synclavier systems; and a full complement of AMX and Lexicon outboard gear.

(Continued on next page)

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

MII GOES TO KOREA: The competition between the two professional 1/2-inch video formats—Sony's Betacam and Panasonic's MII—continues to rage.

The MII format was developed jointly by NHK and Matsushita in 1988.

EDIT BY THE NUMBERS: Digital mastering systems are the wave of the future, and more and more mastering facilities are looking into equipping themselves with the technology. Steve Hall, chief engineer at Future Disc Systems, says his facility has acquired its 10th Harmonia Mundi modular digital output track. "The modular approach allows us to buy the modules as we need them for format conversion, D/A conversion, and delays for mastering," says Gary Rice, Future Disc president.

BIG IN CHINA: Hardware maker Klark-Teknik/DDA says it made a strong showing at the BITV equipment show.

(Continued on next page)

STACY LATTISAW AND Howard Hewett joined forces at Elumba Recording. Tracks are being produced by Jerry Knight and Aaron Zigman. Also, Michael Moore was in to work on the club mix for Patience Babany, a top name in Africa and Europe making her U.S. debut with these tracks.

The Michael Schener Group popped in at Sound City to record guitars for a debut Arista/Castle album, slated for release in January. The group, made up of Kiyah Heartbreaker and Kopana Terry, was produced by Jozef and Mark Nevers. Other musicians on the project are Anton Fig (a New York-based drummer who plays on "Late Night With David Letterman"); Neal Jason (bass); and Jimmy Ripp, Larry Chaney, and Kenny Greenberg (all on guitar).

At the Cowboy Arms Hotel & Recording Spa, mixes were completed on guitarist David Greir's debut solo album. Jim Rooney and Greir produced, and Rick "Mix" Adler engineered the project for Rounder Records. Also, America's "Polka King" Frank Yankovic completed mixes on his "Live From Music City" album. Jack Clement and Joey Miskulin produced, and Adler engineered.

Adler recently completed mixes on the "Lonesome Pine Specials," a series of 10 one-hour musical television specials produced live at the Kentucky Center For The Arts in Louisville. Producers Dick Van Kleeck and Russ Farmer assembled such artists as Asley, At The Wheel, Hot Rize, Red Knuckles & The Trailblazers, Tracy Nelson, Lala Lovejoy, and Vince Gill for the recordings.

Whitney Houston visited Reflection Studios, Charlotte, N.C., adding vocal tracks to a forthcoming charity Christmas album. Jimmy Iovine produced, and Thom Panunzio engineered. Also, editing and sequencing for mastering Don Dixon's Enigma release "Romeo At Juilliard" were completed by Steve Haigler.

The serious production tracks by the Four Tops at United Sound Systems in Detroit. Rufus Harris engineered the Arista Records project. Also, producer George Clinton worked on a new Funkadelic project for MCA with Larry Ferguson Jr. and Robert Scales, producing. The material was recorded in Los Angeles on 40 MII-format studio videotape recorders to KBS. These will be installed at the network's international broadcast center, where they will be used for the production and transmission of programs from Seoul during the Olympic Games. In addition, NBC-TV here

in the U.S. has already announced it will use MII systems to handle its coverage of the Games, including news gathering, postproduction, and studio transmission functions. The MII format was developed jointly by NHK and Matsushita in 1988.

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BIG IN CHINA: Hardware maker Klark-Teknik/DDA says it made a strong showing at the BITV equipment show.

(Continued on next page)
STUDIOS SEE ALBUM WORK INCREASE
(Continued from preceding page)

“We’re also using Sony digital audiotape recorders to make clients’ reference tapes,” Allen adds.

Jim Dolan Jr., Streeterville’s president, says recent album work for the studio has seen numerous projects for Alligator Records, produced by Alligator chief Bruce Iglauer. These include A.C. Reed’s latest, featuring Stevie Ray Vaughan and Bonnie Raitt; former Water Donald Kinsey’s next release; Roy Buchanan’s “Hot Wires”; and a French film soundtrack called “Saxo,” featuring Buchanan and Archie Shepp.

Streeterville chief engineer Justin Niebank says he also mixed Michiels commercial tracks with Eric Clapton, Robert Cray, and Joe Jackson, all produced by Peter McH -il of the D.B.B. Needham agency.

Other music work for Streeterville includes projects for folk artist Bob Gibson, house music artist/producer Marshall Jefferson, and local radio personality Jonathan Brandmeier of WLUP-PM.

DN780

ment exhibition, held recently in Peking, China. The British group made several sales to radio stations and production facilities through its Hong Kong-based distributor, Studer Revox (Par Ltd. Among the sales were six D7N80 digital recorders, two D7N16 digital delay lines, one DDA, S- Series 16-track board, and one DDA Series 14/4/2 board.

LIVE AND KICKING: South Mel-

SOUND INVESTMENT
(Continued from preceding page)

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LIVE AND KICKING: South Melbourn e, Australia-based Metropolis Audio has constructed a live dome for environmental film and television production in Sydney. The room is variable in size and shape, an effect achieved through the use of large, hinged panels that can be pivoted. Mounted on one wall are door panels of various sizes. When closed, they form a complete “live” environment. As each panel is opened, it progressively cuts down the reverber time.

New Addition: As San Francisco-based Music Annex continues to grow, the studio is expanding its television postproduction work, Bob Bradford becomes senior mixer for the studio. The 15-year industry veteran has mixed commercials for Coca-Cola, McDonald’s, General Motors, and Saks Fifth Avenue. He also does extensive film and TV entertainment work.

Edited by STEVEN D长PER

AUDIO TRACK
(Continued from preceding page)

mixing sessions in studio A. The single, “Happy Endings,” with Leal as the lead vocalist, is slated for release on Brother Records this fall. Terry Melcher and Bruce Johnston produced the session and Steve Donnelly arranged horns. Keith Wechsler was recording and mixing engineer, assisted by Samuel Lehmer and Jeffrey Kleiman.

Julian Leal was in at Paragon Recording, Chicago, to record and produce his new solo project for J.L.I. Records. The single, “Get Away” b/w “Hold On,” was written by Leal, George Warner engineered, assisted by Scott Barnes.

Bobby McFerrin recorded the new theme for the Bill Cosby television show at Different Fur in San Francisco. Howard Johnston engineered. Also, Patrick Gleeson produced, recorded, and mixed the soundtrack for the “Rags To Riches” TV series. Steve Bernardi was at the controls. And, Matt Wallace mixed his original tune with collaborator Doug Jawick for Warner Bros. “New Monroe” TV series.

Heavy metal band Iron Cross recorded its debut album, “Church And State,” at Seagrate Studios Chicago. Mike Konopka produced the album, scheduled for release November 15. Final touches were put on the new Ghetto Boys album, “Ghetto Boys Making Trouble,” at Harding Studio, Houston James Smith is executive producer; Cliff Blodgett and Daryl Oliver are producers; Carl Stephenson is computer keyboard programmer; and DJ Grand Wizard Red is drum programmer.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 808 Music Square West, 5th Floor, Nashville, Tenn. 37202.

www.americanradiohistory.com
BY EARL PAIGE

LOS ANGELES - Reflecting the maturity of the home video industry and the need to gain more profit, U.S. military exchanges are changing rental and self-serve practices.

The most dramatic move is the Navy’s switch from outside concessionaires to operating its own rental outlet — and thereby leasing product at 136 worldwide base exchanges, 40 of which are in the U.S.

Still operating rental outlets more traditionally are the 750 Army and Air Force exchanges and 17 similar installations operated by the Marines.

Another reflection of the industry as a whole is the military use of “shopettes,” or 7-Eleven-type stores, sometimes called troop stores. Of 750 total outlets, the Army and Air Force Exchange Service operates 483 shopettes.

There are also elements of video specialty within the military — as shown by a recent bidding solicitation for a hospital rental system from the Air Force. “This solicitation is based upon new procedures which allow offers to quote on 2, 3, 4, or 5-year contract periods. This will allow you to amortize your capital investment over various time periods as you prefer,” says James Doutrt, contracting officer.

EDUCATIONAL-TAPE CO. CHANGES ITS NAME

NEW YORK — After a three-year gestation, University Video Inc. has changed its name to College Video Corp. and is set to begin full-scale marketing of its adult-education video courses on Nov. 1.

The Washington, D.C.-based company has passively let customers find out about it through catalogs and college programs. At the same time, it’s been beefing up its curriculum and developing relationships with colleges to the point that it is now ready to promote its holdings at retail actively.

According to president Michael Falk, the company has tied in with the International University Consortium, which consists of 20 colleges in the U.S. and Canada that offer media-delivered adult courses under IUC member enrollment. And to help introduce the programs at retail, College Video is holding a “scholarship contest” in which a $5,000 grant is being given away as a grand prize, with free course rent-

Additional Mobility

in terms of self-serve, AAFES outlets are emphasizing more SKUs all the time, says Pete Clendenon, vice president of sales at the giant AAFES warehouse near Atlanta which rakes all Arm and Air Force exchanges. “We have to try to have 150-200 pieces of video in an overall 3,000 SKU assortment.” Ideally, price points of $21.95-$25.95 are desired, adds...

Video is up from 5% to 6% as a portion of total dollar volume. AAFES expects its annual volume for all prerecorded product to hit $85 million-$100 million, up from $75 million in 1986.

Shrinking its procurement policies is the Navy, which has recently gone to two more suppliers for recording prerecorded audio and video, adding Haneman Co. and Lieberman Enterprises. Others are Bib Distributing, Encore Distributing, Scott Distributing, and Euro-pace Inc., according to John Russas, public affairs manager, Navy resale and services support, Staten Island, N.Y.

Explaining new Navy rental policies, Dave Nobel, manager of the acquisition branch at the field support office in Oakland, Calif., says that in the Oakland region a basic inventory of 6,300 tapes is available at $1.49 each.

Nobel says the move from conces-

sionaires will allow a better profit margin as well as tailoring selections for regional differences.

Guidelines received by document bid-

ners offer some indication of video rental activity at military installations. For example, there is no Beta in continental U.S. exchanges; overseas, no more than 30% of the total tape mix can be Beta.

Some indication of annual dollar volume and respective square-foot size of the rental departments is offered. Examples at selected overseas bases — described as from a previous rental operation and of-

fering no warranty on new bidding — vary widely. A 480-square-foot

foot facility with minimum inven-

tory of 2,600 tapes generated $400,000, while a 1,200-square-foot outlet with a minimum of 3,500 tapes generated $136,000.

The Navy requires the minimum stock level to turn three times a month, and a maximum level to turn six times. Moreover, “an assessment will be charged to the contrac-
tor for failure to maintain each ac-
tivity’s stock level,” states a bidder application.

Requirements are rigorous, rang-

ing from supplier requirements to provide timely display and comput-
erized inventory management to on-

time training (for overseas bases, training can be in written form).

Used tapes are discouraged, with a caveat stating that tapes are to be new, or in like-new condition” when originally placed into rotation throughout exchanges.

Guidelines on inventory mix state 70% of an initial assortment must comprise the top 40 of Billboard’s Top Videocassettes Rental chart plus action, adventure, sci-fi, horror, etc.

(Continued on page 69)

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UNIV. VID GOES TO COLLEGE

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(Continued on page 69)
Seminar Set On Family Businesses

NEW YORK Managing the transition of ownership in family-owned businesses will be the focus of an upcoming seminar in suburban Chicago. The event is being sponsored by the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers.

The session, titled “Managing Succession Without Conflict: A Family Business Seminar,” is scheduled for 8:30 a.m. 5 p.m. Nov. 4 at the O’Hare Exposition Center in Rosemont.

Topics will include how a family business should plan for growth and profit in a changing marketplace, continuity of effective management during transfer from one generation to another, ways to settle conflicting goals between current owners and their successors, and how to create a working board of directors.

The session will be led by four advisers who specialize in family-owned enterprises, including Leon A. and Katy Danco, co-founders of The Center For Family Business. Leon Danco is the center’s chief executive officer, president of Univ. Services Institute, and adjunct professor of business administration at John Carroll Univ. in Cleveland. Author and columnist Katy Danco is vice president and treasurer of Univ. Services Institute.

The NARM/VSDA session will also be addressed by attorney Frank Nagorney, a partner in the Cleveland law firm Caffee, Hailer, and Griswold who specializes in taxation, succession, and estate planning. Dr. John L. Ward, Ralph Marotta professor of free enterprise in the department of management at Loyola Univ. of Chicago will also speak.

The sponsoring trade groups suggest that all family members, including nonshareholders, attend the seminar. The fee for the first participant is $185, but additional members of the same company can attend for $100 each. Attendance will be restricted to members of NARM or VSDA.

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As Falk notes, the tapes are available either directly from him or through local video stores. In the latter instance, stores pay a $99.95 initiation fee in order to act as the fulfillment center for students enrolling through the store. When a student enrolls, College Video sends the tapes to the store and pays the store a $1.75 handling fee for each one.

“We have over a thousand hours of video product for retailers to earn handling fees for servicing customers, and the fee continues for the life of the program,” says Falk. “So it’s a great way to expand a store’s how-to and instructional section without a major investment, as well as supply tapes to customers without having to increase shelf space. It also helps set video stores apart in order to compete with the top 40 operations and convenience outlets.”

Falk says that about 60 National Video stores have been handling College Video product through the company’s catalog thus far, as have the Washington, D.C., Metro chain, the Virginia and North Carolina supermarket chain Farm Fresh Inc., and some mom and pops.

