Retailers Await Outcome Of 'Platoon' Court Battle

This story was prepared by Jim McCullough in Los Angeles and Al Stewart in New York.

PASADENA, Calif. Video dealers are eagerly awaiting a ruling from a three-judge federal panel hearing a video release of "Platoon." At press time, no ruling had been handed down.

On Oct. 21, lawyers for Vestron Inc. asked the 9th U.S. Circuit Court of Appeals to uphold its Oct. 9 injunction barring the release by HBO Video of "Platoon" and another disputed title, "Hoosiers." The hearing had been requested by HBO and Hemdale Film Corp., producer of the two films, who want the injunction overturned. HBO had planned to release "Platoon" to dealers Oct. 14; the cassette had already been shipped to wholesalers. "Hoosiers" had already been released to retailers.

During the Oct. 21 hearing, lawyers for HBO said the court's decision to keep "Platoon" off the market was costing the company $322,000 a day.

Vestron, which claims the video rights to the two films, gained the injunction to keep the videos off the market pending an appeal of a copyright expansion. Yet even a master builder like Albany, N.Y.-based Trans World Music Corp., which has announced plans to add another 100 stores within the year, seems convinced that its growth plans can still be executed.

Russ Solomon, president of 42-store Sacramento, Calif.-based Tower Records and president of the National Assn. of Recording Merchandisers, says he would be "very surprised" if the Wall Street tumble impacted the record industry.

(Continued on page 101)

No Dealer Panic In Wall St. Plunge
Say Low-Ticket Goods Are Traffic Draw

This story was prepared by Chris Morris in Los Angeles and Irv Lichtman in New York.

LOS ANGELES Retailers are confident—but cautious—about the immediate outlook for the music and video industries in the wake of the record 508-point stock market plunge of Oct. 19.

Some chain merchants say there is relatively low cost of music and video product and will continue to draw consumers into the market—even in an economic climate that could negatively affect the purchase of pricier items.

A few retailers are clearly concerned, however, about how the shock waves from the jolt on Wall Street will be felt in the groundless for their corporate expansion. Yet even a master builder like Albany, N.Y.-based Trans World Music Corp., which has announced plans to add another 100 stores within the year, seems convinced that its growth plans can still be executed.

Russ Solomon, president of 42-store Sacramento, Calif.-based Tower Records and president of the National Assn. of Recording Merchandisers, says he would be "very surprised" if the Wall Street tumble impacted the record industry.

(Continued on page 101)

Midweek Gains Soften Blow
Music, Vid Stocks Hit Hard

BY MARK MEHLER

NEW YORK Public companies with a stake in the booming music and home video industries have run smack into the stock market debacle, taking the same cobblestone—and facing the same uncertainties—as nearly every other worldwide business sector.

On Black Monday—Oct. 19—which saw the Dow Jones industrial average plummet 506.32 points, or 22.6%, in a frenzy of selling, CBS Inc. dropped 42 1/2 points, Warner Communications Inc. fell 8 3/4%, and MCA lost 9. The following day, as the market regained 102.5 points to close at 1,841.61, CBS inched up 2 1/4 to $155, WCI picked up 3 1/2 to $22.62, and MCA gave up another 1 1/4, to close at $37.

At the close Oct. 21, the market (Continued on page 100)

Dealers To Give 3-Inch CD A Try

BY GEOFF MAYFIELD

NEW YORK Music retailers say they plan to stock 3-inch compact disks, although they express reservations about the configuration.

"As a company, we'll certainly give them a try and let the consumer tell us whether they want 3-inch CDs or not," says Jim Bonk, the executive vice president and chief executive officer of the 392-store Camelot Music chain, based in North Canton, Ohio. "I don't want to be a pessimist, but (Continued on page 99)
In this age of tragically hip, pseudo-cool guitar bands claiming to understand the essence of rock and roll, it's good to know the real thing still exists.

For those of you already a part of the buzz surrounding Flesh For Lulu, the strength of their American album debut will come as no surprise. To the rest of you, be prepared to become fans.

With a large and vocal stateside following already established at progressive radio (thanks primarily to a song called I Go Crazy which was featured in John Hughes' hit film and soundtrack album "Some Kind Of Wonderful"), Flesh For Lulu is ready to go the distance. Long Live The New Flesh has all the ingredients including I Go Crazy, Siamese Twist, the current radio-club mover and Postcards From Paradise the LP's instantly programmable first single. All in all, this is rock that's real at its best.
BY NICK ROBERTSHAW
LONDON. U.K. record industry groups are preparing a counteroffensive to head off radical government proposals on broadcast-performance rights here. The proposals, believed to have been inspired by the commercial radio lobby, include an end to collective licensing, replacement of rights owners' control over usage with a simple remuneration right, and termination of broadcast payments for the use of U.S. and other non-British recordings (Billboard, Oct. 24).

Needletime Proposals Rile U.K. Labels
Copyright Erosion Blamed On Radio Lobby

News of the planned counteroffensive was broken to industry chiefs at a Department of Trade & Industry briefing earlier this month, though it is still unclear whether the government intends to introduce the measures in its imminent Copyright Bill or in next year's proposed legislation on the broadcast sector.

What does seem certain, however, is that lobbying of the Home Office by the Assoc. of Independent Radio Contractors here is in large measure responsible for the ideas now being floated.

The government hopes to encourage a deregulated and greatly expanded U.K. radio industry, but the AIRC has argued that there is no hope of achieving this without first making the U.K. copyright climate more favorable to broadcasters.

Says AIRC director Brian West, "The record industry has had a stranglehold on the broadcasters for too long. We don't want to play records for free, and we don't want to let anyone out of business, but we do want properly negotiated rates."

Currently, broadcasters pay some $15 million annually to collecting society Phonographic Performance Ltd. for the use of recorded music. Despite more than eight years of litigation, the AIRC has been unable to secure a decision from the Performing Rights Tribunal supporting its own view that broadcast use of music represents a promotional opportunity for record companies rather than compensation for programmers.

Says West, "For the practicalities alone, we don't want to see the abolition of collecting societies. It's com-

(Continued on page 98)

Source Licensing To Get Senate Airng

Top Names In Video, Music Join AFI-Billboard Confab

BY BILL HOLLAND
WASHINGTON. The Senate Copy-
right Subcommittee will have its first chance this year to listen to testimony on S. 696—the source licensing bill favored by local television broadcast-
ers and opposed by the performing rights groups. The subcommittee hearing is scheduled for Nov. 10.

Neither the Senate nor the House has held a hearing on the source li-
censing bills in the 100th Congress. Performing rights groups have indicated that legislator interest in dis-
managing the current blanket license is not strong, especially since there is an ongoing federal rate court proceeding concerning the blanket li-
cense now in effect. And, if the court hands down an interim rate.

At the suggestion of legislators, ASCAP and the All-Industry Music Licensing Committee, representing the broadcasters, began a series of private negotiations earlier this year. These talks were broken off by the All-Industry Committee last month because of charges that the perform-
ing rights society was unwilling to address structural reforms.

Subcommittee staffers say that the hearing date is "fairly firm," al-
though scheduling changes are possible. The Senate version of the bill, in-
trduced in March by Sen. Strom Thurmond, R.S.C., is different from its House counterpart in that it does not contain an amendment that would allow songwriters to bargain collectively or to organize a guild or union.

The source licensing bill, first intro-
duced in the last Congress, would put an end to the separate licensing of music used in syndicated (rerun) TV shows. Currently, all other rights except for music are conveyed at one time, when shows are sold from produ-
ders to stations.

For years, broadcasters have fought the blanket licensing section of the copyright law, saying they do not want to pay for the entire repro-
cature of the performing rights societ-
ies but rather just for the music actu-

(Continued on page 100)

Top Names In Video, Music Join AFI-Billboard Confab

NEW YORK. Some 120 top names in the music video and special-inter-
netial video businesses have signed on to appear on panels at the first American Video Conference, to be held Nov. 19-21 at the Hollywood Roosevelt Hotel in Los Angeles.

The conference—a joint effort between Billboard and the Ameri-
can Film Institute—includes the ninth annual AFI Video Music Conference.

Highlights will be a keynote add-
ress by music and video industry veteran Michael Neumith, continu-
sious screenings and seminars for video professionals, and a closing-
night banquet with two separate awards ceremonies, honoring the best in music video and special-
inert video.

Of the 20 panels planned for the event, five are geared specifically toward music video, with programming-
related issues stressed more heavily than ever before.

These five panels are configured as a "programmer's textbook," dealing with such issues as promo-
ations, video exclusivity, sync rights and licensing, ratings, and alterna-
tive video outlets.

The music video panels and panel-
ists are as follows:

- "The Three P's: Programming, Personalities & Production." Moderated by Michelle Pea-
cock, director of video promotion for Capitol Records. Panelists are Paul Corbin of the Nashville Net-
work; Steve Leeds of MTV; John Mielke of Northwest regional outlet Laser 25; Black Entertainment Television's Jeff Newman; and Hit Video USA's Mike Oplak.

(Continued on page 98)
NARM Topics: CDs, Home Video

Video’s emergence will be discussed by Cy Leslie, chairman of the NARM Group and Tuesday’s keynote speaker, and in a rack retailing address by Steve Streme, executive vice president, Handelman Co.

CD pricing, especially on top-of-the-line products, will be a major issue, according to Mario DeFilippo, conference chairman and vice president of purchasing at Handelman.

The topic will also be an important one for independent distributors.

(Continued on page 101)

CBS Sets Music Publishing Comeback

Shapiro Starts From Scratch To Build New Catalog

BY IRV LICHMAN

NEW YORK When CBS Inc. completed the sale of its music publishing wing to Sony in November for $122 million, only 6,000 of its more than 200 staffers worldwide stayed behind. That's Harvey Shapiro, a 21-year CBS Records veteran, who was charged by his boss, Walter Yetnikoff, president of the CBS/Records Group, with starting up a new CBS music publishing division from scratch. In addition, Shapiro, who retains his position as executive vice president, notes that the sale “left open a lot of items that continue to this day.”

CBS' decision to return to full-scale music publishing operations comes after a recent move by PolyGram to strengthen its “BMG Music Group” by adding the Bertelsmann Group to the entertainment giant. The sale of CBS Inc.'s publishing assets, regarded as a casualty of an expensive and difficult battle to fend off a hostile takeover bid by Ted Turner, included two companies, April Music (ASCAP) and Blackwood Music (BMI), established by CBS in 1945, and the vast MGMT/UA catalog, acquired in a partnership arrangement with four financial institutions in 1983. Also, SBK acquired that administration rights to the Michael Jackson catalog for $80 million.

“We walked out of the SBK deal with no writers, no songs, and just the clothes on our backs,” says Shapiro, who joined CBS music publishing ranks in its international division in the late ’70s. But, Shapiro continues, “Yetnikoff has not closed the door on any publishing company to vice president of business affairs and law for Chrysalis Records in New York. He has been with the company for the past year.

Kathy Kenyon is promoted to vice president of artist relations for Island Records in New York. She was director of that area.

David Simone joins the senior executive ranks of the MCA Music Entertainment Group in Los Angeles. He was managing director of Phonogram Records, U.K.

Arista Records in New York promotes Mitchell Cohen and Richard Sweret to East Coast directors of a&r. Cohen was serving as a&r consultant. Sweret was East Coast manager of a&r.

PolyGram Records names Ron Ellison and Fred Mills directors of urban promotion for the West and East Coast, respectively. Ellison was vice president of black music promotion for Warner Bros. Records. Mills was program director/music director for WJIE New York. Further, Joan Meyers becomes manager of media and artist relations, East Coast.

Edwin M. Samuels is named vice president, MIS, CBS Records Operations (U.S.). He was director of that area.

Paul Altman is named senior vice president and chief financial officer of K-tel International Inc. He was vice president of business affairs for RCA. Al Bergamo becomes senior vice president and general manager for K-tel International, USA. He was head of his own consulting firm. Both will be based in Minnesota.

Elektra Records appoints Lisa Millman West Coast manager of press & artist relations, based in Los Angeles. She was manager of media relations at Epic. Shawn McCormack becomes publicity coordinator of press & artist relations for the label, New York. She was a publicist for Rock Hotel Records.

The Benson Co. in Nashville appoints Jerry Park director of a&r. He was studio manager for Great Circle Sound.

DISTRIBUTION/RETAILING: Spec’s Music in Miami promotes both Jeffery Clifford and Vicki Carmichael to vice president and Peter Bie1 to vice president/chief financial officer. The company also elevates the following employees: Sally Allen, director of accounting services; Cindy Barr, director (Continued on page 92)
RANDY TRAVIS
SINGLE OF THE YEAR:
"Forever and Ever, Amen"
ALBUM OF THE YEAR:
"Always and Forever"
MALE VOCALIST
OF THE YEAR

DON SCHLITZ
SONG OF THE YEAR:
"Forever and Ever, Amen"

REBA McENTIRE
FEMALE VOCALIST
OF THE YEAR

RICKY SKAGGS
AND
SHARON WHITE
VOCAL DUO OF THE YEAR
Capitol Sues Geffen Re Lennon CD
Claims Deal Didn't Cover Configuration

BY DAVE DIMARTINO

LOS ANGELES—Capitol Records has filed a complaint to halt the compact disk release of “The John Lennon Collection,” a 1982 Geffen Records album containing several post-Beatles tracks Lennon had originally recorded exclusively for Capitol. Sources at Geffen, who would offer no comment on the complaint, confirm that the CD is on its November release schedule.

The complaint, filed Oct. 13 in U.S. District Court here, contains that although Geffen was given license to use the Capitol tracks on U.S. LP and cassette configurations, the deal—struck in 1982—does not in any way allow their appearance on CD.

The radio stations and their estimated values, according to earlier trade reports, are WQAM-AM/WRNS-FM New York, $90 million; KRTH-AM-FM Los Angeles, $50 million; and... (Continued on page 100)

RKO Appeals Revocations

BY BILL HOLLAND

WASHINGTON—RKO General recently asked the Federal Communications Commission to reverse an administrative law judge’s initial decision Aug. 11 to revoke all 14 of its broadcast licenses. The decision, which stunned many in the broadcast industry, was the worst punishment meted out to a company in the FCC’s history and amounted to a possible loss of $1 billion for the company.

The judge’s decision would have struck the licenses of TV stations WRGB-TV in Memphis and KHJ in Los Angeles—which has since been valued at $228 million—and 12 radio stations.

As the mainstream gets tighter, the underground gets stronger, and stronger,” says Haber. The convention organizers are predict-ting registration of more than 100,000, which this year will be an increase of more than 25% from last year. Like last year, the theme will be the discovery and development of new media and new artists. Planned is a wide range of panels and workshops covering such topics as commercial and college communications, as well as new retail, video, artist management, media, and independent labels. There will also be a special “Metal” (Continued on page 100)

New Talent Is CMJ Focus

BY LINDA MOLESKY

NEW YORK—Finding alternative methods to break new talent will be the main focus at the seventh annual CMJ Music Marathon Oct. 29-Nov. 1 at the Roosevelt Hotel here.

According to Robert Haber, co-director of the event, shrinking con-ventions, radio ratings, limited slotting, and MTV’s recent pro-gramming moves have combined to create an “environment whereby this conver-sation becomes more important. There’s got to be alternative strategies for new acts to get exposure.”

Run-D.M.C. Center Of Court Action
Profile, Rush Swap Raps

BY JEAN ROSENBLUTH

NEW YORK—The breach of contract battle between the Records and Rush Productions over Run-D.M.C. continues unabated. The legal sparring began in July, when Rush, whose owner, Russell Simmons, manages and produces Run-D.M.C., filed a $6.8 million-plus suit in New York State Supreme Court against 14 companies, including its publishing company, Proteons, with nonpayment of royalties and publishing income and “fraudulent accounting practices.”

Rush claims that under the terms of an agreement signed March 8, 1986, and modified Aug. 25, 1986, it and Run-D.M.C. ceased to be bound contractually to Profile when, 30 days after giving the label notice Feb. 28, the label agreed to accept the tapes that were allegedly due, none were made.

Rush contends in its suit that Profile and Proteons have a “longstanding policy of deprive Rush and Rush Grove [the publishing arm of Rush] of the use of monies rightfully be-longing to Rush and Run-D.M.C.”

Contact modification, Rush agreed to “withdraw and retract” earlier objections to “accounting statements rendered” by Profile.

Profile initiated a counterclaim Aug. 28, when it served papers against Simmons: Simmons’ record- ing company, Def Jam Recordings; and Joseph Simmons (Rushell’s brother) and Darryl McDaniels, two members of Run-D.M.C. (the third member, Jason Mizell, was not in Run-D.M.C. when the 1983 agreement... (Continued on page 101)

Springsteen Album Leaps To No. 3;
The ‘70s Chart Revival Continues . . .

BRUCE SPRINGSTEEN’S “Tunnel Of Love” leaps from No. 16 to No. 3 on this week’s Top Pop Albums chart. It’s the Boss’ seventh consecutive album to reach the top 10 in its first or second chart week. And it’s his fifth album in a row to land in the top five of the Side of the Chart.

While “Tunnel Of Love” hasn’t risen as quickly as Springsteen’s last album, “Live/1975-85” (which debuted at No. 1), it has matched the chart peak of 1984 blockbuster, “Born In The U.S.A.,” which was also No. 3 after two weeks.

The first single from the album, “Brilliant Disguise,” is also off to last start. The song jumps six spots to No. 10 in its fifth week on the Hot 100. That makes it one of Springsteen’s three fastest-breaking hits to date. His 1980 hit “Hungry Heart” also reached the top 10 in five weeks, and 1984’s “Dancing In The Dark” did the trick in just four weeks.

FAST ALBUM FACTS: Three giant rock acts of the ‘70s are enjoying their most successful albums in years. Aerosmith’s “Permanent Vacation” jumps four notches to the Hot 100 Top Pop Albums chart, becoming the band’s highest-charting release since “Night In The Ruts” peaked at No. 14 in 1980. Kiss’ “Crazy Nights” moves up one notch to No. 18, becoming its highest-chart experience since “Dynasty” reached No. 9 in 1979. And Alice Cooper’s “Raise Your Fist And Yell” jumps 59 notches to No. 92, becoming his biggest since “Flush The Fashion” hit No. 44 in 1980.

“Whitesnake” holds at No. 2 for the 10th week, which is the longest that any album has remained No. 2 without reaching the top since the Stray Cats’ “Built For Speed” logged 15 weeks in the runner-up spot in 1982. The Cats’ album was stuck for all but two of those weeks behind Men At Work’s “Business As Usual.”

Rush’s “Hold Your Fire” dips two notches to No. 15 after peaking last week at No. 13. Unless it rebounds, it will break Run-D.M.C.’s string of six consecu-tive top 10 albums. Rush’s last album to miss the top 10 was “Hemispheres” in 1978.

Anita Baker’s “Rapture” holds steady at No. 22 in its 14th week on the Top Pop Albums chart. It’s the only album in the top 100 that has been on the sur-vey for more than 80 weeks. Runner-up: Steve Winwood’s “Roll With It,” which has been listed for 68 weeks.

Depeche Mode’s “Music For The Masses” leapers 58 spots to No. 53 in its second week. The group’s last studio album, “Some Great Reward,” took seven months to climb that high. It peaked at No. 51 in August 1985.

Two Billboard Charts Revised

NEW YORK—Billboard’s Hot Crossover 30 chart now features bullets to flag records gaining the most airplay each week. The addition to the chart is effective this week. The chart reflects the growing strength and stability of the crossover radio format, which now has 27 stations reporting to Billboard.

In other adjustments, Bill- board’s Album Rock Tracks chart has been revised to include catalog numbers for those songs commercially available as singles. Both singles and al-bum cuts are eligible to enter the two airplay-only charts.
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Joe Cocker

Produced by Charlie Midnight

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3. You may only submit one song per entry form. Each entry form includes one song or songwriting partner.
4. You may enter up to seven songs per category.
6. Each entry must be accompanied by a completed entry form.
7. You must include at least $15.00 with each entry.
8. Each entry must also include a copy of your song, either in the form of a cassette or a computerized recording.
9. You must also include a copy of your lyrics, either in the form of a cassette or a computerized recording.
10. You must also include a check, money order, or MasterCard or Visa card in the amount of $20.00 per entry.

Mail your entry to: TDK Billboard Song Contest, P.O. Box 9000, Los Angeles, CA 90090.
BY SAM SUTHERLAND

Now that the radio industry is opening its doors to more instrument music with new age formats proliferating in name if not exactly in content, you’d think we’d be thrilled. After all, when you’ve worked to establish a record company without significant access to the airwaves, what could be more exciting than breakthrough into mass appeal radio?

Well, since you asked, let’s give credit where credit is due. Although the influence of instrumental music is spreading swiftly through radio, the identities of the artists behind these works are not.

Taking their cues from the jock-style less strategically initiated, but now, by modified, Metropolitan Broadcasting’s Wave format, the growing list of stations is eliminating identification of the recordings and their creators. Prompting this tack—and adding an ominous chill to the trend—is an emerging perception of the music’s style and substance as both superficial and deeply cynical.

When a senior programmer at Satellite Music Network, which works to distribute the Wave to a growing list of stations, chooses to typecast the new instrumental boom as nothing more than “beautiful music for yuppies,” it’s hardly alarming to predict that listeners will be offered something less than today’s pop music—this without the benefit of the identification that can transform a passive radio listener into an active record buyer.

That prospect is especially dispiriting given the genuine empathy and commitment otherwise shown by programmers who have pioneered this alternative to the conventional adult format.

For Cleveland’s 92.7, the Wave for Metropolitan’s ‘K-Town’ FM Los Angeles, has sought to offset the presumed facelessness of these artists in a wall-to-wall music —this without the benefit of the identification that can transform a passive radio listener into an active record buyer.

Thus, K-Town now identifies 25%—50% of all selections—a still modest margin, perhaps, but clearly a major step forward from the original policy.

Cody and his peers, of course, are still waiting for this format’s white cloth. They acknowledge their debt to earlier instruments by instrumental music on urban, jazz, public radio, and selected album rock outlets.

Preceding the splash made last February by the Wave, other programs had shed the potential for a more varied music mix that would reach beyond the monopoly exerted by pop vocals for most of the past three decades.

John Sebastian, now at WBWM-FM Washington, D.C., was an early champion of such an approach, utilizing pop, rock, fusion, and other instrumental styles as components for the eclectic-oriented radio format he has struggled to establish earlier in this decade.

Similarly, Russ Davis of Atlantic’s WQX-FM has carried his blend of pop and contemporary music and new instrumental music from its origins as an experimental weekend evening program block to prominence in its present 8 p.m.-1 a.m. slot.

Like his peers, Davis hasn’t been mislabeled as mere names by audiences or audience stereotypes. He senses, correctly, that the trend is both simpler and broader than the new age buzz implies.

Indeed, the real bottom line rests in a revitalized interest in instrumental music that cuts across a broad spectrum, as dramatized by retail via dedicated Windham Hill product bins, it took the career successes of artists like Will Ackerman, Michael Hedges, Shadowfax, and George Winston to earn that profile. Extensive touring by these artists as well as promotion has made Windham Hill’s present band name cachet a reality.

We have also verified another critical aspect of the market, understood by early radio and retail supporters but now being overlooked by many newcomers. Contrary to the passivity implied by the beautiful music equation, our fans prove to be remarkably active buyers, and the broad range of musical options available and eager for information about them.

An extensive music audience survey assembled by Windham Hill last year and now being updated dovetails with recent radio research to confirm this adult market segment’s active commitment to music. Evidence of its avid interest started with a response rate that measured an astounding 88% within six weeks of the survey’s launch. Ultimately, it yielded a 90% return.

Direct marketers can attest that this response exceeds best-case-projections for typical direct-market research probes by a factor of 10.

That audience interest is borne out by Windham Hill, the original Wave, which claims telephone log documentation of an estimated 25,000 calls made by listeners during the first two weeks of the promotion. A majority of these calls are devoted to requests for artist and title information.

The station now claims a weekly average of 3,000 phone calls, a figure that would doubtless jump were there more phone lines to handle the overload.

Moreover, this consumer interest has reached RPM, the base of support from other media. The consumer music press has recently adopted an often hostile, condescendingly judgmental stance toward the presumptions of a yuppy consumer base than by actual content of the music.

Though the trade press has been slow to recognize what may be this decade’s broadest pop shift yet, affirming scant space in review sections and seldom probing beyond those same stereotypes to study the music’s true audience.

The music itself has been so completely absorbed into our culture that yesterday’s rebels have become today’s pop establishment, highly resistant to any new stream that diverges too sharply from the youth culture focus created in the ’60s and codified during the ’70s.

So, thanks for the airplay, but no thanks for the anonymity.

Until we will be granted fresh ears by the artists on their audience, the creation of viable careers—the true acid test for any musical development.

If that happens, what we pigeonhole today as beautiful music for the ’80s could prove to be much closer to what it is—a heretofore illegible trend misread, prematurely overexposed, and then abandoned in a vicious boom-bust cycle of bandwagon thinking.

LETTERS TO THE EDITOR

REVERSE CENSORSHIP?

What an incredible travesty for MTV to use the excuse that it’s “not in the business of promoting social issues.”

I turn down Kenny Mark’s “The Party’s Over” video.

I suppose its rock-against-drugs spots don’t promote any social issue.

Jon Butcher’s “Holy Wars” has nothing to do with fundamentalist TV and evangelists, and Little Steven isn’t saying anything about apartheid in “Sun City,” etc., etc.

Come on. What a lobotomized piece of logic!

What it probably meant was that it doesn’t give time to any body with a conservative viewpoint. How ironic it is that the view point is now being used by Planned Parenthood.

TIM COINS Pittsburgh

STILL DANCING

I observed a minute of silence at the recent passing of Hot Disco/Dance to Hot Dance on the Billboard charts. But after a few minutes of mourning, I agreed with the modulation.

The word “disco” has meant “dance” ever since I played my first DJ turntable and “eyeball” by Gloria Gaynor, released as a 45 rpm single by CBS in 1972.

Although the Billboard disco fomrums are now history, I’m sure such dance music pioneers as Bill Wardell, Keith Forsey, Ray Francis, Camille Caviao, Marc Paul Simon, Craig Kostich, David Todd, and Tom Molton will agree that disco is dance. And dance we will until we drop.

RAM ROCHA

South West Wholesale Records & Tapes

Houston

CHART CATEGORIES

I’m not a program director or a record company executive. I’m just a college student who’s interested in the music scene and reads Billboard faithfully. I don’t understand why KROQ Los Angeles and KTTS San Francisco, which are very similar stations, are placed in different chart-reporting categories.

Both stations program a diverse range of music, tending toward the new wave “modern rock,” or “rock of the 80’s,” KITTS, originally a top 40 station, still reports in this category, even though many of the groups it plays are clearly out of our target market.

On the other hand, reports as an album rock station, even though it plays such dance-oriented groups as the Pet Shop Boys and Bananarama.

In any case, these two stations are similar and should, it seems to me, report the same way.

KEVIN CROSSMAN

Santa Barbara, Calif.

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www.americanradiohistory.com
Don't Striph US: That was the message of a petition sent to the Federal Communications Commission last week from GenCorp, owner of RKO, in response to an Aug. 11 landmark decision by the FCC's administrative law judge. The judge ruled that GenCorp and RKO's previous management had acted dishonestly in business dealings in the 1970s and '80s and were unfit to hold 12 radio and two television licensees. While RKO plans to get out of broadcasting, it maintains that mistakes in the past were insignificant compared to decades of public service and wants the decision reversed by the full commission. For full details, see the story on page 6.

USP: Al Swift, D-Wash., has introduced a broadcaster license renewal bill that might be better termed a deregulation bill. For broadcasters to win government approval for streamlining renewal — bumping the cumbersome and expensive comparative renewal process now in place, for example — they'd have to see some fuzzy Uncle Sam line about public-interest broadcasting. The Swift proposal, H.R. 4849, would also allow lawmakers to randomly inspect 5% of U.S. radio and TV stations at renewal time to make sure owners are being good little broadcasters and providing "meritorious" programming. Swift has already suggested he might add a provision seeking restoration of the three-year rule. The bill also tweaks the FCC's nose: Like the Hollings ouvy bill in the Senate, it would codify rules giving preferences to females and minorities. The commission tried unsuccessfully to dump those rules last year.

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Proponents from the U.S. and the U.K. gather for a meeting of the minds sponsored by Interep and Broadcast Marketing Services. Standing, from left, are Rick Sklar of Sklar Communications; Tony Ingham of Radio City, Liverpool; Ralph Guki, chairman of the board of Interep; Dan Vaile, vice president of programming for EZ Communications; and Terry Bate, president of Broadcast Marketing Services...

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1. Exile has proven itself over the course of 8 #1 country hits in 4 years.
2 & 3. Exile is fronted by two of the leading songwriters in country music, J. P. Pennington and Sonny Lemaire were collectively named last year’s BMI "Country Writer Of The Year".
4. Produced by Elliot Scheiner (Bruce Hornsby & The Range) "Shelter From The Night" is Exile’s most dynamic album yet!
5-14. Every one of the 10 songs on this album is a killer.
15. Including "I CAN'T GET CLOSE ENOUGH". The first single.
The first smash!