“The program fits well with the one-stop shopping convenience we offer our customers and also gives them something they can’t get anywhere else,” says Susan Mayo, vice president of consumer affairs and public relations for Farm Fresh, which operates Movie Mart video centers in 17 of its units. “According to our merchandiser, the reception has been great, though it’s too soon to tell how many have gone out. I think they’ll need some ongoing publicity, though. But we’ve already been showing the product on TV talk shows in Norfolk [Va.].”

Falk says that the new link with IUC should heighten awareness of the product and stimulate enthusiasm. “The consortium includes such respected schools as Penn State and Memphis State Univ. and Empire State College in New York, so no matter where you live, you can now earn credit from them.”

Not only can students enroll in these schools, adds Falk, but they can either study on their own and take the final exams when they’re ready, or they can make use of the opportunity to get instruction and feedback from a university professor. Thus, the IUC arrangement adds to existing ones that College Video has in effect at approximately 15 local colleges.

“This increases the flexibility of the institution, which can now offer courses without having to broadcast them,” says Gary Miller, IUC’s executive director. “Of course, it also increases students’ flexibility in selecting when they want to study.”

Falk says that in addition to the large college target audience for College Video programs, the seniors market remains to be tapped. Meanwhile, he is currently negotiating with Kentucky Educational Television to obtain its “G.E.D. On TV” high-school equivalency programming for home video distribution and is also looking at ways to supply the military with his tapes.

JIM BESSMAN
What's so profitable about middle age?

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Call your regular video distributor, or Kodak at 1-800-445-6325, Ext. 14 for distributor information.

Available on VHS, BETA, 8 mm

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For a complete list write to:
KODAK Video Programs
Building 20
343 State Street
Rochester, N.Y. 14650

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PREBOOK DATE: OCTOBER 30
ON SALE DATE: NOVEMBER 16

Evil Town

The Place Where Terror Dwells...

VIDEO RELEASES

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

BARYSHNIKOV BY THARP
Dance

BEYOND THERAPY
Jett Goldblum, Julie Hagerty, Glenda Jackson

THE CARE BEARS ADVENTURE IN WONDERLAND
Animated

THE COURT-MARTIAL OF BILLY MITCHELL
Gary Cooper, Rod Steiger, Ralph Bellamy

ELVIS: THE MOVIE

MARJORIE MORNINGSTAR
Natalie Wood, Gene Kelly, Claire Trevor

PERSONAL SERVICES
Julie Walters, Terry Jones

RATBOY
Sondra Locke, Robert Townsend, Gerrit Graham

SUPERMAN: THE QUEST FOR PEACE
Christopher Reeve, Margot Kidder, Gene Hackman

THUNDERBIRDS IN OUTER SPACE
Children

TIN MEN
Richard Dreyfuss, Danny DeVito, Barbara Hershey

VIDEO FROM HELL
Frank Zappa

THE WOLF AT THE DOOR
Donald Sutherland

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.

MILITARY TAPE TRADE
(Continued from page 58)

dy, drama, and horror. The balance must comprise 5% music video, 15% children's, 5% instructional/nontheatrical, and 5% classics. Of the total inventory, 4% must be new releases. No X-rated material is allowed.

A recent bid acceptance commencing Aug. 1 finds the Oakland office obtaining tapes for $2.99 a month for the first year (another bid covers years two-three).

Bidding aggressively were 50 firms, ranging from the more familiar home video distributors such as Commtone Corp., Metro Video Distributors, and Ingram Distributing to companies not known to be involved in video leasing, such as Handelman Co., JVC Co. of America, and Bob Distributing. Dozens of independent video retailers vied.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>NO.</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER/PUBLISHER</th>
<th>PRINCIPAL PERFORMERS</th>
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<td>1</td>
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<td>CROCODILE DUNDEE</td>
<td>Paramount Pictures</td>
<td>Paul Hogan</td>
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<td>MANNEQUIN</td>
<td>Media Home Entertainment</td>
<td>Andrew McCarthy, Kim Cattrall</td>
<td>1987 PG</td>
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<td>AMERICAN TAIL</td>
<td>RCA Video Home 9004</td>
<td>Gene Hackman, Dennis Hopper</td>
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<td>HOOSIERS</td>
<td>Orion Pictures</td>
<td>Kim Basinger, Bruce Willis</td>
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<td>BLIND DATE</td>
<td>RCA Columbia Video Home 6-20822</td>
<td>Pugh Goldsmith, Bob. Goldthwait</td>
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<td>THE BEDROOM WINDOW</td>
<td>DEG, Inc.</td>
<td>Steve Gutheber</td>
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<td>BLACK WIDOW</td>
<td>CBS/FOX Video 5033</td>
<td>Debra Winger, Theresa Russell</td>
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<td>LIGHT OF DAY</td>
<td>Taft/Barth Entertainment Video 5020</td>
<td>Michael J. Fox, Joan Jeff</td>
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<td>OVER THE TOP</td>
<td>Canon-Files Inc.</td>
<td>Sylvester Stallone</td>
<td>1987 PG</td>
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<td>Steve Gutheber, Mary Stuart Masterson</td>
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<td>RAISING ARIZONA</td>
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<td>CRITICAL CONDITION</td>
<td>Paramount Pictures</td>
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<td>19</td>
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<td>HEAT</td>
<td>New Century Entertainment</td>
<td>Burt Reynolds</td>
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<td>20</td>
<td>20</td>
<td>DEAD OF WINTER</td>
<td>CBS/FOX Video 5147</td>
<td>Mary Streemanson, Roddy McDowell</td>
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<td>Mia Farrow, Diane Wiest</td>
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<td>23</td>
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<td>ANGEL HEART</td>
<td>IEV 60460</td>
<td>Mickey Rourke, Lisa Bonet</td>
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<td>Paramount Pictures, Video Home 19.30</td>
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<td>RCA Columbia Home Video 6-22821</td>
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<td>Tri-Star Pictures</td>
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<td>THE STEP FATHER</td>
<td>Lorimar Video Home 17567</td>
<td>Terry O’Quinn, Jeff Melehanni</td>
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<td>THE MORNING AFTER</td>
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<td>JUMPIN’ JACK FLASH</td>
<td>CBS/FOX Video 1508</td>
<td>Whoopi Goldberg</td>
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<td>SOMETHING WILD</td>
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<td>Merv Griffin, Jeff Daniels</td>
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<td>HANNAH AND HER SISTERS</td>
<td>Orion Pictures</td>
<td>Mia Farrow, Michael Caine</td>
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<td>NATIVE SON</td>
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<td>40</td>
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<td>ERNEST GOES TO CAMP</td>
<td>Touchstone Films</td>
<td>Jim Varney</td>
<td>1987 PG</td>
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</table>

The movie-related merchandise trend has invaded "Platoon," the Oscar-winning movie from Hemdale Films that is due for release on HBO Video. Along with these caps, supplier Joy Insignia carries products and promotional material to the movie's title from "Top Gun" and "Miami Vice."
NEW 1987 FEATURE FILM RELEASE!

"DELTA FORCE COMMANDO", a brand new action-adventure film starring Fred Williamson and Bo Svenson, will be released on videocassette on November 25.

The movie "DELTA FORCE COMMANDO" has already attracted widespread attention, including articles in such newspapers as the Wall Street Journal. "DELTA FORCE COMMANDO" covers the story of two U.S. fighter pilots and their fight against terrorism in the deadly Nicaraguan jungle.

Climax of the movie centers around the U.S. Army crack Delta force squad being sent in to rescue the Air Force pilots after they crash land. The mission of the Delta Force Commandos—to defuse an on-board Atom Bomb before time runs out.

"DELTA FORCE COMMANDO" was produced and released in 1987. Directed by Frank Valenti.

CASH IN ON THIS BRAND NEW ACTION ADVENTURE MOVIE!

Order Date: November 9, 1987
To be included on the P.O.P. mailing list call 1-800-221-7700.
CBS/Fox To Supply Select Retailers With Promo Tape

BY AL STEWART

NEW YORK With an eye toward sparking greater self-sell-through activity at the holiday season, CBS/Fox Home Video plans to supply key retailers with hourlong trailer tape highlighting some 50 tapes priced for the self-sell-through market.

The company believes that holiday shoppers searching for a video gift frequently enter a store without a definite tape in mind. If they walk in and see a trailer touting CBS/Fox's Marilyn Monroe or Prizzi's Honor, for example, they might become captivated enough to buy those tapes, says Laura Terranova, director of merchandising.

"Retailers usually use trailers looped together from different manufacturers," says Terranova. "Legally, they are not supposed to do that [because of copyright restrictions], but there is a tremendous demand for trailers. I think we're going to see strong sales as a result of this program."

In addition to making available promotional tapes that will "egg the consumer on," Terranova says, CBS/Fox will conduct research to determine the program's impact on sales. Of the 3,800 retail accounts that are involved in the merchandising effort, 420 dealers have agreed to report their sales to CBS/Fox.

"The surveys are going to show that in-store trailers do create demand at retail," Terranova says. "Beyond that, we'll look at the specifics of the tape: Was it too long? Too short? How much consumer demand was generated as a direct result of the trailer? How many units were sold?"

In addition to the Monroe collection, the company's trailer will tout 14 titles from the Fox catalog, May 20 from the Spotlight III collection of films starring Woody Allen, Marlon Brando, or Sidney Poitier, and May 20 from the CBS/Fox Five Star Five collection.

Terranova says the program is likely to be expanded if it is successful during the holiday push. Asked why the trailer is being made available only to a relatively small number of tapes, Terranova says the retailers involved in the CBS/Fox program have demonstrated a commitment to merchandising the company's product in the past.

"It's a two-way street," she says. "The retailers included in our merchandising programs give us tremendous wall space for displays. Other retailers only want posters if the tapes are popular, and some retailers only want [point-of-purchase] material for A titles. We tell them the A titles aren't the ones that have to be merchandised."

Terranova says the whole point of using trailer tapes and other POP material is to call attention to titles that wouldn't get the exposure otherwise.

"That's why CBS/Fox has placed so much emphasis on the proper merchandising of these titles. When you do something that goes beyond the standard POP, you generate greater interest at retail. I believe the trailer tape we're sending out will do just that."

LOS ANGELES As anticipated, Paramount Home Video has moved to the $89.95 price point, but has done so in the form of a novel Get The Jump On Summer promotion featuring a tie-in with Konica U.S.A.

Though the company is apparently attempting to soften the blow of a $10 price hike through the use of premiums, Paramount videos officials have been hinting at a move to $89.95 since the Video Software Dealers Assn. convention in August. One executive recently said that by not embracing a price increase that has been adopted by some other major suppliers, Paramount was "leaving money on the table."

The first two videos that will carry the $89.95 suggested list price are "Summer School" and "Back To The Beach." The promotion, however, offers retailers an opportunity to buy each title for $79.95 retail list price if the tapes are purchased as part of a specially priced prepack. Along with their purchase of either the "Wave One" or "Wave Two" prepacks, retailers will receive free film.

Of the other titles in the promotion, all $79.95 list, are "Summer Heat," "Hot Pursuit," and "Sweet Lorraine.

The "Wave One" prepack features "Summer School" (6 pieces), "Campus Man" (2 pieces), and "Summer Heat" (2 pieces). Orders placed by the Dec. 8 prepack date will include 25 copies of Konica 35mm and 24 exposure print films carrying a retail value of $753.

The "Wave Two" prepack features "Back To The Beach" (6 units), "Hot Pursuit" (3 units), and "Sweet Lor-

raid" (1 unit). Orders received by Jan. 6 will earn a new $35mm Konica 35mm Jump camera and film having a retail value of $80.

Prepacks will be available without premiums after the warehouse date as long as supplies last.

The tie-in with Konica stems from the camera maker's involvement in the blank videotape industry. Paramount says all titles in the Get The Jump On Summer promotion are being duplicated on Konica high-performance videotape. The campaign will also be backed by trade and consumer promotion advertising as well as by point-of-purchase materials.

Seta versions of all the titles will be $29.95, in line with the studio's recent price ceiling on that format (Billboard, Oct. 30).

Paramount is also releasing two new special-interest titles, "Lee Trevino's Golf Tips, Volume One: Chipping and Putting" and "Legacy Of The Links.

Emphasis Is On Elegance Tape Packaging Gets A New Look

BY JIM MCCULLAUGH

LOS ANGELES As competition continues to heat up for theatrical self-sell-through and special-interest cassette sales, packaging is becoming a more critical factor.

Some of the bigger studios have either expanded their art departments or have sought major-level theatrical ad agency expertise.

One of the smaller competitors, B.D. Fox & Friends Advertising Agency—which has created print campaigns for such films as "E.T." "Howard The Duck," "The Witches Of Eastwick," "RoboCop," "The Fly," and "Frizzi's Honor"—says that 20%-30% of its business is in video. Clients include New World's LCA line, Warner Home Video, Violon/Charter, Vreston, Media Home Entertainment, and Virgin Vision.

Company VP Michael Fitzgerald says there's a prevailing attitude in the business that you can take whatever art is available and put it on the front of a box and it will sell due to the consumer's appetite for more product. That's no longer the case. On the video shelf you have three to five seconds to grab some one's eye. That's in stores with more than 7,000 titles in less than 200 square feet of floor space.

"When video started out, packaging was an afterthought," he says. "Each year it's getting more elegant and upscale. Everyone is doing brighter, cleaner, and more professional packaging."

Fitzgerald points out that there can be a big difference between advertising campaigns for films and video for the same franchise. "The video is a one note, single key image that will sell the title. If it's a title that has a large theatrical release, you typically want to tie into the theatrical release."

"But often a theatrical campaign will come out while the home video is still hot.

The theatrical can be a lot more subtle and finessed than the home video," he says.

For example, Fitzgerald points to Virgin's release of "Hollywood Shuffle.

The theatrical marketing that Goldwyn did was a two-shot campaign of Robert Townsend and the female lead. When that comes down to video, it just doesn't say enough. (Continued on next page)
“Esquire Dance Away: Get Fit With The Hits ’86,” Polaris Communications, 29 minutes, $17.95.

This tape’s selling point is its hipness, but more thought seems to have gone into the Keith Haring-esque backdrop, stenciled floor, new wave exercise clothes, and contemporary dance music soundtrack than the exercises themselves. Impressively perky hostess Molly Fox leads five dancers through a low-impact dance workout. There’s nothing you can hurt yourself with here, which is a good thing, since instructions on proper alignment, heart rate, and such are minimal. This tape may be valuable to the easily bored who need lots of fun, fun, fun in their aerobics program, but you could get just as good a workout by really letting loose at a disco on Saturday night.

Ler Black

“Dr. Who: ‘Robots Of Death’ and ‘Pyramids Of Mars,’” Playhouse Video, 90 minutes and $29.95 each.

The good doctor continues to defy the boundaries of time and space on these tapes, culled from the longest-running sci-fi series in television history. This well-crafted fantasy continues here with two of the many BBC productions originally aired on British and then on American TV. While the title role has changed hands seven times, these two chapters star Tom Baker, who brought wit and style to the series for seven TV seasons.

Dr. Who aficionados will warmly greet these video releases. The delicious who-dunit “Robots Of Death” casts the doctor as a futuristic detective hunting a madman who reprogramms “brother” robots to say rather than serve society. Set in 1911, “Pyramids Of Mars” pits our hero against the evil Egyptian god Set and his killer mummies. As always, the fate of the world hangs in the balance. With the show in its 24th year, it would seem likely that

(Continued on page 71)

CASSETTE PACKAGING

About what the video is. You have to lead consumers along," he says. In home video, he says, his company goes for a simple, dynamic look, preferring the majority of the time to go with a photograph rather than an illustration. According to Fitzgerald, "Illustration is good when it comes to comedy and horror because you can say a lot more."

It’s a harder chore, however, with special-interest sell-through, he says. Hundreds of photography stills are available for theatrical releases. But for special-interest product, he says, "you have to find stock photography."
**Scream On.** Aerosmith’s Steven Tyler, left, and Joe Perry perform in their new home video release, “Aerosmith’s Video Scrapbook.” The 40-minute program features concert footage from 1976 and 1978 as well as an interview with Tyler taped specifically for the video. In all, 11 songs are included. The tape is set for release Oct. 19 by CBS/Fox Video Music. The list price is $19.95. The cassette is the first longform video released by the veteran hard rock band.

**newsline...**

**BREACH OF CONTRACT** is being claimed by Playboy Video over its distribution agreement with Lorimar Home Video. Playboy’s allegations include the charge that Lorimar has not paid advances due on existing product. Dick Sowa, Playboy Video vice president, says the company is pursuing distribution alternatives. The “Playboy 1988 Playmate Video Calendar” debuts last week on Billboard’s Top Video cassette Sales chart, while “Playboy Video Centerfold #6” and “Playboy Video Centerfold #5 Playmate Of The Year” are both in the top 20.

**“PLATOON” ON THE MARCH:** HBO Video says it has already received orders from distributors for $50,000 copies of Oliver Stone’s Oscar-winning account of the Vietnam War. While some retailers have bristled at the $99.95 list price for “Platoon,” HBO continues to stress the high demand the title is likely to create at retail. Says Jerry Ruttenbur, HBO Video’s senior vice president of sales, “With such a high awareness level, a retailer’s return on investment will be tremendous.”

**SUPER-TRAMP TOUR:** Those two 30-foot inflatables of “Lady And The Tramp,” which Walt Disney displayed outside the Las Vegas Convention Center during the recent Video Software Dealers Assn. meeting, started a three-month cross-country swing for retailers last week. Tower Video in Los Angeles was the first stop, to be followed by retailers in Boston, New York, Philadelphia, San Diego, and cities in Ohio and Texas.

**RCA/COLUMBIA “NOSE BEST:** “ Roxanne,” the Steve Martin-as-a-modern-day-Cyrano film that was one of the summer’s sleeper-box-office attractions, grossing nearly $40 million, will be released by RCA/Columbia Pictures Home Video Dec. 10 (list price $89.95). The picture joins such other highly visible A titles as “The Secret Of My Success,” “Ish- tar,” “Who’s That Girl,” and “Superman IV” as films whose releases have been announced since the VSDA convention.

**NEVER SAY NEVER:** Orion Home Video will release Rodney Dangerfield’s “It’s Not Easy Bein’ Me,” a 60-minute tape of the comedian’s performance at New York’s Dangerfield’s, a club owned by the comedian. The performance was taped for home distribution. The program also showcases such up-and-coming comedians as Sam Kinison, Roseanne Barr, Jeff Altman, Bob Nelson, Jerry Steinfield, and Robert Townsend. The suggested list price is $39.98.

**TODAY HOME ENTERTAINMENT** has submitted a merger proposal to the board of directors of Heritage Entertainment. The terms call for shareholders of Heritage to receive $3 in cash and convertible preferred stock of Today Home Entertainment or a subsidiary with a market value when it is issued of $52.50 for each share of Heritage stock.

**PRISON WILL GET TWO HEMDALE FILMS under a deal recently inked by the two companies. Hemdale Film Corp., the company that made headlines with the release of “Platoon,” will release “My Little Girl,” starring the late Geraldine Page in her last film role, and “My Sister’s Keeper” to movie theaters in 1988. The films will be released on videocassette by Prism Entertainment after their theatrical runs. During the theatrical runs, Prism will bankroll ad campaigns, up to $1 million on each film.**

**FOR WEEK ENDING OCTOBER 17, 1987**

**TOP VIDEOCASSETTES SALES**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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<td><strong>AN AMERICAN TAIL</strong></td>
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<td>Amblin Entertainment</td>
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<td><strong>BONNIE AND CLYDE</strong></td>
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<td>Polygram Records Inc.</td>
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DUDIKOFF AND JAMES: THE RETURN OF A DEADLY DUO.

They fought side by side in “American Ninja.” They joined forces again in “Avenging Force.”

And now, partners Michael Dudikoff and Steve James are back, to battle an awesome horde of genetically re-engineered Ninja clones.

Ninja swordplay. Hand-to-hand combat. Dazzling high-tech weaponry. “American Ninja II: The Confrontation” is non-stop explosive action! And it’s going fast, at your video store now!
IN THIS ISSUE

MUSIC VIDEO
• The big picture: interviews with industry leaders worldwide. What it will take to make music video happen in the late '80s.
• The Videoclip: Major producers and directors. How clips have changed.
• Spin-offs: Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
• Hollywood/Soundtrack: The synergy of film and music. This is where the real action is.

SPECIAL INTEREST VIDEO
• Overview: How original video art form has emerged as a programming vehicle and sales opportunity. Plus: market statistics.
• Original Video: What consumers and retailers want. A look at the creative process: most clever ideas give way to marketable realities.
• Programming: A look at the vast array of non-theatrical video.
• Sponsorship: Why corporate America is getting involved with original videos.
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PolyGram To Release Clip Compilation Early
Swing Out Sister Tape Breaks Out

BY JIM BESSMAN

NEW YORK PolyGram Music Video is taking advantage of new act Swing Out Sister's current chart ascen-
dion by shipping a four-clip videocassette compilation well in ad-
vance of the usual recording company “after-the-fact” release strategy.

“Swing Out Sister... And Why Not” is due in-store Nov. 7 and will be priced at $14.95. In advance of the current hit single “Breakout,” the videocassette includes three other clips for songs from the British act’s debut album “It’s Better To Travel”; “Surrender,” “Twilight World,” and “Foolied by a Smile.” According to Lee Epand, Poly-
Gram’s senior vice president of music video, “Music video-release logic has been that it’s largely an after-
thought. By the time the necessary three to five videos are completed and ready for release, the album is finished on the charts, says Epand.

This problem was avoided with Swing Out Sister because the band had already released product in the U.K. and had completed four clips in advance of the U.S. release of the album.

Another reason a videocassette release is usually far behind that of the album is that an act generally has to prove itself before a label will consider the video a viable pro-
position. In Swing Out Sister’s case, PolyGram decided to take a chance, based on the band’s strong perfor-
manence out of the box.

Harry Anger, PolyGram’s senior vice president of marketing, admits that the label may be “a touch ear-
ly” in releasing the videocassette, but says he and PolyGram expect so much from Swing Out Sister in the next few months that having four clips available on the market now presents a rare opportunity for the overall marketing effort.

“With tours, radio airplay, and concert market-
ing mix,” says Anger. “Both the single and album took big jumps on the charts this week, and we think that “Breakout” will still eventually go to five or better. And since Swing Out Sister is a very visually attractive band, we can help further their im-
age and take advantage of their hit records by releasing the videos now.”

Both Anger and Epand point out that heavy initial VH-1 support of Swing Out Sister helped set the stage for the group’s acceptance as a video act.

The “Breakout” clip was a Nou-
veaux Video (extrahighly airplay) on VH-1 for four weeks, following its debut on the channel in early July. It has been in heavy rotation ever since. In addition, the clip is now in Breakout rotation on MTV.

“VH-1’s rotation was instrument-
ally in making this thing happen,” says Anger. “From the first day they showed the video, they felt it was special and were interested in bringing the group in the U.S. We felt that VH-1’s good response, added to the fact the band is so vis-
ual, were good indications that we should put out the videocassette.

VH-1 is also involved in a retail promotion for the band with the Musicland and Sam Goody chains. The grand prize is a luxury trip to Hawaii, and the contest is being pro-
moted with huge in-store posters and frequent VH-1 on-air spots.

A point-of-sale and merchan-
dising campaign behind the video-
cassette will further assist the la-
bel’s promotional activities on be-
half of Swing Out Sister. Anger says the campaign will continue into the first quarter of 1988.

But Epand admits that every-
thing hinges upon the assumption “pre-
supposition” that “Breakout” will be topping the charts in November when the “Swing Out Sister... And Why Not” videocassette is released.

“All the indications are that this is a monster act, and we want to support it in every direction we can,” he says. “But it’s still a keep-
our-fingers-crossed situation, be-
cause if the record doesn’t happen the way we anticipate, it will fall up to Swing Out Sister... And Who Cares?”

THE EYE

by Steven Dupler

THE LIGHTS OF BROADWAY: “Way Off Broadway,” the newest major cable music television show, came to life Sept. 21 on the Lifetime channel. The one-hour variety show, aired six nights a week, is hosted by noted comedienne Joy Behar. So far, reviews have strongly supported the show’s non-traditional approach to the traditional talk/vari-
ty-show format.

The show has featured a wide cross-section of mu-

cial acts, from Meat Loaf and Edgar Winter to pian-
ists Liz Story and guitarist Larry Carlton.

“We don’t have a set musical format or genre,” says Marcus Peterzell, the show’s music supervisor and executive in charge of production. “Our only goal is to present new and established talent drawn from a whole range of styles and musical forms.”

The show also features a house band led by gui-
tarist Rick Derringer. Well known as a producer and musician, Derringer played with and then produced both Johnny and Edgar Winter. He also has ap-
peared on albums by Steely Dan, Art Supply, Todd Rundgren, Barbra Streisand, and Ronnie Tyler. Most recently, he produced four gold albums for the “Weird Al” Yankovic.

Some of the artists who appear on the show play with the house band, as Edgar Winter did on his re-
cent appearance. Others, such as the dB’s, Dave Al-
vin & The Almights, and the Washington Squares, performed sets on their own.

With Behar as host, comedy also plays a strong part in the show’s format. The show’s producers say Behar was chosen partly because of her appeal to fe-
males, who make up a big part of Lifetime’s regular viewers.

The Lifetime channel—a venture of Hearst/ABC Video and Entertainment Services—is available on more than 3,400 cable systems throughout the U.S., reaching 33 million households.

W A R O F T H E W O R D S: Mike Opelka, program-
ing director of 24-hour, Houston-based Hit Video USA, takes strong issue with RCA Records’ state-
ments in last week’s Eye regarding Marc Jordan’s clip for “This Independence.” Opelka claims his sta-
tion only refused to air Jordan’s video because the clip “did not fit our musical format.” Opelka says Hit Video had no problem with the clip’s visual con-
tent, adding, “We never said that our affiliates would be offended by it.” The clip is currently in ac-
tive rotation on MTV.

Sony Program Chronicles Career Of Charlie Parker

NEW YORK The legendary Bird flies again, with Sony Video Software’s November release of a one-hour videocassette titled “Celebrating Bird: The Triumph Of Charlie Parker.”

The home video, priced at $29.95, is based on the epony-

mous Gary Giddins biography of the late, great alto saxophonist.

Interviews and recordings are included

The videocassette is also being tied in with the simultaneous re-
lease of a special album from Co-
lumbia Records and a Pioneer A-
rtists Laserdisc.