EXILE, "SHELTER FROM THE NIGHT".
ON CBS RECORDS, CASSETTES AND COMPACT DISCS.
UNITED STATIONS Radio Networks, New York, has purchased an equity position in 24-hour satellite service Transtar Radio Network, Los Angeles, for an undisclosed sum. United Stations took responsibility for all sales of Transtar inventory Oct. 13, immediately after the agreement was reached.

Transtar president C.T. Robinson says the arrangement will allow Transtar to concentrate on programming. Outside of sales, he says, "Transtar will continue to operate as we always have." United Stations president Nick Yerbikys says the agreement ended several months of negotiations. He says management of the two companies will remain unchanged in all areas of operations except sales.

The 6-year-old Transtar has become a major force in satellite-delivered programming, particularly in the AC format, which is also USBN's strong suit. Transtar's 3-year-old special programming division currently produces three five-hour oldies programs, all of which will continue to be produced by Transtar.

The company's strongest 24-hour format is "Format 41." According to Robinson, at least 16 hours of it air in 75 of the top 100 markets. Robinson says Transtar's revenues are up 40% over last year, and, due to an increase in audience size, profits for 1987 will double last year's.

WXRK New York morning bad boy Howard Stern tipped his hand last week about the possibility of another go at syndication. A call to Stern's agent, Don Buchwald, produced a "no comment," but another industry source tells us Buchwald had no syndicator on the book as of mid-October.

JSA Radio Format Consultants, Hollywood, Calif., is putting the finishing touches on a new 24-hour service with a unique technological twist. "Auto-Sat" is a long overdue cross between a standard programming service and a satellite service. It will provide music on tape to reel-to-reel tape and daily liners via satellite.

Auto-Sat came about when JSA's new principals, GM Robert Adelman and VP/engineering George Chambers, were station owners having to choose between using a programming service or a satellite service. The two felt that standard programming services were difficult to customize to sound live and suffered from lack of timeliness. On the other hand, they felt that satellite services were limited by spot restrictions and difficult to make local. Auto-Sat is an attempt to get the best of both.

Actually, the idea is simple. Stations need a minimum of three tape machines, although five are recommended, and an inexpensive satellite earth station of the analog home dish variety. Music programming is delivered on tape, and fresh liners are delivered three times each day via satellite.

A day's worth of liners takes about a half-hour to record. JSA will deliver a tape of playlist currents each week. Up first is an AC format, but plans call for five additional formats by the end of 1988.

JSA was created in June when Adelman and Chambers bought principal shares of Jay Stevens & Associates. Stevens has been active in automated programming services for 12 years; he is senior VP/programming and top programming consultant at JSA. The company can be reached at 800-702-9572. In California, call 213-463-4542 collect.

FYI: The popular Halloween season program "War Of The Worlds" is copyrighted by author Howard Koch, who based his script on the novel of the same name by H.G. Wells. The Broadcast Connection in Portland, Ore., is its sole licensed syndicator. The original broadcast by the late Orson Welles was on Oct. 30, 1938, and the show has since become a Halloween favorite.

The Broadcasting Connection syndicates a number of classic radio programs, including "Fibber McGee & Molly" and "You Bet Your Life" with Groucho Marx. The company can be reached at 503-636-6069.

Peter J. Ludwig
POPS SINGLES—10 Years Ago
2. Boogie Nights, Heatwave, Epic
3. Nobody Does It Better, Carly Simon, Elektra
4. It's Ecstasy When You Lay Down, Barry White, 20th Century
5. Don't It Make My Brown Eyes Blue, Crystal Gayle, United Artists
6. I Feel Love, Donna Summer.
7. Baby, What A Big Surprise, Chicago, Columbia
8. Heaven On The 7th Floor, Paul Nicholas, RSO
9. How Deep Is Your Love, Bee Gees, RSO
10. We're All Alone, Diana Ross & barry White, Mercury

POPS SINGLES—20 Years Ago
1. To Sir, With Love, Lulu, Epic
2. Soul Man, Sam & Dave, Stax
3. It Must Be Him, Vikki Carr, Liberty
4. Expressway To Your Heart, Soul Survivors, Columbia
5. Your Precious Love, Marvin Gaye & Tammy Terrell, Tamla
7. Incense And Peppermints, Strawberry Alarm Clock, Uni
8. A Natural Woman, Aretha Franklin, Atlantic
9. The Rain, The Park & Other Things, Cowsills, MGM
10. Please Love Me Forever, Bobby Vinton, Epic

TOP ALBUMS—10 Years Ago
1. Rumours, Fleetwood Mac, Warner Bros.
2. Simple Dreams, Linda Ronstadt, At
3. Aja, Steely Dan, At
4. Foreigner, Atlantic
5. Love You Live, Rolling Stones, Rolling Stone
6. Chicago XI, Chicago, Columbia
7. Elvis In Concert, Elvis Presley, RCA
8. Songs For Someone You Love, Barry White, 20th Century
9. Anytime...Anyplace, Rita Coolidge, A&M
10. Point Of No Return, Kansas, Epic

TOP ALBUMS—20 Years Ago
1. Diana Ross & the Supremes Greatest Hits, Diana Ross & the Supremes, Motion
2. Sgt. Pepper's Lonely Hearts Club Band, Beatles, Capitol
3. The Doors, Atlantic
4. Ode To Billie Joe, Bobbie Gentry, Coral
5. Aretha Arrives Aretha Franklin, Atlantic
6. Four Tops Greatest Hits, Four Tops, Motown
7. Vanilla Fudge, Atco
8. Byrds Greatest Hits, Byrds, Columbia
9. Groovin', Young Rascals, Atlantic
10. Headquarters, Monkees, Columbia

COUNTRY SINGLES—10 Years Ago
1. More To Me, Charley Pride, RCA
2. Roses For Mama, C.W. McCall, Push
3. Love Is Just A Game, Larry Gatlin, Monument
4. The Whirlwind Prize (I Don't Want To Get Over Your Lookin' For A Feeling), Waylon Jennings, RCA
5. Blue Bayou, Linda Ronstadt, At
6. From Graceland To The Promised Land, Merle Haggard, RCA
7. Here You Come Again, Dolly Parton, RCA
8. Shame On Me, Donna Fargo, Columbia
9. One Of A Kind, Tammy Wynette, Columbia
10. Fools Fall In Love, Jacky Ward, Mercury

SOUL SINGLES—10 Years Ago
2. It's Ecstasy When You Lay Down Next To Me, Barry White, 20th Century
3. Serpentine Fire, Earth, Wind & Fire, Columbia
4. DaDa, Brick, Malaco
5. You Can't Turn Me Off (In The Middle Of Turning Me On), High Harmony, GT
6. If You're Not Back In Love By Monday, Mike Jackson, Spring
7. Do You Dance Pt.1, Rosie Royce, Motown
8. Don't Ask My Neighbors, Emotions, Columbia
9. Shake It Well, Dramatics, KRC
10. Go! Places (No Time Given), Jacksons, Epic

"Ya'll are so sweet. This is the fourth time, and it really means a lot to me. Thank you."

Love, Reba

CMA Female Vocalist of the Year 1984, 1985, 1986, 1987
Top Country Honors

BMI

Proudly Congratulates Our 1987 CMA Award Winners

Paul Overstreet
Song Of The Year
“Forever And Ever, Amen”

Holly Dunn
Horizon Award

The Judds
Vocal Group Of The Year

Hank Williams, Jr.
Entertainer Of The Year
Music Video Of The Year
“My Name Is Bocephus”

Johnny Gimble
Instrumentalist Of The Year

www.americanradiohistory.com
Wells Joins Revamped KACE L.A.; Ferrara
Way Down Yonder At WAJY New Orleans

**Pam Wells,** a Billboard 1987 Radio Awards winner, has been hired as program director of **KACE Los Angeles**, taking over the All-People Broadcasting executive vice president/chief operating officer. Wells brings an outstanding track record from **WRHK** Memphis, Tenn., where she was also PD. Although Memphis would not discuss programming changes in detail, he alluded to plans for a revamped, more upbeat music mix for the adult-oriented urban station.

**Nick Ferrara** didn’t take long to find his way back to the biz—and back to New Orleans. Having settled things with Gannett after the failed Los Angeles-based Jeff Pollack has signed rockers WLP-FM “the Biz” to a research, marketing, and positioning agreement. Tony Fields becomes PD at urban FM WJYL Louisville, Ky. He’s a familiar voice in the market, having worked mornings for urban AM WLDU for four years and for top 40 WDXJ for a few months. At WJYL Fields brings longtime morning partner Gary Rogers on board, and the duo will work mornings together. Fields says WJYL is an up-and-coming station that will emphasize current hits.

**Tim Watts** takes his high-voltage personality back to WVEE “V-103” Atlanta. He assumes afternoon drive on the market-leading urban outlet, following a four-year absence filled with gigs at WCAO Balti- more, WWIN-AM-FM Baltimore, WRQK Richmond, Va., and others. **Robert Gale** joins WMS Cleveland’s Morning Zoo, replacing **Ruby Cheeks**, who now has her own prime-time show at night.

Les Heron of **Hermes** officially named PD at Bevon AC outlet WDPS Tampa, Fla., where he’s been interim PD since January. Lee “Cruz” Carrington takes control of the morning continuity at KITTY “Kitty FM” San Antonio, Texas. He’s a San Antonio native returning after pulling big morning numbers at **KJY**. Affiliates of Global Satellite Network’s “Rockline” and their listeners are in for a bonus Nov. 19, when Mick Jagger is scheduled to appear on the call-in show. Global is billing it as an exclusive.

**Congratulations to Jack Isquith,** who becomes director of national promotion for Epic, filling the shoes of **Dan DeNigris**, who is now VP/national promotion for the label. Isquith had been associate director/national album promotion for Epic. **Mark Driscoll,** who spent last two years sculpting WAXY-Jacksonville, Fla., and **KHBY** Dallas, can now be heard on **KHSI** Los Angeles production elements. **Tom Guild** is the new afternoon man and assistant PD at classic hits’ WTRG Raleigh. N.C. Guild’s track record includes working with WTRG PD Tom Gongaware while both were at cross-town WQDR in Jacksonville. These two were Lee [Gall]and, [B]lake [D]rake, and [G]ene [Chenuet]. ... And speaking of birthdays, hats off to KSHE St. Louis, which will mark 20 years of rock Nov. 2. Finally, all you followers of new age radio should check out one label executive’s perspective on the treatment his artists are getting from the media, radio included. Some week’s Commentary by Wind- ham Hill’s Sam Sutherland on page 5.

**Out and About:** It was our pleasure to get out to Dover, N.J., for a cocktail party **WDHA** threw for its Billboard-Award-winning PD, **Mike Boyle.** Festivities were made extra special by WNEW-FM New York PD Mark Chernoff, Boyle’s predecessor at WDHA and Billboard’s album rock PD of the year, major-market category. The party was also the site of perhaps the largest gathering of local promo people in one place, a photo of which we’re anxiously waiting to run. Finally, WDHA timed the party to coincide with the release of “INJ. Rock Six,” a compilation of signed and unsigned homegrown rockers. The album is for sale on compact disk and cassette only. Proceeds are going to a Dover hospital and two programs helping people with AIDS.

Speaking of WNEW-FM, kudos to the heritage rock outlet for supporting what could be a heritage band of the future—Bourgeois Tagg. WNEW’s “Rocktober” lunch-time live broadcast from the Bottom Line heard the band in brilliant form. Do- n’t think its Beatles-esque single, “I Don’t Mind At All,” fool you; this group has a well of universal, gritty rock.

Backtracking to the 15th of Country Music Month (October), WNYY “Country 97” New York had listeners literally dancing in the cobblestone streets of the South Street Seaport in lower Manhattan for a Sunday’s worth of live music ... Finally, WQHT “Hot 103”’s “recent Hot Night” was exactly that, and it drew a huge crowd of listeners, who heard some of crossover radio’s biggest stars.

While we covered the home front, Billboard’s Margaret LoCero hit the ballpark with Capitol’s Tom Goodman for the Midwest leg of the label’s “My Life In Rock’n’Roll Radio” to your winter reading list. It’s available from Beech Tree Books/William Morrow (no relation) and offers a chronological look back at New York top 40 in its heyday ... Also putting pen to paper is **Vin Scelsa**, a New York rock radio veteran currently hosting “Idiot’s Delight” Sunday mornings on rocker WRK “Rock” New York. Starting next year, Scelsa will write a regular music column for Penthouse magazine, and he’s said to be working on a book about his career in radio.

**Mike McCarthy** is the new morning man at AC outlet WMX Baltimore. The last stop on his long career was mornings at WARM Atlanta. Keith Hill is the new PD at WMYI “My 102” Greenville, S.C., but he says it’s his listeners who are doing most of his work. My 102’s slogan is “The station you’re building,” and that’s backed up by a bank of 800 lines allowing listeners to dictate what they want. So far, the music is a mix of faves from the ’60s, ’70s, and ’80s. Most of Hill’s time was spent in operations at WOJY/WGDL Greensboro, N.C. **WSEL** Pontotoc, Miss., drops AC for country music under PD Tom Moss.

Happy 40th anniversary to **KJNO Fresno**, Calif., which celebrated the Oct. 24 event with a reunion of heavyweights who graced the outlet during its early years. Among those at the reunion were Les Garcia, Bill Drake, and Gene Chenuet. ... And speaking of birthdays, hats off to KSHE St. Louis, which will mark 20 years of rock Nov. 2. Finally, all you followers of new age radio should check out one label executive’s perspective on the treatment his artists are getting from the media, radio included. Some week’s Commentary by Windham Hill’s Sam Sutherland on page 5. Assistance on this column was provided by **Yvonne Olson** in Los Angeles.
**Promotions**

**ALBANY ALCHEMY**

Alchemy is the science of turning the common into the precious, and sister stations WJLB and WABY Albany, N.Y., have learned its secrets. When the freak snowstorm in early October knocked out power to the studios and transmitter, they made the silence golden with a promotion run entirely on television.

Although the stations were unable to broadcast, they kept in touch with their fans through TV spots that offered $5,000 to the listener who could most closely predict the time the stations would return to the air. After three days, the stations returned at 9:41 a.m.—and the first order of business was to award listener Susan Vautrin the $5,000. She had predicted a start-up time of 9:45 a.m.

**National Zoobotony**

The nation’s zoos will all be asked to clean up their acts on Nov. 19, when the third annual No Zoos Day will be commemorated. Larry Harmon, the original zoo the Cleveland, spearheads the yearly campaign with the message “Don’t be a zoo when it comes to smoking, drinking, and drugs.”

No Zoos Day takes a humorous look at the myriad symptoms of zoo-ocity while telling young people about the dangers of mixing zoo behavior with drugs. This year’s campaign will also warn kids about casual sex with zoos. Last year, 380 stations joined with their cities’ mayors to debozo-ize their communities. Interested promotion directors can contact the national No Zoos Day headquarters at 213-463-2331.

**CAR-GO 2, ALL YUGO TOO**

In what could be called the If I Go, Yugo Too contest, XTRA-FM “91X” San Diego introduced an all-time high in conspicuous consumption, the Yugo six-pack. Just like it sounds, the prize is six of those admirable Yugoslavian motorized skateboards some call cars.

The rock station invited listeners to put a 91X bumper sticker on their vehicles and then listen for their license numbers to be read over the air. Listeners then had 30 minutes to call in and win $91, which qualified them for the crowded driveway.

In the event no one called within the 30-minute time limit, the ninth caller got the cash‘n’chance. To increase the promotion’s visibility, XTRA paraded all six Yugos in downtown San Diego’s Columbus Day Parade.

**FOR WEEK ENDING OCTOBER 31, 1987**

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<tr>
<td><strong>NO. 1</strong></td>
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<td>BAD</td>
<td>LAUFER &amp; ASSOCIATES</td>
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<td>I THOUGHT SHE WAS DANCING</td>
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<td>LISA LISA &amp; CULT JAM</td>
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<td><strong>NEW</strong></td>
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<td>BILL MEDLEY &amp; JENNIFER WARREN</td>
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<td>STEVE WONDER</td>
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<td>WHITNEY HOUSTON</td>
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<td>DON'T GO CRYING OVER THE RIVER</td>
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<td>WINGEVER BROS.</td>
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<td>SKELETONS</td>
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<td>A BABY TELL ME CAN YOU DANCE</td>
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PLEASE ENTER MY BILLBOARD SUBSCRIPTION

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Title _________________________________
Company ______________________________
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☐ 31-Only video or computer software
☐ 33-Records, tapes and video or computer software
☐ 32-Primarily playback and communication hardware, software and accessories

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☐ 34-Discout Chains
☐ 35-Supermarkets
☐ 36-Convenience Stores
☐ 37-Drug Chains
☐ 38- Variety/General Merchandise
☐ 39-Book Stores
☐ 40-Other Retailers

Distributors
☐ 44-Rack Jobbers
☐ 45-Record, tape, video or computer software
☐ 46-One Stops
☐ 47-Juke box operators
☐ 48-Exporters and importers of records, tapes and video

Radio/Broadcasting
☐ 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
☐ 53-Disco DJ's, owners, managers
☐ 55-Television and Cable personnel
☐ 56-Radio Syndicators

Manufacturers/Production
☐ 60-Record companies, independent producers, independent promotion companies
☐ 61-Pressing plants, manufacturers of software, hardware and/or pro equipment
☐ 62-Recording Studios
☐ 63-VideolMotion picture industry personnel

Artists and Artists Relations
☐ 70-Recording artists, performers
☐ 71-Attorneys, agents and managers

Buyers of Talent
☐ 74-Concert promoters, impresarios
☐ 75-Clubs, hotels, concert facilities
☐ 76-Light and sound companies for concerts, discos

Music Publishers
☐ 91-Music Publishers, songwriters
☐ 92-Performing unions, licensing and rights organizations
☐ 93-Industry Associations

Miscellaneous
☐ 81-Public, school and university libraries
☐ 86-Financial Institutions
☐ 87-Government
☐ 95-Newspaper and magazine personnel, journalists
☐ 96-Advertising and public relations
☐ 11-Other, please specify

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Come back to the days when radio was your friend, rock was in the air, and the voice that brought it all to you belonged to "the dean of American disc jockeys" (20/20), Cousin Bruce Morrow! The National Observer has said that "to call Bruce Morrow a disc jockey is a little like calling Leonard Bernstein a piano player."

"For all those millions who were part of Cousin Brucie's family, this book is a nostalgic trip-and-a-half."
—Variety

"A joy and an honest account of rock 'n' roll: I loved it."
—FRANKIE AVALON

"Bruce Morrow's own Rashomon of the glory days at WABC rings true and incisive.... He's faithfully recounted not only the tears and joys of an era, but he's revealed the warm and engaging mensch behind the Cousin Brucie legend."
—MONTY HALL

Illustrated with photos

Cousin Bruce Morrow and Laura Baudo
Introduction by Neil Sedaka

Beech Tree Books
William Morrow
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<th>City</th>
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<td>Philadelphia</td>
<td>WIP-FM</td>
<td>106.7 FM</td>
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<td>Tampa</td>
<td>WQKX</td>
<td>98.9 FM</td>
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<td>Detroit</td>
<td>WRIF</td>
<td>96.5 FM</td>
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<tr>
<td>Minneapolis</td>
<td>KBMG</td>
<td>107.5 FM</td>
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**Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations**

**Platinum** - Stations with a weekly audience of more than 400,000.

**Gold** - Stations with a weekly audience between 200,000 and 400,000.

**Silver** - Stations with a weekly audience between 100,000 and 200,000.

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**New York**
- Michael Jackson - Bad
- Madonna - Like a Virgin
- Billy Joel - Subway Pretender
- Bruce Springsteen - Born in the USA

**Los Angeles**
- Stevie B. - We Could Be Together
- Tiffany - I Think We're Alone Now
- Simon & Garfunkel - The Box
- Icehouse - Crazy

**Boston**
- Whitney Houston -Did It Again
- Elton John - Candle in the Wind
- James Taylor - You've Got a Friend

**Philadelphia**
- Whitney Houston -I Wanna Dance with Somebody
- Bruce Springsteen - Born in the USA
- Fleetwood Mac - Dreams

**Tampa**
- Whitney Houston -I Will Always Love You
- Bruce Springsteen - Born in the USA
- Fleetwood Mac - Dreams

**Detroit**
- Whitney Houston -I Will Always Love You
- Bruce Springsteen - Born in the USA
- Fleetwood Mac - Dreams

**Minneapolis**
- Whitney Houston -I Will Always Love You
- Bruce Springsteen - Born in the USA
- Fleetwood Mac - Dreams

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**Detailed Playlists**

- Z100 FM
- WOBS
- WIP-FM
- WQKX
- WRIF
- KBMG

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**www.americanradiohistory.com**
Einstein’s Theory: Counterprogramming At WHFS

BY BILL HOLLAND

"YOU’VE GOT TO BE aggressively different, ornery, and outside — and that’s what we are," says David Einstein, program director of WHFS-FM, which serves Annapolis, Md., as well as the Washington, D.C., and Baltimore metropolitan areas.

That’s a fair enough appraisal of the 50,000-watt station, which has provided its listeners with fresh doses of large-playlist, minimal-rotation, progressive pop music for the last 18 years — all with Einstein at the helm.

According to Einstein, the station seeks to provide music-intensive alternative programming and to avoid overlap with other formats — the “hit-oriented, traditional-format 50,000-watt wasters going after the 25-to-49-year-old market.” Instead, WHFS takes to the underbrush, concentrating on the programming these heavyweights don’t offer.

WHFS is an independent community-oriented AM sister, WNAV, an AC station that operates with a separate call.

An influx of new dollars will soon help Einstein implement his ideas with greater ease. Last month, ABW Broadcasting, “The biggest owner of the stations (Einstein’s father is chairman), announced it will sell the stations to Duchossois Communications Co. for $8.24 million, pending approval by the Federal Communications Commission. ABW bought the stations for $2.8 million nearly four years ago.

No format changes are planned, and Einstein insists the sale is as close to a friendly takeover as you can get. "He says he’s confident Duchossois Communications, which has nine other radio stations, mostly in secondary markets, understands the positioning of WHFS outside the mainstream."

"I think the philosophy is different," Einstein says. "Some companies, they go out and pay $25 million for some big downtown signal, and then they have to rotate, have to have a small playlist, to get that big number. They have to; they’ve got to pay off this incredible debt service."

The Eclectic FM station usually serves near a 2.0 share in the Washington Arbitron and about a 1.5 in the Baltimore Arbitron, which says the station doesn’t subscribe to rating services, maintains its listening audience is larger, especially in the 12-to-24 and 18-to-25 demos. "A lot of our listeners don’t fill out diaries, don’t have telephones in their own name. They listen to WHFS while they’re on campus. They’re elusive," he says.

Einstein says that as long as he has been PD, the station has tried to help an artist’s career, "to take a musical approach to [the artist’s] life, rather than focusing on one single or selected cut.

David Einstein, Program Director of WHFS Annapolis, Md., and Billboard’s PD of the Week.

"We establish a base on new artists — sometimes a year or more before they hit," Einstein says. "We’re drivers to do that. There’s a lot of terrific artists out there who just won’t ever have a top 40 hit. Well, that’s part of what we do; that’s why kids listen to us. I’d say that we could keep them on their campus. They’re elusive," he says.

Einstein admits that WHFS may have lost some of its older listeners by embracing so much new music. "But the ones that have stayed, I think, have been encouraged by the style of programming rather than by specific tracks."

Programming WHFS is not a random activity, however. "We have dayparting," says Einstein, "but I think it’s a lot more complex. We have stations. I don’t have a computerized sheet on 7:00 midnight that says I must play this or that."

But the other side of the coin is this: "If one of our guys at 6:30 in the evening played a whole side of Brian Eno’s, I’d have to wake up the phone and ask him, ‘Uh, you feeling all right?’" Einstein says that for WHFS’ morning show, "I get with our morning lady twice a week. I say, ‘Make it as musically broad as can be, with few thematic sets.’ That comes after 9 in the morning."

He guesses the station plays 35-40% current in the morning, with older from that station’s vast music library making up the remainder. "Some thing that’ll make people flash," Einstein says. "You know, listeners think too much in the morning; it’s hard enough getting dressed and out the door to work."

Nighttime is the right time to "cut loose and go wild — that’s when we do it," says the PD. "Sure, I’m fighting for that 24-49 group, because they’re watching Tom Brokaw on TV. So then I can maximize this other listener who’s strung up an antenna tower, the dawn to get us cleaner."

For his jocks, Einstein says, "My job is to temper their differences, to say, ‘Right in the middle of that Cal-jun music set, why don’t you drop something in the listener will know a little bit about,’" I also put up a list of new recommended cuts that I get from listening, tip sheets, trudges, record guys. But I don’t try to box our jocks, our reputation is about letting it go out some."

WHFS is both loved and criticized by record companies for its unconventional approach to programming. While the station has a reputation for breaking artists early — Suzanna Vega, and the Cure, for example — Einstein usually doesn’t play the first single out of the gate.

"We play records that don’t necessarily have to make sense on a national level," the PD says. "With the record company guys, it’s ‘Hey, try this, because it’s happening out in Oregon.’ With us, it’s always been a local station concept, we’re playing records for our audience. The choices are made by aesthetics and a sound business decision behind it."

"Out there in radio land," Einstein says, "[the traditional belief is that] the more you rotate the hot songs, the bigger your numbers are going to be. The less your disk jockeys express themselves and show their personalities, the better off you are. But just don’t subscribe to that. I don’t think you have to do that with an impact. Even other alternative stations, they keep it light — maybe 25% current on an average. We might get as high as 50%-55% current. It’s completely outside the norm. And that’s what we’re about.

KZPP 104.7 FM

Phoenix

P.D.: Guy Zapata

1. Tiffany, ‘This Love"
2. Tramon, ‘Playing Out Our Song"
3. Madonna, ‘Living to Tell"
4. Bruce Springsteen, ‘Squeeze, Hourglass"
5. Paul Simon, ‘Streets of Love"
6. Dire Straits, ‘Brothers in Arms"
7. Tom Petty, ‘Blowin’ in the Wind"
8. Chicago, ‘If You Leave Me Now"
9. The Cure, ‘Lovesong"
10. Kraftwerk, ‘The Model"

1. The Bangles, ‘Walk Like an Egyptian"
2. The Spencer Davis Group, ‘Keep on Running"
3. The Doobie Brothers, ‘Long Way to the Top"
4. The Rolling Stones, ‘Paint It Black"
5. Doobie Brothers, ‘What a Fool"
6. The Police, ‘Walking on the Moon"
7. R.E.M., ‘Shiny"
8. The Pretenders, ‘Don’t Get Me Started"
9. Bruce Springsteen, ‘Trace"
10. The Police, ‘Don’t Stand So Close to Me"

KZPP has a reputation as a station that plays new music early.
Happy Hooters. KISW Seattle staffers gather in force to welcome the Hooters to town, where they opened up for recent shows by Bryan Adams. Standing, from left, are KISW business manager Meg Noren; Hooters Rob Hyman, John Lilley, Andy King, David Uosikkinen, and Eric Bazilian; and KISW evening talent Carla Steele. Seated, from left, are Columbia Seattle rep Larry Reymann and station staffers Mike Jones, MD, Julie Bradford, promotion director; Sue Hobbs, promotion assistant; and Coreen Freeman, communications director.

Joy, Love & Marlon. KJLH Los Angeles PD Cliff Winston, left, puts his support behind Capitol artist Marlon Jackson, who stopped by the urban outlet to promote his single "Don't Go" and album "Baby Tonight."

Kings Of The Hall. Fed up with delays on the construction of the Rock And Roll Hall Of Fame, WMMS Cleveland staffers take the dirty matter into their own hands by telling listeners to dig in on the planned construction site. Topping the hill, from left, are a listener, WMMS head morning zoo keeper Jeff Kinzbach, and WMMS news director Ed "Flash" Ferenc.

One For The Home Team. WYTZ-FM "Z95" Chicago personnel accept a plaque honoring the station's contributions to the Runaway Switchboard, a group that assists runaway teens and their families. Thanking Z95 for the $10,000-plus it raised, from left, are Jeff Vincenzi and Beverly Edmonds of Switchboard operator Metro-Help, Z95 afternoon talent Brant Miller, and Ed Marcin, the hit station's director/advertising and promotion.

Guaranteed Ink. KNIX-AM-FM Phoenix, Ariz.'s executive team displays the station's customized edition of Tune In magazine, a syndicated newspaper that affiliated outlets use as a sales tool and as an interest-builder on newsstands. From left are KNIX GSM Bob Podoloski, GM Michael Owens, and general program manager Larry Daniels.