The video tape is billed as an in-
depth look at the tortured jazz musician, who revolutionized the art form in the ’40s and ’50s. Con-
temporary interviews with Parker’s family and reminiscences of Parker’s family and musical peers. Also featured is a first-time on-
camera interview with Parker’s first wife, Rebecca Parker Davis. Others interviewed include Jay McShann, the band leader who brought Parker out of Kansas City to New York; famed trumpeter Dizzy Gillespie; drummer Roy Haynes; saxophonist Frank Morgan; jazz critic Leonard Feather; and Charlie Parker, Bird’s companion during the last years of his life.

In addition to the biographical material on Parker, the video-
cassette provides an extraordinary history of American jazz, from the Louis Armstrong era of the ’20s to the bebop of the postwar years, when Parker made his mark.

Musical material for the video-
cassette is drawn from a selec-
tion of master recordings made for the Library of Congress and broadcast use. Performances by jazz giants Armstrong, Count Basie, Lester Young, Billy Eckstine, Gillespie, Trummy Young, Monk, and others is also included. The videocassette is duplicated in VHS Hi-Fi.

Mills & Co. MCA’s Stephanie Mills is shown with Marty Caliiner, left, director of her most recent clip, for the single “(You’re Puttin’) A Rush On Me” from the album “If I Were Your Woman.” Also pictured is Louie Slas Jr., MCA vice president of a&n.

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VIDEO MUSIC

Seeks To Expand Service
U.K. Cable Authority On The Move

LONDON The 4-year-old U.K. cable television industry has been developing at an extremely sluggish pace. Since the inception of modern multichannel cable television here, only nine of the 21 franchises granted so far are in operation.

The sluggishness of cable action is underscored by the fact that only about 200,000 homes subscribe to cable nationwide—and that figure includes the old TV sky systems, which carry only four channels.

Now, in a bid to speed up acceptance of a medium so far restrained by massive investment requirements, the Cable Authority—which regulates cable development in the U.K.—says it will ask the government to allow networks to be broadcast by Multi-Microwave Distribution Systems.

In the past, the Cable Authority had turned down requests from cable operators to use MMDS because of the fear that it would become a substitute for the planned process of digging up the streets.

New distribution system would allow more channels at lower cost

And laying full cable networks.

The official agency's change of heart seems to stem from its awareness of the urgent need to stimulate cable development here. MMDS allows 10-12 TV channels to be broadcast over a radius of several miles to special aeronet on individual homes. It permits operators to reach virtually all their target market areas in a matter of weeks rather than the four years it takes to build a network.

The revenue gained, says the Cable Authority, would help meet the high capital outlay of cable franchises, currently running at about $40 million for 100,000 homes.

But the regulating authority is suggesting to the government that MMDS should only be allowed in cable TV franchise areas and that time limits should be imposed on its use so that it will eventually be replaced by a full national cable network.

LONDON The In

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Dutch Protest 20% VAT

BY WILLIAM HOOS
AMSTERDAM The Netherlands is the only territory in Western Eu-

rope that levies a 20% value-added tax on stage performances. Now a campaign aimed at persuading the government to change the law.

Behind the move are WOP and VTM television stations groups repre-
senting Dutch stage artists and the-

atrical producers. The groups say, “This is a ridiculous tax, ver-

tiable rules are forcing Holland a sad ex-

tion to the general European Rule.” The tax burden on shows and 

shows has increased by 20% for several years. No tax is levied on 

radio or television performances.

In the Netherlands, the 20% levy is in addition to the standard value added tax, which is currently 15.6%.

LONDON The PRS stood for Phi-

in the annual awards ceremony at Clar-

idge’s Hotel here. The ceremony 

honored members of the Perform-

ng Right Society whose songs were 

among the most performed in the U.S. in 1996, and Phil Collins was the 

big winner.

Collins, composer, producer, per-

former and owner of real estate, made seven trips from his dinner 

table to the rostrum to collect awards, 

including special one for being one of the first to 

music was most performed in the U.S. 

last year. Other recipients of this 

award were Mark Knopfler and Bil-

ly.

The Golden Note award went to 

Elton John, for his “extraordinary 

accomplishments as a recording art-

ist” according to the PRS.

Also present at the dinner, hosted 

by ASCAP president Morton Gould, 

director Gloria Messen-

ger, and U.K. regional director 

James Fisher, were Tony Banks 

and Mike Rutherford (Genesis), 

Boy George and the rest of Culture 

Club, Chris Neil (Mike & the 

Machines), OMD, Graham Lyle, 

and the Pet Shop Boys.

Gould referred to the current 

fight being waged in the U.S. 

against source-licensing legislation, 

which he called “a fight for our 

creative and economic existence.”

And he thanked the PRS, a sister 

society to ASCAP, for its support in the 

struggle.

PRS winners for the most-per-

formed songs during 1996 follow:

Collins for “Against All Odds” 

(Take A Look At Me Now/Hit 

& Run Music); Neil/Rutherford, “All I Need Is A Miracle” (63 Songs/ 

Hit & Run); Chris Hughes, “Everybody 

Wants To Rule The World”; Steve 

Winwood, “Higher Love” (PS Mu-

sic); Neil/Moss/Mick Hucks/Mike;

“Hold On” (SBK Songs); and Martin 

Cooper/Paul Humphreys/Alec 

McCluskey, “If You Leave” (Virgin Music/ 

Warner Bros.).

Also, Collins, “In The Air To-

night” (Hit & Run); Collins/Banks/ 

Rutherford, “Invisible Touch” (Hit 

& Run); Tom Bailey/Alannah Cur-

rie/Joelle Leesway, “King For A Day” 

(Point Music); Ocean, “Love Zone” 

(Zomba); Knopfler/Sting, “Money 

For Nothing” (Rondor/Virgin); 

George O’Dowd/Jon Moss/Roy 

Hay/Michael Craig, “Move Away” 

(Virgin); and Sade/Stuart Matthew-

man, “Never As Good As The First 

Time” (Angelo).

Also, John, “Nikita” (Big Pig); 

Jim Kerr/Charles Burchill/Michael 

McNeil, “Sanctify Yourself” (EMI); 

Knopfler, “So Far Away” (Rondor); 

Boon Gould/Philip Gould/Mark 

King/Michael Lindup, “Something 

About You” (Chappel Internation-

ally); Collins, “Susserado” (Hit & Run); 

Sade/Martin Ditcham, “Sweetest 

Taboo” (Angelo); and Collins, “Take 

Me Home” (Hit & Run).

Also, Neil/Rutherford, “Take 

In” (63 Songs/Hit & Run); Ocean, 

“There’ll Be Sad Songs” (Zomba); 

Collins/Banks/Rutherford, “Throwing It All Away” (Hit & Run); 

Terryn/Britten/Graham Lyle, “Typical Male” (Myaxe/Rondor); 

Knopfler, “Walk Of Life” (Rondor); 

Neil Tennant/Cose Lowe, “West 

End Girls” (10 Music); Terry Brit-

ten, “What’s Love Got To Do With 

It” (Myaxe); Ocean, “When The 

Going Gets Tough” (Zomba); and 

John Spink, “Your Love” (Warning 

Tracks).

Phil Collins Sweeps ASCAP Awards
Ceremony Honors PRS Composers

BY JONATHAN DOUGLAS

LONDON The British government is planning to introduce its new 

copyright law to Parliament in June. The bill will be introduced 

in early November, and there are growing fears in the music industry 

here of a political reversal on the 

blank-tape levy incorporated in its 

original proposals.

New ministers appointed follow-

ing the June general election are said 

to be wary of a levy, which might 

be interpreted as an increase in 

personal taxation, particularly 

where young voters are concerned. 

The British Phonographic Indus-

try stresses that the fears are based 

on “mere speculation” at this 

stage, but nevertheless they are being 

taken very seriously.

John Deacon, BPI director general, 

says, “This is crucial time. This is 

our last chance to get across our 

views on the massive problems 

posed by home taping and record 

rental.” He urges all parties “in-

volved in selling records” to 

orchestrate a final campaign to win 

government backing for the long-

sought after law. Deacon is calling 

for “not just our member record 

companies, but retailers and distrib-

utors and other sectors of the indus-

try” to become involved.

He particularly urges companies 

to move quickly in lobbying mem-

bers of Parliament. The revised 

copyright bill will be one of the first 

introduced in the new Parliament’s 

first session. “We have little time 

left,” says Deacon.

In the absence abroad of BPI 

chairman Peter Collins, BMG/RCA 

U.K. chairman Peter Jameson is 

already participated in radio inter-

views about the home taping prob-

lem.

To back the campaign, BPI has 

unveiled a new survey by the Brit-

ish Market Research Bureau show-

ing that illegal taping of copyrighted 

music has reached higher levels 

than at any time since domestic tape 

recorders became available.

BPI general manager Peter Scap-

ing says, “This question of a com-

parative levy is vital to the health of 

the record industry through to 

the next century.”

The new survey shows that near-

by 75% of all adults in the U.K. 

(more than 30 million people) now 

have equipment that can copy music 

from records, tapes, or compact 

discs. More than half of all adults 

claim to blank tape in a market 

that sells almost 100 million tapes a 

year. A third of these adults have 

used blank cassette decks, and 

two-thirds copy from prerecorded 

tapes.

Scoping says, “More disturbing 

is the finding that half the people who 

own CD players are already taping 

music from these discs during a grow-

ing market sector which is vital to 

the future of the British record 

industry. That illustrates further 

the extent to which the Copyright 

Bill of 1996 has become hopelessly 

outdated.

The government’s proposal al-

ows for 10% of the price of blank 

(Carried on page 77)

Japan Initiates Antipiracy Measures At Int’l Meet

BY SHIG FUJITA

TOKYO Following a two-day Video 

Piracy Summit staged here Sept. 26 

and 27, a joint international agree-

ment was made on ways of stamping 

out video piracy in Japan and else-

where.

The groups involved agreed to take 

what action is necessary to im-

prove or reform copyright laws 

around the world, having heard some 

rather dramatic statistics about the inci-

dence of piracy in different terri-

tories.

In Japan, according to Jack Va-

lent, director of the Motion Picture 

Assn. of America, 12,000 video 

stores, at least 5,000 are engaged 

fully or partially in piracy. The bad 

news, he said, is that 5.6 million of 

the 15.6 million prerecorded videocas-

sets sold annually in Japan are not 

legal. The good news is that the num-

ber of pirated tapes is down by 20% 

and the number of pirate dealer 

sales has been reduced from 7,000.

Valenti said that video piracy is 

“not an American problem but main-

ly an international piracy problem.” 

He continued, “I’m here to tell 

leaders of the Japanese film and 

video industry that we’ll stand right 

beside them in the war against pir-

acy. We’ll not falter, with the Japa-

nese police force as our shield and 

lance, we’ll beat the pirates.”

The summit was sponsored by 

the Tokyo International Foundation 

for Promotion of Screen Image Cul-

ture and the Tokyo International 

Film Festival Committee along with 

the Japan Video Assn. and the Japan 

Federation of Copyright Owners 

and Thefts in association with the 

MPAA.

The first-day discussions were on 

video pirates in Asia, including Japan. 

Tosihito Toyama, JFACT director 

of legal operations, acted as modera-

tor. The situation in the U.S., West 

Germany, and the U.K. was debated 

on the second day, with participants 

including Gerhard Schulze, manag-

ing director, GCV, Germany; Peter 

Duffy, director general, FACT, U.K.; 

and MPAA vice president William 

Nix.

The joint final announcement stressed 

that the key antipiracy organiza-

tions would exchange all relevant 

information on video piracy and keep 

in touch on developments in detect-

ing piracy, conducting raids on offend-

ers, and generally hitting the pirates 

as tough as possible.

It was emphasized that coopera-

tions from wholesalers, retailers, 

and hardware manufacturers is vital. The 

groups also plan to arrange antipiracy 

campaigns.
PolyGram Institutes Charge For Dance Pools

BY KIRK LAPOINTE

OTTAWA PolyGram Inc. Canada has begun to charge dance pools for 50% of the product they receive, the first such record company to do so.

Not surprisingly, many dance pools are complaining bitterly about the move, prompted in part by ongoing cost-cutting at PolyGram and its concern that some of the albums and singles were finding their way into stores for resale.

"We're used to being first in a lot of ways," says PolyGram vice president Bob Ansell. "We can take the heat for this one, too."

Some reports have suggested that pools are being charged full dealer prices for half of the product. In fact, PolyGram is selling the product for 40% of its base price, a level Ansell says "probably covers manufacturing costs, but certainly isn't a money-maker for us."

And, he warns, further restraint in servicing of promotional recordings may be coming. PolyGram and A&M had been the only two major Canadian operations still offering no-charge product. Other majors have heavily subsidized servicing plans that allow them to recoup some of the costs involved in promoting their repertoire.

"We're always looking to keep costs under control," Ansell says. "This is the first move."

Already under the plan are three Quebec pools. But in Ontario, major dance pools are balking at the charge. They are, for the time being, boycotting PolyGram product.

The impact is so far uncertain because PolyGram will continue granting service to dozens of major clubs in Canada, some of which don't belong to pools and some of which do.

Privately, several record companies have complained bitterly about the scale of servicing in Canada. Not one company has so far gone public in its criticism. The pools, however, say they're providing an organized promotion of product and maintain that they are the most efficient and effective way to break artists that radio won't expose.

Ansell isn't flinching at the initial adverse response in some quarters. He believes the pools can't hold out forever, given PolyGram's distribution of dance product from abroad.