All DAT Jazz. WJAZ-FM Stamford, Conn., became one of the first outlets in its area to broadcast a digital audiotape recording. WJAZ PD Rick Peterson, right, demonstrates a Digital Music Products DAT by the Thom Rotella Band for Tom Jung, president of DMP.

Nine And Counting. Rocker WAQX Syracuse, N.Y., celebrates its ninth birthday and entertains the Fabulous Thunderbirds, who, along with Crosby, Stills & Nash, rocked 8,000-plus listeners during the festivities. WAQX PD Simon Jeffries, left, and MD Lorraine Rapp are pictured here with members of the Fabulous T-Birds.
Talent

Pink Floyd’s Success Endures

BY STEVE GETT

NEW YORK. In addition to riding high on the Top Pop Albums chart with its latest Columbia album, “A Momentary Lapse Of Reason,” Pink Floyd is gearing up for a unprecedented 700 weeks on the chart with the classic "Dark Side Of The Moon.

A good deal has happened to the veteran British rock act over the 14½ years that have elapsed since "Dark Side Of The Moon" first hit the streets. Most recently, and of particular significance, is the group’s decision to continue working after the departure of Roger Waters, very much a key figure in previous Floyd activities.

While some might contest that Pink Floyd said Waters is not the real deal, judging by the response to the new album, bulleted at No. 5 on this week’s Top Pop Albums chart, and to the latest road out, the band still commands a very strong following.

“The tour is going very well,” says longtime guitarist/vocalist David Gilmour. “I must admit I’ve been dumbfounded by some of the reviews, which said we were boring, but they sounded like they were written by people who weren’t even there. But the response from the audiences has been wonderful, and every show has been a sellout.”

On life without Waters, Gilmour says, “Making the record and going on tour has been a lot more fun without him. It’s obviously sad to lose some of the talent, but life goes on.”

Why did things turn sour?

“Things turned sour because I wouldn’t allow him to do what he wanted—i.e., I would tell him some of his things were not very good. But he couldn’t accept valid criticism.”

Gilmour says he is instrumenta in removing "a lot of rubbish" from past Floyd albums, including "The Wall.” “This is how you make records. You listen to other people’s opinions,” he adds.

Recording sessions for “A Momentary Lapse Of Reason” began in September 1985 at a studio in England. “We worked there until the end of March,” says Gilmour. “Then we came to Los Angeles, where we spent three months, and finally finished it off June.

Meanwhile, there had been much speculation that Waters was attempting to prevent his former bandmates from releasing an album and touring under the name Pink Floyd. As for Waters’ claims that he owned the name, Gilmour says, “How on earth can he have the name? It’s all a mouth. We’ve just carried on and done what we’ve done. If he got a court ruling through, then maybe we’d have something to think about. We’ve ignored all the threats be-

(Continued on page 25)

ONE TO ONE 5

George Michael discusses his past success with Wham! and his solo career

I don’t want to repeat myself as a songwriter

Q: What did you do at Wham! to break through its popularity?
A: We’d always said that there’d be no Wham! past the point where we were not enjoying it. It became a very restrictive thing, and I felt I was ready to do other things musically. The directions I wanted to go in had nothing to do with the original concept of the group.

Q: How much did Andrew Ridgeley ac-

tually contribute to the music?
A: Originally, quite a lot. But by “Make It Big” he was contributing very little, partially through laziness and partially through accepting what I was doing at the time was going to be so huge commercially that neither of us thought there would be any point in trying to collaborate when it would just dilute what I was doing. It was very difficult for him to even try to contribute, knowing that I had a very fixed goal in my mind musically.

Q: What was the fixed goal?
A: At that time, I wanted us to become the best-selling pop band in the world, and I think we did.

Q: Did you have specific goals for your solo album?
A: If I did map anything out I must have too long ago because the time was about halfway through it. I was recording for a whole year, and my idea of how the album should sound changed so many times that in the end I just let the flow go. I’ve turned out an album that’s nothing like one I expected. I think it’s much better and more interesting than it might have been if I stuck to any one idea. I almost thought of doing a slow side and a fast side, but I gave up on that idea because I didn’t want to give my self these restrictions.

Q: One of the most appealing things about “Faith” is its tremendous diversity.
A: That’s something I’ve always been interested in doing—even on [the breakthrough Wham! album] “Make It Big”, when it’s just "Careless Whisper,” “Everything She Wants,” and “Wake Me Up Before You Go-Go” came out one after another. They were pretty di verse, and that’s me as a songwriter or not wanting to repeat myself.

Q: Did you write an abundance of material?
A: No. What’s there is almost all that was written. I’m very unproli fic. I write very slowly and pain-
ingly, and I throw things away very quickly if I don’t like them.

Q: When you released “I Want Your Sex,” were you aware that you were almost setting yourself up for attack?
A: I knew I was setting myself up, but I also believed in the record and thought it would be very successful. As a lyric, I thought it was a statement that needed to be made because I could hear all this kind of sexual panic going on around me. I wanted to make a record that could be sexual and yet applied to a relationship, a credible relationship or somebody you really care about.

Q: How did you feel when the media ac-

cused you of advocating promiscuity rather than explor ing monogamy?
A: I thought it was quite pathetic that the minute they heard the word sex they automatically associated it with promiscuity. When things get past a certain point people don’t think rationally.

Q: Are you into promoting the new album, or is it a chore?
A: It’s always been a bit of a pain for me to have kind of promoting things because I’ve believed that the music should speak for itself. It’s not a problem having to sell what you’ve been doing, but it’s really necessary. There’s a certain amount of promotion, and I thought I would do it in years past, and, espec-
ially in this country, it’s been held me back a lot. But wanting to be appre ciated on the level that you work and for your music to come across in the way that it should, especially with Wham! behind me, there are certain things I have to do to change people’s perception.

Q: Will Wham! ever get back to-gether?
A: I don’t know. There’s been yet another story in one of British daily papers. Maybe they know something that I don’t.

Q: Do you keep in touch with Ridgeley?
A: I’m in Monaco most of the time, so I don’t see him very much, but when we do see each other we get along great. He’s recording now, and I’ve heard some of the new stuff, and it’s really good.

Q: Is he still racing cars?
A: He’s on one that he’s decided he wants to live. I think he came to that conclusion one day upside down in a motor car.

I agree

"When Sting’s first album [1984’s’Don’t Stand In The Blue Turtles’] came out, I thought we were probably selling the album and the singles more than the artist and what he stood for,” says Bob Reitman, A&M vice president/general manager. “Sting has a very broad base—his music appeals to teenagers as well as a more adult audience—and what we’re trying to do this time is really touch every base.”

According to Reitman, A&M bought advertising time on MTV a week prior to the album’s release. “Then the week it came out, we went to CNN,” he says. “We did that in lieu of doing things we did last time like the ‘CBS Evening News’ in Los Angeles and New York. We had a lot of referrals to CNN, and the album felt like a good, fresh environment to use. After a week there, we went back on to MTV. Reitman & A&M is looking to break “Nothing Like The Sun” as quickly as possible to maximize holiday-season sales. “Positioning the album in the marketplace is very important at this time of year,” he says. “Space, both at ra dio and retail, is being limited, so obviously we’re moving very fast and are hoping to have a top five or top 10 record come out.”

Of the decision to release the album as a two-LP set—it is available as a single compact disk and cassette—Reitman says, “We wanted to preserve the clarity of the sound as best as possible. We

initially thought about putting it on a single LP, but just didn’t feel it would do justice to the music. So in the end we went with a double and kept the price at $10.98.”

Videos for the leadoff single, “We’ll Be Together,” and the track “Be Still My Beating Heart” have been lensed, according to Reitman. He adds that Sting is gearing up for a world tour, scheduled to com-

cence in November.

SCHNEIDER’S TIME

Long a cult figure in the hard rock world, German guitarist Mi-

chael Schenker is finally starting to make commercial waves with his band, MSG, whose debut album for Capitol, “Perfect Timing,” is at No. 121 on the Top Pop Albums chart. A significant buzz is circulating on the album’s leadoff single, “Gimme Your Love,” and its accompanying video clip.

“Initially, MTV and album rock radio airplay have been our key bases for breaking MSG,” says Jeremy Hammond, Capitol direc-
tor of artist and product development. “There is a broad range of songs on this album, ones that will appeal directly to the Schenker au-
dience and others that have a more commercial edge.”

Of the decision to lead with “Gimme Your Love,” Hammond says, “That’s one of the harder songs, and we felt it would really give us album rock base. The response around the country has been tremendous, so we’re confident that it was the right move. We also had Marty Callner direct the video, and that’s definitely hav-
ing impact.”

Following tenures with UFO and Scorpions during the ’70s, (Continued on next page)

Rock ’n’ Rollers. Keith Richards stopped by Manhattan’s China Club to help longtime pal Chuck Berry celebrate the opening of his new movie, “Hail Hail, Rock And Roll.” (Photo: Dominic condo)
ARTIST DEVELOPMENTS
(Continued from preceding page)

Schener has been fronting MSG for the past few years, though the lineup has constantly changed. A succession of albums for Chrysalis failed to take off, but Hammon is convinced that MSG’s Capitol deal but will finally bring Schener full-scale success.

“This is the album everybody has looked for from Schener for the last 10 years,” says the label executive. “A lot of it is down to the fact that he hooked up with [lead singer] Robin Mccutty, who is an excellent songwriting partner and who has really helped to restore Schener’s confidence. Schener’s never had a partner before, and it’s definitely what he’s missed.”

Plans call for MSG to hit the road Nov. 6 in Providence, R.I., as opening act for Rush. “These dates will go into December, and then MSG heads off to Europe for an eight-week tour with Whitesnake,” says Hammon. “There’s a Japanese tour after that, and then hopefully the band will be back here in January.”

WILD GIRL

“Trapped In The Body Of A Wild Girl” may seem like an unusual title for a single, but the new Chrysalis release demonstrates just how unusual is the talent of Los Angeles’ Wild Girl.

Brown—who had scattered success in 1983 with her single and video “The Homestay Queen’s Got A Gun”—is a former stand-up comic involved not only with music but also with film. She wrote the screenplay for “Earth Girls Are Easy,” a Dino De Laurentiis production due in the spring, starring Jeff Goldblum, Geena Davis, and Brown herself. None other than Julian Temple will direct.

Looking Out. Sammy Dobeo leads the BeoDeans through a headline date at New York’s Ritch Club. The group played songs from its latest Reprise/Siash album, “Outside Looking In.” (Photo: Chuck Pulin)

RIGHT STUFF: The Best has acquired an advance cassette of Bryan Ferry’s upcoming Reprise album, “Bete Noire,” one of the year’s most eagerly anticipated releases. The good news for fans of the former Roxy Music vocalist is that his latest album does not disappoint. A fine follow-up to the superb “Boys And Girls” album, “Bete Noire” boasts nine songs, including the leadoff single, “The Right Stuff.”

Standout cuts on the new album include the opening cut, “Limbo,” “Kid’s Talk,” “The Name Of The Game,” and the haunting “Shoal.” The tracks were produced by Ferry and Patrick Leonard, with the rest co-produced by Leonard, and Chester Kamen.

At this juncture, it’s impossible to determine whether “Bete Noire” is actually a better album than “Boys And Girls,” unquestionably one of the decade’s finest releases. Ferry’s work is particularly appealing because it continually grows on you, and it’s too early to tell if “Bete Noire” will have the staying power of its predecessor. Still, it’s a mighty fine set and makes for compulsive listening. Don’t miss out.

RAISING FUNDS: Things have quieted down somewhat on the rock-front Projects that roared months ago, but a couple of fund-raising projects are just hitting the marketplace. First, A&M’s “A Very Special Christmas” album has stirred interest in the industry and is due to be released in November. Vinyls are eagerly sought after by those who have not had the chance to purchase it on CD. The album will be released in conjunction with Christmas promotions at Kmart and other major retailers.

Meanwhile, Amnesty International USA has produced a special book of photographs taken during last year’s cross-country Amnesty Of Hope tour. The cost is $20 and proceeds will be used to continue the organization’s work freeing political prisoners and heightening public awareness of violations of human rights around the world. Copies are available directly through Amne-

sonia’s Manhattan offices, located at 322 Eighth Ave., Dept-

tarton CSH, New York, N.Y. 10001.

SHORT TAKES I: During his Oct. 14 concert at the Nassau Coliseum, Uniondale, N.Y., Frank Sinatra told the audience that he was looking forward to seeing friends Sammy Davis Jr. and Dean Martin for a 1988 national “Rat Pack” concert tour. . . . No details, but word has it that New Order may be on the verge of splitting up . . . Art Garfunkel, James Taylor, Elton John, Chris DeBurgh, and Robin Williams are among the artists participating in the next Prince’s Trust concert. The special will be held Dec. 1 at the London Palladium . . . Echo & The Bunnymen frontman Ian McCulloch underwent surgery in Liverpool, U.K., after being involved in an accident where he fell from the stage during one of the last dates on the band’s recent North American trek. Doctors have recommended that McCulloch stay off his feet for the next few weeks, which has resulted in the cancellation of some U.K. shows.

SHORT TAKES II: U2 members Bono and the Edge, Elvis Costello, actor Nicholas Cage, and a host of other celebs from the music and movie worlds went to see Tom Waits during his recent performances at the Eugene O’Neill Theatre in New York . . . George Mi-

chael (see One To One interview, page 21) says he hopes to recruit a number of New York musicians for his next solo album. Although the artist has not disclosed the release date of his new album, it is tentatively set for Spring 1989 . . . Despite the request for no reviews, the Beos can’t help but make mention of Sting’s Oct. 16 private showcase at New York’s Palladium, which was presented by New Eng-
land Digital, makers of Synclavier. The former Police frontman turned in a fine set, performing most of the songs from his latest A&M album, “Nothing Like The Sun.” With only three rehearsals behind them, Sting and his new band were very entertaining, and new tunes like “They Dance Alone” and “Be Still My Beating Heart” and the rework of the Hendrix tune “Little Wing” sounded superb. Be sure to catch the man on his upcoming tour.
rock ’n’ roll area,” says Shaw. “Ambition” was produced by Shaw and Terry Thomas, songwriters/guitarists of Charlie. A video for the first single, “No Such Thing,” is being aired on MTV and features several soap opera celebrities, including Shaw’s wife, Pamela, of “One Life To Live.”

POP GOES VIRGIN

Virgin Records’ international growth is being amply documented by the diverse nationalities of artists on its roster: the Northern Pikes from Canada, the Lime Spiders from Australia, Lee Rita Mitsouko from France, and now Lolita Pop from Sweden.

The five-piece group, which has already released four albums on Sweden’s Mistur label, is already enjoying MTV airplay for its “Bang Your Head” track, and it is getting very positive reactions. So says guitarist Benkt Svensson, in Los Angeles with lead singer Karin Wistrand for a brief radio promotional tour.

“Sweden is such a little country,” says Svensson. “If you get in one paper in Sweden, then you cover the whole country. It’s totally different here.”

Does he feel the band faces any sort of handicap because it is Swedish—and perhaps an unknown quantity here? “I don’t think so,” he says. “We’ve listened to so much American music in English, we feel it’s our music.”

Though they’re very well respected in Scandinavia, says Svensson, “we’re not like teen stars. Our fans are more like the people that are really into music.”

Plans for a U.S. tour, he adds, will hinge on the success of the group’s album.

PLATINUM POTENTIAL

Platinum Blonde has made quite an impact on the Canadian front, but has yet to break big in the U.S. marketplace. The group hopes to change that with its third Epic release, “Contact,” just in the stores.

“The band’s last album, ‘Alien Shores,’ was certified five times platinum in Canada,” says John Doelp, product manager for the label. “The first record went two times platinum. They regularly play in 15,000-20,000-seat halls, with many sellouts. They’re a major force there.”

To help appeal to the U.S. audience, the band opted for a different look this time around. “They had platinum blonde hair, and we tried to use that as a selling factor, but the U.S. didn’t like the image,” says Doelp. “They got rid of the platinum blonde hair and have a more hard-edged look now.”

The game plan behind breaking the latest release is threefold, according to Doelp. “We’ve done a very strong video, and we’ll use that to try to build the image,” he says. “We’re also using the border markets like Seattle and Buffalo (N.Y.) to try to expand on what’s there in terms of radio and sales. Thirdly, we’re saying, ‘Hey, it’s a great record.’”

Additionally, CD singles of the album’s title tracks were recently serviced to album rock radio. “So far reaction’s been very positive,” he says. “It blew out the door in Canada. Most stations there added it in heavy rotation in front of Michael Jackson and Mick Jagger.”

STAMNEY’S ALRIGHT

Chris Stamey says he’s trying to discourage use of the tag line “formerly of the dB’s” in the marketing of his new Coyote/A&M album, “It’s Alright.” The singer/guitarist’s six-year affiliation with that critically praised band, however, “certainly doesn’t hurt coming on the heels of a very successful [L.B.S.] dB’s album,” says Karen Glaubner, A&M’s national director of special projects.

“We’re working with a really limited budget, but we’re seeing results already,” says Glaubner, who adds that the record has sold about 18,000 copies in its first few weeks of release.

“ ‘It’s Alright’ is the first product of a licensing agreement inked in the summer between A&M and Minneapolis-based Twin Tone Records, which distributes the New Jersey label Coyote, A&M has first right of refusal on Twin Tone’s output; the major handles all aspects of distribution, marketing, promotion, and publicity for the records it does pick up. Glaubner adds, “Our department is giving ’It’s Alright’ more emphasis than a regular A&M release because people at A&M aren’t familiar with Chris, and we want them to get used to him. Just like their big Christmas record is going to be Sting, we think this could be ours.”

The first track being worked to radio is “Cara Lee,” A&M is sending out a tin can pan containing a bio and cassette and bearing the slogan “Nobody doesn’t like ‘Cara Lee’” to about 500 retail outlets. “We’re also doing things we normally never do, like taking out ads in fanzines,” Glaubner says.

Next up is “a really cheap video,” according to Glaubner, and a tour of the South and East beginning in late October.

IN BRIEF

“So Emotional” is the third single from Whitney Houston’s second Arista album, sales of which have topped the 5 million mark... Lisa Lisa & Cult Jam’s new Columbia single is “Someone To Love Me For Me,” another track from the “Spanish Fly” album, which has already spawned two chart-topping singles, “Head To Toe” and “Lost In Emotion”... Geffen is working “I Found Someone” as the first single from Cher’s upcoming self-titled label debut. The single was written and produced by Michael Bolton, who is making waves with his Columbia single “That’s What Love Is All About”... “Cherry Bomb” is the second single from John Cougar Mellencamp’s latest Mercury/PolyGram album, “The Lonesome Jubilee”... Ex-Motels singer Martha Davis returns to the airwaves with “Don’t Tell Me The Time,” the first single from her Capitol debut solo album, “Policy.” The album was produced by Richie Zito.

Date With Dan. Epic/Porcent/CBS Associated executives celebrated Dan Fogelberg’s date at New York’s Radio City Music Hall with a postconcert party at the Upper Eastside eatery Maxwell’s Plum. Pictured, from left, are Ray Anderson, EPA senior vice president of marketing; Fogelberg; and Don Grieson, EPA senior vice president of a&r.

ARTIST DEVELOPMENTS

(Continued from preceding page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

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William Morris Eyes Bigger Role In Breaking New Acts

BY LINDA MOLESKI

William Morris had plenty of activity to report during a recent visit by On The Road to the booking giant’s New York offices. Much of the movement stems from the agency’s recent reorganization of its music divisions in an attempt to break the company’s “old-school” profile, says agent Rob Prinz.

“We decided to split the contemporary music department, so we could concentrate on developing newer acts,” says Prinz, who, along with West Coast associate John Marks, spears newheads for the agency. “We’ve recently scored some of the hotter prospects, which people are just now starting to recognize.” Among them are Terence Trent D’Arby and Swing Out Sister — two highly touted acts out of the U.K.

“We were also instrumental in breaking Steve Earl & the Dukes and Crowded House,” continues Prinz. “We play a very large role in breaking new talent, especially with bands overseas that are new to the market. We coordinate with labels and as advisers — it’s more than just booking dates. When it comes to breaking new artists, we get involved in everything.

Another area that’s being revamped at William Morris is the rock/jazz division. “We’re building up our visibility in the black arena,” says agent Allan Cooper, who adds that the division was dormant for a while.

According to Cooper, the division’s roster increased 80% during the last two years. Additions include Melba Moore, Freddie Jackson, Beau Williams, Ashford & Simpson & Max, Howard, Najee, Ray Goodman & Brown, and Chad.

Part of the reason for the agency’s taking a more aggressive stance in black music is that “music on the whole is changing,” says Cooper. “Pop music today is rock. Half of the acts on the pop charts these days are black.”

SHORT TAKES: Following the trip to William Morris, On The Road met with FBI chief Ian Copeland to discuss his latest acquisition, Bandwagon Entertainment. Look for an in-depth “One on the Road” interview to appear shortly. On The Road was also in attendance for Def Leppard’s return to the New York area when it performed at New Jersey’s Meadowlands Arena on Oct. 17. We were quite pleased to see that the Brit lads haven’t lost their touch. In fact, they’re improved with age. Equally pleasing was opening act Tesla, which will undoubtedly be come one to contend with in coming months. Rap/heavyweight Rush Productions has branched out into the lucrative hard rock field. The New York-based management team has signed Batallian, which recently showcased its talents at the Rainbows of Manhattan’s as part of the E-Z-O/Guns’N Roses bill. One unsigned act definitely worth checking out is Connecticut-based the Tracks, a group that has been running a healthy following in the New York area for its straightforward rock ‘n’ roll and has been attracting a good deal of major label interest. Slash/Warner Bros. band Faith No More has been on the road with the Red Hot Chili Peppers. Dates include a show at Manhattan’s Ritz on Halloween (31) — surely an event not to be missed. German rock outfit Warlock, which recently played in Europe, has signed with Sony, and has recently opened dates with Dio before heading to the States, where the group will reportedly open dates on AC/DC’s upcoming tour.

Send information to On The Road, c/o Billboard, 1355 Broadway, New York, N.Y. 10008.

ON THE ROAD WADDLE

Talent

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On the Road
cause there's nothing to them. In fact, he even signed a piece of paper saying that we could release the record. It's a load of waffle."

With Waters gone, Gilmour seems to have become the band's driving force. "There is a lot on my shoulders, no question," he says. "But having made solo albums and been involved in all sorts of other things helped in taking charge of making this record. Obviously, a Pink Floyd album is a different thing, but still the main goal is to make a good record."

In Gilmour surprised by the overwhelmingly positive reaction to the new album. "No, I'm not surprised, to be honest," he says. "I suppose you're more surprised when things don't work out the way you thought they should have. Initially, I wondered what the response would be like, but I wasn't particularly worried. I knew it was a very good album—we spent a lot of time on it—and wouldn't have put it out unless we felt it was a great record."

A video for the album's leadoff single, "Learning To Fly," is airing on MTV, but Gilmour is not convinced that the medium is necessary for the band. "I really don't think videos are that important for us," he says. "In fact, I can't say having a video has made a difference to this record because it came quite late. The people at record companies think videos do make a difference, and I have to listen to them. But, basically, we got to No. 3 without one."

Future Floyd videos may include footage shot on the current tour. However, Gilmour says he is not sure whether the likely contenders for upcoming single release, "One Slip" and "On The Turning Away," should have accompanying clips. "I much prefer it when people can create their own images," he says.

While the success of the new album and the tour is keeping the money coming in, Gilmour refuses any possible charges that Pink Floyd is merely functioning as a money-making machine. "Listen, I've spent a year making a record, and I've been in this business for 20 years, so I don't think there has to be any justification on my part," he says. "I know what I'm in it for. Of course, I'm perfectly willing to earn the money, but I'd want to do this anyway, regardless. Like I say, I don't have to justify anything—it's my right, I've earned it."

Gilmour acknowledges that working under no financial restraint has its benefits. "It keeps the door wide open to do whatever we want," he says. "Pink Floyd has the financial backing to do things properly. But you only have to look at the presentation and what's been spent on this live show to see how money's not the objective. We could be making an absolute fortune if we wanted to. But this has been very expensive to put together and operate."

Finally, how does it feel to see "Dark Side Of The Moon" on the charts after 700 weeks? "Wonderful—who's paying!"

---

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In Dallas for the NARM convention, our Greatest American Hero, Mr. Magoo, suffering from Hill Street Blues, arrives at Room 222 to learn the Facts of Life. Seeing Laverne and Shirley he says "Gimme a Break! Three's Company, this whole scene is a Fractured Fairy Tale." Looking for Entertainment Tonight, Quincy Magoo takes a Taxi down Sesame Street, past the best Little House on the Prairie, to the American Bandstand. The Saturday Night Live show featuring Josie and the Pussycats and The Archies. He meets Maude and has a Hart to Hart. She sobbed "I was born in St. Elsewhere, grew up on The Streets of San Francisco and this Solid Gold Baretta is the only thing left from my grandfather, the late Inspector Gadget's Dynasty." "Well, you're just one of The Rookies," he tells her "The Name of the Game is to take things One Day at a Time. Happy Days are just around the corner." She says "this place is swarming with Smurfs." "Yeah, Miami Vice should have closed it long ago." I Wonder Woman if we should leave this Dastardly and Muttley joint. I have a Magnum in my Love Boat, docked off Knots Landing. We could crank-up the tunes on WKRP and have some really Good Times. Always a Dudley Do-Right, he half expected a SWAT, and was surprised to hear her say "let's Ko jak."

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**AVAILABLE THIS WEEK.**
Eastmond, Laurence, La La Blossom

Hot & Cool. Next Plateau rap stars Cheryl "Salt" James, left, and Sandy "Pepa" Denton, right, whose "Hot & Cool & Vicious" album has been a surprise hit, trade jokes with Eddie Murphy during a party at 4D in New York.

New York Midtempo Sound Takes Hold

Laurence has more of a consistently soulful flavor in his music than most of his New York peers, as witnessed by his work with Freddie Jackson ("Rock Me," "Tasty Love"), Melisa Morgan ("Do Me Baby," "If You Can Do It: I Can Too!"). Lillo Thomas ("Sexy Girl"). Laurence's understudied Capitol solo of a year ago suggests his range is "Now, that the producer's gears are more in a groove, his production reveals width that is working on a fol-low-up. Timmy Allen, producer of Jones' current top five hit, has a soul-funk feel similar to Laurence and appears to be ready to estab-lish himself as a force.

Eastmond, often in tandem with Wayne Braitwaite, is the most pop ori-ented, and arguably, the most versatile of the producers/writers. Under his guidance, Billy Ocean's "Love Zone" al-bum was crafted as a won-derfully effective mix of humable pop melodies and highly melodic, tasteful grooves, as songs like "Let It Go" and "Getz Tough" and the title track attest. Moreover, his work on Butler's self-titled double album again testifies to the range of Eastmond's taste and arranging skills. East-mond and Braitwaite are now working on Ocean's third live album.

Though System members Mic Murphy and David Frank haven't interacted with crew very much (Murphy and La La were in the same band, Jack Sass, for many years), they share some of the same influences and have very similar sensibilities. While most of the state-of-the-art production, midtempo beat, and well-designed melodic shifts, "Don't Disturb This Groove," their No. 1 black single, is right in tune with the best of these New York records.

Two institutions have benefitted immeasurably from this school of musicians. Hip Productions was an early supporter of Kashif, Brithwaite, Eastmond, Laurence, and La La; Jones is still managed by Hush and is that black-owned management company's most important in-house creative talent. A slew of the top New York writ-ers (Eastmond, Allen, Brithwaite, and Full Force) are published by the Zomba Music Group, which is a sister company of Jive Records.

Short Stuff: A release by the Contours has been added to the Motown Yesteryear series of classic singles. "Do You Love Me?" is the A side, and the B side is "ShakeSherrie," both were written by Barry Gordy. Another Gordy copyright titled "Lonely Teardrops" is on the street. Howard Huntberrry's cover of the Jack-ie Wilson hit has just been released from the "La Bamba" soundtrack. The latest single from the film (Continued on next page)

Hot Black Singles Action

Radio Most Added

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B.B. KING: " ALL BY MYSELF"
By Nelson George

The Rhythm and the Blues

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

HOT BLACK SINGLES ACTION

BABY, BE MINE
MIC-MOG WRIGHT (ATLANTIC) 4 3 20 27 52
SO EMOTIONAL
WHITNEY HOUSTON (JODECI) 7 5 14 26 26
IF YOU CAN DO IT, I CAN TOO!
MELISA MORGAN (CAPITOL) 3 6 16 25 69
NOTHING VENTURED... CHARLIE SIMPSON (F appraisal) 6 4 14 24 55
TOUCH AND GO FORCE M.D.'S DON COY 3 4 14 24 29
HOLD IT LIKE NOW KOOJ MEE DEX 4 7 12 23 25
GIRLFRIEND PEBBLE MC 2 4 12 18 24
SOMEONE TO LOVE ME FOR LISA JACOBS" COLUMBIA 3/ 11 18 19
REMIXATIONS FOR DIONNE & KASHIF ARISTA 7 4 6 17 73
EVERCHANGING TIMES STUPID GABRIEL CABLES 5 6 10 22 32

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

WWW.AMERICANRADIOHISTORY.COM
New York: The National Black Media Coalition's 14th annual media conference is scheduled for Nov. 3-8 at the Marriott Hotel in Crystal City, Va. The theme of this year's conference is: "Liberty & Justice For All: Facing the Challenges Of The '90s." Jeryl Busby, MCA's president of black music, is among the co-chairs.

The conference will feature seminars on several media-related issues, an interest in music industry professionals. Bobby Bennett, program director of WHUR Washington, D.C., will moderate a panel on "The Media And Its Contributions To Black Entertainment: Past And Present." Panelists for that session will include music industry veteran and Malaco Records promotion head Dave Clark.

Lavonia Perryman-Fairfax, president of Piazzas Communications in Washington, D.C., will host a panel on "Promoting Entertainers And Special Events To Minority Markets." Lee Bailey, president/executive producer of Radioscope, will lead a discussion on syndication's role in radio programming.

For more information about the conference, call 202-387-8155.

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**Rhythm and Blues**

(Continued from preceding page)

**Force M.D.'s album "Touch and Go" is the title cut.** Production was handled by ex-Western Report bassist Victor Bailey and ex-Freddie Jackson drummer Poogie Bell. Gail King did the mix... Look out for Angelica Chaplin's "Sweet Talk" 12-inch on Mercury, produced by Keith Diamond and Murphy... The Four Tops perform the theme to the syndicated television comedy "Bustin' Loose"... The new General Kane single on Motown is "House Party." George Clinton is looking for a deal because an agreement with Virgin fell through. Run-D.M.C.'s "Walk This Way" has been used in recent movies "The Lost Boys" and "China Girl."
## Hiroshima's Crossover Is Uphill Battle

**BY HAVELOCK NELSON**

NEW YORK The sound of Hiroshim'a can now be heard on jazz, quiet storm, and urban contemporary radio stations everywhere. The band's music is a delicious mix of R&B, Latin, and jazz and that's at once Eastern and Western.

"Given our background, our music almost had to end up being pretty diverse," says the group's leader and producer (with George Duke), Dan Kuramoto. "We grew up in a Los Angeles' ghetto. There were blacks, Latins, Asians, and some whites.

"We thought, 'If we're going to be the only Japanese-American band around, we might as well do something out of our own.' We had two cultures—Japanese and American—and the American part was subordinated into all those different cultures we interacted with growing up."

Consisting of Barbara Long, John Mori, Danny Yamamoto, Kuramoto, and his ex-wife, June, Hiroshima was formed nearly 12 years ago. The band was signed to Aristar Records by Larkin Arnold in 1979 and moved to CBS shortly after he did. Hiroshima is managed by John Tate and John Kuramoto (Dan's brother) and has consistently sold more than 300,000 units. Over the years, the band has won many honors, including a 1982 Grammy nomination for best R&B instrumental performance (for "Wind's Of Change"). Eric feels "very confident" that its fifth and most recent effort, "Go," will attain gold status.

Dan Kuramoto says the band's ethnic makeup accounts for its relatively low profile. "There is no convenient category for us," he says. "We are the minorities' minority, and it's hard to market us without a built-in market. Being black would be a huge advantage in our situation.

"Fortunately, there are [thousands of] people out there, mostly black, who buy our records whether we are promoted or not, and thanks to the changing face of radio, we're starting to cross over now." A video for the band's latest single, "Hawaiian Electric," is also helping in this regard.

Of the band's style, Dan Kuramoto says, "It's always an experiment when you take instruments that are over 2,000 years old, like the Japanese nato and koto and blend them with instruments [like the synthesizer]."

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**FOR WEEK ENDING OCTOBER 31, 1987**

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FOR BLACK SINGLES

SALES

1. BAD
2. WE'VE ONLY JUST BEGUN
3. LOVIN' YOU
4. DON'T YOU WANT ME
5. YOU AND ME TONIGHT
6. I THINK THAT MAN SHOULD SLEEP ALONE
7. HEART OF GOLD
8. DON'T GO
9. DON'T YOU WANT ME
10. MY LOVE IS DEEP
11. I WONDER WHO SHE'S SEEING NOW
12. SLEEPING ALONE
13. THE CONTROLLERS
14. DANA DANA DANA
15. EASY TELL ME (YOU DANCE)
16. NO ONE IN THE WORLD
17. COME OVER
18. CRITICIZE
19.AIN'T NO NEED TO WORRY
20. ONLY CALL SHERRICK
21. OOH BABY
22. LET'S START LOVE OVER
23. LATELY
24. GAMES
25. JUST CALL
26. I COULDN'T BELIEVE IT
27. IN LATE MIST
28. JUST GET BETTER WITH TIME
29. THAT'S MY LOVE
30. I'M TAKING YOU
31. FATTY
32. I CAN'T HELP IT
33. I'M TAKING YOU
34. JUST ME AND YOU
35. JUST ONE OF THOSE THINGS
36. I'M GONNA CRY
37. I'M SORRY
38. I'M A MAN
39. I'M SORRY
40. I'M GONNA CRY

AIRPLAY

1. BAD
2. WE'VE ONLY JUST BEGUN
3. LOVIN' YOU
4. DON'T YOU WANT ME
5. YOU AND ME TONIGHT
6. I THINK THAT MAN SHOULD SLEEP ALONE
7. HEART OF GOLD
8. DON'T GO
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32. I CAN'T HELP IT
33. I'M TAKING YOU
34. JUST ME AND YOU
35. JUST ONE OF THOSE THINGS
36. I'M GONNA CRY
37. I'M SORRY
38. I'M A MAN
39. I'M SORRY
40. I'M GONNA CRY

Black Singles A-Z

Publishers/Performance Rights/Sheet Music

1. Ain't No Need to Worry
2. All in the Love of You
3. Ain't No Mountain High Enough
4. Ain't No Love in This House
5. Ain't No Mountain High Enough
6. Ain't No Mountain High Enough
7. Ain't No Love in This House
8. Ain't No Love in This House
9. Ain't No Love in This House
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36. Ain't No Love in This House
37. Ain't No Love in This House
38. Ain't No Love in This House
39. Ain't No Love in This House
40. Ain't No Love in This House

SALES

1. Bad
2. We've Only Just Begun
3. Lovin' You
4. Don't You Want Me
5. You and Me Tonight
6. I Think That Man Should Sleep Alone
7. Heart of Gold
8. Don't Go
9. Don't You Want Me
10. My Love Is Deep
11. I Wonder Who She's Seeing Now
12. Sleeping Alone
13. The Controllers
14. Dana Dana Dana
15. Easy Tell Me (You Dance)
16. No One in the World
17. Come Over
18. Criticize
19. Ain't No Need to Worry
20. Only Call Sherrick
21. Ooh Baby
22. Let's Start Love Over
23. Lately
24. Games
25. Just Call
26. I Couldn't Believe It
27. In Late Mist
28. Just Get Better With Time
29. That's My Love
30. I'm Taking You
31. Fatty
32. I Can't Help It
33. I'm Taking You
34. Just Me and You
35. Just One of Those Things
36. I'm Gonna Cry
37. I'm Sorry
38. I'm a Man
39. I'm Sorry
40. I'm Gonna Cry

AIRPLAY

1. Bad
2. We've Only Just Begun
3. Lovin' You
4. Don't You Want Me
5. You and Me Tonight
6. I Think That Man Should Sleep Alone
7. Heart of Gold
8. Don't Go
9. Don't You Want Me
10. My Love Is Deep
11. I Wonder Who She's Seeing Now
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13. The Controllers
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30. I'm Taking You
31. Fatty
32. I Can't Help It
33. I'm Taking You
34. Just Me and You
35. Just One of Those Things
36. I'm Gonna Cry
37. I'm Sorry
38. I'm a Man
39. I'm Sorry
40. I'm Gonna Cry
### CLUB PLAY

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### 12-INCH SINGLES SALES

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### BREAKOUTS

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<td>RHONDA PARRIS</td>
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**Notes:**
- Titles with future chart potential, based on sales reported this week.
- Titles with the greatest sales or club play increase this week.
- Videoclip availability.
- Recording Industry Ass'n of America (RIAA) certification for sales of 1 million units. RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.
8 OUT OF 10 HEARTS BREAK WHEN THEY HEAR IT ON BASF CHROME.
8 OUT OF 10 FALL IN LOVE WHEN THEY HEAR IT ON BASF CHROME.
8 OUT OF 10 ARE BLOWN AWAY WHEN THEY HEAR IT ON BASF CHROME.
the same selection recorded on BASF Chrome.

Then we asked them which tape had less hiss. 70% chose the BASF Chrome tape.

We asked them which tape delivered greater music clarity. 76% chose the BASF Chrome tape.

We asked them which tape delivered greater overall sound quality. 79% chose the BASF Chrome tape, again.

Demographically, the numbers looked like this:

**In the 16 to 21 age group, 78% chose the music recorded on BASF Chrome.**
**In the 22 to 29 age group, 82% chose the BASF Chrome tape.**
**In the 30 to 39 age group, 75%.**
**And in the 40 to 49 age group, 74% preferred the music recorded on BASF Chrome.**

Once again, very impressive figures. But nothing compared to what we found out when it came to purchase intent:

96% responded that the difference in sound quality between chrome and ordinary cassette tape will influence their decision when buying a prerecorded cassette.

96%!

**THE CONCLUSIONS ARE CRYSTAL CLEAR.**

Artists who release on BASF Chrome have a competitive edge on the shelf, on the decks and on the charts. Because listeners want quality — are looking for quality — in the prerecorded cassettes they purchase. And BASF Chrome not only assures listener satisfaction and purchase interest, it also adds real value to your music in the consumer’s mind.

Think about it.

When all is said and done, BASF Chrome just may be the answer you’ve been looking for to extend the steady growth of your prerecorded cassette business.

So write us or call us at 1-800-225-4350 (east or south), or at 1-800-225-3326 (central or west).

After all, if 8 out of 10 people prefer it on BASF Chrome, can you afford not to listen?

---

**Why they heard such a difference when they heard it on BASF Chrome.**

The chart below shows the dynamic capabilities of tapes at critical frequencies in the musical spectrum. Dynamic range is the room available for music between the limits of tape distortion and hiss. The more room the better. And over the full musical spectrum, BASF Chrome delivers a wider range than any other tape you can choose.

The reason is chrome.

Because of its unique magnetic properties and complete freedom from the physical deformities that plague other magnetic particles, BASF Chrome can deliver both crystal-line high frequencies and an astounding low level of tape hiss — with no compromise between the two.

What it all adds up to is a tape that comes closest to the original studio master.

Which is why 8 out of 10 listeners hear the difference — and prefer the difference — when they hear music recorded on BASF Chrome.

---

**Dynamic range is the spread between maximum output level (MOL) and noise (tape hiss). It is a major criterion of tape quality because it shows the true capacity for music. Tapes with high output and high levels of tape hiss are really no better than low output tapes with low noise. It’s the difference between output and noise that matters.**

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
IF YOU’RE IN THE BUSINESS OF MAKING MUSIC, THE MESSAGE IS LOUD AND CLEAR!

If you want to blow them away. If you want to make them cry. If you want them to go wild. If you want to make them sigh. Just listen.

In a nationally representative sample of frequent prerecorded cassette buyers in the U.S., 8 out of 10 heard more, responded more, were moved more by music recorded on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean impressive sales.

Because when you release on BASF Chrome, there’s less tape hiss, greater music clarity and greater overall sound quality. All of which add up to a tape that lets all the emotion come through.

And emotion is what music is all about. What consumer satisfaction is all about. What hit songs are all about.

What tape sales are all about. A closer look at the sample results will prove the point. When you record and release on BASF Chrome, great things start to happen.

THE ULTIMATE TEST.

Take a nationally representative sample of people who match the RIAA profile of music buyers—the people 16 to 49 who buy, play and listen to nearly all of the prerecorded cassettes sold. Then chart their reactions to the performance qualities of chrome versus ordinary cassette tape in a listening test. That’s how you find out how good you really are.

POINT BY POINT, QUESTION BY QUESTION, HERE’S WHAT WE FOUND:

94% of the people sampled recognized distinct differences in the sound quality of the prerecorded cassettes they currently buy.

Moreover, when selecting which cassette to buy, 93% of the listeners sampled rated the overall quality of the recording tape almost equal in importance to the recording artist.

93%!

Having established that fact, we played them some tapes.

We played their choice of music recorded on ordinary cassette tape. Using an identical sound system, we also played
The Crystal Clear Sound of BASF Chrome
NEW YORK: Although not yet the definitive record of the DJ/producer, MCA's Jimmy Regisford is undoubtedly one of the most versatile of the new breed of DJ/record producer.

With a new compilation album due soon, his profile should improve. Originally a New York DJ at such clubs as Area, the Red Parrot, and, most recently, the Palladium, Regisford now serves as the new director at WBLS New York. In the studio he has worked as a producer on such records as Col. Abrams' "Trapped." He is also the producer of "Once In A Lifetime Groove," and "Slow Down." He is known for his excellent production work with DJ/producer mixers such as DJ Quicksilver, Boy D, and DJ Spooky.

Regisford's new album, "Variated Dance Fabric," offers a varied dance floor experience with tracks ranging from soulful, danceable rhythms to more club-oriented beats. The album features collaborations with a variety of artists, including DJ Quicksilver, Boy D, and DJ Spooky, among others. The album is expected to be released in late 1987 and is sure to be a hit among dance music enthusiasts.

For more information on Regisford's work and upcoming releases, please contact MCA Records at 212-696-2000.
For Week Ending October 31, 1987

Top Spiritual Albums

This is the second of two interviews with country star Terri Gibbs, who just released her first gospel album, "Turn Around," for Word's New Canaan label.

"TURN AROUND" marks an abrupt about-face for Terri Gibbs, the smoky-voiced country artist best known for the megahit "Somebody's Knockin.'" But the singer was convinced the time was right for the album and is actually the fulfillment of a longtime dream.

Gibbs' label, New Canaan, is hedging its bets: "Turn Around" is being serviced to religious and country stations. The tune garnering the most attention from program directors is the title track, a duet with country superstar Lee Greenwood.

"Lee and I had talked about singing a duet together since 1987," Gibbs said. "It seemed like it was finally the right time for such a duet." Gibbs said, "I always wanted to do a duet with him, and when it came time to do the album, he and I talked about it and liked that particular song. A&M Records [which distributes Word in mainstream marketplaces] liked the idea of a duet with Lee, because they're the ones servicing 'Turn Around' to country radio stations.

"Another track from the album, 'I Can See Heaven,' has just recently been sent to religious radio stations. I hear it is getting a lot of adds. Most of the program directors seem to really like it, and only a very few say they wouldn't play it—and only then for formal reasons, really." As for the future, Gibbs says she'll continue to mix strictly Christian performances with existing country dates already scheduled.

"In the country shows, I incorporate songs from 'Turn Around,'" she says, "and the response so far is real good." She says, "Of course, I've never really worked nightclubs; I've always done shows you could bring a family to, anyway. If I continue to do country shows, I know I won't sing cheating or drinking or anything that's not appropriate. But as to what I'll eventually do, I just don't know. It depends on which way the Lord leads me."

If she decides to combine the two, Gibbs has a number of successful country ballads: Vern Gosdin, Barbara Mandrell, Johnny Cash, Glen Campbell, the Statler Brothers, and Ricky Skaggs.

One song Gibbs says she will continue to perform at virtually every show is "Somebody's Knockin.'"

"So many preachers come up to me and tell me they've preached on it," she says. "They use the song as an illustration about temptation—and the many forms temptation can take. I was surprised and thrilled at that response to it."

"It's a good gospel song," she says. "It would be a hard song to pass up because it has a message of saying yes to God."

"I'll only write when I feel strongly about what I'm saying," she says. "I'd rather write one song per month that has a really good chance of being recorded than write 10 that may not. I did write a couple of songs with an inspirational slant—mainly for me—that I never thought anyone else would be interested in."

Country's Terri Gibbs goes gospel with 'Turn Around'

up not using on the album, and that's OK, too. I wanted only what was the best on it.

"What About Him" was the first song we picked for the album, she says. "It isn't until later that I knew that one of the co-writers was Jerry Gillespie, who co-wrote 'Somebody's Knockin.'"

"My other favorite is 'I Can See Heaven.' When I heard it, I said, 'Wow!' I heard the writer [Bruce Carroll] sing it at a benefit, and it really touched me. I went up after the show and told him so. It seems that Bruce as a writer, and he was in the process of trying to get a label deal at the time. I asked him if he had any objection to my recording his song, and he said, 'No. Anything to spread the Gospel.' The punch line is that Bruce is now signed to New Canaan, as well. We've started writing together, and he has a new album out!"

The Sixth JazzTimes Convention, held Oct. 14-17 at New York's Roosevelt Hotel, was the most successful to date in terms of attendance—approximately 225 representatives of all facets of the jazz world attended the gathering, sponsored by JazzTimes magazine and its publisher, Ira Sabin. It was also, in our opinion, the most successful in terms of collective cohesiveness and organization, and it may have been the most legitimately positive in tone since the original JazzTimes meeting, held in Washington, D.C., in 1975.

The theme of this year's convention was jazz and the media, and for once virtually everything on the convention agenda, including Billy Taylor's keynote speech, as well as most of the panels, was pertinent to the theme. It's admittedly a broad subject, but nonetheless it helped provide the convention schedule with a degree of unity that has been conspicuously absent in the past. In addition, this was the first JazzTimes gathering at which there was never more than one panel discussion in progress at any time, and while the primary motivation for that situation may well have been economic, it was a welcome change for the dedicated attendee who wanted to catch as much of the day's activities as was being said without collapsing from exhaustion.

If there was a convention consensus on the subject at hand, it was that jazz really is making inroads in the media, but there's still a long way to go—and that the jazz world has made considerable progress over the last few years in organizing itself and developing strategies for raising the music's profile.

A few observations and suggestions: It's good to see the jazz industry becoming more organized and less fragmented—but a little too organized. Certainly nobody ever hurt anybody, and there was none to speak of at this year's convention. Even the session on fusion and new age music was positively benign, despite moderator Roger Lefsetz's repeated references to the controversial nature of the subject. This was due partly to the absence of any dissenting voices on the panel (everyone seemed to agree with Lefsetz, an independent promotion man, that these are good times for fusion and new age, even if times may be a little tough for "pure" jazz and partly to the apparent lack of any real audience members to make waves (no pun intended) by asking tough questions. Fusion and new age should definitely be on the agenda next year, but how about a panel representing diverse viewpoints on this touchy subject?"

Also, we have no quarrel with Billy Taylor's eloquence, his stature in the jazz community, or all the good work he's done for the music, but why has he been the convention keynote speaker for three years in a row? No offense, Dr. Taylor (or Ira Sabin), but there are other voices out there. Next year, how about a quintet of most audience members to make waves (no pun intended) by asking tough questions. Fusion and new age should definitely be on the agenda next year, but how about a panel representing diverse viewpoints on this touchy subject?"

We'll have more about the JazzTimes Convention in next week's column.
French Boost Profile At AES Show

Government Lends Exhibitors A Hand

BY STEVEN DUPERL

NEW YORK — France is not a country that sprays to mind when one is thinking of the world’s important pro audio manufacturers. The French audio companies that featured in concert were French pop singer Eliane Melleo and the Quatuor Saxeophones, an instrument-garde jazz ensemble. Attendees were invited to look over the French manufacturers’ audio gear, which ranged from recording consoles to digital-effects devices.

French manufacturers exhibiting at the AES show included Alesis, showing a $50,000, 48-channel mixing console; stage and public address monitoring manufacturer Alesis; Digidesign, maker of broadcast mixing consoles, tape machines, amplifiers, test gear, many other audio products; power amp makers L’Elettro Acoustique Applique; Lazaric Electric, maker of the Infernal Machine; VCF; Audio, manufacturer of computerized lighting and sound control systems; and mixing desk maker Sajé.

To French government, which sponsored the cocktail party and concert, said the success of the country’s audio manufacturers at last year’s AES confab in Los Angeles encouraged France to “make even more of a presence” at this year’s meeting.

INDUSTRY STANDARD: BASF Corp. calls its new alignment reference cassette “the most precise and expensive cassette in the world.” Developed by BASF engineer Klaus Goetz, the new reference tool was unveiled to the North American market at the recent Audio Engineering Society meeting in New York. According to BASF’s Terry O’Kelley, the device is intended to meet the demands of cassette duplicators and record label quality-control departments for an exact measurement standard for azimuth and head alignment as well as for quality of finished cassettes. Contact BASF at 617-271-4000.

SWITCHING FORMATS: All five television stations owned by Westinghouse Broadcasting (Group W) are converting their news and programming facilities from 3/4-inch video to Sony Betacam SP equipment. The five stations are located in Boston, Pittsburgh, Philadelphia, Baltimore, and San Francisco. According to Joe Gianquinto, vice president of broadcast operations and technical services for Group W, the decision to go with Betacam was made because of “the multiple vendors for this format. An option of the equipment’s oxide to metal tape, and the format’s multigeneration capability.”

SHORT BITS: Camden, N.J.’s PowerHouse Studios names Grant Birchard chief engineer of its audio operations. The studio includes a 24-track audio studio and a video editing suite equipped with a 1/2-inch Sony video machines and editing systems. PowerHouse’s clients have included Jermaine Jackson and Michael Bembello.

Quad Recording Studios is renovating its penthouse mixing suite, adding a 56-channel SSL 6000 console and Studer tape machines. Quad’s other two suites are equipped with 48-track and SSL.

Seattle-based London Bridge Studios has added a new Studer A-800 Mk III 24-track recorder. The deck will complement the facility’s new 5084 recording console.

BY STEVEN DUPERL

Studer Revox Americas of Nashville announced a number of new products at the AES meeting, including the A607 VUK, a three-speed, microprocessor-controlled audio recorder. The price for the A607/2/2 VUK shown here is $6,950. The deck’s large, head-block assembly leaves room for an optional fourth head in the 2/4 version. For more information, call Studer at 615-254-5651.
The DMM CD Blank is economical and was especially developed for CD manufacturing simplicity.

The recording system uses a new procedure to emboss the EFM-Code (Eight-to-Fourteen Modulation) in REAL-TIME onto the master blank. This Embossing Recording System is both easier to operate and cheaper than present methods.

The DMM electroplating technique produces a very sturdy sandwich of non-ferrous and precious metals. The "released" metal part may be used directly as a stamper or as a father to produce many more stampers.

DMM CD shapes the future of the recording industry. This revolutionary CD mastering process makes complicated and inefficient manufacturing steps obsolete. It eliminates the expensive clean room environment.
Mastering Disc — mastering generation.

The mastering lathe is very lightweight, small in size, and does not need a clean room. It will fit into any studio.

Size: 30 inch x 12 inch x 17 inch

Weight: 60 kg

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Telex: (7131) 6 87 90; Telex: 728 558

www.americanradiohistory.com
Dispute Erupts
Over Trade Bill

OTTAWA Controversial film and video legislation here may not see the light of day. That's what critics of a free-trade bill are extrapolating from a cryptic, one-line reference made in a briefing document for U.S. Treasury Secretary James Baker and trade representative Clayton Yeutter.

The document says that Jack Valenti, chief of the Motion Picture Assn. of America, got "what he wants" from Canada in negotiations on the proposed bill, which many interpret as a continuation of untested American access to Canada for distribution. The bill is intended to put greater control of film and video distribution in Canadian hands.

The Canadian government continues to insist there has been no backing away from the spirit of the legislation, that has not announced when it will introduce the bill. Communications Minister Flora MacDonald said in February that the government would introduce a licensing system under which all films and videos would be contracted out to Canadian-owned distributing companies unless foreign firms held worldwide rights to them or made substantial contributions to their production.

KIRK LAPOINTE

Beta Movies: There's A Place For Us

WASHINGTON The Video Place, the 11-store Washington metro area chain here, will hold what owner Frank Barnako says is the "world's largest Beta-only video movie sale" Oct. 31-Nov. 1.

How large? "More than 20,000 tapes," Barnako says. "They are all factory-fresh: new feature films, music videos, and children's video films." Most of the items, Barnako adds, are catalog items and will vary in price from $6.99 to $16.99. The sale will be large enough that the tapes will be on display for sale at the Tyson's Corner Westpark Hotel near the Capitol Beltway. More than 1,000 individual titles will be available.

Barnako says the giant sale is a result of two factors. First, because the Video Place was on the ground floor here at the beginning of the video explosion, many of its veteran customers still own Beta-format machines—22%, in fact. Although Beta popularity is declining nationwide, the D.C. area still has a large number of Beta owners, and Barnako says the sale "shows our continued support.

The other reason, Barnako says, is that "an opportunity came for me to make a deal for thousands of thousands of new Beta videos, and I jumped at the chance," He mentions RCA and Paramount as examples of studios that he says find themselves "up to the wazoo with Beta." Other studios that will be represented in the sale include CBS/Fox and Disney.

"Most of them are major titles," he adds, "not remainders from studios you've never heard of. The average price, he says, will be $11.99.

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He's irresistible. He's every child's friend and he's just what your customers want for the holidays. He's Fievel, star of An American Tail. The delightful story of a very determined young mouse who journeys to our shores in search of the American Dream.

In fact this critically-acclaimed wonder presented by Steven Spielberg and directed by Don Bluth is already on everyone's best-seller list.

So make this holiday season your best ever. Stock up on An American Tail by contacting your MCA distributor today.

High Stereo Surround™
Digital Dolby™
Closed Captioned for the Hearing Impaired
Videocassette #80536
Videocassette #80749 Spanish Version
Las Vegas Videodisc #40536
Melnick's Hits $5 Mil Mark, Thanks To Rentals

By Moira McCormick

CHICAGO Melnick's Electronics in suburban Northbrook was a mom-and-pop video store when, in 1979, owner Jack Melnick decided to stock movies for rent. Now called Melnick's Audio Video, the store and software retailer pulled in $5 million this year, largely as a result of video rentals and the ensuing increase in store traffic.

According to vice president Steve Melnick, Jack's son, "We were not the first store in Chicago to get into video, and we didn't really know what we were doing. Movie rentals proved to be the turning point, though; the higher consumer flow made us grow by leaps and bounds. If you have a business with several locations, you can put anything out there with a price tag—that's when the hardware started to move."

A subsequent relocation to a larger, more visible space in the Northbrook shopping center was another major factor in Melnick's business growth. The store now occupies 3,500 square feet.

Melnick's began renting videos almost inadvertently, according to Steve Melnick. "When Warner Bros. came out with 'Blazing Saddles,' we had it for sale," he recalls. "We also had exclusive lines of speakers, so he says, "including Ohm, Energy, Advent, Celestion, and Jamo.""

The initial push for Melnick's growth, he stresses, came from video rentals, and rentals continue to drive hardware sales. "The video rental business accounts for 25-30% of total volume," he says. The store features nearly 6,000 titles, almost all rentals. "We have some sale titles, like children's product and blockbuster hits," he adds.

The rental section, which includes both VHS and Beta, takes up nearly a third of the store. "We have been slowly reducing our Beta stock," Steve Melnick notes. "Now, we'll only buy the big titles. Beta's been through its last stronghold." The store often stocks 15-25 deep on new titles, but he says even those numbers are beginning to be insufficient for the demand.

The store is fully computerized, funneling five terminals off its TeleVideo main frame, and checks are swift. When a customer rents a video, he or she presents a driver's license, the information from which is put into the computer. No deposit is required.

When the customer rents another video, his or her file is accessed via the phone number and the fee is paid by the customer, who then receives a transaction slip, all in under 15 seconds. Approximately 14,000 families are registered for rentals at Melnick's.

Rental rates are $3 for one day and $5 for four days. "We also have 99-cent selected titles regularly promoted," says Steve Melnick.

To keep abreast of the competition, the retailer offers a number of extra features, including free popcorn to renters and movie-size candy selling at half what theaters charge.

An unusual feature of Melnick's rental section is Simon the Friendly Computer, a terminal out on the floor that enables customers to determine if the title they want is in stock. Referring either to the shelves themselves or the printed guide available in the store, the customer enters a four-digit code into Simon. The terminal's screen then indicates whether the title is currently available, as well as who stars it and what it is about.

"Simon's taken tremendous pressure off the front counter," says Steve Melnick. The computer service was the brainchild of Jack Melnick, who helped design and write the store's software.

Steve Melnick notes that laser disk is "making a comeback" as the public becomes aware of the latter format's high-quality picture and sound. "We have 700 titles, which we rent at the same rate as videocassettes," he says. "From our point of view, they're great to stock because the quality never de- teriorates. The store hasn't done so well renting 8mm movie titles, a prerecorded configuration Steve Melnick figures won't really ever take off—but we do huge cam- corder sales, in 8mm especially."