"If any club isn't playing 'True Faith' by New Order, they're doing their customers a disservice," he says. "We're not worried about the impact. We are worried about the cost."

The boycott involves nine of 12 pools, including the Toronto-based Cheer and T.O.P.A. groups, the Vancouver Record Pool, and the Ottawa Record Pool.

Concerns that free goods are going astray have been expressed before by labels toward pools. Earlier this year, MCA Records Canada went so far as to drop letters to record companies to point out that goods are not being offered for sale. Even so, casual checks of many record stores will reveal many promotional copies in cutout or bargain bins. Some small-time music critics, for example, use money derived from the sale of promotional records to augment meager income coming from reviews for minor publications.

Ansell rejects suggestions by some pools that they be allowed to pick and choose the product they now receive.

"I simply don't have the staff to administer such a policy," he says. "We think we're being fair in the pricing, and we won't change it."

Top Composer Nominee Pens Songs For Industry Giants

Toronto's Eddie Schwartz Seeks 3rd Juno

OTTAWA Eddie Schwartz is that most typical of successful Canadians: He is in love with his country, so he doesn't leave it, but he is also in love with his work, so he leaves frequently for short trips to New York and Los Angeles.

"There is no better quality of life than here in Canada," says the singer/songwriter, nominated for this year's Juno for best composer. "But the attitude in the industry here can be provincial. That's why it's much easier to work in New York or Los Angeles."

Many Canadians in the music business have flown the coop and found their niches abroad, but the two-time Juno winner is content to write while holed up in his Toronto home and rely on his solid international contacts and an occasional trip to the U.S. to lend his work with big-name talent.

He is best-known for writing "Hit Me With Your Best Shot," Pat Benatar's first major hit, and has written for the likes of Jeffrey Osborne, Carly Simon, and others. This fall, his songs will be recorded or released by Donna Summer, the Pointer Sisters, Joe Cocker, the New Monkees, and Paul Carrack. "Don't Shed A Tear" is already out as a Carrack single.

Under the wing of Canadian publishing giant Frank Davies at Gordon Thompson Music and allied with SBR abroad, Schwartz lets his business associates do the talking to the producers and artists. "I don't think you have to have intense personal relationships with artists as a songwrit- er," he says. "That's for the publisher and record company."

Even so, he frequently gets calls by some of the U.S.'s top industries. He's worked hard to cultivate international respect and wonders why many Canadians simply seek Canadian contacts.

"I think Canadians are very bad about not extending their reach," he says. "And I find there isn't a well-developed community here—all the discussions and dealings are vertical [with bosses] not horizontal [with peers]."

He says he gets the feeling that record companies and publishers fear interaction. He points to the self-help groups for writers in New York and Los Angeles, which invite producers and A&R executives to discuss writing and their needs.

"We could use more organization here," he says. "There's a lot of jealousy of ideas."

Schwartz, formerly signed to A&M and WEA, is planning to revive his performing career. He has been tucking aside a few songs and pondering a comeback.

KIRK LAPOINTE

Top Composers' Nominees

For Industry Giants

Toronto's Eddie Schwartz Seeks 3rd Juno

PolyGram Institutes Charge For Dance Pools

You Don't Have To Be Big To Exhibit At The Biggest MIDEM '88...
Australia Music Biz Study Points To Lack Of Government Support

BY GLENN A. BAKER
SYDNEY The Australia Council, a government arts funding advisory body, has presented its long-awaited study on the Australian music industry and has managed to surprise most quarters.

The report, titled The Australian Music Industry—An Economic Evaluation, by Hans Heegh Guldberg, is the first serious documentation of the scope, nature, and earnings of Australian music. It reveals that the entire industry is worth 1.55 billion Australian dollars (roughly $1 billion in U.S. currency) and provides income for some 60,000 people—the equivalent of 40,000 full-time jobs. As a contributor of 0.7% to the total economy, it is comparable to the clothing and footwear manufacturing industries and exceeds the textile industry.

However, most of the data carried in Guldberg’s 298-page published work gives cause for concern rather than celebration, underlining as it does a severe imbalance of earnings and almost total lack of government interest in and support of nonclassical performing arts.

Notwithstanding comments at the launch party by Sen. Graham Richardson, federal minister for the arts, to the effect that the music industry is “a big deal in the Australian economy and an industry worth supporting,” the cold facts are depressing for members of the country’s music industry.

According to the report, “Of the $1.5 billion, approximately $250 million is provided by the government. Of that, $153 million goes to public education and another $43 million or so to national broadcasting/television. The federal and state arts funding authorities between them provide only $23 million, or 0.15% of the total turnover, representing a very small percentage of tax revenue accruing to governments from the industry.”

“The low pay earned by most musicians was also highlighted in the report, which reveals that the average gross income for full-time musicians (before the deduction of music-related expenses) in 1984-85 was $15,000, as compared with $20,000 for most working adults.”

This revelation prompted Jeremy Fabiny, manager of Mental As Anything, to comment publicly: “Musicians are getting screwed on all fronts. They are the ones who are subsidizing the industry and who need protection and assistance. It is not uncommon for the artists not to see a single cent in royalties from a so-called successful recording.”

Data conveyed by the report included a national recording studio count of 393; an estimated operating turnover of the record industry of $177 million, with domestic sales accounting for all but 3%; an employment breakdown showing performance and music education to be the most labor-intensive areas and broadcasting to be the least; and the almost-total extinction, since 1974, of the musical instrument manufacturing industry and the subsequent annual importing of 99,000 electric organs alone.

“As part of the service industry sector, the music industry exhibits relatively high potential for growth,” the report says. “It is labor-intensive, and its welfare therefore should be of importance to policy makers.”

EC Checks Out VCR Makers Far East Firms Under Fire

BY WILLEM HOOS
BRUSSELS The European Commission has launched an inquiry into the alleged dumping by Japanese and South Korean videocassette recorders into the European marketplace. The move follows widespread complaints from sectors of the European video industry, led by Philips of the Netherlands.

The investigation, which seems certain to bring new levels of tension into the existing trade war between the European Economic Community and the two countries involved, centers on all South Korean video hardware and product bearing the Japanese trademarks Funai and Orion.

European industry leaders say unfair undercutting means these VCRs have a 19% lower retail price than the European recorders.

According to European Commission information, the South Koreans saw their European market share grow from 1% to 6% last year. In 1986, a total of 42,220 South Korean VCRs were brought into Europe—and the total for the first seven months of this year topped the half-million mark.

The two Japanese companies named have seen their European market share grow from 39% to almost 10% since 1983. European VCR manufacturers have a 25% share of the EEC market.

The complaint being checked by the European Commission was orchestrated by the Milan, Italy-based European Assn. of Consumer Electronics Manufacturers, which claims that the firms named are undercutting community competitors’ prices.

Though European-made VCRs have maintained a constant market share, EACEM is arguing that unfair underpricing is forcing its members to bear losses at a time when their trade should be recovering. “This could jeopardize future investments and jobs,” says the trade group.

U.K. Push for Blank-Tape Levy (Continued from page 72)

Scaping says the survey shows that three-fifths (61%) of people with the facilities to record think it is fair to compensate record companies, artists, composers, and others for loss of earnings due to home taping. “This is increased from just over a half, of 52%, who thought such compensation fair in 1983. Only 18% think it would be unfair to provide this compensation. This shows a greater awareness of copyright contravention in the climate of more and more home taping.”

The survey also stresses children are responsible for a significant amount of home taping: 80% of children aged 8-14 who have recording equipment record from disks or tapes, and seven out of eight record music from radio, a third of those doing so at least once a week. “For children, radio is the most important source of taped material.”

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EQUALLY certain that the next weeks are “crucial” in which way levy decision goes is the Home Taping Rights Campaign. Coordinator Mari James says: “We’re greatly heartened by the signs of a rethink by Lord Young, the trade and industry secretary, and by the government generally. We believe the government has not yet made up its mind.”

The tape levy is only a part of the Copyright Bill proposals, which cover patent law and most aspects of intellectual property protection. It was left out of last year’s parliamentary program because the government felt it would take up too much time.
HITS OF THE WORLD

(Courtesy Music Week/Galas) As of 10/10/87

BRITAIN

1. NEW ORDER (Singles) "Mercy
2. CROCKETT'S THEME (Singles) "The Artist"
3. THREE WISE MANS (Singles) "Don't Want No Part"
4. CROCKETT'S THEME "The Artist"
5. THREE WISE MANS "Don't Want No Part"
6. NEW ORDER "Mercy"
7. CROCKETT'S THEME "The Artist"
8. THREE WISE MANS "Don't Want No Part"
9. NEW ORDER "Mercy"
10. CROCKETT'S THEME "The Artist"

WEST GERMANY

1. KLAUS LAGE "Dimmer"
2. MARY CHAPIN CARPENTER "Seven Year Country"
3. JOHN CASH "Don't Take Your Love"
4. PINK FLOYD "Animals"
5. GEORGE MICHAEL "Faith"
6. ARISTA "Take Me Higher"
7. CHER "Jason"
8. GEORGE MICHAEL "Faith"
9. ARISTA "Take Me Higher"
10. CHER "Jason"

AUSTRALIA

1. MICHAEL JACKSON "Bad"
2. PETER YARD "Everybody"
3. GEORGE MICHAEL "Faith"
4. ARISTA "Take Me Higher"
5. CHER "Jason"
6. GEORGE MICHAEL "Faith"
7. ARISTA "Take Me Higher"
8. CHER "Jason"
9. GEORGE MICHAEL "Faith"
10. ARISTA "Take Me Higher"

JAPAN

1. MARI SUGIMOTO "You're The One"
2. RYUICHI SATO "Red"
3. HIROSHI YAMASHITA "The Day"
4. TETSUO NAKASHIMA "Pink"
5. SEIICHI HIRANO "It's Alright"

ITALY

1. MARIA CALLAS "O Mio Signor"
2. VIVALDI "Four Seasons"
3. GIUSEPPE VERDI "Aida"
4. VERDI "Aida"
5. GIUSEPPE VERDI "Aida"

CANADA

1. MICHAEL JACKSON "Bad"
2. GEORGE MICHAEL "Faith"
3. ARISTA "Take Me Higher"
4. CHER "Jason"
5. GEORGE MICHAEL "Faith"
6. ARISTA "Take Me Higher"
7. CHER "Jason"
8. GEORGE MICHAEL "Faith"
9. ARISTA "Take Me Higher"
10. CHER "Jason"

HOT 100 SINGLES

1. MICHAEL JACKSON "Bad"
2. GEORGE MICHAEL "Faith"
3. ARISTA "Take Me Higher"
4. CHER "Jason"
5. GEORGE MICHAEL "Faith"
6. ARISTA "Take Me Higher"
7. CHER "Jason"
8. GEORGE MICHAEL "Faith"
9. ARISTA "Take Me Higher"
10. CHER "Jason"
Bid For CBS Bolsters Industry's Image

BY MARK MEHLER
NEW YORK The anticipated sale or spinoff of the CBS Records division has the investment community looking at the music industry in an improved light. Financial analysts say Sony's $2 billion bid for CBS Records catapults the music business into the "upper tier" of the entertainment glamour stocks.

"No question, a $2 billion price tag legitimates the record industry on Wall Street," argues Lee Isgru of PaineWebber. "It says records can be valued in the same manner as any major U.S. industrial corporation."

Isgru says the CBS Records sale—which could be decided at a Wednesday (14) board meeting—supports the high stock price of its chief rival, Warner Communications. Warner was trading at $57.625 on Oct. 5, near its 52-week high of $59.25.

"The CBS issue strengthens [chairman] Steve Ross' hand and supports his 10-year plan to build records and pare Franklin Mint and Astor," says the analyst.

Harold Vogel of Merrill Lynch says that compared to previous transactions involving RCA Records and Arista, which were valued in the $100 million-$400 million range, the CBS deal clearly puts the record industry in a bigger music ball park. "It wouldn't want to make too much of this in the sense that many of us have had a positive view of the industry for a long time," says Vogel. "But there is a legitimizing effect. In terms of Warners, I'd value its cash flow multiple as comparable to CBS Records. It certainly supports the strong performance of Warner stock."

The plan by N.V. Phillips to sell 20% of PolyGram in a public offering (see story, page 1) is also cited as evidence of a possible spillover effect from the proposed CBS sale. Next month, Phillips will float 15 million shares of PolyGram, which are expected to sell for $13.81 each.

"The CBS deliberations are more of a reaffirmation than a legitimization," concurs Ray Katz of Mabon, Nugent & Co., noting that a 10-point rise in CBS stock since spring has been driven largely by records. Applying a multiple to records—a $2 billion price for CBS—could, in operating profit, depreciation, and amortization—make it a cheaper buy than CBS' magazine division, which just sold for 15 times earnings, says Katz.

Some analysts further see a possibility benefit to music retail stocks in the proposed Sony buyout. Retailers, who have split reports in compact disc prices (Billboard, Oct. 10), may find their wishes granted by Sony, which has a reputation for testing product at retail before it hits the shelves and driving prices down to the lowest theoretical level. Keith Benjamin of Silberberg, Rosenthal & Co., said the deal would speed the introduction of digital audio and "unlock the portable market to dealers."

"Just to get general attention being paid to how good the record industry is will have a positive impact on retail," says Danjay president, says, "All we need are the assurances that this is what it is."

Other Wall Street observers view the CBS-Sony dealings as part of a broader move by Japanese investors, aided by the strength yen, into the U.S. entertainment industry. Japanese money has recently been chasing cash cows as well as home software.