Melnick's, whose staff four years ago consisted solely of Jack and Steve, now employs 40 people. However, says Steve Melnick, "In my mind, this is still small. We're looking to expand further, carry more copies of films. We've still got a long way to go."
FOR WEEK ENDING OCTOBER 31, 1987

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TOP VIDEOCASSETTES

COMPILATION OF A NATIONAL SAMPLE OF STORE RETAIL RENTALS

<table>
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<tr>
<th>WEEK</th>
<th>NO. 1</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>YEAR OF RELEASE</th>
<th>RATING</th>
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<tr>
<td>1</td>
<td>1</td>
<td>STAR TREK IV THE VOYAGE HOME</td>
<td>Paramount Pictures, Paramount Home Video 17977</td>
<td>William Shatner, Leonard Nimoy</td>
<td>1986</td>
<td>PG</td>
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<td>2</td>
<td>2</td>
<td>MANNEQUIN</td>
<td>Media Home Entertainment M920</td>
<td>Andrew McCarthy, Kim Cattrall</td>
<td>1987</td>
<td>PG</td>
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<td>3</td>
<td>3</td>
<td>HOOSIERS</td>
<td>Orion Pictures, HBO Video 6041</td>
<td>Gene Hackman, Dennis Hopper</td>
<td>1987</td>
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<td>4</td>
<td>4</td>
<td>ANGEL HEART</td>
<td>New Line Cinema 60460</td>
<td>Mickey Rourke, Lisa Bonet</td>
<td>1987</td>
<td>NR</td>
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<td>5</td>
<td>5</td>
<td>BLIND DATE</td>
<td>Tri-Star Pictures, Columbia Home Video 6-20822</td>
<td>Kim Bassinger, Bruce Willis</td>
<td>1987</td>
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<td>7</td>
<td>7</td>
<td>AN AMERICAN TAIL</td>
<td>Amblin Entertainment, MCA Home Video 80536</td>
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<td>8</td>
<td>8</td>
<td>CROCODILE DUNDEE</td>
<td>Paramount Pictures, Paramount Home Video 32029</td>
<td>Paul Hogan</td>
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<td>9</td>
<td>9</td>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video 562</td>
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<td>10</td>
<td>10</td>
<td>RAISING ARIZONA</td>
<td>CBS-Fox Video 5191</td>
<td>Nicholas Cage, Holly Hunter</td>
<td>1987</td>
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<td>11</td>
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<td>THE BEDROOM WINDOW</td>
<td>DEG Inc., Vestravision Video 5209</td>
<td>Steve Guttenberg, Isabelle Huppert</td>
<td>1987</td>
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<td>13</td>
<td>13</td>
<td>FROM THE HIP</td>
<td>Lorimar Home Video 473</td>
<td>Judd Nelson, Elizabeth Perkins</td>
<td>1986</td>
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<td>14</td>
<td>14</td>
<td>BLACK WIDOW</td>
<td>CBS-Fox Video 5033</td>
<td>Debra Winger, Theresa Russell</td>
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<td>16</td>
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<td>LIGHT OF DAY</td>
<td>Columbia Pictures, Vestravision Video 5200</td>
<td>Michael J. Fox, Joan Allen</td>
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<td>17</td>
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<td>ERNEST GOES TO CAMP</td>
<td>Touchstone Films, Touchstone Home Video 509</td>
<td>Jim Varney</td>
<td>1987</td>
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<td>18</td>
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<td>THE MISSION</td>
<td>Warner Bros., Warner Home Video 16439</td>
<td>Robert De Niro, Jeremy Irons</td>
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<td>21</td>
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<td>EVIL DEAD 2: DEAD BY DAWN</td>
<td>New World Pictures, Vestron Video 5212</td>
<td>Bruce Campbell, Sarah Bery</td>
<td>1987</td>
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<td>DEAD OF WINTER</td>
<td>CBS-Fox Video 5147</td>
<td>Mary Steenburgen, Redford &amp; McDowell</td>
<td>1987</td>
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<td>25</td>
<td>25</td>
<td>DEATH BEFORE DISHONOR</td>
<td>New World Entertainment, New World Video 80260</td>
<td>Fred Dryer</td>
<td>1986</td>
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<td>THE THREE AMIGOS</td>
<td>Orion Pictures, HBO Video 5007</td>
<td>Steve Martin, Chevy Chase</td>
<td>1996</td>
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<td>RADIO DAYS</td>
<td>Orion Pictures, HBO Video 6014</td>
<td>Mia Farrow, Diane West</td>
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<td>THE GOLDEN CHILD</td>
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<td>Eddie Murphy</td>
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<td>CRITICAL CONDITION</td>
<td>Paramount Pictures, Paramount Home Video 1879</td>
<td>Richard Pryor</td>
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<td>THE STEPFATHER</td>
<td>Nelson Home Entertainment 7567</td>
<td>Terry O'Quinn, Jill Schoelen</td>
<td>1987</td>
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<td>MY DEMON LOVER</td>
<td>New Line Cinema, RCA/Columbia Home Video 6-22821</td>
<td>Scott Valentine, Michelle Little</td>
<td>1987</td>
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<td>CRIMES OF THE HEART</td>
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<td>Dianne Keaton, Sissy Spacek</td>
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<td>BRIGHTON BEACH MEMOIRS</td>
<td>Universal City Studios, MCA Home Video 80476</td>
<td>Jonathan Silverman, Blythe Danner</td>
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<td>36</td>
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<td>THE MORNING AFTER</td>
<td>Lorimar Home Video 419</td>
<td>Jane Fonda, Jeff Bridges</td>
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<td>HANNAH AND HER SISTERS</td>
<td>Orion Pictures, HBO Video 70917</td>
<td>Mia Farrow, Michael Caine</td>
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<td>38</td>
<td>38</td>
<td>THE ALLINGTON</td>
<td>Universal City Studios, MCA Home Video 80574</td>
<td>Susanna Hoffs</td>
<td>1987</td>
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<td>40</td>
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<td>NUMBER ONE WITH A BULLET</td>
<td>Cannon Films Inc., MGM-UA Home Video 80017</td>
<td>Robert Carradine, Billy Dee Williams</td>
<td>1987</td>
<td>R</td>
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</tbody>
</table>

5 NEW VIDEOS!
- HIGH ENERGY AEROBICS (0026) - LOW IMPACT AEROBICS (0027)
- SUPER STOMACHS (0072) - NON-AEROBICS (0022)
- THE HIPS, THIGHS & BUTTOCKS WORKOUT (3007)

MOVIE RETAILING

Tom McLay, an optical technician from Portland, Ore., receives a check for $10,000—part of his grand prize in National Video’s Win Hollywood sweepstakes. From left are Marty Vedon, store owner; McLay; Eric Kolsch, regional sales manager, RCA/Columbia Home Video; and Ron Berger, National Video president.

National Video Awards
$1 Million In Sweepstakes, Including Movie Appearance

NEW YORK—Tom McLay, a customer at one of National Video’s stores in Portland, Ore., won the grand prize in the chain’s Win Hollywood sweepstakes. The prize package for McLay, an optical technician, was $10,000 in cash plus an appearance in a Holly-
wood film.

In National Video’s contest, which the video franchiser staged this summer at its more than 600 stores in the U.S. and Canada, consumers collected game cards bearing the titles of six different RCA/
Columbia Home Video releases (Billboard, July 4).

More than 4 million game cards were printed, but only one bore the title “Close Encounters Of The Third Kind.” McLay found the ticket at National’s Southeast 122nd Avenue store in Portland, the home base for National Video. The store is owned by franchisees Dick and Mary DeHart.

National Video says more than $1 million worth of prizes was given away via instant-winner tickets during the promotion, including a replica of a 1964 Corvette, valued at $25,000, which was won by Christy Clark, a customer in Wayne, Ill. Among the other prizes: three mink jackets, five 26-
inch Toshiba stereo televisions, 15 Toshiba stereo music systems, and 16 compact disk players.

Besides RCA/Columbia, other companies that sponsored National’s Win Hollywood sweepstakes were 3M, Warner Lambert, To-
shiba, and Coca-Cola.

www.americanradiohistory.com
 Symbols for formats are:

- △ Beta, • VHS, and ▲ LV

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

**AMERICA**
Richard Belzer, Michael J. Pollard, Tammy Grimes
△ Sony $79.95

**THE BEST FAT BURNERS**
Exercice
• Prism $19.95

**BIG BIRD IN CHINA**
Children
△ Random House $24.95

**BORN OF FIRE**
Peter Firth, Suzan Crowley
△ Vidmark $79.95

**CELEBRATING BIRD: THE TRIUMPH OF CHARLIE PARKER**
Documentary
△ Sony $29.95

**HOUSE OF THE RISING SUN**
Frank Amences, Jamie Barrett
△ Prism $79.95

**I AM NOT A FREAK**
Documentary
△ Fox Hills $19.95

**THE LEGEND OF BIG DADDY DON GARLITS**
Documentary
△ JCl/E $29.95

**HOUSE OF THE RISING SUN**
Frank Annese, Jamie Barrett
△ Prism $79.95

**WHERE ESCAPE FROM YOUR FEARS... HAS NO PAROLE!**

**PLANNING YOUR WEDDING: THE EXPERT'S GUIDE**
Instructional
△ Fox $29.95

**THE RESTORATION GAME**
Instructional
△ Unicorn $14.95

**THE STICK-UP**
David Soul, Pamela McMyler
△ Cinema Group $79.95

**TURNAROUND**
Eddie Albert, Doug McKeon, Tim Maier
△ Cinema Group $79.95

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

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Screenplay by DONALD LEWIS
Music Editor CHARLES PAVLICH
Director of Photography GREG YON BERBLINGER
Executive Producers MORT GORMAN • MORRIS J. RUBIN • SID LUCKMAN
Associate Producer TERRY S. WOODRUFF
Produced by MARVIN G. LIPSCHULTZ Directed by PHILIP MARCUS
RKO Stores Launch Push For Whales 'Star Trek' Inspires Drive

NEW YORK In response to the plot from Paramount Home Video's "Star Trek IV: The Voyage Home," New York City-based superstore chain RKO Warner Theatres Video has initiated a contribution drive on behalf of the Animal Welfare Institute's Save The Whales campaign.

According to Steve Berns, the 20-store president and chief operating officer, RKO Video will donate $1 to the fund for each copy of the "Star Trek" title sold. The company expects to raise more than $10,000 in the drive, scheduled to run through Dec. 31.

To increase sales and thus raise more dollars for the whales fund—RKO Video has established two consumer incentives, including a discounted sales tag of $24.95, $5 off the manufacturer's suggested list. The chain has also launched a "Star Trek" sweepstakes, collecting entries at all 20 of its New York and New Jersey outlets through Friday (30). Grand prize at each location will be a limited-edition "Star Trek IV" commemorative medal. Runner-up prizes include an inflatable Starship Enterprise mobile, a Skipper The Whale stuffed animal, and an inflatable Fin whale.

The RKO chain's donation campaign is not the entertainment industry's first response to be prompted by the "Star Trek" movie. Paul Winter and Paul Halley released "Whales Alive" during the first quarter of this year on Winter's Living Music label. The pair is donating a portion of the proceeds for the whale cause through the World Wildlife Fund.

The album features whale voices recorded by Roger Payne, who provided whale sounds for the film, and contains poetry readings by Leonard Nimoy, who plays the "Star Trek" character Mr. Spock.

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The company will donate $1 for every copy of the Paramount title sold.

Erol's: High Time In The Hills

MORGANTOWN, W.Va. Erol Onaran, owner of Erol's Inc., believes the decision made in the spring by the 132-store chain to hike second-day rental costs from $1 to $2 hasn't upset customers.

Onaran, speaking at the first Erol's Management Group Information Conference earlier this month (Billboard, Oct. 14), said he thinks that his customers haven't felt the pinch. "I think the main reason there hasn't been a lot of reaction is that they'd decided it didn't take money out of their pockets," he said.

The hike has changed customer habits, though. "Before, a customer might keep a tape around the house for an extra day or so," he said. "Now they're bringing them back in quicker."

This quicker turnover has enabled Erol's stores to offer their customers more copies of catalog items as well as in-demand hit products—an important aspect of a chain that is expected to rent 35 million tapes to customers this year.

Said Onaran: "Let's face it. A tape sitting in a customer's house is no good for anybody."

Erol's also announced a holiday membership sale, which begins Friday (30); one-year memberships will be cut to $7.77, down from $19.95. There will also be a $40.95 lifetime membership special, down from $59.95. The team at Erol's headquarters is banking on the "triple-seven" special to bring the company 60,000 new memberships and 60,000 member renewals by the time the sale ends Nov. 30.

BILL HOLLAND

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SPOTLIGHTS

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JANUARY

- WINTER CES
- PRO/AUDIO/VIDEO
- PUBLISHING & LICENSING
- MIDEM
- CANADA
- AUSTRALIA'S 200TH ANNIVERSARY

BILLBOARD COVERS IT ALL!

Ron Castell, vice president of advertising for Erol's, addresses the web's first convention.

Vendor executives at the Erol's meet included Bill Hickman, left, director of national video sales for MCA distribution, and Ralph King, senior vice president for IVE.

Erol's troops visit vendor booths, which displayed video product, accessories, and movie-related merchandise.

Erol's director of advertising planning and development, Heidi Diamond, prepares for her presentation at the video chain's meet.
For its new blank videotape campaign, Fuji has signed veteran comic George Carlin to exhort consumers to “Put the good stuff on the good stuff,” repurposing a tag line the company used earlier.

**VIDEO PLUS**

**BY EDWARD MORRIS**

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

**BY GEORGE:** Fuji has commissioned comic George Carlin as spokesman for its Put The Good Stuff On The Good Stuff videotape ad campaign. The promotion made its debut this month and will continue into 1988. Spots will air on CBS and NBC prime-time movies. And the Carlin image will be featured on point-of-purchase material.

**SUPER SCENARIO:** RCA (800-853-2279) is betting that the increased popularity of Super-VHS hardware will provide a profitable retail market for the company’s new, full-size S-VHS and compact S-VHS-C blank tapes. Both the ST-120 (full size) and the ST-C20 (compact) feature colorful packaging—a rainbow RCA logo on a gold cellophane wrapper. Additionally, the ST-120 is encased in a white sleeve, while the ST-C20 is enclosed in a transparent plastic case. Suggested retail prices on these items are $19.95 and $15.95, respectively.

**BROWSER ROUSER:** The new Video Browser Paks from Chicago One Stop (312-822-9822) are real space-savers for the video retailer and an aid to customers who want to check offerings quickly. Constructed of clear, stiff & by 12-inch plastic sleeves, the packs display both sides and spines of a regular, flattened videocassette box. An insert strip at the top of the sleeve has spaces for the video’s title, category, rating, running time, stock number, and list price.

The firm’s 6-inch-deep counter-top browser bin holds 120 sleeves. It sells for $79. The 12-inch-deep bin goes for $89. Prices on the Video Browser Paks range from 90 cents (single) to 81 cents (batches of 1,000).
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.
- Technology: The future of original video beyond video: Compact Disc, Interactive and High Definition TV. The effect on the made-for-video scene.
PLUS: TOP MUSIC VIDEO AND TOP SPECIAL INTEREST VIDEO CHARTS!

Key issues about Special Interest Video and Music Video will be discussed at the first American Video Conference jointly sponsored by Billboard and the American Film Institute. In the November 21 issue of Billboard, distributed at the Conference, industry-based topics will be featured.

EDITORIAL NEWS DEADLINE: OCTOBER 5

FREE BONUS
FULL-PAGE AD in
CONFERENCE GUIDE & DIRECTORY for BILLBOARD FULL-PAGE ADVERTISERS

When you advertise a Jr. page ad or more in the AVC Spotlight Section in Billboard's November 21st issue . . . you receive a free full-page ad* in the American Video Conference's CONFERENCE GUIDE & DIRECTORY. Value: $900 for black/white page ad . . . to $1,700 for full-color ad in the Directory.

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www.americanradiohistory.com
He could have been searching for the cure to the common cold.

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

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

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

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

Give to the United Negro College Fund.
A mind is a terrible thing to waste.
**LATIN HOT 50**

Compiled from national Latin radio airplay reports.

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**NEW**

1. ROBERTO CARLOS
2. SONIA RIVERA
3. EDNA MENDO
4. FRANCISCO PEREZ
5. VALERIA LYNCH
6. JULIO IGLESIAS
7. MAXIMO LEON
8. LUISA VARGAS
9. LUCIEN LUNEZ
10. LAURA PEARL

**NOTAS**

Celia Cruz's entry into the dance music scene through the Colon production of "Un Bambé Para Yemaya" — with an arrangement by José Arturo Ortiz — should probably bring her a long awaited Grammy. It stands to reason that the person who has rewritten the laws of Afro-Cuban vocalization should also lead other singers into this very profitable market. It's also a marked change from the used and abused repertory of once successful formulas Cruz has been stuck with in past years... Maria Conchita Alonso's promotional video of the song "Yo Que Llegaste Tu" has made controversial waves in Guatemala. According to various reports, the broadcast of this tape has been forbidden by that country's artistic commission, which rated it, what else?, "too sexy."... Westwood One's bumperflies will feature include Los Lobos and Beatriz Adriana the week of Nov 28 and Emmanuel and Lunna Nov 16... Local 862's Latin Music Committee has announced the creation of the Orquesta Clásica Latina. Its 49 musicians will present original compositions that combine classical music with Afro-Cuban rhythms. Presented as an alternative for Latin musicians who have found it difficult to break into classical orchestras, this project is sponsored by Christian Enterprise In Music & Art, a nonprofit organization. Musicians interested in this venture should call 718-788-7179 or write to: Censor Y Clave, c/o Local 862, AFM, 330 W. 42nd St., New York, N.Y. 10036.

**BMG-Ariola set to release 33 CDs spotlighting varied acts**

A NEW DAY FOR JAZZ in Latin America may have dawned with the first Heineken Jazz Festival. The event drew an enthusiastic crowd that cheered with the usual Caribbean patterns for such giants as Dizzy Gillespie, Toots Thielemans, Eddie Daniels, Jon Faddis, and Cuban drummer Ignacio Berroa as well as several surprisingly energetic and qualified Dominican jazz players headed by the festival's music director and main force, Michael Camilo. The Dominican musicians also released a 16-piece jazz band assembled for the festival under the direction of composer and pianist Jorge Taveras; perussionist Guarnierio Aquino, and Pahu Gonzalez, a Dominican bassist of Chinese origin who played with the Berklee Jazz Band.

A few problems with sound checks at the beginning of the event were more than compensated for by the music. Tavers's band opened the show in a high tone, followed by the Berklee quintet. After a plaque was given to Mario Bauza, honoring his achievement as creator of Afro-Cuban Jazz, Camilo entered with Marcus Johnson on bass, Joel Rosenblatt on drums, and Aquino on congas, and the house began to feel the magic of Camilo's fingers dancing across the keyboard. Aguilar says the band's performance of "Nueve Reinas," "Tres Astros," and "Dallas" clearly turned heads at the festival. Camilo's "Groove" is a popular work that is often performed by various groups throughout the world.

The festival had more than music going for it; the location was equally glorious. It was staged in the amphitheater of Altos De Chavon, undoubtedly one of the most beautiful and inspiring scenarions in the world. Frank Sinatra, Chick Corea, Paco De Lucia, Joan Jett, Air Supply, Carlos Santana, and Heart are among the acts that have performed there over the years.

The festival also benefited from extraordinary organization and commitment from the score of supporting organizations and persons... The funds generated behind this festival made it seem like a crusade, a mission from heaven to make this event an important part of the jazz world for years to come.

Preceding the festival will go to several foundations. Organizations and sponsors have already committed themselves to making it bigger and better next year, and they hope to turn it into one of the paramount jazz showcases in the world. We hope they succeed.

**EVENYBODY PROMISES to send compact disks to the station, but almost nobody does," says Tony Aguilar, program director for WMDW-AM Washington, D.C., Radio Mundo. Aguilar is currently playing two CDs per hour, but says he has buy them with money from the station's listeners. CDs regularly via Miami's Sonónde... Raúl Oscar Gomez has gone back to KBNA "Quo Bueno" El Paso, Texas, as this time production director. The day after Silvio Italia, WJIT-AM New York's program director, told this columnist he was going to Puerto Rico to take care of himself, he had a heart attack. Fortunately for everybody who has known him, Silvio survived. His condition has just been upgraded from critical to satisfactory. We wish him a fast recovery.

by Carlos Agudelo

**Heineken Jazz Festival bows in Dominican Republic**

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Two labels are recording Berlioz’s “La Marseillaise”

Philips. More CDs offering material from Mercury’s golden years are due next year, says Philips boss Nancy Zannini. Only three have been released to date. And she notes that violinist Viktoria Mullova’s second album for the label will be of Vivaldi’s “Four Seasons.”

A concerto for bandoneon (a button accordion) and orchestra, composed and played by the Argentinian Astor Piazzolla, is on Nonesuch’s schedule. Lola Shifrin will perform others. Project sets, according to Nonesuch exec Peter Clancy, include an album of American songs by Jan DeGaetani, with Gilbert Kalish at the piano, and a program of Iberian music performed by the West Coast early music group La Corte Musical. The latter will be produced by Clancy.

The Colorado String Quartet, the all-female en-semble, has recorded a Mozart album for Fidelio, the Dutch label distributed in the U.S. by Qualiton. Next on the list, says Fidelio’s Peter van Winkel, is a Beethoven set, to be followed by Shostakovich.

Gimell, ‘Missa Pange Lingua’ Honored
Gramophone Makes Surprise Award To Independent

BY PETER JONES
LONDON In past years, the record-of-the-year citation in the Gramophone Record Awards has generally gone to ambitious, costly productions from major record companies.

For the first time, however, it has been awarded to a small independent company, Gimell, and—another first—to an unaccompanied choral record. The winner is “Missa Pange Lingua” and other works by the 16th-century Flemish composer, Michael Praetorius, described by the Tallis Scholars and conducted by Peter Phillips.

This release was also selected as the 1987 winner for best choral music by Gramophone’s panel of critics.

Runner-up as record of the year is the release from EMI of Malcolm Miller’s setting of the entire book of the Old Testament, recorded by the Bach Choir, and conducted by Charles Mackerras.

Gramophone’s KEEPING SCORE

THUE SOUND OF PATRIOTISM: Berlioz’s arrange-ment of “La Marseillaise” is seldom performed, which isn’t surprising in view of the musical forces required. And it remains a formidable challenge for any label willing to assemble a symphony orchestra with added percussion, three choirs and two solo singers for under 10 minutes of music.

But it has found its way onto disk in the past. Just weeks ago, Angel issued a performance of it on compact disk featuring the Orchestre de Paris directed by Jean-Pierre Jacquot, and a sound spectacular it is. And now two more labels are about to record the piece, each apparently—aware of the other that was undertaking the project.

Telarc will release the anthem in an all-Berlioz program recorded by David Zinman & the Balti-more Symphony. And Pre Arco is recording it as part of a French program performed by Philippe Entremont & the Denver Symphony.

A LOOK AHEAD: “Tosca” will be the first in a series of Italian operas to be conducted by Michael Tilson Thomas under his new contract with CBS Masterworks. Eva Marton will appear in the title role. This is the third CBS pact for the conductor.

A package of Sousa marches by the Philadelphia Orchestra extends a step closer to completion the forces of CBS to distribute.”

...HISTORICAL:

Campaign for the conductor are:

- JAMES ROLFE (EMI)
- ROGER AMBESS (EMI)
- Wilder Vargas (EMI)
- ORQUESTA LA SOLUCION BUENA PESCA

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...PHILIPS:

Gimell, ‘Missa Pange Lingua’ Honored
Gramophone Makes Surprise Award To Independent

BY PETER JONES
LONDON In past years, the record-of-the-year citation in the Gramophone Record Awards has generally gone to ambitious, costly productions from major record companies.

For the first time, however, it has been awarded to a small independent company, Gimell, and—one first—to an unaccompanied choral record. The winner is “Missa Pange Lingua” and other works by the 16th-century Flemish composer, Michael Praetorius, described by the Tallis Scholars and conducted by Peter Phillips.

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Listening for the Next Evolution

By ZAN STEWART

New Age music, a widening style of music that experienced a period of substantial growth in 1986, has continued that healthy expansion in 1987, garnering an increasing share of retail sales and radio audiences.

And as the genre expands, the styles of music that fall within its loose definition expand as well.

In its beginnings, New Age was either acoustic instrumental music, as exemplified by solo pianist George Winston or harpist Georgia Kelly, the atmospheric synthesized tapestries of Jean-Michel Jarre, Tangerine Dream or Kitaro, or the meditative concoctions of pianist Steven Halpern. Now the category contains melodic jazz/rock/fusion of harpist Andreas Vollenweider and saxophonist Justo Almario, a whole range of ethnic and world musics, some classical pieces (both new works,

(Continued on page N-10)
THE NEXT GENERATION

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WH-1057

MONTREUX
Sign Language
WH-1058

W.A. MATHIEU
Available Light
WH-1059

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One Night in Vienna
WH-1060

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WH-1061

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Live on the Double Planet
WH-1066

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NEW AGE TALENT:
VitalVoices From the
Modern Voices Melting Pot

By DON HECKMAN

ew Age music may be the most startlingly successful non-defined music ever to hit the public consciousness. In a merchandising sense, its success represents a kind of 1980s instrumental parallel to the singer/songwriters' product of the '70s. But it is also a music embued by many of its practitioners with a significance that reaches far beyond the limits of personal story-telling. A melting pot of styles, attitudes and esthetics, New Age has attracted performers from jazz, classical, folk, rock, pop and rock—from virtually every part of the world.

The bottom line seems to be that it is, for the most part, instrumental music, almost always produced via the personal efforts of its composer, sometimes with the benefits of a complex new musical instrument technology, frequently non-or only mildly rhythmic, and often possessing implied therapeutic or spiritual values. (All of the foregoing, of course, subject to change in the next six months worth of record releases.)

The problem is that even such a highly generalized description fails to capture the breadth and the diversity of the musical opinions and attitudes held by a rapidly building wave of New Age performers. A selective sampling of some of those opinions and attitudes follows.

Edgar Froese, one of the founding members of Tangerine Dream, can claim more seniority in the music than most New Agers. Many of the methods and some of the philosophy of New Age were tried and explored years ago by this pioneering electronic group—currently on the verge of celebrating its 20th anniversary.

"In my opinion," says Froese, "the foundations of New Age music are in two places, with one leg in European new-Romantic classical music, and the other in the American minimalist music of people like Steve Reich and La Monte Young."

Tangerine Dream's new album, "Tyger" (Caroline Records), departs from current New Age instrumental music policy by including vocals sung to the lyrics of poet William Blake. "It's funny, isn't it," says Froese. "Between 1970 and 1975 almost all the music we produced would, today, be called New Age. But, since the record stores and the companies didn't know where to put us, we were between the cracks. Now, 12 years later, when we move away from New Age, they finally have a place to put us. So maybe we'll be back between the cracks again."

Chip Davis, founder of American Gramaphone Records, and, like Froese, a composer of music which seemed to anticipate New Age, views the phenomenon from the practical viewpoint of an artist/businessman. "I call it Uncategorizable Instrumental Music," he explains. But the truth is that New Age has really been a blessing for us, in the sense that it has provided a place in the stores for people to look for our stuff."

For Davis, the keys to New Age music are contained in (1) the growth to maturity of baby boomers interested in very eclectic selections of music and (2) the "speed of the world."

"People don't want to be as bombarded as much," says Davis, "especially those in their 30's. They don't want to hear a lot of edgy sounds, but they do want to listen to music that will help them feel good about things. New Age gives them that."

Suzanne Ciani ("The Velocity Of Love," RCA Victor Red Seal Skylark), a successful designer for hundreds of commercials, and a pioneer in the use of electronic music technology, is also grateful for the merchandising category. "My records used to turn up in the record stores under 'female vocalist,' 'jazz,' 'electronic music'—you name it. But it was never where anyone could find it."

"The term 'New Age' doesn't push any of my negative buttons," she continues. "For me, the genre is personal composers' music. Of course, the availability of all this technology has resulted in a lot of so-called 'product,' some of it very amateurish. So the real question—as with any music—is the degree of integrity it expresses."

Keyboardist Shayla ("Vision Seeker," Yansa Music), a "natural" musician who came to New Age via the visual arts and yoga, adds a colorful variation to Davis and Ciani's down-to-earth business perspective. "I feel," says the Arizona-based Shayla, "that this is a very magical time—an innovative time, both in music and in business."

"In music, the culture is opening up to a new idea that enhances life by mellowing the pace. And in business, people who started out with very idealistic goals—getting this calming New Age music into the marketplace—and who've had to come up against the realities of business, are actually helping the business community find new ways to work. And I think that's true not just of music, but of the many products and services in the New Age arena."