Analyst see a spinoff of CBS Records—a move that could avoid a heavy corporate tax bite—as being less likely than an outright sale, but note that spinning off the division to investors would have the same positive long-term impact for CBS.

CBS chief executive Laurence Tisch is highly regarded on Wall Street for his ability to turn around money, but his discomfort with the record business is seen more as a personal bias than an indictment of that volatile industry's future. "Not every- thing Loews Corp. has sold went down later," notes PaineWebber's Isgru.

CBS stock, meanwhile, has bounced around in the $215-$225 range, jumping $9.75 on Sept. 30 prior to the Oct. 1 informal board meeting and slipping $5 the following day, when the board took no action on the Sony bid. CBS closed Oct. 5 at $220.

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**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

PAINWEBER RESEARCH, 1238 Ave. of the Americas, NEW YORK, N.Y. 10019 (212) 713-2000

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<th>Company</th>
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**AMERICAN STOCK EXCHANGE**

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**LONDON STOCK EXCHANGE (in Pence)**

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Warner Bros.

Old depressing subject matter. Upbeat production are, usual; flat-out album. Man Of ballads, chief among them Solid Atlantic PRODUCER: Ambition help.

On ear, On tour -those top. “Have You Ever Done/Have You Ever Done” has transmogrification obviously dance-oriented, hooks on TV. Richards is, no

Music For The Masses PRODUCERS: Tom Dowd, Legend.

Talentisted guitarists electric work has been too close to rock for jazz snobs, his acting albums, many fusion fans. Backed by a solid cast, this Latin-tinged date broadens DiMeola’s appeal by closing the gap between his musical personalities.

Tommy Shaw Autobiography PRODUCER: Tommy Thomas, Tommy Shaw Atlanta 87/98

Excellent, hard-rocking single “No Such Thing” brings back to Roger Daltrey’s former outfit, Styx. Solid effort, better than A&M solo debut, also includes several nice ballads, chief among them: “Somewhere In The Night.”

Iceshine Man Of Colours PRODUCER: David Lord Canada 7 01590

Australian group already getting airplay needs just one smash to break big. Marvins Stewart’s “Love Is Here” has caught the public’s ear, but only “Circle In The Sand” is of any exasperant character that propels “Mad About You,” the saving grace of Carlisle’s solo debut. New, big-time label affiliation will help.

Terence Trent D’Arby Introducing The Hardline According To Terence Trent D’Arby PRODUCER: Howard Grey, Marty “Tuddy” Steele /container text. Marketplace considerations aside, this is masterful work.

Bryan White The Right Night And Barry White PRODUCER Barry White A&M 85/154

The return of the man whose bedroom banjo profonde launched many a 70s hit follows the classic White formula: murmured spoken intros, lyricious grooves, and slow-burning, dance-oriented balladry. “Shy ‘Bout You!” could light a fire under lovers and others.

Branford Marsalis Rejoicessince 1988 Constant Marsalis Columbia 4 00711

Sax-playing Marsalis exhibits mind-bending technique and plenty of emotion on third CBS outing. Playing runs from the dizzying to the introspective. With Branford shining on breakdown Sonny Rollins homage “Just One Of Those Things” and Jimmy Rowles’ meditative “The Peacocks.” Drummer Tony Williams stands out in the quartet.

Keith Jarrett Ensemblenewly formed ensemble

Two LP effort shows that pianist continues to explore new acoustic sounds; this time, he opts solely for elaboration. A total of 19 improvitations show intriguing textures, thanks to acoustic properties of the instrument. Superb.

Jean-Luc Ponty The 5/2 Tone PRODUCER: Jean-Luc Ponty

A new label for the fusion violinist, but this set of originals retains most of the trademarks that helped him command a pop-crossover audience more than once during his Atlantic years. Exposure from jazz radio and the growing number of Wave-type formats plus a 90-city tour this fall should yield a strong, early jump.

Al Dimeola Project Teams PRODUCER: Al Dimeola

Manhattans 48915

Talented guitarist’s electric work has been too close to rock for jazz snobs, his acting albums, many fusion fans. Backed by a solid cast, this Latin-tinged date broadens DiMeola’s appeal by closing the gap between his musical personalities.

Don Pullen/George Adams Quartet Song Sweepingly PRODUCER: Michael Goins

 QTimeran Pullen and reedman Admans lead lauded Mingus drummer Danny Richmond and bassist Cameron Brown through a collection of originals that will satisfy and delight purists. CD version has an extra track.

EASTERN Bloc PRODUCER: Peter Gershcopf, New PolyGram

Surprisingly fluent and enthusiastic playing from an orchestra new to recording. But this Eastern European’s engineering that’s most striking. It’s full and clear, with some pedal points in the background spooky. The Lutoslawski, a colorful work, is a welcome catalog addition.

SPOTTING: Night Lights. Preceded by top 10 on Billboard’s Top Pop Albums chart or to earn platinum

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

ROCKS: Releases predicted to hit the top half of Billboard’s Top 100 in 1987. RECOMMENDED: Other releases predicted to chart in the respective format; also, all albums of superior quality.

All albums, commercially available in the U.S. are eligible. Send review copies to Joanne Marquart, Billboard, 115 Broadway, New York, N.Y. 10035, and Chris Morris, Billboard, 10107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

POP

Julie Brown In The Body Of A White Girl PRODUCER: Various

Curry, brazen comedienne-turned-actress/songwriter who hit sub rosa with wacky indie release “I Like ‘Em Big And Black” and “The Housewarming Queen’s Got A Gun” makes laffy-f frictiony major label debut. Tongue-in-cheek bouncy tunes are witty and lascivious enough to grab play at KROQ-style outlets.


New tracks and previously released U.K. singles mix the synthesizer atmospheres of Waxhouse and the Beatles’ “Tomorrow Never Knows,” and Neil Young’s “Like A Hurricane.”

The Red Hot Chili Peppers The Upright Motto Party PRODUCER: Manfred Eicher

EMI-Metallact 48036

Hollywood’s bad boy funksters lay down third slab of big-noise beats, distinguished by Anthony Kiedis’ vocals and Hilli Slove’s Hendrixisms. “Fight Like A Brave” has the kick to click in alternative airspaces.

Don Dixon Romus & Eternal PRODUCER: Don Dixon

Enigma 57-2742

Producer of R.E.M., Marti Jones, and numerous other hip faves steps out from behind the board and proves himself a strong-voiced, pop-conscious songwriter on second Enigma showcase. Bizarre cover of “Cool” from “West Side Story” is only one of many surprising tracks on solid solo project.

Victoria Williams Happy Campers PRODUCERS: Antony Far, Stephen Scott

Geffen GHS 26140

Eclectic L.A. singer/songwriter (and wife of label mate Peter Case) is an acquired taste, but her tremulous vocals and quirky tunes strike a chord on repeated exposure. Distinguished sidemen and superguitar Van Dyke Parks carve detailed settings for Williams’ fascinating ditties. Destined to hit home in alternative venues.

Mason Williams & Mannheim Steamroller Classical Gas PRODUCER: Chris Davis American Gramaphone 800

Updates Williams’ title track—his last—musique from guitarist’s two Warner Bros. albums. Sensing could be this title that crosses Mannheim’s sound to the mainstream public, indie label is mounting its biggest trade push ever.

Tangente Dyer Turkey PRODUCER: Edgar Freitez, Chris Fraser, Paul Hardcastle

Caroline Records 1341

A rare vocal for this veteran space-music-tye. Three of the four selections are based on William Blake poems, sung and read by guest Joseph B. Smith, more earthy, less dense sound than that of most Dream albums.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

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POET SHIP BOYS Acoustic rock PRODUCERS: Julian Mendelssohn, Stephen Haggie.

New PolyGram

Pet Shop Boys My House PRODUCER: Nick Rhoden

MCA 42080

Polished collection of demos, live tracks, and B sides should thrill fans of the Southern boogie band no end; never mind that no one else is likely to bite—those fans are legion. Reunion tour is creating just the atmosphere of nostalgia needed to push sales over the top.

Belinda Carlisle Heaven On Earth PRODUCER: Rick Nowels

Virgin 25614

Actually “Music For The Masses” has transmogrification obviously dance-oriented, hooks on TV. Richards is, no

Music For The Masses PRODUCERS: Tom Dowd, Legend.

Talentisted guitarist’s electric work has been too close to rock for jazz snobs, his acting albums, many fusion fans. Backed by a solid cast, this Latin-tinged date broadens DiMeola’s appeal by closing the gap between his musical personalities.

Don Pullen/George Adams Quartet Song Sweepingly PRODUCER: Michael Goins

 QTimeran Pullen and reedman Admans lead lauded Mingus drummer Danny Richmond and bassist Cameron Brown through a collection of originals that will satisfy and delight purists. CD version has an extra track.

STRAUSS: ARBONINE AUF NAXOS Tenow-Sawin, Baltsa, Battle, Lakes, Prey, Wenzel Schlamann, Levine. Deutsche Gramaphone 419 225 Anna Tomowa-Sintow and Agnes Baltsa are the vocal pillar that structure this absorbing performance, a first on CD. Kathleen Battle’s Zerbinetta is sweetly sung and at times brilliant, while Levine holds all together with a sensitive hand.

BIZET: JEU D’ENFAÎNTS/RABEL MA MÈRE L’OYER/DAOLY/DOLLY SUITE KAYS & MARA LAFAY

Philips 420 159

Charming pieces for children of all ages with a reasonable degree of sophistication. Performance is occasionally amusing, and always expert. An attractive package.

BRUNOVA—RESPIGHI: ROMAN FESTIVAL/STRAUSS: DON JUAN/LOSTLOSLAVIK: CONCERTO FOR ORCHESTRA Decca L 503070

Surprisingly fluent and enthusiastic playing from an orchestra new to recording. But this Eastern European’s engineering that’s most striking. It’s full and clear, with some pedal points in the background spooky. The Lutoslawski, a colorful work, is a welcome catalog addition.

SPOTTING: Night Lights. Preceded by top 10 on Billboard’s Top Pop Albums chart or to earn platinum

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CLIPPER

80 www.americanradiohistory.com

BILLBOARD OCTOBER 17, 1987
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

LISA LISA & CULT JAM score their second No. 1 single this week, as gains in retail points for "Lost In Emotion" (Columbia) boost it to the top. The single is also No. 1 in airplay; Europe's "Carrie" (Epic) loses airplay points and holds at No. 2. "U Got The Look" by Prince (Paisley Park) gains points and moves to No. 2, but Michael Jackson's "Bad" (Epic) is gaining points so strongly that Prince and Lisa Lisa will be hard-pressed to stop Jackson from jumping to No. 1 next week. Madonna's "Causing A Commotion" (Sire) is right on Jackson's heels at No. 5, so expect a battle of the superstars at the top in the next several weeks.

THE POWER PICK/AIRPLAY goes to "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes (RCA) for the second week in a row, indicating strong No. 1 potential for the movie theme. The runner-up for the award is "We'll Be Together" by Sting (A&M), with 44 adds from the Hot 100 radio panel and early top 20 reports from WBCY Charlotte, N.C., and Power 105 Albuquerque, N.M., among others, fueling a 16-place jump to No. 43 on the chart. The biggest jump on the chart is registered by Debbie Gibson's "Shake Your Love" (Atlantic). It moves 19 places to No. 51 on the strength of 42 radio adds, some early sales points, and top 20 radio reports from BJ-105 Orlando, Fla. (24-28), and KWK St. Louis (23-17). At the latter station, PD Lyndon Abell says, "The quick phone response is encouraging. It's top 20 in requests, leaning female, across all ages."

NEW ARTIST SPOTLIGHT: Wa Wa Nee from Australia, at No. 49, is making good jumps all over the country with "Sugar Free" (Epic). Among the highlights: 32-20 at WHYH Montgomery, Ala., 27-20 at L-94 Honolulu, 16-11 at KYRK Las Vegas, and 17-14 at Power 99 Atlanta. Pretty Poison, from Philadelphia, is right behind at No. 50, with strong early sales reports and radio action. It's already No. 7 at Power 96 Atlanta and KML San Francisco and top 20 in eight other markets, including Jacksonville, Fla., Birmingham, Ala., San Antonio, Texas, and Fresno, Calif. Michael Bolton is showing impressive early strength with "That's What Love Is All About" (Capitol), bulleted at No. 53 nationally but already No. 1 at K-104 Erie, Pa., and moving 6-4 at WFLY Albany, N.Y., 10-4 at WEZ Exeter, N.H., 7-6 at KC-101 New Haven, Conn., and 17-10 at KISN Salt Lake City.

QUICK CUTS: Exposé, at No. 12, and REO Speedwagon, at No. 22, are caught in competitive areas of the chart and were unable to move up but receive bullets for strong point gains... Among the seven debuts on the chart are the new Stevie Wonder single, "Skeletons" (Motown), the Hot Shot Debut at No. 60, and two bands making their chart bows, the Kane Gang from England with "Motortown" (Capitol) and female quartet Big Trouble from L.A. with "Crazy World" (Epic).

FOR WEEK ENDING OCTOBER 17, 1987

HOT 100 SINGLES ACTION

RADIO MOST ADDED

| SKELETONS | STEVIE WONDER MOTOWN | 12 | 10 | 61 | 83 | 83 |
| 100 YOU | THE JETS RCA | 7 | 14 | 29 | 50 | 53 |
| WE'LL BE TOGETHER | STING A&M | 3 | 12 | 29 | 44 | 101 |
| SHAKING YOUR LOVE | DEBBIE GIBSON ATLANTIC | 4 | 10 | 28 | 62 | 101 |
| VALERIE | STEVE WINWOOD ISLAND | 4 | 5 | 31 | 40 | 83 |
| DON'T YOU WANT ME | JUDY MELLE | 4 | 9 | 20 | 33 | 79 |
| COME ON, LET'S GO | LOS LOBOS SLSH | 2 | 5 | 21 | 28 | 144 |
| TELL IT TO MY HEART | TAYLOR DAYNE AMERICA | 3 | 8 | 17 | 28 | 45 |
| THE TIME OF MY LIFE | B. MEDLEY & J.Warnes RCA | 0 | 5 | 21 | 26 | 188 |
| ANIMAL | DEF LEPPARD MERCURY | 1 | 3 | 21 | 25 | 55 |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1513 Broadway, New York, NY 10036.
If you’ve been wondering where the next generation of Rock Legends can be seen today...

We have 25 answers for you.

Thirty years ago, the brilliant innovation of the travelling rock & roll caravan shows helped catapult relative unknowns like Buddy Holly and Richie Valens to the status of music superstars.

On October 16, 1987, on a stage in Storrs, Connecticut, four of this generation’s most exciting up-and-coming young bands will begin their attempt to capture the musical hearts of America – 1980s-style.

Westwood One proudly announces the Coors Beer Four Play Tour, a 25-city nationwide romp unleashing the enormous talents and energies of the British quartet Hurrah!, Canadian group The Northern Pikes, The Royal Court of China – a foursome with roots in Nashville – and the brand new sounds of Will And The Kill.

The tour will be an unprecedented event in some very exciting ways. For starters, no admission will be charged at any of the dates. In keeping with the ensemble feel of the project, the bands will rotate the order of their appearance nightly. In fact, all four bands will share one back line, one tour manager – they’ll even travel together on the same bus! And, in an extraordinary spirit of cooperation, the record labels of the four artists – Arista, Virgin, A&M and MCA – will each share in the marketing and promotion of the tour.

Westwood One will support this landmark tour with special radio broadcasts and promotions to be made available to participating stations in each tour market.

So join us for this unique opportunity to expose new talent and give your audience the sounds of tomorrow’s stars today! The Coors Beer Four Play Tour, presented by Westwood One.

Westwood One Companies

If you've been wondering where the next generation of Rock Legends can be seen today...

We have 25 answers for you.
### Hot 100 A-Z

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<td>(Lily, BMI)</td>
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<td>Brilliant Disguise</td>
<td>(Black Sails, ASCAP)</td>
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<td>Can't We Try</td>
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**WEA National Sales Meet, Hollywood, Fla., Sept. 8-12**

In Orbison's Orbit. WEA brass gather around ageless Roy Orbison, who performed at the WEA meet. Shown stancing, from left, are WEA executive vice president for marketing George Rossi, Virgin co-managing director Jeff Ayeroff, WEA executive vice president for marketing development Russ Bach, Virgin co-managing director Jordan Harris, Orbison, WEA president Henry Droz, Virgin vice president for promotion Phil Quatararu, and Virgin vice president for sales Jim Swindel.

Such A Nuge. "Motor City Madman" Ted Nugent addresses the WEA convention, flanked on the left by personal manager Doug Barker and on the right by Doug Morris, president of Atlantic Records.

Cher Holders. Singer/actress Cher is shown here with Geffen vice president for sales Eddie Gilreath, left, and WEA executive vice president for marketing George Rossi.

Satellite Transmission. Elektra hot property the Georgia Satellites rock the house at the WEA sales meet.

Lobos Lineup. Members of Los Lobos receive platinum certifications for "La Bamba" at the WEA National Sales Meeting. Shown standing, from left, are Los Lobos manager Linda Clark, band member Conrad Lozano, Rick Bates of Linda Clark management, band members Louis Perez and David Hidalgo, WEA president Henry Droz, band members Cesar Rosas and Steve Berlin, and WEA executive VP for marketing George Rossi. In foreground, from left, are WEA VP for administration Stan Harris and WEA senior VP for sales Fran Aliberte.

Miki At The Mike. Atlantic's Miki Howard belts out a rousing finale to the WEA awards dinner.

The Brothers Gibb Meet The Big Guys. Maurice and Barry Gibb of the Bee Gees, seated at left, enjoy a postprandial chat with WEA president Henry Droz, standing, and Warner Bros. chairman Mo Ostin, seated at right.

Stacey's Cue. Atlantic artist Stacey Q, with her personal manager John St. James, at right, thanks the WEA and Atlantic marketing divisions for paving the way for her coast-to-coast success.

Another Brother Act. WEA president Henry Droz is flanked by the founders of Atlantic Records: Nesuhi Ertegun, left, and Atlantic chairman Ahmet M. Ertegun.

Levert Live. Atlantic signee Levert takes the stage before the WEA National Sales Meeting awards dinner.
Feds’ Sting Nets Two In Bogus Cassette Operation

NEW YORK Federal authorities say they have bust an extensive outlet for the manufacture of bogus prerecorded audiotape through an undercover operation that led to the arrest of two brothers arraigned in federal district court here Oct. 2. The charges against the alleged pirates and counterfeitters, Khong M. and Peter Wong, arose from a joint investigation by customs agents in New York and New Orleans, according to Gary Billibery, special agent in charge of the New York office of the U.S. Customs Service, and Stephen DeVaughn, his counterpart in New Orleans. The investigation centered on the operation of Sandy Records, aka 4M Music, operated in New York by Khong Wong. According to allegations made in complaints filed Oct. 1 in federal court in Louisiana, Khong and Peter Wong were manufacturing and distributing counterfeit and pirated audiocassettes in the U.S. and Malaysia. The charges were the result of an undercover operation in which a confidential informant along with Wong for pirated and counterfeit product and received partial shipment of those orders, including performances by Melody Crue, Anita Baker, and Gloria Estefan. Armed with search warrants for Sandy Records and Khong Wong’s residence in Woodside, N.Y., federal authorities say they seized approximately 30,000 pieces of bogus product, 32 duplication machines, two computers, and approximately 5,000 counterfeit insert cards. The duplication machines were found at Khong Wong’s Woodside residence. Other items seized included insert cards and cassette tapes for “We Are The World,” with performances by Michael Jackson, Whitney Houston, Bruce Springsteen, Linda Ronstadt, and Billy Joel. Khong and Peter Wong were released on bail, and a preliminary hearing was set for Nov. 2. Stan Gortikov, chairman of the Recording Industry Assn. of America, was among those present at the police conference here Oct. 3 to announce the arrests.

IVY LICHTMAN

The Grass Route column appears this week on page 48

Richard Butler to Ashley Graham, Sept. 16 in Nashville. He is director of Nashville operations for ESPY Music Group.

Christopher Paguin to Marsha Goodson, Sept. 26 in Ocala, Fla. She manages the Melbourne, Fla., Clem- bolt Music store.

Bill Calbhurn Jr. to Paula Teasley, Oct. 3 in Athens, Ga. He is a Camelot Music manager. She is an account executive for WRFC-AM Athens.

DEATHS

Curtis Goodman, 40, following a lengthy illness, Sept. 27 in Athens, Ga. The longtime employee of the I.R.S. rock band R.E.M. was a drum legend who played several orders with Mike’s help. Friends have requested donations be made to the Curtis Goodman Fund, P.O. Box 969, Athens, Ga. 30603.

BIRTHS

Girl, Annie James, to Jack Leitenberg and Marion Orr, Aug. 14 in New York. He is with Kushner Passick Management. She is production coordinator for Warner Bros.

MARRIAGES

Warner Hodges to Cynthia Tucker, Sept. 5 in Nashville. He is guitarist for Jason & the Scorchers.

LIFELINES

Girl, Annie James, to Jack Leitenberg and Marion Orr, Aug. 14 in New York. He is with Kushner Passick Management. She is production coordinator for Warner Bros.

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Albums with the greatest sales gains this week. (CD) Compact disk available. • Recording Industry Assn. Of America (RIA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. • CBS Records and PolyGram Records do not issue a suggested list price for their product.
The Cure
kiss me, kiss me,
kiss me

the double album,
over 600,000 sold.

Just like heaven
the second single, out now.
Answering prayers at retail, college and AOR. Now breaking Top 40.

"With each release this band's popularity has grown. In time, I feel this band will become a very big mainstream pop rock group."
Jay Perlman—Universal One Stop

"The sales on this group have been incredible... This band is prime and ready to burst!"
Brian McEvoy—Wall to Wall Sound & Video

"'Just Like Heaven' is going to make the Cure just like the stars they deserve to be."
Lew Garrett—Camelot Enterprises

"The Cure, cult favorites of the 70's have become true stars in the 80's. The sales on Kiss Me, Kiss Me, Kiss Me are the proof. With 'Just Like Heaven' as the second single, it won't be ignored—it's a hit!"
Mary Bannhill—Record Bar

"We have been believers in the Cure from the beginning. 'Just Like Heaven' is going to take the Cure to the platinum level."
Dick Odens—Musicland Group

"Heard the record, liked it a lot. Thank god we've got hip young buyers in our stores that know what they're doing."
Stan Goman—Tower Records

On Elektra Superior Quality Cassettes, Compact Discs and Records.
Heavy metal has long been frowned upon by the authorities here. But now Cruise is scheduled to play a concert in Barcelona, Spain, East Germany—and it is hoped—West Germany.

Also on the tour schedule is Bulgaria, where heavy metal has so far been officially banned. In that country, the genre can't be played in discotheques and the state record company, Balkanton, does not release heavy metal material. However, according to Gaina, his band is now accepted in Bulgaria and was booked by a state concert agency.

The Soviet heavy metal image is being promoted further abroad thanks in part to "Marshall," Romero, songwriter, performer, disk jockey, and editor of Spain's leading heavy rock magazine.

While attending the Yurma '87 pop song festival in Riga, Latvia, Romero acted on behalf of Spain's Telefónica on a "series of talks with Sovisukstvo (Soviet Art)," a key import/export contact for his group.

Romero acquired recordings of Russian rock acts to provide two album packages for release in Spain. The first is of heavy metal bands, including Cruise, Black Coffee, Hard Day, August, Auto-graph, and Master. The second will feature pop and lighter rock sounds from such acts as Bravo, Rondo Mathina Vreneni, and the vocal quartet Secret as well as from Russian solo superstar Alla Pugatchova.

Romero is planning a live show—scheduled to feature Metallica—Ozzy Osbourne, and the whole rock soul of Spain. Rock in Madrid, probably featuring Autograph and Bravo. He claims that the "program quality here at top level is well up to international standards. Musically, I'd say that Soviet rock artists have better opportunities than their counterparts in other parts of Europe. Many records are publicity tapes of compact disks. The record opera-tion earned $82.1 million in 1986, on $1.4 billion in sales. The equity offer- ing will enable PolyGram to build this turnaround in acquir-ing fresh investment funding, officially.

Wolfgang Munczinski, a Poly Gram spokesman here, says, "In terms of recent history, we can say the search for other partners (for nancing its own expansion.

PolyGram, after losing some $300 million between 1979 and 1982, most of it in North America, has rebounded off the last graph, and is now seeing a cash flow that will net $80 million. It already has a $2 million commitment from the U.S. Federal Trade Commis-sion against antitrust practices.

PolyGram was formed in 1962 out of the merger of the record businesses of Philips and Siemens AG. Philips bought into Siemens back from Siemens in 1985 and acquired its remaining 10% early this year. PolyGram's pop labels include Mercury, Polydor, London, Vertigo, and Casablanca, while its key classical labels are Deutsche Grammophon, Decca/London, and Philips. The company also makes and distributes records for a number of independent labels and is involved in music publishing and related activities.

Financial analysts say PolyGram has been interested in acquiring additional properties, notably music publishing companies, and that the company is working to increase the flexibility to make those moves.

**Assistant in preparing this story was provided by Mark Mehler.**

**PHILIPS SETS PUBLIC OFFERING OF POLYG RAM STOCK**

(Continued from page 1)

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**EROL'S CONFB REVEALS GROWTH PLANS**

(Continued from page 4)

Last-quarter projections and goals for Erol's are big and bold. The chain's officials aim to sell 250,000 tapes during the holiday season, as well as the number sold in the first 11 months of the year. Erol's also announced that it plans to sell 15,000 VCRs by the end of the month. The plans include introducing 15 new stores and at the hardware-and-tapes outlets. The web also plans to back up sales with a "free-exchange offer" to any customer who experi-ences malfunction or breakdown problems with machines purchased from the company.

Erol's also plans, but unreported, is a full-scale holiday season membership and renewal offer that will begin in early October.

Also unveiled at the conference: Erol's will have rented 35 million tapes by the year's end. It also will have sold 2 million blank audiotapes and videotapes.

Fourth-quarter advertising is a powerhouse as well: $1.5 million for Erol's as well as another $2.5 million in co-op. Half the budget, according to officials, will go for print, and the remaining half will go to radio and TV.

Financial ads are being developed, and 2,500 radio commercials will be broadcast on major stations in Erol's markets. Print newspaper ads will begin Oct. 30.

Erol's also is committed to the Beta format, although the chain now has a number of VHS-only stores. An Erol's official said that 25% of the firm's customers are Beta only, although through 25% also own a VHS machine.