Other performers are strongly focused on the feel-good qualities of New Age. Pianist David Lanz ("Nightfall," Narada Records), a successful songwriter and musician who has worked with performers ranging from Leon Russell to Ronnie Milsap, says he has "always been interested in the healing and stress-reducing aspects of music. I really grew up playing pop music and rock—with a kind of mainstream, everyday musician point of view," he says. "But because of my philosophical and spiritual feelings, I thought that music—my music, hopefully—had higher qualities that I wanted to bring out."

"Hopefully, we're getting back to that one simple, beautiful quality of music—its capacity to heal and soothe—that's gotten buried over the years because of the commercialism and the need to write that next big hit. We may not need that quality as a steady diet, but it sure is useful for balancing out the frenetic part of our lives."

Another pianist, Michael Jones (who collaborates with Lanz on "Solstice," Narada), is also bullish on the healing aspects of New Age music. "My background's in the social sciences," says Jones, "and I'm committed to social change and a healthy planet, so I'm moved by the extent to which people tell me the music has enabled them to experience something of themselves or their environment which was new for them—or at least sharpened it in some way."

"On the one hand, I understand the use of the music as background, and I try to create music which is non-intrusive. But at the same time, I hope that this non-intrusiveness will invite people in, and help them to create an experience for themselves through the music."

Japanese composer Kitaro ("Tenku," Geffen), whose many imported albums were among the early New Age favorites, expresses a similarly global perspective. "I feel," he explains, through an interpreter, "that the world needs a more spiritual attitude. I would like for my music to help us to find our proper place in the world, a place in which we live in harmony with nature and other creatures."

Other performers are less entranced by what some consider to be the granola and sesame seed philos- phy of New Age. Pianist Scott Cossu, one of Windham Hill's veteran artists, and a student of many of the world's ethnic music, is one of the skeptics.

"If all I could say about New Age music was that it was simple, lyrical and meditative, I'd probably be bored to death by it. I mean, we could reach a point of no return where this stuff could get3
deeded to death—a point where they'd have to ban the use of the sustain pedal. But world music, fortunately, gives me an alternative with my music, a way to reach the same objective via a more interesting, more rhythmic pathway."

"Most of the music of the world outside of Western European culture is not made for entertainment. If that's what New Age is all about—if it's something that relates to, say, early Japanese meditation music, or the classical music of India that's used for calming purposes, then that's fine, and we really might be on to something. But I'm nervous about it."

Cossu's former stablemate at Windham Hill, pianist Liz Story, now a RCA artist ("My Part Of Fortune," Continued on page N-15)
MAJOR LABELS: Music Comes of (New) Age in Second Wave

RCA. The company's founder, Peter Baumann, is one of the most fascinating figures in the New Age field, though he undoubtedly dislike that "New Age" pigeonhole. Baumann is a true pioneer, in many ways a visionary, and by no means so easily categorized. A former member of the German synthesizer band Tangerine Dream, Baumann played on that band's most far-reaching albums during the early '70s, left and recorded three of his own solo albums, and then decided to form a label that would carry on his own musical ideals.

What eventually emerged from Baumann was Private Music, a New Age company only in the sense of the special care it displays in product packaging, presentation, and sound quality. The label has released over 20 albums since 1985, the vast majority of them digitally recorded, by a stunningly eclectic batch of artists with roots in all forms of music. Private's catalog includes instrumental work by so-called rockers such as Carlos Alomar (longtime guitarist with David Bowie), Patrick O'Hearn (of Missing Persons), Jerry Goodman (once of Columbia group the Flock, later the Mahavishnu Orchestra), Eddie Jobson (Curved Air, Roxy Music, Jethro Tull, U.K. and more), an album by acoustic guitar hero Leo Kottke, and a recent release by no less than Ravi Shankar. Furthermore, a series of unique videos—both promotional and commercial, all directed by Baumann—helps create a unique sense of label identity for Private that is in many ways unrivaled.

Baumann's former band, Tangerine Dream, was deeply influenced by Pink Floyd's classic "Ummagumma" album, so perhaps it is no surprise to see the surfacing of Cinema Records, a new Capitol-distributed label that also has its roots in that band. How so? Says Danny Somach, president of the new label, about its Capitol affiliation: "We had offers from three labels, and the reason Capitol was so attractive at the time was that they had done the Harvest label in the early '70s—the label 'Dark Side Of The Moon' was on—and we felt that we were patterning the label after that, and that they would understand it. So far, it seems to have worked."

And so far the Cinema label seems to be (Cont' on page N-18)

INDIE LABELS: Resisting the Lure, Renewing Prosperity

pieces to date.

"When I happened to be introduced to Ray Lynch's music and went to a bookstore to buy it, I realized right away that this was something the whole world should hear," explains Kaplan, whose rapidly growing company is situated in San Rafael, Calif. "The challenge was to take something as special and niche-oriented as New Age music and make it a mass-market item without turning it into a kind of K mart special." Kaplan has now added distinctive artists such as percussionist Kenneth Nash, pianist Jim Chappell, and multi-instrumentalists Susan Mazer and Dallas Smith to his "artist-oriented label."

"Ever since the company was formed, we've always made a commitment to our distributors that Celestial Harmonies will remain independent," explains Eckart Rahn, the veteran New Age enthusiast whose involvement goes back to the launching of his German Kuckuck label in 1969—a company established before there was a "New Age." Celestial Harmonies is probably the most eclectic and diverse of the genre with offerings like "Gregorian Chants" by Pierre de la Rue, Johannes Gardano and Bernardus Ycart; "Tibetan Bells" by Henry Wolff and Nancy Henning; and Cecil Lytle's "The Complete Piano Music Of Georges I. Gurdjijeoff And Thomas De Hartmann." The company, which operates out of Wilton, Conn., prides itself not only on its independence but also in its total commitment to creating music with the latest digital technology in surroundings conducive to the artists and music (i.e. not in the conventional recording studio).

While Celestial Harmonies and other more traditional labels like Lifestyle, Fortuna, and (Cont'd on page N-8)
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NEW AGE RADIO: Harmonic Convergence or Startling Breakthrough?

By TERRY WOOD

Call it what you want—New Age, New Progressive, New Era or, as the Wall Street Journal described it, Audio Valium—but love it or loathe it, this oblique category of alternative music has made a substantial impact on the music and radio industries.

Record labels and radio stations are sprinting to service this previously undetected audience—masses of maturing yet forlorn music fans who have spent the '80s futilely scanning that black hole between 88 and 108 MHz in a fruitless search for satisfying music. But expose them to cosmic minstrels such as Patrick O'Hearn or David Lanz and, almost overnight, an entire generation seems eager to pull up a Jacuzzi and bathe itself in a new, elitist, space-cadet glow.

First introduced to mainstream music fans via public radio and syndicated radio features (such as Frank Forest’s six-year-old "Musical Starstreams"), now full-scale, New Age-influenced radio formats are surfacing—and flourishing—in markets of all sizes, from Newport, R.I. to Los Angeles (such as Stephen Hill’s "Music From The Hearts Of Space"). Their sudden and wide-spread acceptance has startled Old Age skeptics.

Imagine, just six months and 10 days after debuting in L.A., Frank Cody’s and Metropolitan Broadcasting’s radical "Wave" format was snatched up by Satellite Music Network for national distribution. Such dramatic programming efforts are designed to service the evolving moods and value-sensitive concerns of an emerging new psychographical tier of music fans, most of whom apparently have wearied of hearing Springsteen ruruns, Bon Jovi 12-packs and Madonnathons.

Legions of boomers and boomettes, which one ad agency calls Ultras, have long yearned to embrace musical alternatives that nicely complement all the benchmarks of their well-orchestrated tastefulness. New Age radio formats have given their lifestyle a fitting aural accent.

Yet many artists, programmers and record executives flinch at the thought of being linked to the star-dusted "New Age" movement. Though many artists gained their first sales through metaphysical bookstores, selling right next to the star charts and tarot cards, one glance at Windham Hill’s $30 million in annual sales or The Wave’s steadily increasing ratings proves such music has substantial appeal beyond small circles of devotional drifters.

Indeed, this music has given the young-adult demos, 25-44 intensive what KROQ-FM Los Angeles gave the teen audience—mindset music.

Since retail has embraced the term, New Age seems likely to stick for a long time. "It’s spiritual music only in that it shows an expressed interest in values," says Wave curator Frank Cody, who has registered the phrase “Music for a New Age” for his format. "It’s far from religious mumbo-jumbo. It appeals to those who are interested in the quality of life: the doers, the seekers, those who are active in the economy."

Cody quotes the observations of Dr. Klaus Lintschinger, an Austrian media researcher: "The interest in New Age music, as well as jazz, reflects this music’s ability to articulate the consciousness of the post-industrial revolution. By contrast, rock is the sound of machines, the pounding personification of the industrial revolution. New Age expresses the mood of the Era of Information, communication and the commerce of ideas. New Age may serve the purpose of a universal lan-

(Continued on page N-20)

NEW AGE VIDEO: Carving a Market From Musical Reflections

By JIM McCULLAUGH

In the past year, New Age and other newer forms of instrumental music have produced a widening potpourri of sights and sounds for many tastes. Increased levels of activity are cited on the clip and broadcast front, at home video, and at distribution and retail.

Creatively, the essence of the activity is the progressive innovation of music and visuals. Echoing the New Age music camp credo, many industryites say the marriage defies categorization and labels.

Heightened excitement stems from several factors, say industry observers. Among them, the increasing popularity of New Age contemporary jazz, and other newer hybrid sounds supported by an apparently eager and growing demographic—and radio such as L.A. Wave. The end result has been symbiotically dynamic.

The cutting edge at the clip level has been VH-1/Video Hits One, a programming service of MTV Networks. The 24-hour network, aimed at 25-54 demographics, launched Jan. 1, 1985 and now has in excess of 20.8 million subscribers. New Age music videos fall under a programming umbrella, says the service. However, it is not inclined to label itself a “New Age video channel.”

The newer hybrid forms of music and video that would incorporate New Age and contemporary jazz are aired on such VH-1 segments as “New Visions,” a two-hour block every Sunday. Additionally, there’s a four-hour block called “Sunday Brunch,” which ranges from soft ballads to contemporary jazz.

Jeff Rowe, vice president of programming for VH-1, says it views the new breed of instrumentals as one overview category broken down into new age, contemporary jazz, traditional jazz, and fusion combinations. The surge of interest in these categories, he says, has influenced the station to incorporate more of it into the whole programming vision area, recent examples include Kenny G., Larry Carlton, Benson/Klugh, and Pat Metheny.

“Our goal,” says Rowe, “is to take New Age, contemporary jazz and instrumentals and fit it into the entire format.”

A recent major example of that, says Rowe, is Kenny G., which has sold in numbers the industry associates with superstar acts. “These artists are selling as much if not more than a lot of pop acts with heavy top 40, adult contemporary or AOR airplay. Kenny G. has been a real eye opener.” Industry observers say his LP should have no problem surpassing the three million unit level. Exposure on VH-1 is credited with helping Kenny G. achieve those lofty goals.

Interestingly, adds Rowe, it’s the New Visions show that gets the most viewer mail and response. “It also tends to be a critic’s favorite,” he says.

“The show is mostly instrumental,” says New Visions producer Michael Simons, who says he draws on three main areas of video...jazz, New Age and progressive rock.

Simons claims he is getting four videos per week now. When he first started doing the show early in 1987, he was getting one or two a week. The entire pool of clips to draw on in this area was about 100 less than a year ago. Today it’s more like 200 and growing, he says.

“The quality as well as the quantity has im-

(Continued on page N-16)
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INDIES (Continued from page N-4)

American Gramaphone have built their identity from the label image itself as much as their resident artists, JEM's relatively new Audion label touts musicians like synth wizards Larry Fast and Wendy Carlos, and ex-Genesis maverick Anthony Phillips. In addition, JEM's well established Editions EG offers the distinguished music of Jon Hassell, Patrick Moraz, Penguin Cafe Orchestra and Harold Budd—all musicians who have earned their stripes outside of the New Age ranks.

"It's really become an artist-oriented field," says Chip Heath, west coast marketing vice president for the Moss Music Group Inc., a New York distribution company which has artists like electronic conceptualists Mic Holwin, multi-instrumentalists Latitude, and Tri Atma on its own Lifestyle label and now distributes Paul Winter's Living Music label.

"Once you've bought two or three of the Windham Hill albums, how many do you have to have? It can no longer be a matter of putting out a certain type of music that falls under a label image and saying it's New Age. It has to be the artist himself you're selling.

"Indeed, with the tremendous influx of products both in the alternative network of bookstores, boutiques, galleries, and health food stores and through the majors at retail record stores everywhere, "New Age" music is glutting the marketplace. "A year and a half ago retailers started getting overloaded with New Age," continues MMG's Heath. "Now, if anything, stores are saying, 'I'm not taking more of this.'"

"I think it's having short-term damages," counters Global Pacific Records co-founder Howard Sapper. Distributed by CBS, Global also manages its own hefty alternative music distribution network. Sapper sees the company, which boasts virtuoso musicians like violinist Steve Kindler (Mahavishnu Orchestra/Jan Hammer/ Jeff Beck), flutist Paul Horn, and guitarist Joaquin Lievano (Jean-Luc Ponty/Narada Michael Walden) as creating a "genre breakthrough" to wider accessibility. "The only reason there's a glut is because the size of the racks which are afforded to New Age product are small. We're selling more than jazz, but we have less space."

"The fact is, getting product into record stores via major label distribution deals has not necessarily been the answer to exposing and selling more New Age music. Though the jury is still out, it's become apparent that some New Age labels with major distribution deals are not entirely pleased with their major label affiliations, while those labels which have remained independent are keeping the score."

"So far I haven't seen a major record company out there that seems to be interested in the kinds of things that we are interested in as a company," says Music West's Kaplan. "They're interested in getting in an getting out quick, with lots of money for them."

"The majors are looking for numbers, dollar signs and product," flatly states Lloyd Barde, founder of Backroads Distributors, one of the largest alternative music market distributors, based out of northern California. "They want to see 100,000 pieces of product. And without proper promotion through a grassroots approach, they may not see it."

Barde, who carries all the labels distributed by the majors as well as Sonic Atmospheres, Music West, American Gramaphone and others, maintains that fact that major labels sell New Age product to him only at an inflated rate and require that if he buys from the majors he can no longer buy from their associated New Age labels. "Majors consider themselves to be the only distributor. Therefore anyone else is a sub-distributor and pays a high price. So for me to carry CBS records, I have to pay the same price I need to sell them. I'm then also restricted from participating in the alternative market."

"Nevertheless, a company like Global Pacific—which to CBS's delight seems to be the genre's most accessible label and consequently a favorite with radio—seems to be getting the best of both worlds. "Our agreement with CBS is unique because they distribute all our music into the traditional music markets, while all the alternative music markets that CBS doesn't service we handle directly ourselves," explains Global's Sapper. "CBS is the best distribution network in the world and we have the best artists available. We've tried to avoid being pigeonholed as New Age because if you listen to the offerings we're making, they're leaning more toward classical and jazz and our fall releases toward pop."

While well established labels like Global Pacific and American Gramaphone—with its brand new release of "Classical Gas" by Mason Williams and Mannheim Steamroller—reach for the mainstream, relatively new companies like the Los Angeles-based Sonic Atmospheres (Michael Stearns/Ananda/Craig Huxley) and Higher Octave (Peter Davidson and William Aura) carve out their own niche.

(Continued on page N-17)
Extraordinary music that brought us to a New Age... and beyond.

Andreas Vollenweider. His trilogy awakened the music we’d heard only in our dreams. He began “Behind the Gardens...” and continued through “Caverna Magica” and “White Winds.” His Grammy-winning encore takes us all the way “Down To The Moon.” Now Andreas Vollenweider is charting a new musical journey that will transport us far beyond our most spirited imaginings. A new adventure will soon begin.
such as composer Alan Hovannes’ solo piano recordings, and reinterpretations of famous older works), and children’s stories, read by the likes of Meryl Streep and Jack Nicholson to the accompaniment of such artists as Winston and Bobby McFerrin.

“So what New Age is, is not a particular kind of music,” says Paul Winter, whose Paul Winter Consort, which formed in the late ‘60s, was one of the first groups to be called New Age. “I like the fact that nobody can define what New Age is.”

Both the market’s major and independent labels report solid sales increases in the past 12 months. Anne Robinson, CEO of Palo Alto, Calif.-based Windham Hill, estimates that her label, the flagship of this burgeoning eclectic musical style, will gross 15%-20% above last year’s gross of $30 million.” John Morey, president of Narada Productions, says, “It’s fair to say our business has doubled every year.” Other lines, such as Fortuna and Global Pacific, report growth rates up to 250%.

And while the music is beginning to take off in the U.S., overseas markets in Europe, Japan, Latin America and Australia are just now starting to be tapped. Robinson is just one label executive who is spending a good deal of her time traveling abroad to establish foreign distribution deals.

Major record companies’ involvement, mostly in the form of domestic distribution pacts, also continues. Last November (1986), Narada signed a distribution deal with MCA, and in January, Global Pacific inked with CBS. Other lines being distributed by majors include Meadowlark (Capitol), Private Music (RCA) and Windham Hill (A&M).

These lines see major label distribution as one of the keys to new growth. “I think the major branch distribution system is a much more effective way than going through independent,” says Morey. “We’ve found it’s made a considerable difference. Prior to going to MCA, only one artist had sold over 100,000 units. As a result of our being distributed by MCA, several have.”

Robinson feels the advantage of major label distribution “is that you can get to all areas of this country, whereas with independents, there are always some areas that aren’t covered.”

COLOGNE The subtle conversation began last May when Intuition Records made simultaneously available CDs, cassettes and vinyl pressings of its first three projects: Neumann/Zapf, “Never Been There”, Charlie Mariano, “Mariano” and Minimal Kids, “No Age”.

Intuition, based in Cologne, whose manufacturing and distribution is coordinated by EMI Germany, is the brain-child of the Independent Vera Brandes.

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Major distribution isn’t for everyone. Ethan Edgecombe, president of Fortuna, who just signed a distribution deal with Eckert Rahn’s Connecticut-based Celestial Harmonies, says, “The majors want to take the cream of your crop, and I was looking for a company that would take all my titles. Plus Celestial provides me with a deal that covers not only the U.S., but also Europe, through their sister company, Kuckuck.”

Steven Kalhorn, executive vice president of American Gramaphone, known for its “Fresh Aire” classical/rock recordings by company president Chip Davis, is also happy remaining with indie distributing, saying, “I’m in no way convinced that major label distribution will sell more units. In fact, I’m convinced it won’t. And since there are so many labels that have signed with majors, now the independent distributor has to try harder to sell our product, and that helps.”

While the majors are active in distribution, recording involvement there has been sporadic at best. Only RCA/Novus, headed by Steve Backer, which releases pianist Liz Story and guitarist Alex deGrassi, and CBS Masterworks, which records harpist Vollenweider, who won the first New Age Grammy in February, have released their own products. The age of the typical New Age buyer is seen by most industry experts to be 25-49, though Backer feels that “it’s more like 18-50,” and Robinson adds, “On many of my trips, I meet people in their 60s and 70s who have heard of our label and our artists.”

New Age music seems to appeal to those with a “New Age lifestyle,” that is those who want quality in their lives. “The development of New Age genre is the result of a deep shift in cultural tastes,” says Morey, “and New Age is simply the musical reflection of that trend. It will not replace other musical styles; it will just be the preferred musical style of a large number of people.”

And since many of these listeners are upscale, it makes sense that they prefer their music on CDs and audiophile tapes. “We sell 65% tape, 30% CD and 5% vinyl,” says Kalhorn. “Other labels try to have simultaneous CD, tape and LP releases. Buyers at distribution and retail outlets say New Age CD sales are up dramatically. Though such musicians as Bach, Debussy and Ravel could have been said to be New Age, in recent times the founde..."
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John Sebastian, Program Director
WBMW-FM, Washington D.C.

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NEW AGE TALENT
(Continued from page N-3)

RCA Novus), communicates even darker concerns.

"New Age seems to be filled with notions about warmth and responsibility and goal achievement," says Story. "What worries me is that while people are preoccupied with these bright and sunny notions, the darker side—the side that we consider inferior or threatening or frightening—gets cut off.

"Artists and poets are constantly going through that darker side, through the suffering or struggle, and that is what is at the birth struggle of most creative things. My own music can be melodic and lyrical, yet the process I go through to make it can be very dark. By soothing the soul and numbing out all the irrational desperate stuff, we're overlooking, or avoiding the dark, horrible part of ourselves that contributes so much to the richness of the soul."

On the fringes of new wave are the jazz, classical, folk, performance and visual artists whose music—fortuitously for them—has come under the New Age umbrella. Jazz bassist Dave Freisen ("Inner Voices," Global Pacific) was producing unusual albums long before New Age arrived. "A lot of the early records I did for Inner City used oboe and English horn, and had solos, duets, and a kind of chamber music approach. But it was always jazz.

"It seemed to me, at first, that a lot of people were coming to New Age from a folk point of view. But now it looks as though it's a lot broader than that. If it means that more jazz players can bring a different perspective, with a different harmonic approach, etc., then that's all to the good."

Trumpeter/synthesist Mark Isham ("Tibet," Windham Hill) is a classically-trained composer whose successful film scoring ("Never Cry Wolf") has brought an increasingly visual aspect to his music. "I've always been interested in abstract story-telling of the sort you find in Mahler, even in Ravel," says Isham, "and perhaps that non-specific approach is what makes my work appealing to a New Age audience. It's also probably what led me so quickly to work with motion pictures.

"I can't say I care much for the simplistic, derogatory framework that the label 'New Age' implies. But it happened, and we're stuck with the phrase, and I'd be foolish to say it hasn't been useful."

The final, in some ways most optimistic words, come, perhaps appropriately, from pianist/composer

NEW AGE

John Jarvis ("Something Constructive," MCA Master Series), an artist whose work has touched everything from rock and country to classical music, jazz and folk.

"I see the cream rising to the top over the next few years," says Jarvis, "and eventually a really great composer will come along—the way the Beatles did—who's totally comfortable with the New Age label. When that happens, and you see some of the best new performers coming out of New Age, the music just might evolve into one of the great art forms, rather than the bastard son that it started out as."

NEXT EVOLUTION
(Continued from page N-10)

led Paul Horn ("Inside The Taj Mahal," 1968) and Paul Winter ("Icarus," 1971). They remain major figures whose music has grown along with the genre they had no idea they were starting.

Winter, who once abhorred the term New Age but, like so many others, has come to terms with it, is quite pleased with the genre's acceptance. "For years, acoustic instrumental was ignored, and suddenly along came this new market that the record industry began to pay attention to," he says.

Radio is also a new arena that is now being tapped heavily, with stations like KTWV/Los Angeles, KNJA/Seattle, WNUA/Chicago and KLRS/Santa Cruz offering substantial amounts of New Age in their formats. Radio consultant Lee Abrams says growth in this area will be "great. I think they'll be one format in practically every market within the next year."

Abrams, whose Burkhart/Abrams/Douglas/Elliott & Associates "Jazzage" New Age format is now heard on KNJA, WNUA, KLRS and KEYV, explains the appeal of New Age for the radio listener. "It's like the new beautiful music," he says. "It's really mood music for the late '80s. It's for people who grew up with rock and still like it, but this is their next evolution."


"Says Winter, "New Age could become an innovative instrumental music that really requires listening. Now that's exciting."
proved. It's become more diverse. You don't see the stereotypical drop of water dripping down the backside of leaf for four-and-a-half minutes with the sun in the background. Now you see a larger range as more music and artists are moving into this category. And that's a good sign," he says. He also gets submissions of many longer form nature and instrumental music videos, considers them in his programming and does utilize some from them.

As more artists move into New Age, contemporary jazz fusion and instrumental, he says, there has also been a noticeable leap in innovative editing techniques and production values—all the way from nature-oriented footage to computerized, hi-tech approaches.

Producers of these videos, he adds, are increasing; ranging from record companies, the artists themselves, even movie directors such as Spike Lee ("She's Gotta Have It") who has done Miles Davis and Branford Marsalis videos. "That's a great sign and the artists are tending to get very involved in wanting to do the clip."

On the home video front, the Windham Hill/Paramount long form music videos, introduced in 1986, have not only opened New Age doors, sell distributors and retailers, but has carved a path for others.

One example of home video manufacturer activity is L.A.-based Moodtapes, which introduced "Tranquility," last fall, the first in a planned series of tapes containing visual images and New Age music. "We were never aware that there was New Age video," says director of marketing Nancy Mills, "We were aware of the music but that was never our focus with the video. We felt we had a product which could utilize someone's television set in an alternate fashion. Give them a choice between putting a record or a tape on. Use it to relax or unwind. Do all the things that a jazz record might just through the audio. We never once approached this as a product with a market niche. Nor did we ever say that we belonged in home video stores. If we did that, the universality of the product would lose its punch."

Moodtapes viewed its program as a lifestyle product "targeted to the world. Everyone likes beautiful images and beautiful music."

Initially the marketing gameplan was to go into catalogs that sold other products. Association with the Nature Company catalog has produced sales of 1,800 units. The tape was also accepted by the Sierra Club catalog and picked as the Book Of-The-Month Club video for January 1988.

The title is also the first video to go out on STN, Shopper Television Network, a Sharper Image-like television network backed by J.C. Penney. "Why? Not because they think we are a unique video, but a unique item. A product that people would want versus a video that people would buy." Moodtapes is projecting sales of 10,000-12,000 units on the single program by the end of 1987.

It's conceivable, says Mills, that a "bridge is also being built" for mainstream home video retail distribution. For the near future, she says, music and video programs of this type will keep breaking ground with alternative distribution. Eventually the mainstream home video stores and large record/tape/video com-
and others, and "Christmas Classics For Guitar."

Says Jeramy Hale, Sugo vice president, "There is presently no other recording company producing records of this kind, transcriptions of symphonies to guitar. They're all instrumental, which fits into the New Age genre, and have a New Age/contemporary feel to them. Even though they're transcriptions from public domain material, the arrangements have a very modern feel to them, because Pasero is a highly talented arranger and composer in his own right."

The label is presently licensed in Australia/New Zealand, and is working on agreements in the Far East.

somewhat of an elimination of the category of New Age music," concludes Global Pacif-ic's Howard Sapper. "What we're going to see is a more broad-based contemporary instrumental music, which will include jazz, New Age and electronic music. Everyone can see it coming."

Speaking of the classical/New Age connection, Sugo Recording Co., based in Mountain View, Calif., is a fledging indie with a toehold in two markets. Sugo has three titles of "classical New Age," including "The Nightcracker Suite For Guitar," transcribed from full orchestra to guitar by Stevan Pasero, "Winter Heartsongs," including "one-of-a-kind" transcriptions of "Swan Lake," "Sleeping Beauty," "Romeo And Juliet,"

VIDEO
(Cont'd from opposite page)

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Audio valium? Windham Hill-type stuff? One of the sure signs of success is becoming part of general parlance, and that's surely been the case with Windham Hill, who through A&M have enjoyed superior distribution and have become the media's central focus for New Age music in general. And though some may use the "valium" cliche, it's a safe bet that Windham Hill's "Gyuto Monks: Tibetan Tantric Choir" album won't be putting anyone to sleep too soon. The adventurous, commendable release of the album signals just how robust the label is becoming—and, as well, how enormously successful. The label's success with acapella quartet the Nyolos—a vocal group that perhaps has never even heard of valium—further illustrates the company's growth.

"We don't rely on a hit artist," says Fritz Kasten, vice president of corporate development at Windham Hill. "When you consider that Windham Hill is in with this phenomenal success with that last record, that's great. That's gratifying. But one point of differentiation between our label and A&M's major labels is that we are not dependent on a hit mentality. Our catalog does very, very well. Some records do sell better than others, but it isn't a matter of 10% of the product supporting 90% of the business. The entire line does very, very well. It's one of the major strengths of the company."

Introducing at Windham of late is children's line of records, featuring top-notch jazz/New Age musicians backing such narrators as Jack Nicholson, and the Windham Hill Jazz label, which takes the label's former Magenta line one step further and purposefully uses the word "jazz" in its title—which should clarify matters for critics to whom these things matter.

New labels are also arising at MCA-distributed Narada Records, another pioneering New Age label growing steadily and sturdily. Few realize the label had its roots way back in 1979, when company president John Morey formed it for the purpose of distributing "New Age" music before the term was coined. "We actually started in the mail-order business," says Morey. "The existing New Age material at the time was rather slim, but we were selling Paul Winter, Van-gelis, and some other related material, like [Jean Michel] Jarre and Tony Scott."