While no announcement has been made to hold another conference next year, Erol's top management and store managers as well as the suppliers and vendors seemed pleased with the conference and in- dicated a willingness to try for an- other one next year.

**CBS MIDLINE CDS**

(Continued from page 6)

happ every."

Calling CBS' three-price cassette and LP system a partial answer to a problem the industry has had to cope with for 20 or more years—that of consumers paying much less for new releases than catalog product—Southern Pacific and Restless Heart. Other markets, such as Dal-las, the radio stations are no doubt the whole ethnic thing of country music is more ingrained in the fab-ric of society, want more [tradi-tional] country sound."

Bruce Hinton, executive vice president and general manager of MCA Records Nashville, believes that when the industry depends on only one style of music.

"It's about time," sighs Rick Blackburn, president, general manager, CBS Records Nashville. "We walked around with our hands tied behind our backs for two years." Blackburn believes the country music industry has gone through a "maturation process" since the fave of the "Urban Cowboy" period.

"It has been a wild year from a development standpoint," says Blackburn. He applauds the new acts for their "positive, refreshing" attitudes, which he says have re-vived established acts, record label staffs, and radio and retail leaders.

Jim Pogeleson, president of the Nashville division of Capitol Rec-ords, credits the renaissance to the "backlash from the tough years we've been through since Michael Jackson came in and chased us off the pop charts." He points to "a lot of reason behind both Nashville and the States. The reason, says Warner Bros. president, reports a land-mark year in Nashville. "Total gross sales this year are double over '86," claims Eddie Reeves, vice president. He cites the influence of geography on the latest trend. "Markets that are not in a hotbed of country music—like Bos-ton, Chicago, Seattle—prefer the more pop end of country, such as Travis and Dwight Yoakam, who continue to bump up the playlists," says Kentucky-based Erol Rose Band, and Foster & Lloyd have all enjoyed top 20 success with their first releases. The styles of these artists range from hardcore country to country-rock.

"Maybe ears in this town are opening up a little more to new things on the creative side," ob-serves Steve Popovich, PolyGram senior vice president of Nashville operations. "People are taking chances and getting on the edge. We're coming with David Lynn Jones, but the tastemakers of our roster for years has been the Statlers." Popovich notes that consumers always want something new and re-freshing. "It's that 60-second con-sciousness—we give us something dif-f erent and exciting all the time. You've got to take chances to keep ahead of that flow." PolyGram has recorded consistent chart action by signing only its new acts. "You can't just go out and keep signing old acts," says Alan Bernard, chairman and CEO of the PolyGram Music Group. "They reach a point where the public can't support them."

Bernard says that radio is begin-ning to open up more. "The jocks look at the product to see what the hell we're going to come up with next." PolyGram is over now and will ne-ver happen again." Three years ago, a proposed merger of the record op-erations of PolyGram and Warner Music Group would have gone through after the U.S. Federal Trade Com-mission objected on antitrust grounds.

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For the complete list of Top Pop Albums, please visit: [www.americanradiohistory.com](http://www.americanradiohistory.com)
proving itself to be a vehicle that can pump life into the declining singles sales market.

In the past few years, the market has declined by 24%, with the NARM single selling, on average, 1,000 copies a week. According to a recent survey by the NARM, retail sales of singles have dropped by 25% in the past five years.

The decline has been attributed to a number of factors, including the rise of digital music and the increasing popularity of streaming services. However, some industry experts believe that the decline could be reversed if retailers take steps to promote singles and create a more engaging retail environment.

For the week ending August 28, Musicland's sample stores moved 150 cassette singles of Whitney Houston's 'I Will Always Love You,' which is the number one single in the country. The store also reported a 20% increase in sales of digital songs.

The company is considering a range of strategies to boost singles sales, including offering promotions, creating new partnerships with artists, and investing in marketing efforts.

Cawley said that the company is looking to create a more engaging retail environment, and is considering options such as new display cases and artwork to make singles more appealing to customers.

In the meantime, the company is urging retailers to take steps to promote singles, and to work with them to develop new strategies for boosting sales.

Cawley said that the company is committed to working with retailers to create a more engaging retail environment, and to promoting singles to consumers.

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SPRINGSTEEN SALES (Continued from page 3)

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

**TITLES AVAILABLE:**
- **#1 Black Singles, 1948 through 1985.** ($50.00)
- **#1 Black Albums, 1965 through 1985.** ($25.00)
- Listings include Billboard issue date, title, artist and label of the number one record of each week.
- **Top Ten Black Singles, 1948 through 1985.**
- **Top Ten Black Albums, 1965 through 1985.**
- Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LP's chart. Titles are listed alphabetically within each year, #1 records are indicated.
- **Black Singles Of The Year, 1946 through 1985.** ($50.00)
- **Black Albums Of The Year, 1965 through 1985.** ($25.00)
- The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research Attn: Jim Canosa
1515 Broadway
New York, NY 10035

Please send me the following Billboard Chart Research Packages:

- **E1** Number One Black Singles @ $50.00
- **E2** Top Ten Black Singles @ $50.00
- **F3** Top Ten Black Singles Of The Year @ $50.00
- **F1** Number One Black Albums @ $25.00
- **F2** Top Ten Black Albums @ $25.00
- **F3** Top Ten Black Albums Of The Year @ $25.00
- **F3** Individual yearly lists (please list book code num ber and title):

**please list year desired:**

Check or money order is enclosed in the amount of:

$     (sorry, no COD or billing)

Name

Company

Address

City, State, Zip

Overseas air mail rates available upon request.

All sales are final.

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**BOOTLEGGERS BUSTED**

LOS ANGELES Four men have been convicted by a Los Angeles federal grand jury on charges that they masterminded a massive audioscette bootlegging operation, which marketed as much as $10 million in fake recordings, including some of the top-selling albums in the country.

The indictments charge Krikor Avakian of Van Nays, Calif.; Rosendo Villasenor Fregoso and Rosendo Villasenor Galvan of Ontario, Calif.; and Roberta Fonseca of Los Angeles with copyright infringement, trafficking in counterfeit goods and labels, and conspiracy.

According to U.S. attorney Robert Bonner, the men distributed hundreds of thousands of counterfeit cassettes, representing about 10% of the illegal bootlegs manufactured in this country.

Authorities say the bootlegged titles include Cyndi Lauper's "True Colors," Billy Joel's "The Stranger" and "Kenny Rogers' Greatest Hits." As many of the counterfeiting schemes that have come to light in recent years, the unauthorized cassettes surfaced at flea markets—some as far east as Chicago, authorities say.

More than 78,000 labeled counterfeit cassettes, 900,000 empty cassette cases, and 500,000 cassette labels were turned up in raids conducted by the FBI on factories in Los Angeles and Ontario, according to authorities.

Follow-up searches produced more than 1 million fake cartridge inserts and 2,000 bootleg tapes, they say.

At a Los Angeles news conference, Bonner characterized the bootlegging scheme as "plainly the most massive theft of intellectual property ever prosecuted in Southern California."
**Ex-Senator Was Industry Friend**

**RIAA Honors Mathias**

WASHINGTON The recording industry honored former Sen. Charles McC Matthews Jr., one of its longtime champions in Congress, at its 6th Cultural Awards Dinner here.

Jay Bernstein, president of the Recording Industry Assn. of America, presented a Steuben crystal obelisk to Matthews to "symbolize our gratitude as an industry for a lifetime of public service marked by a devotion to the cause of advancing the cultural arts in America—and to the protection of U.S. intellectual property rights around the world."

Berman added, "These were tasks McC Matthews undertook long before they became popular. We haven't forgotten that."

Before he retired from the Senate last year, the Maryland Republican was chairman of the Copyright Subcommittee. He took an active part in copyright law reform and, in the last few years, authored home-taping legislation that would have compensated artists and company copyright owners for displaced sales losses as a result of home taping.

Mathias is also the author of the record rental bill, which was passed in Congress and was made into law in 1984 by President Reagan.

Concert Hall in 1984 was the last time the RIAA, then having headquarters in New York, held its awards dinner. Berman explained the two-year lapse by saying the reason is not that "we hadn't had any culture for the last two years or that we couldn't find anyone to honor. Frankly, we couldn't get anyone good enough to perform."

The 1,200 people attending this year's event consisted of members of the House and Senate, Capitol Hill staffers, government officials, and most major label industry executives.

Mathias, in impromptu remarks, told the gathering he considers American music to be "a cultural asset and an economic asset. To care for it and nurture it is our charge today and our trust for the future."

BILL HOLLAND

**Peace Is Rapping Gospel**

**BY BOB DARDEN**

WACO, Texas In answer to the sexually explicit raps and antics of the Beastie Boys and L.L. Cool J, Reunion Records artist Michael Peace is spreading the gospel with his rap.

Jeff Moseley, president of Reunion, says Peace's, evangelistic message has boosted sales of his debut album, "RR Rock It Right," particularly in inner-city markets.

Response has been so strong that A&M, which distributes Reunion in the mainstream marketplace, is rushing a three-song, 15-inch single to clubs. The single features "In The Ghetto," "No Solution," and "Automatic Witness," all from "RR Rock It Right."

Reunion has hired promotion man Bobby Hankins to handle the record in Detroit, which is Peace's strongest market. Hankins has worked the album at a number of recorders and one-stops, many of which, he reports, sold out their initial shipment. Several Detroit stations are playing cuts from the release, including top-rated urban outlet WJLB.

Peace's rapid-fire religious rhymes have generated stories in a dozen major magazines and newspapers, including the Detroit News. Peace was also featured on Bobby Jones' syndicated gospel show on the Black Entertainment Television network.

Much of the attention originally came as a backlash against the Beastie Boys' sexually oriented props and language and L.L. Cool J's simulating sex on stage, Moseley says. "But now we're hearing from people who simply like the beat and the fact that the man offers solutions instead of problems."

"The best thing is, Michael talks his talk. He will go anywhere—for free—to share the gospel in rap prison, street corners, record stores. He was rappin' in front of a record store in Chicago the other day when the manager heard him. The manager was so impressed that he contacted us immediately and set up a floor display of Michael's albums in all eight of his stores."

Reunion plans to send Peace on a tour of several large Northeastern cities.

**PolyGram's Music Publishing Unit, Hoping to Re-establish Strong Presence in the Industry**

POLYGRAM's music publishing unit, hoping to re-establish a strong presence in the industry (Billboard, Oct. 7), has acquired a major royalty roll with 16 million compositions, including the hit "Let's Never Be Alone Again," which has sold more than 600,000 units (Yes), and selling more than 500,000 units (INXS) as well as the likelihood of gold work by Madame X and Debbie Gibson.

**MTV NETWORKS, Adding its view to a Sept. 26 Track item, insists that the video-exclusivity deal it recently signed with the RIAA is not giving the recording companies exclusive rights and the potential of an agreement entered into in January 1984, with the windows of exclusivity remaining the same."**

**More Than Double the Pleasure: For the first nine months of this year, Arista Records' gold and platinum citations from the Recording Industry Assn. of America have more than doubled those of last year. The score is 28 this year vs. 13 in 1986.**

**From Piano Roll to CD: Arnold Caplin's Biography has entered the digital age by harking back, with pure digital update, to piano roll music originally cast by such legendary greats as Scott Joplin, Eubie Blake, Jelly Roll Morton, Fats Waller, Jimmie Rodgers, and many others.**

**Golf Benefit: The fourth annual Music Industry Tennis Open for the benefit of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research will be held the evening of Nov. 14 at the East River Tennis Club in Long Island City, N.Y. Tennis star Vijay Amritraj is honorary chairman of the event, for which the $500 donation fee includes two nights of accommodations, dinner, and box seats to the event.**

**Concert Legal Gambit: It's not every day that a rock band filed for Chapter 7 bankruptcy, but that's precisely what I.R.S. Records act Comprehensive Blonde did in Los Angeles bankruptcy court last week. The band, which recorded a critically acclaimed album that received a gold record, had sought to protect itself from a lawsuit filed in I.R.S. that reportedly sold 60,000 copies domestically, may not have been making this legal move solely to alleviate its debt problem. Under California law, a Chapter 7 filing voids all executory contracts with 60 days, leaving the group free of its recording obligations to I.R.S. Obviously, some labels have gotten the message. A late-September Roxy gig by the Beach Boys, as well-attended by A&R representatives from several interested record companies.**

**Liza With a CD, an LP, & Cassettes. Telearc Records reports that its "Liza Minnelli At Carnegie Hall" album is selling best as a compact disk since its release several weeks ago. Some 30% of sales are of CDs, followed by LPs (20%) and LPs (20%). The two-CD set is specially priced to bring in below $25 at retail.**

**Hometown Triumph: The Washington, D.C., musical community held its third annual Washington Area Music Awards (WAMM) Oct. 5. CBS Records artist Charlotte Carpenter was named best country artist for the year; best song ("Hometown Girl," the title of her album); best songwriter; and best female vocalist, folk/acoustic. Former Starland Vocal Band member John Carroll was named best male vocalist, pop/rock, and Starpoint was named top group, R&B/urban.**
As the singer and leader of Zapp, Roger has long been a high-profile performer.

Capable of filling concert halls and clubs across the country, he’s also produced four gold albums: two for Zapp, one for himself (The Many Facets Of Roger), and the debut album of singer Shirley Murdock.

For his new LP, the first in three years, Roger pulls out all the stops. Unlimited! is just what the title says: an unbeatable celebration of irresistible songs by one of today’s most electrifying artists.

Some things just keep getting better.
Roger is one of them.
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