Eventually Morey formed Narada Records, and the label found its way into the initial New Age marketplaces: bookstores, boutiques, bookshops, and health food stores. Today, entering its ninth year, the company continues as the largest distributor to those alternative markets. Morey says he expected his label to eventually hook up with a major. "I had a basic gut feeling early on that this genre of music would become very, very popular, and also had an understanding of the history of the record industry—where almost in every case, a new genre of music develops essentially comes under the distribution of a major label. I thought we'd eventually end up there." The company enjoys a wide diversity of artists, and its new lines—Narada Mystique and Narada Equinox—show the influence of electronic music and pop, rock, and jazz respectively, typified by David Arkenstone's new "Valley In the Clouds" on Narada Mystique, and David Lanz and Paul Speer's "Desert Vision" on Narada Equinox. In all, the highly respected company typifies all that is best in top-line New Age companies; its growth reflects the best indication of the music form's coming of age.

The MCA Masters Series is the unique creation of Tony Brown, senior vice president of MCA Records/Nashville. The label's roster includes jazz guitarist Larry Carlton, British duo Acoustic Alchemy, Nashville's own Jerry Douglas, Edgar Meyer, and John Jarvis, and British guitarist Albert Lee, who has bent strings with the best in all fields of music.

Why the diversity? "What I'm trying to do now is just en-courage forms of music from a musician's level," says Brown. "I have a couple of New Age artists—I always want to maintain a couple in that area—and a couple of jazz artists. I have a couple of artists who can work in the country format, such as Jerry Douglas and Albert Lee—but what they play isn't necessarily mainstream country music, but that their notoriety comes from the country music field, whereas Larry Carlton's notoriety comes from jazz and pop music."

Brown says he has no qualms about the "New Age" terminology, and admits MCA's ongoing series was inspired by Windham Hill's high-quality work. "New Age opened up the doors to people who played all kinds of instruments, from dobros to harps, or whatever. I think it was a good day when whoever created the terminology came around.

In agreement is Howard Sapper, president of Global Pacific Records, whose recent distribution deal with CBS is bringing the label's many releases to more stores than ever before. The major benefits of the link are simple, says he: "Sales, exposure, and clout internationally. The CBS domestic deal has opened up a floodgate of international offers. Among the label's artists are guitarist Steve Kindler, flautist Paul Horn (whose "Inside" album on Epic, now available on Ryko disc CD, is a classic of early New Age), bassist Da-friedt, cellist Bob Kindler, and guitarists Paul Greaver and Ben Taverna King. The labels' first releases were issued in 1980, and, like..."
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* In Memoriam

1987 (Continued from page N-18)

Narada, a separate distribution network also developed at Global Pacific. Sapper stresses his label is very family-oriented: working with him is his wife, Vicki Spires; his friend of 15 years, Howard Morris, a co-founder; and Sapper's brothers Thomas and Neil, vice president of promotion and director of special promotion respectively.

"It became very apparent around 1981 that we were sitting on the threshold of something really big," recalls Sapper. "I can remember telling people in the industry then that within four or five years we were going to see major film scores, TV commercials, and gold records out of this genre—and people were laughing at me."

Currently Global Pacific has its own label, a separate distribution network, a state-of-the-art recording studio, and a production company. It also does concert promotion. It—like New Age music, like new progressive music, like whatever kind of music you'd like to call it—is extremely healthy and thriving.

People are noticing. And so are major labels.

—

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COUNTRY

‘Massive’ Promo Backs Jennings
MCA Goes All Out For ‘Hoss’ Album

BY EDWARD MORRIS
NASHVILLE MCA Records has launched an all-out promotion to support the new Waylon Jennings album, “A Man Called Hoss.” The album’s 10 songs recount significant events or phases in Jennings’ life and are the basis of a one-man show he is touring in addition to his regular concert dates.

To call attention to the record, MCA has shipped 40 media figures, country radio stations, key retailers, and members of the label’s sales force—packages that contain vinyl and special compact disk versions of the album and a 44-page matching folks produced by Columbia Pictures.

The special CDs, which were sent to 1,900 radio stations and 500 key buyers, feature Jennings reciting a prologue to the album and an introduction to each song. The regular albums and CDs feature the songs and the prologue, but none of the introductions.

To encourage radio to play cuts from the album, Jennings has received nearly 200 station identification spots. He has also written letters about the project to radio stations, key retailers, and sales reps.

Sheila Shipley, vice president for promotion for MCA, describes the label’s efforts as “one of the most massive campaigns we’ve put together for an artist.” The Columbia Pictures folks include a series of black-and-white photos, many unpublished before, which parallel events in the musical chronicle.

Jennings has scheduled performances of “A Man Called Hoss: An Evening Of Conversation And Music With Waylon Jennings” for Nov. 3 at the Cotter Center Stage in Atlanta and Nov. 8 at the Night Stage in Boston. On stage, he will perform songs from the album to prerecorded tracks. He will also play other songs, accompanying himself on guitar.

Jennings also will be featured soon on the new syndicated radio show “Nashville Live.”

BMI Head Gets Waugh Award For Excellence
A Special Moment For Frances

Of all the awards and plaudits dished out during Country Music Week, the most deserving honor went to Frances Preston. The BMI president and chief executive officer won the Country Music Association’s Irving Waugh Award of Excellence. She’s the first woman of the award since it was inaugurated in honor of Waugh back in 1985. It’s given for contributions that have dramatically broadened and improved country music’s influence.

But presenter Ann Murray explained, Preston’s contributions have enriched all genres of music. “Her intelligence, incredible administrative talent, and boundless energy have helped shape not only country music, but the entire music industry.”

Preston, who was long recognized as one of the most powerful person in the Nashville music industry, works with power with style, elegance, and compassion. Then she took her talents to New York City, accepting the challenge of heading BMI, which represents more than 80,000 songwriters, composers, and publishers. Though she has moved to the core of the Big Apple, Preston leaves behind in Nashville a legacy of love and accomplishment that has strengthened the posture of the Nashville and Southern music industry throughout the world.

The Nashville music business, especially songwriting and publishing, is nervous when it comes to making changes at the top of organizations. Preston’s move to New York was greeted with a curious mixture of pride, applause, and fear. People wondered who would fill her shoes. By making frequent trips back to Nashville, Preston has demonstrated that she’s not out of the picture yet, and she has assembled a top-flight BMI/Nashville team headed by such respected executives as Roger Sovine and Joe Moschino.

Preston founded BMI’s Southern region office nearly 30 years ago, after starting her career as a secretary for a Nashville radio station. She helped develop the careers of thousands of writers, including Willie Nelson, Kris Kristofferson, Dolly Parton, Ben Peters, Roger Miller, Rosanne Cash, Larry Gatlin, and Carl Perkins. Her organizational genius spurred the growth of the CMA, the Gospel Music Assn., and other music groups throughout the Southeast.

Her climb up the BMI ranks continued in 1964, when she became vice president of the performing rights society’s Nashville operations. In 1985, she was named senior vice president of performing rights. Last year, she took it to the top, landing the job in New York.

Preston has done more board work than a full-time carpenter. She’s a lifetime CMA board member and has served as both president and chairwoman. She has also been president or chairwoman of the Country Music Foundation, the Nashville Symphony, and the Gospel Music Assn.

Preston is a lifetime member of the Nashville Songwriters Assn. and the Nashville Symphony Guild. She has also contributed time and effort to NARAS, the Nashville Area Chamber of Commerce, and the Academy of Country Music. She headed Jimmy Carter’s ad hoc committee on the Panama Canal treaty and she was a member of a commission formed to help the establishment of a record library at the White House.

Preston never has abused the power her positions have provided. No one has ever accused her of backing down on a promise or presenting misleading facts. And she has an organic love of songwriters and the music business that has served her well through the years.

Preston feels that country music is the heart of all U.S. music. “Country has been a creative meeting ground for blues, gospel, rock, pop—the musical forms recognized as America’s cultural heritage,” she says. “Country continues to develop and broaden its appeal around the world, and I am immensely proud to be able to play a role in that development.”

Preston’s accomplishments are even more amazing because they were achieved in a city and industry in which being a woman is often a professional drawback. Standards are tougher for female executives. Preston had to overcome the old South conservatism of the Nashville business community as well as the stuffy atmosphere of private clubs. Her success paved the way for such top-notch women executives as ASCAP’s Connie Bradley, SESAC’s Diane Petty, CMA’s Jo Walker-Meador, and the NSA’s Maggie Cavender. And with her keen ear, Preston has been responsible for hundreds of men and women landing music industry jobs.

So, Frances, congratulations and continued success in everything you do—both in Nashville and beyond. Your contributions are forever ingrained in the music and life fabric of Nashville, and they will never be forgotten.

Novelist Janet Dailey To Speak
NEJA Sets Writing Meet

NASHVILLE The National Entertainment Journalists Assn. will hold its fifth annual writing seminar Nov. 14 at the Station Hotel here. The opening address will be by novelist Janet Dailey.

Scheduled panels and participants are as follows:

Breaking In Big Time—Paul Randall, WSIX Nashville; Dailey, whose novels have sold an estimated $128 million copies, Jim Dickerson, editor and publisher, Nine-One Network magazine; Don Wright, novelist, and Lawrence M. Stone, president, Rutledge Hill Press, Nashville.

Gospel Music And The Media—Don Butler, executive director, the Gospel Music Assn.; Cindy Morton, director of media development, Asso-

ment, The Benson Co.; Neal Joseph, vice president of ad and general manager, Word Records’ East Coast operations; Steve Bralier, the William Morris Agency; and Pamela Muse, president, Advertising and Associates.

Role Of A Publicist—Mark Carter, publicity coordinator, Capitol/EMI Records/Nashville; Ed Galena, freelance publicist, Cathy Gurley, Cathy Gurley & Associates; LaWayne Satterfield, president, Image PR Ltd; and Vernell Hackett, editor, American Songwriter.

Record Reviews And Reviewers—Bill Littleton, Nashville bureau, Performance; Robert Oermann, music reporter, Tennessean. (Continued on page 61)
GMA Releases Vid

NASHVILLE The Gospel Music Assn. has released a 22-minute compilation video called "Music Of Today." Containing excerpts from more than 25 acts, the video is free to television stations and cable network outlets.

Among the acts featured on the video are Sandi Patty, the Speer Family, Amy Grant, Stryper, the Winans, Russ Tafl, DeGarmo & Key, and Larnelle Harris.

The GMA says the video is designed to carry commercials and can be built into a 30-minute special.

Album-Size, Color Photos Of Top Stars Featured

CMF’s 1988 Calendar Ready

NASHVILLE The Country Music Foundation Press has released its Official 1988 Country Calendar. This year's calendar includes album-size, full-color photos of the Judds, Reba McEntire, Willie Nelson, George Strait, Hank Williams Jr., Ryoung Skaggs, the Statler Brothers, Randy Travis, Dwight Yoakam, Ronnie Milsap, the Trio (Dolly Parton, Emmylou Harris, and Linda Ronstadt), and Alabama.

The $8.95 calendar lists stars' birthdays and other significant events in the history of country music. It can be ordered by calling 1-800-255-5557, extension 1, or, within Tennessee, 615-256-1639. There is a $2 mailing charge.

Publisher's Group West is the trade distributor for the calendar.

FOR THE RECORD

Lynn Anderson's producer was misidentified in the World Of Country Music section in the Oct. 17 issue. Her producer is Gary Scruggs.
Get The Best Of Dan Seals.

Dan Seals

THE BEST

Includes his six number one hits:

BOP
MEET ME IN MONTANA
YOU STILL MOVE ME
THREE TIME LosER
ALL THAT GLITTERS
MY BABY'S GOT GOOD TIMING

plus his latest hit
ONE FRIEND

Produced by Kyle Edging

Capitol

ON HIGH QUALITY XDR® Cassettes, Records and Compact Discs.
MCA MUSIC PUBLISHING

ASCAP Publisher of the Year.

Thank you ASCAP for making this a special year for all of us at MCA Music.
DAVE LOGGINS
ASCAP Songwriter of the Year.

Congratulations Dave from all of us at MCA Music.

MCA Music Publishing is a contributor to the Salvatore T. Chiantia Memorial Fund, a division of the T.J. Martell Foundation.
MCA wishes to thank the Country Music Association and extend congratulations to writers Don Schlitz and Paul Overstreet, recording artist Randy Travis, producer Kyle Lehning and to Warner Bros. Records.

MCA Music celebrates three consecutive years as publisher of the CMA Song of the Year.
**Mason Dixon Is In Line For Leap Into The National Spotlight**

NASHVILLE At a time when success stories about independent record acts are hard to come by, Mason Dixon has several to tell. The Dallas-based trio has just released “Homegrown,” its second Premier One album. It also has a new single on the country charts, “Homegrown,” and the group has signed endorsement agreements with Peavey Electronics and Miller Genuine Draft Beer.

For the past several weeks, Mason Dixon has been meeting with officials of Capitol Records, with the strong prospect, insiders say, of negotiating its first major label deal.

So far, the band has charted three singles from “Homegrown,” for a total of 11 charters during its career.

Formed in 1979, Mason Dixon consists of singers/instrumentalists Rick Henderson, Frank Gilligan, and Jerry Dengler. The trio is backed by three additional band members.

Manager Marc Oswald, Oswald Brothers Management, San Diego, says the group has been touring nationally this year to expand its drawing power beyond its Texas/Oklahoma/Louisiana core audience.

As opening act for Barbara Mandrell, Mason Dixon recently performed along the West Coast as well as throughout the East Coast and Great Lakes regions. In the Southwestern, the group has opened for Hank Williams Jr., and it is booked to work shows with Merle Haggard in Florida later this year.

Oswald estimates that Mason Dixon has headlined about 60% of its 1987 dates, performing at fairs and large clubs and on “radio-appointment days.” The other 40% of the time, the band has been the opener for major country acts, among them Gary Morris and Tanya Tucker. Dengler says Mason Dixon did 285 shows in 1986 and will probably rack up 300-350 by year’s end.

The concert fees, Oswald reports, vary from a $3,000 minimum in new markets to a range of $5,000-$7,000 in markets where the band has built a large following. Multi Talent Entertainment, the group's own agency, handles bookings in Texas, Oklahoma, and Louisiana, while World Class Entertainment, Nashville, covers the rest of the country. Dengler estimates it costs an average of $1,800-$2,000 a day to keep the band on the road.

The act's early albums were on Texas Records. One of these, "Dream Away," has sold 30,000 units in the Dallas/Fort Worth area, according to Dengler.

Mason Dixon's first album for Premier One was a Christmas package, released last year. The label also distributes the "Spirit Of Texas" album, cut to celebrate the state's sesquicentennial and originally released by NLT Records.

The band's breakthrough single, "3905 West End Avenue," went to No. 30 on the country charts this summer. Up next: a video for "Don't Say No Tonight."
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COUNTRY SINGLES A-Z

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Country Singles chart.

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPITOL (10)</td>
<td>41</td>
</tr>
<tr>
<td>MCA (13)</td>
<td>28</td>
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<td>BMG (14)</td>
<td>15</td>
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<td>WARNER BROS (11)</td>
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<td>COLUMBIA (7)</td>
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<td>POLYGRAM (5)</td>
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<td>ATLANTIC (2)</td>
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<td>BMG (1)</td>
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SHEET MUSIC AGENTS

Listed for pianovocal sheet music copies that may not represent the complete list of publishers.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SHEET MUSIC AGENTS</th>
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<tbody>
<tr>
<td>ALMI</td>
<td>Abby April, Blackwood, Columbia Pictures</td>
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<tr>
<td>BMG</td>
<td>Alan, Good, House, Hits, Hil, Lin, Leonard</td>
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<td>BMG</td>
<td>Big Three, Big Three, Big Three</td>
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<tr>
<td>BMG</td>
<td>Bradley, MCA, MCA</td>
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<td>BMG</td>
<td>Chappell, PPS, PPS, PPS</td>
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<tr>
<td>BMG</td>
<td>Chess, PLC, PLY, PLY, PLY</td>
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<tr>
<td>BMG</td>
<td>Company, Warner Bros.</td>
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Stores Get Antitheft CD Pack

BY CHRIS MORRIS

LOUIS ANGELES 1f retail feedback is positive, the new “pilferproof” compact disk packaging being test-marketed by Capitol in November could become the industry’s standard solution to CD shrinkage.

“It solves the age-old problem of people slipping the bottom of the long box and slipping the CD out,” says Dennis White, president of Capitol/EMI-Manhattan/Angel, under whose aegis the new package was developed.

On Nov. 3, Capitol will issue the CD of Bob Seger & The Silver Bullet Band’s “Live Bullet” in the test package (see chart, Oct. 10).

The package, developed by Shape  Optimedia of Maine, secures the CD jewel box in a 6-by-12-inch molded plastic holder. The CD is released by applying pressure on the center of the plastic frame. The jewel box and CD go “both visible to the consumer through a clear plastic face. The shape sent sample packages to a number of retailers, and, according to White, both Capitol and MCA further investigated the design.

Capitol subsequently sent out samples of “Stgt. Pepper’s Lonely Hearts Club Band” in the pilfer-proof package to 25 key retail customers. White says the label received “tremendous response” to it. “(Whitewater Entertainment president) Lou Kwerik called me from his car telephone, he was so excited,” White says. Kwerik is chairman of the National Assn. of Recording Merchandisers Security Committee.

“I said we would be happy to test market it.” White continues, “It seems to address the issue of pilferage. Any problems that we’ll have with it, we’ll address in the test.”

According to White, Capitol will feed test results to both NARM and the Recording Industry Assn. of America.

A major objection voiced by Russ Bass, WEA executive vice president of marketing development, during the recent NARM Market Makers/Wholesalers Advisory Committee confab in San Francisco is that the new theft-prevention package will cost more to produce. What maintains that this is not the case.

“We have no extra cost to the customers or to us,” he says. “That is one of the major reasons for us going to it. When we put it all together, it won’t cost anything more.”

While the NARM retail panel unanimously endorsed the CD package, it was noted in San Francisco that its adoption would decrease the number of units that could be merchandised in a bin by up to 12% as a result of the slight increase in package depth necessary to date the molded plastic element inside the box.

During the meeting, the NARM Retailers Advisory Committee gave unanimous approval to the package on the condition that the center plastic strut be reinforced on the back of the box’s interior structure.

Acceptance by rackjobbers is also seen as a key to whether the packaging will be widely adopted by labels. Since racks rely on unstaffed departments as selling venues, such accounts have called loudly for improved security on CD packaging.

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KUDOS: Western Merchandisers from Sam Marmaduke, President John Marmaduke, and vice president of purchasing Steve Marmaduke honored employees for productivity and longevity at the firm’s sales seminar in Amarillo, Texas, Oct. 7-10.

Achievement awards honoring top efforts in the company went to Robert Workman of the rack division, Jim Thompson of the retail division, and Cherie Workman of the Western support staff.

Manufacturer awards were handed to Coy Batson of Random House Books, Jeri Elster of Paramount Home Video, and Steve Miller of RCA Records.

Twelve Hastings stores were feted for generating more than $1 million in sales during the year. Denise Holseberg and Jerry Owens of Oklahoma City; Murch Sam employees David Peters of Amarillo, Vinny Losasso of Abilene, and Bill Compeere of College Station; and Jeff Meyer of Santa Fe, N.M., accepted the trophies.

Four rack salespeople accepted awards for doing more than $1 million in business in 1986-87: Keith Black and Gary Sigle of Dallas, Joe Khin of Houston, and Linda Woodruff of Pocatello, Idaho.

Tops in the longevity column was Bob Davee of Amarillo, who has put in 20 years of service for Western. Employees receiving 10-year awards were Pat Andrews, Zen Chappell, Pauline Dunlap, Martha McNeer, and Ferrell Mclntyre of Amarillo; Rusty Barnes and Debbie Tibbideau of Dallas; Marian Ericson and Bob Knights of Denver; Terri Miller of Austin, Texas; and Steve Smith of Great Falls, Mont.

HEAVY METAL: In what one Western executive called the “plague wars,” the company received numerous platinum and gold album awards during label product presentations. Labels doing out the alloy were PolyGram (for Warner Video’s “Slippery When Wet”), Elektra (for Motley Crue’s “Girls, Girls, Girls”), Arista (for Whitney Houston’s “Whitney” and Kenny G’s “Duotones”), RCA (for Bruce Hornsby & the Range’s “The Way It Is”), Warner Bros. (for the “La Bamba” soundtrack LP), Warner Bros. Nashville (for Western’s efforts on eight albums and the country division), Island (for U2’s “The Joshua Tree”), Virgin (for the Cutting Crew’s debut album), and CBS (for the company’s work on behalf of Andreas Vollenweider).

LIVE ROCKING, country style: Live musical presentations had a decided country twist at the Western confab this year, as Steve Earle & the Dukes (courtesy of MCA), Restless Heart (RCA), Sweethearts Of The Rodeo (CBS), and Sawyer Brown (Capitol) played sets during evening offerings at the Amarillo Civic Center. However, Odessa, Texas, native and Virgin artist Roy Orbison was awarded with the warmest applause and the most crowded dance floor for his hour-long set of rock ‘n’ roll oldies, which followed the awards presentation, Oct. 10.

GOOD HUMOR (men and women): No one can accuse Western’s executives of lacking a sense of humor. The opening presentation Oct. 8 at the Civic Center boasted a number of self-lampooning videos, many featuring the company’s top staff.

The videos, created by Western’s advertising team of Bill Holland and Mike Merriam, were highlighted by a spoof of “The Godfather” featuring redubbed footage from the Oscar-winning film in which Don Corleone is identified as Western patriarch Sam Marmaduke and president John Marmaduke stood in for son Michael Corleone.

Western execs also played themselves in an original Holland/Merriam video depicting. Performing honors went to retail vice president Walter McNeer (shown squeezing blood from a stone) and purchasing VP Steve Marmaduke (demonstrating a bound-and-gagged label salesman in the company boardroom). This presentation was framed by the “sordid confessions” of marketing and advertising director Diane (Continued on page 72)
Tower Joins National Drive Vs. Apartheid

BY GEOFF MAYFIELD

NEW YORK Tower Records and Tower Video has thrown its support behind Unlock Apartheid's Jails, a national campaign designed to help battle South Africa's system of apartheid.

The drive began on Oct. 14, when each of Tower's 42 U.S. stores built a display to inform customers of the campaign. It is scheduled to continue through Nov. 24.

The displays include a petition and a key receptacle. Along with seeking signatures for the petitions, Tower is urging shoppers to drop old, unused keys into the receptacles.

On Dec. 10, Human Rights Day, keys collected during the drive will be dropped by U.S. senators and representatives on the steps of the South African Embassy in Washington, D.C., as a symbolic call to free those who have been jailed because of their fight against that country's apartheid practices. A similar demonstration was staged Oct. 13 at the South African consulate in New York.

The Africa Fund, one of the campaign's primary sponsors, estimates that 30,000 people—more than 40% of whom are 18 or younger—have been jailed in South Africa during the past year for expressing opposition to apartheid.

Among religious leaders who have endorsed Unlock Apartheid's Jails are Cardinal John O'Connor of the Archdiocese of New York and Rabbi Alexander Schindler of the Union of American Hebrew Congregations. Actor and comedian Bill Cosby is honorary chairman of the campaign.

Churches, labor unions, and community groups across the country will collect keys during the drive. Tower is the only national retail chain participating so far.

Video stores in the chain will further support the campaign by placing a $18.95 sale price on the Lorimar Video title "Sun City," which is based on the 1985 anti-apartheid anthem of the same name. The video regularly sells for $19.95. Tower will tout the effort through the November issue of Pulse, its in-store publication.

Earlier this year, Tower staged another human-rights campaign in conjunction with Amnesty International.

Out of work: Sorry. But there's no chance for a thief now that the store is fully equipped with the Lift vendor system. The sales profiles hold only the empty CD, music and Video 8 cassette boxes. There is no pilfering since the customer gets the merchandise at the cash counter after payment is made. Lift Systems with a future.

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Proposed free-trade bill for Canada and U.S. prompts criticism... see page 44

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Wholesale changes on East Coast: One-stops and distributors are carving territory the length and breadth of the Eastern seaboard. Here-tofore quiet players like J.E.K. Enterprises in Baltimore are stepping out more aggressively among one-stops. In Atlanta, Justin Records is setting up shop as an independent distributor, while Long Island City, N.Y.-based Landmark Distributors reportedly has its eye on Atlanta and possibly Miami. "A lot of this is buying labels rather than acquiring distributors," says J.E.K. vice president John Kmiec, looking at the recent flurry of activity. Kmiec warns against concluding that these moves mean a sudden explosion of growth. "There used to be so many of us," he says. "There's business out there, and, with all the shuffling around, it's becoming more competitive.

J.E.K. got its name from John Kaminski, president, and Kmiec. The company, founded in 1976, has moved its headquarters three times and finds that its distribution wing, Great Bay Distribution, is by far a better-known entity. With the appointment of 15-year industry veteran James Grady as vice president of sales and marketing, a new position at the one-stop, look for J.E.K. to boost its reputation.

One dynamic that has fueled one-stop resurgence and confidence is the trimming of direct accounts by PolyGram. The policy change at PolyGram is creating a buzz with veteran wholesale operators. "The majors are stepping out more aggressively among one-stops and distributors are increasingly negotiating for one-stop accounts," one industry veteran James Grady, who has been an industry veteran, says. "The majors are stepping out more aggressively among one-stops. 

One of the biggest changes to Wholesalers Conference Monday (26) through Friday (30) in Palm Springs, Calif., is expected to spill past the confines of the Palm Springs Plaza. This year, NARM will be prepared for the overflow crowd, say Pam Cohen, executive director, and Stan Silverman, director of meetings and conventions. Backup accommodations for those who attend the confab will be provided at two hotels a mere block from the Plaza. Last year, when the wholesalers' meet was held at La Posada in Scottsdale, Ariz., the backup hotel, Loews Paradise Valley Resort, was miles away.

One-stop operators are adaptéing to the changing environment. "We're finding most of our companies are looking for one-stop operators," says a PolyGram source.

The major change in wholesalers is the decision to move its wholesale operations to New York, to one of New York, to one of the major one-stop operations. The decision was made after a year's worth of discussions with the one-stop operations.

The new one-stop operation is called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year.

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In Atlanta, Justin Records is setting up shop as an independent distributor, while Long Island City, N.Y.-based Landmark Distributors reportedly has its eye on Atlanta and possibly Miami. "A lot of this is buying labels rather than acquiring distributors," says J.E.K. vice president John Kmiec, looking at the recent flurry of activity. Kmiec warns against concluding that these moves mean a sudden explosion of growth. "There used to be so many of us," he says. "There's business out there, and, with all the shuffling around, it's becoming more competitive.

J.E.K. got its name from John Kaminski, president, and Kmiec. The company, founded in 1976, has moved its headquarters three times and finds that its distribution wing, Great Bay Distribution, is by far a better-known entity. With the appointment of 15-year industry veteran James Grady as vice president of sales and marketing, a new position at the one-stop, look for J.E.K. to boost its reputation.

One dynamic that has fueled one-stop resurgence and confidence is the trimming of direct accounts by PolyGram. The policy change at PolyGram is creating a buzz with veteran wholesale operators. "The majors are stepping out more aggressively among one-stops and distributors are increasingly negotiating for one-stop accounts," one industry veteran James Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year. The new one-stop operation, which is based in New York, will be called John Grady Enterprises, and it is the brainchild of Justin Grady, who has been working with the one-stop operation for a year.
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Jim Thompson • Record Bar • Durham, NC

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FUJI VIDEOTAPE
Put the good stuff on the good stuff.*
Atlanta is a hotbed of distribution activity

you there... Indie labels of the alternative-music persuasion should pay mind to Seconds, a hip, nascent quarterly dedicated to product that has yet to saturate the mainstream. For more information, contact P.O. Box 2558, Stuyvesant Station, New York, N.Y. 10009; 212-280-9481... It seems that Tongues On Fire have not been signed to the Homestead roster, contrary to last week's report... Longtime Alligator staffers Hilton Weinberg and Bill%Sue have departed the label, reportedly to form their own management company based in Los Angeles... Capitol Records has put out LS Fresh's 12-inch "You Can't Get No P-s-y!", the female retort to the controversial 2 Live Crew record released earlier this year. The logo can be reached at 213-293-0746. Synthicide, Enigma's independently distributed logo, has released a CD single for "Three Time Lover" by Bardeaux. An album is expected sometime in January.

The following configuration abbreviations are used: LP-album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲—Simultaneous release on CD.

POP/ROCK
ROY AYERS
I'm The One For Your Love Tonight
LP Columbia 41823-NA
CA 41823-NA

JOE COCKER
Unchain My Heart
▲ LP Capitol CT-48261-NA
CA 48261-NA

THE DREAM ACADEMY
Remembrance Days

CONVENTION CAPSULES
(Continued from page 86)

Weidling, who was confessing her sins to "father" Sam Marmaduke.

Following the announcement of the company's holiday incentive bonus plan, the video screen revealed a full "band" featuring a complement of white-tuxedo-clad executives: McNeer, Weidling, and Steve Marmaduke did prematurely execut ed Motown dance steps and "sang backup" while rack executive vice president Jerry Hopkins and rack sales vice president Bob Cope stood in for the sax section. As the fog swathed band members

tivation of the Philadelphia International vaults.

Landmark now handles the line for the Northeast territory.

Landmark has some 40 labels, and Monaco boasts that independent distribution, for the most part, is back in a big way. Among the lines it represents are the 44th & Broadway, Mango, and Antilles labels; Next Plateau, and, very Total Experience, says Monaco. He adds, "We came that close to having Sol lar before they ended up with Capitol."

SEEDS & SPROUTS: This week sees two important conferences for the indie community, NARM's wholesalers meet Wednesday-Friday (28-30) in Palm Springs, Calif., and CMJ's Seventh Annual Music Marathon Oct. 29-Nov. 1 in Manhattan. Hope to see
Flood-Damaged Musicland Reopens With Radio Deluge

BY MOIRA MCCORMICK

CHICAGO Musicland's downtown Chicago superstore, which was forced to close in August on its grand opening day as a result of flood damage, celebrated its "grand reopening" Oct. 19-30.

According to Bruce Jesse, vice president of advertising and promotion for the Minneapolis-based retailer, the superstore—the chain's 25th Chicago-area unit—resumed full operations the week of Oct. 12.

The downstairs portion of the two-level facility had been open since mid-September.

Extensive rainfall caused the store's closure on Aug. 14, when water made the roof of an adjacent building collapse. This caused floodwater to pour into Musicland's second floor, where most of the stock is kept. According to Jesse, the bulk of the damage was sustained in the back half of the store, where records, cassettes, and compact disks are displayed.

The store's extensive video sale/rental section, which also includes a large selection of movie-related memorabilia and gifts, was less affected, he says.

The 13,062-square-foot, bivelvel facility, featuring a hi-tech neon- and-gridwork interior designed by Mikelbuzz Brockman Associates, was feted with a grand opening kick off Oct. 19. In the first of six promotional tie-ins with local radio stations that week, air personality Andy Karzas of classical outlet WFMT-FM hosted a live performance by the Chicago Chamber Brass. In addition, a grand opening giveaway was held, featuring a compact disk player, 10 CDs, and tickets for a performance by the Zurich Chamber Orchestra.

Other activities through the week included appearances by Dave Saint of top 40 WLS-AM, WYTZ-FM morning personality Paul Barkas, urban WGCI-FM morning man Doug Banks, top 40 WBBM-FM's Ed Volkman and Mike Elston, and the staffers of classic rock WCKG-FM's morning show.

Giveaways included restaurant certificates, T-shirts, concert tickets, and movie passes. On Oct. 21, Musicland and WCKG sponsored a "classic album exchange," whereby customers brought in one old album and exchanged it for a free new one or received 50% of the price of a CD. According to Jesse, the grand opening campaign also included billboards on Chicago buses and elevated trains and dispersal of coupon books to customers.

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CLASSICAL MUSIC
NFL Films Kicks Off Production Pact With Fox Hills

BY AL STEWART
NEW YORK: Fox Hills Video has kicked off a five-year deal that will position the company as the exclusive supplier of videos produced by NFL Films.

Officials from Fox Hills' parent company, Heron Communications, and NFL Films inked the deal Oct. 16 that gives Fox Hills at least four annual productions each year in addition to NFL's current catalog of football videos. While NFL Films had previously marketed the tapes on its own, it will now focus strictly on production, while Fox Hills will supply the tapes to retailers.

"We did research and found that there is strong interest in the videos produced by NFL Films, especially around Christmas, the Super Bowl, and Father's Day," says Jack Bernstein, president of Fox Hills Video. "The agreement between the two companies opens up an avenue to our strategy to become a major supplier of sports videos."

"With NFL Films under our belt, retailers will recognize that we're a company that is becoming more and more sports oriented," says Bernstein. He adds that the company's "game plan" includes incentives for dealers to create displays specifically for the NFL product.

The first 10 titles slated for release under the deal include "The NFL TV Follies," hosted by Jonathon Winters and "Strange But True Football Stories," narrated by Vincent Price. Like the majority of the videos produced by NFL Films, the tapes are approximately 60 minutes long and priced at $19.95.

Other titles in the offering include a tape of Super Bowl highlights, a history of the Super Bowl, "Legendary Linebackers," "Mavericks and Misfits," a volume two look at professional football in the 1890s, and a video that highlights the superstar players through history titles, "The Great Ones."

"Simply stated, sports are the quickest avenue of growth in the sell-through market," says Stephen Diener, president of Heron Communications. "The strength of NFL Films has always been on the production end. This agreement will enable them to concentrate on production while Fox Hills distributes these videos to retailers."

The increasing importance and popularity of NFL football offers unlimited marketing and distribution opportunities in the home video marketplace," says Diener. "NFL Films has had the film rights to the National Football League for the last 25 years, and their reputation in sports coverage is unique."

According to Diener, Fox Hills will distribute through mail order, television promotions, and direct response with an emphasis on specialty-store and mass-merchant outlets. He says that during his discussions with NFL Films, his staff "continuously received calls from distributors and media organizations as well as large industrial companies interested in finding out if they could utilize NFL videocassettes for sales to customers or as premiums/promotional items."

A division of Heron Communications and sister company to Media Home Entertainment, Fox Hills was formed as an outlet for sell-through-priced titles. The company has released a diverse selection of titles—from "How To Read A Woman Like A Book" to a documentary on the Korean War—Bernstein says the company has enjoyed its strongest sales with sports and recreation programs.

"We could see it with the Kathy Smith workout tapes and with the preorders of the John Madden tape," says Bernstein. He is referring to sales of more than 100,000 units of Smith's fitness tape and a interest generated by "Boom! Bang! Wham! Donk! John Madden On Football," a football instruction-al tape hosted by the boisterous sportscaster and former football coach.

HVM Offers 'Upscale' Home Shopping Tape
Webs Among 3,000 Stores That Will Carry Product

BY JIM MCCULLAUGH
LOS ANGELES: Nearly 3,000 stores, including such giant chains as Musicland, National Video, Adventure Land, Movieland, and Family Video, nationwide will soon carry a new home video shopping tape, the first of its kind marketed on such a large scale.

Rand Richards, founder and president of the Laguna Hills, Calif.-based Home Video Market Place Inc., says that its home shopping video programs will be available at no cost to retailers, and consumers will not be charged an overnight rental fee.

Retailers, however, will earn 10% of the gross profit of sales made via the cassette.

Richards says his goal is to have the tapes in 4,000 outlets by Dec. 1 and then 2,600 dealers per quarter during the first year.

"There's no negative cash flow or risk," says Nick Norton, HVM vice president. "It's pure profit. The retailer offers the cassette during each rental or purchase transaction. Obviously, the more [pet bottle] units, the higher the profit volume is for dealers."

Richards says sales will be tracked by a five-digit code number that will appear on each cassette as well as the packaging. "When a consumer views the cassette and places an order using a toll-free 800 telephone number, the order operator will ask for the code number."

HVM also plans to issue one new cassette per month during 1988. The company says its sales may reach $100 million by the end of 1989.

Richards states the catalog shopping business will earn $67 million this year and that sales are expected to swell to $100 million by the end of 1990. He adds that as the number of double-income households increases and as U.S. life-styles shift, the shop-at-home phenomenon will continue to grow.

HVM's first 30-minute cassette features 28 products, Richards says. Merchandise is "top-of-the-line, hard-to-find" upscale products similar to those found in the Shartes Label line.

Orders normally will be shipped from the company's warehouse within 48 hours and received by consumers from seven to 10 days after the order was made, HVM says. Dealers will have the option of sending cassettes back to HVM after shelf life or giving them away to customers.

The company, which plans to ship product in a 12-piece counter display with dealer incentives and consumer frequent-purchaser programs.

*It's a touch of style and class that has not existed on cable heretofore*

Norton says home shopping by videocassette allows viewers to watch when they want and as often as they want.

"It's a touch of style and class that has not existed on cable heretofore," he says. "The cassettes will also emulate the artwork and style of the upscale print media."

This is not low-end product or dis-counted merchandise designed to encourage impulse purchases. There will be a higher perceived value. The demographic target is households with incomes of $50,000 and up.

For 1988, Norton says, the company will be looking at 10 to 12 releases, approximately one a month.

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**HOM VIDEO**

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**FOOTBALL OCTOBER 31, 1987**

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**FOR WEEK ENDING OCTOBER 31, 1987**

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**TOP VIDEODISKS™**

Compiled from a national sample of retail store sales reports.
VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"The Real Buddy Holly Story," Sony Video, 90 minutes, $29.95.

More than two decades after he was killed in a plane crash, legendary guitarist Charles Hardin "Buddy" Holly is honored in this tribute narrated by Paul McCartney. Rare footage of Holly and his band, the Crickets, takes the viewer on a visual journey through the singer's life, from his earliest days as a young musician growing up in Lubbock, Texas, through his final years as a recording star. Discrediting Hollywood's version of the star's life as depicted in "The Buddy Holly Story" as "a lot of laughs," McCartney says he hopes this program will provide fans new and old with insight into Holly's life and contributions to rock music. Although a bit long, this is a welcome portrait of a true rock legend.

DOUG REIDLE

"Baryshnikov By Tharp," Kultur International, 60 minutes, $39.95.

Mikhail Baryshnikov shares the spotlight with contemporary choreographer Twyla Tharp in this ambitious program, first seen in 1984 on the Public Broadcasting System's "Dance In America" series. Featured are three of Tharp's compositions—"The Little Bullet," "Sinatra Suite," and "Push Comes To Shove." Baryshnikov is at center stage in all three, with able assistance from some of the American Ballet Theater's principal dancers.

The small screen's notorious flattening of most dance performances is minimized here by Tharp's excellent co-direction, which captures the flow of movement as well as Baryshnikov's fine acting. The gem of the setting is the "Sinatra Suite," which mixes Tharp's quirky style of modern dance with a medley of Frank Sinatra songs and illustrates Baryshnikov's true affection for Fred Astaire. This is a must for dance fans, Misha fans, and Hollywood-musical buffs who are convinced they just don't make 'em like they used to.

PETER J. LUDWIG

"Cyndi Lauper In Paris," CBS Fox Video, 90 minutes, $29.95.

Cyndi Lauper is back in the limelight with this performance at Le Zenith Theater, and she is as energetic and colorful as ever. The video opens with Lauper as tourist, showing off the sights of "Gay Paris," then running off for a sound check before her concert. From the moment Lauper begins performing, the viewer can sense the vivacity pouring from both the artist and the audience. By speaking with the fans—rather than at them—she stirs her Parisian admirers into a frenzy.

Although Lauper's voice sounds slightly hoarse at times, her energy and the pure power of her songs (Continued on page 78)
The American Film Institute and *Billboard Magazine* invite you to participate in and submit your work to:

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**PRESS CONTACT:** Raleigh Pinskey, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax. (213) 273-2295.

**AVC ADVERTISING, MARKETING, AND SPONSORSHIP OPPORTUNITIES:** Peggy Dold, *Billboard Magazine*, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451

**KEYNOTE SPEAKER:** Keynote address by Michael Nesmith, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

**PANELS:** The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who’s in (or wants to be in) special interest video or video music.

**GALA AWARDS BANQUET** will honor winners in 27 different categories of special interest video and 13 categories of video music. Open to non-registrants as well, tickets for the gala are $95 and limited in availability (use form on other page).

**BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, *Billboard Magazine*, 1515 Broadway, New York, N.Y. 10036 tel. (212) 764-7514

**GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3798.

**COCKTAIL PARTY** to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

**AVC DIRECTORY GUIDE:** This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

**HOLLYWOOD ROOSEVELT HOTEL:** Rooms are available to AVC registrants for only $75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

**NOTE THE FOLLOWING DEADLINES:**
- **OCTOBER 16**
  - AVC Directory Guide advertising reservations deadline.
- **NOVEMBER 6**
  - Pre-registration rate of $325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**
  - $375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.
The Video Marketplace: What is selling?—What is really going on in the home video marketplace? Up to date statistical data with case studies closely analyzing the state of the market. Who's buying, from whom, and how much?

Distribution Strategies for the Independent Producer—Specific examples of successful (and unsuccessful) distribution campaigns will be offered. How can the producer determine which route makes the most sense? How can the independent producer reach the major distributors? Catalogs are selective. What does it take to stand out? How do you identify and reach an audience? A discussion of marketing outlets beyond the retail video store.

Concept Development: Is There an Audience for Your Idea?—An examination of various ways of raising and developing creative programming concepts. How are ideas generated? How important is research? How do you program projects that will appeal to your audience? What does the audience want? How will this affect the producer/distributor and consumer?

A Development Meeting—A panel of acquisitions and development executives field program concepts from the audience. Discussion and decisions will be made on the spot as to the feasibility of individual ideas.

Program Costs and Financial Sources—What is the range of production budget, promotion budget and the break-even point for units sold? Who produces and how do they reach you? Cable and broadcast deals? Grants, loans, sponsors and ancillary markets?

The Making of a Deal: A Simulation—A simulation of several negotiations between lawyers for an independent producer and a potential financial backer.

New Technology—What advances are on the horizon? Software, hardware, computers, interactive, CD+V, high-definition television, super-VHS, play and record discs! How will these advances affect the producer, distributor and consumer?

The Legal Aspects of the Home Video Industry—Licensing, rights, adaptations, public performance rights, contracts.

Viewing Patterns: The Home Video Phenomenon—What are people watching? How much broadcast TV? How much rented or purchased video? What patterns have developed? Do these patterns suggest the future of the VCR? What will it mean for the marketplace? Who will be the specialty producers and distributors?

S特殊ity Video: The Aesthetics of Quality—What comprises "quality" in video programming? Is that element intangible or can it be defined? How do videos use the medium—both in terms of hardware (i.e. the capabilities of the VCR) and in terms of program structure? What makes a video "work"?

Children's Video Programming—What is happening now in children's video? What is missing from the children's market? Have children established characters (lifted from classic tales or popular cartoons) taken over the marketplace? What other prospects exist? Can educational video co-exist in the kids marketplace? What about direct marketing and specialty stores? How does the current pricing structure affect sales and production? How can you create a market for children's video programming?

Awards on Video/Video Art—How have and will the arts be sold on video? Can specialty outlets be identified and reached? What about direct marketing? How do the arts fit into the plans of the major distributors? What is "video art"? Is video art being successfully distributed? How does it fit into the overall video marketplace?


Video Features: A Growing Demand—Will made-for-home video feature films take off? What sort of market exists for such product? Will budgets and production values be severely limited and compromised? Or will this promote the specialized content not possible in the theatrical marketplace?

Catering Comedy on Home Video—How does comedy work on home video? How can it be most effectively produced (shot and edited)? What comprises an effective comedy video? Are video sales directly related to the popularity of the comedian?

THE VIDEO MUSIC TEXTBOOK Five panels on the toughest issues facing professionals in video music programming, promotion and production
- Chapter I: The Three P's—Programming, personalities and presentation. These ingredients make up the total package. How do shows define their format, find and train on-air talent, and create a unique look? Moderated by Michelle Peacock, director of national video promotion, Capital Records.
- Chapter II: That Synching Feeling—Top legal experts and artist representatives explain the basics of synching licensing. What are the programmers' rights, what are the artists' and label's rights and where do they intersect? Moderated by Michael Reinert, Esq., director of video operations, Rowe International Corp.
- Chapter IV: Becoming A Househould Word—A workshop on the creation and implementation of effective promotions. Working with the labels, designing effective concepts, on-location shoots. What does radio know that you don't? Moderated by Celia Hirschman of the video promotion firm Vis-Ability.
- Chapter V: Other Channels—Video clubs and pools, video jukeboxes, college networks, closed-circuit TV, and other alternative outlets. How do you get maximum exposure for your clips outside the conventional cable and broadcast outlets. Moderated by Stuart Samuels, veteran video producer and director's representative.
Now the girls are dying to go out with him.

“A host of a movie if there ever was one!”
—Karen Croke, N.Y. Daily News

So what if he’s a little green? After all, he’s dead. Just a walking mass of kinetic energy.

Yet something inside him still beats for his high school sweetheart—a girl who’s only slightly put off by his new teenage complication problem.

With music by the FleasTones, the Del Fuegos, Los Lobos, Violent Femmes, SV Thereens, Alex Chilton, Dream Syndicate

A Kultur-ized Mikhail. Ballet great Mikhail Baryshnikov performs three ballets by noted choreographer Twyla Tharp in the new Kultur home video release “Baryshnikov By Tharp” (see review, page 75). Priced at $39.95, the 60-minute tape includes a segment in which Baryshnikov and Elaine Kudo of the American Ballet Theater dance to a medley of Frank Sinatra songs.

VIDEO REVIEWS
(Continued from page 73)

make this a memorable performance. The Paris audience seems mesmerized by the serious side of the girl who just wants to have fun, as evidenced by “True Colors” and several other songs from this Brooklyn, N.Y., artist who made it to the top.
—RENE L. FORSTER


The life of Karol Wojtyla, the first Polish pope, is told here through still photographs and film clips tracing his tragic boyhood (most of his family died before he was out of his teens), his resistance to Nazi occupation during World War II, and his emergence as a spiritual leader. The lack of narration, obviously meant to let pictures speak louder than words, actually causes confusion and makes it difficult to sustain one’s interest. The pope himself is hardly heard from. One exceptional sequence, though, is a moving and personal portrait of the pope’s compassion—his visit in prison with the man who nearly assassinated him several years ago. The pope is seen talking face to face with his would-be murderer and ultimately embracing and forgiving the man. As they would for any superstar, fans of the pope will look past the tape’s lack of
(Continued on page 80)
Making Book. Carol Burnett, left, meets with Beth Bornhurst, a buyer for Waldenbooks, to discuss the videotapes "Carol Burnett's My Personal Best." The two-volume set, which consists of sketches from the comedian's long-running television show, was released Oct. 15 by J2 Communications. Each cassette is priced at $29.95.

VIDEO REVIEWS (Continued from page 78)

Those simply interested in the man or the papacy will have to pray for a more comprehensive study.

ED BURKE


Critics may have been nothin' but bound dogs to Elvis Presley, but their insights into his legacy are presented engagingly in "A Perspective," one of two new tapes in a series on "the King." Presley's film career is discussed in interviews with movie moguls Hal Wallis and several critics, who believe Presley could have been another Marlon Brando or James Dean had they been of higher quality. Fellow musicians, including Sammy Davis Jr., and others contribute illuminating anecdotes, but the tape's big shortcoming is that no film clips are shown to support the points being made. Still, the tape offers stimulating and incisive comments on Presley the actor.

In an accompanying volume, "The Fans," the stars are Presley's legions of devotees. Interviews provide mini-bios of the fans, most notably the so-called gate people who waited day after day outside Graceland for a glimpse of their idol. Generous footage of Presley himself is a big plus; his charismatic presence provides all the evidence needed to explain the mass adoration.

"Winners Guide To Casino Games," The Congress Video Group, 30 minutes, $14.95.

Despite grandiose claims that the viewer will learn winning strategies, this tape does little more than explain how casino games are played. Craps, roulette, and blackjack are the most popular casino games, but only for blackjack is strategy discussed in this tape. Narrator Peter Strowcroft, who sounds like he's doing a Robin Leach impersonation, often uses clichés—"lady luck will be with you tonight"—that are more appropriate in explaining the games. Granted, luck is an important part of gambling, but it's hardly a strategy. The video also suffers from dialog that's too fast-paced and concludes by combining all the shortcoming, and the conclusion is inescapable: "Winners Guide To Casino Games" craps out.

CHARLIE MASSARA

"Houdini," The Congress Video Group, 30 minutes, $14.95.

The amazing life of history's greatest illusionist/escape artist is retold through film clips and interviews with Houdini's family and friends. Modern-day illusionists Doug Henning and Harry Blackstone Jr. also appear, commenting on how their careers have been influenced by Houdini. A rarely seen side of the master—that of a sometimes petty, jealous, and paranoid person—is also touched upon; Blackstone accuses Houdini of stealing a trick from his father. Houdini's now-famous obsession with the occult, which started after his mother's death, and its effect on his life is also examined. Following Houdini as he escapes from the bonds of poverty and later from the bonds of steel makes for very interesting and enjoyable viewing.

C.M.

"Outrageous Strip Revue," Celebrity Home Entertainment, 60 minutes, $39.95.

In the grand tradition of burlesque striptease comes this video, featuring strippers who know how to bump it with a trumpet, each using a gimpstick to get out of her clothes. The women eat fire, crack whips, and squirt whipped cream while wriggling out of scant raiments. Much thought is given to the costumes they tear off. There's an Indian woman, a leather lady, and a socialist who dances with a dummy before bathing in the bubbling hot tub. Most inspiring is the provocative snake act. MC Mark Cornhouser does his best to keep the burlesque mood with his humor but that's hard to do. At best, "Outrageous Strip" is good, naughty fun. At worst, it's corn porn.

J.B.
Video Music

BY JIM BESSMAN
NASHVILLE What began as an extension of a Nashville publicity company 2/3 years ago is now a successful country music videoclip promotional venture looking to expand into other music video genres. Aristo Video Promotions has already crossed over country clips like Hank Williams Jr.'s "My Name Is Bocephus" and Restless Heart's "Why Does It Have To Be Wrong Or Right" onto such noncountry video outlets as MTV and VH-1. More recently, it has successfully promoted Yellowjackets' "Wild Life" jazz video to VH-1's "New Video Show." "We've established what we can do with country videos, so we're beginning to dabble in other areas," says Jeff Walker, president of 7-year-old Aristo Music Associates Inc., the umbrella company consisting of Aristo Video Promotions, Aristo Publicity and Media Services, and the Jeff Walker & Associates management consulting firm.

But while Walker says he plans to aggressively apply his fully computerized country video promotion system to other types of music, his primary thrust continues to be country. "There weren't a lot of [country video] outlets when we started," says Walker, noting that he launched the video promotion side of Aristo after seeing an increase in label production of country videos beginning in 1985.

"Video outlets were programming rock or pop, and we had to convince them that they could schedule a country segment or mix country clips in with their regular programs—that an Anne Murray or Ronnie Cash [clip] would appeal to the same demo as that of a Dione Warwick." Today, the company now tracks country video exposure on 95 outlets, including television programs, pools and cities, video-disc, video-kiosks, colleges, and theme parks. He says he's "investigating" another 15 prospective outlets to see if they're worth service.

"Country video outlets are growing—not dramatically, but slowly and steadily," he says. "More and more radio stations are tying in with local broadcast outlets or cable-access channels for video shows, and we're able to help out with several weeks of programming because of our product backlog." Aristo has worked with all of the major labels at one time or other as well as with numerous country industries. According to Walker, the company is hired either directly by the label or through artist management.

After servicing clips to outlets, Aristo monitors frequency and play and, if necessary, "encourages" increased rotation. Detailed tracking sheets are supplied to clients on a biweekly basis, and additional feedback is provided through response cards by which outlets judge clips according to artist performance, song, video production, and story line.

"At the end of the promotion we then go back to the label and say, 'Hey, they love this artist, but they don't want to see him in black-and-white' or whatever," says Walker.

Walker says at least 50% of the response cards sent out with the videos are returned. "Labels spend X amount of money on a video, and we've found some way to judge the success or failure of it instead of just sending it out," he says.

Aristo also facilitates publicity campaigns in markets where an act is appearing either through its own public relations entity or in association with the artist's label or independent publicist. The firm also sets up album and merchandise give-aways and contests at outlets and orchestrates radio involvement with shows having radio ties.

According to Walker, a general "change in attitude" toward country video in the last year is proving that such promotional efforts have been successful. "People are realizing that they can make a country video to appease an artist or fulfill a contractual obligation," (Continued on next page)

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

LEATHERWOLF
The Calling
Leatherwolf/Island
Mike Auldridge/Island
Peter Lippman
LOVE & ROCKETS
No New Tale To Tell
Earth Sun Moon/Big Time/KCA
Rage/Res/Hardwind
Toby Vander Feide
MSG
Guns For Your Love

Perfect Timing Capital
Doug Wright/Cherry Eve Productions
Monty Coleman

TOM SCOTT
Hoter Band
San Diego Island
Sandy & Skip Islands
Allen Morgan

THY-DEPTIFICATIONS
I Wonder Who She's Seeing
Together Again/William
Aristo/Texas Productions

VIEW FROM THE HILL
No Conversation
Tellpaper/Big Time

WARLOCK
All We Are
Silver Sage/Phygelius

STEVE WONDER
Skeletoons
Character: Matt Davis
Ripe Mango/Eye Propaganda

BILBOARD OCTOBER 31, 1987

www.americanradiohistory.com
**New TV Show Mixes Clips With Celebrity Segments**

LOS ANGELES - Video music has taken yet another broadcast twist with the recent debut of "Fan Club," a 30-minute, syndicated television show that mixes music videos and clips with segments that emphasize the personal sides of celebrities from music, film, television, and sports.

The show, which premiered in September, is produced by Four.

"It's an electronic fan club of the air," says Ziskin.

"Celebrities appear on the show from their homes or other locations outside the studio. Among the music acts who have appeared so far are Apotheosis and Tigon Productions; Los Angeles-based production firm that will focus on full-length feature videos. Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Molski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036."
The CDV likely Midem ’88 Focus
French Trade Show Set For Jan.

By PHILIPPE CROCO
PARIS Compact disk video is expected to be the focus of attention at next year's Midem '88, scheduled for Jan. 25-29 in Cannes. The event coincides with the launch of CDVs in France by companies including Sony, JVC, Hitachi, Sanyo, Denon, and Philips. The latter's CDV 475 is expected to go on sale at less than $650, backed by a PolyGram catalog of more than 300 titles.

Each of these companies will have its own stand at Midem, and Philips/PDO, exhibiting independently from PolyGram, will be staging demonstrations of CDV technology.

More than 30 of the 60 or more companies currently manufacturing CD software around the world will be represented in Cannes. Among them are Laser Video, Polyform, Nimbus, Diacets, MPO, Koel, ICM, and Rokoma.

Midem's organizers say bookings are up 40% over last year, and attendance should easily exceed the 1987 figure. They say American representation is up 45% and West German, Scandinavian, and Spanish companies also will be represented at more booths. The recent trend toward joint stands will continue with a Mercedes-sponsored booth for major West German music publishers, but both of French independent labels, and a booth for young Spanish producers.

The video clip industry will again be well represented; producers from 40 countries are scheduled to attend, and a special awards ceremony is planned to honor the best short and long-form videos. Five Midem galas will be televised, including the "Trophy Gala" for new international artists, and the "Star of Tomorrow" show, and a jazz evening.

Co-production deals for these shows are currently being negotiated with various television stations and with the Europewide Eurovision network, which last year broadcast two Midem galas live.

Midem '88 should also see, for the first time, a program of fringe concerts and other events outside the Palais des Congres.

That's IT

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Spain—FERNANDO SALVADOR, P.O. Embajada Mexico 283, 28039 Madrid.

Sweden—MACSAL JANSSEN, Markers Gatan 10, 1135 Stockholm.

Switzerland—PIERRE HASLER, Honselweg 8, CH-4052 Olten. 062-235199.


West Germany—WOLFGANG SPARN, Postbus 1150, Kellingstrasse 18, 2363 Bad Segenberg. 0451-81428.

Yugoslavia—MI-TA VOLIC, Dragonar, Rozna 6, 17115, Brezovica, Ljubljana 32-322.

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On the state of the West German record industry in general, Zumkeller is guardedly optimistic. While it has succeeded in bringing business back to the levels of seven years ago, they offer hope of a continuation of increased vitality and undiminished interest in music on the part of West German consumers, he says.

On the other hand, he adds, the industry has to remain aware of the new structural problems of the marketplace as well as to the economic viability of sound carriers. Recent discussions with dealers have yielded positive results, but support for legislation, although political decision-makers is also crucial in meeting today's challenges, he maintains.

"I understand Copycode won't be used until after the U.S. National Bureau of Standards has completed its tests of the system. Copycode was referred by the NBS to the U.S. record industry. If no such independent committee dealing with the question of possible impact of DAT on the music industry. Since the success of the record industry depends on supplying the consumer with high-quality product, it would not be in the public or that of the public to sell a faulty product."

Deacon says the BPI view is that a soundtrack levy provides the necessary solution to the problem. He also says the Consumers' Assn. recognizes this more than six years ago. He quotes a January 1981 article from Which, the group's magazine: "If people whose talents and investment contributes to the making of records—sound or video—are deprived of income because the public copies the end product instead of the record company, they should receive some financial compensation from those doing the copying. Music lovers will suffer in the long term if record companies go out of business."

Deacon adds that the most recent independent research shows that more people than ever—61% of tape recorder owners—support the idea of a levy. "The end result of uncontrolled home taping can only narrow the range of recorded music available to the consumer, something which [the Consumers' Assn.] would hardly wish to encourage," he concludes.
Study: Loud Music Can Be Hazardous To Your Health

LONDON: According to new research by hearing specialists here, listening to loud music through Walkman-type headphones can become physically addictive. By producing a craving for more, the practice has a narcotic effect that can be as harmful as that of tranquillizers or alcohol, the research says.

A neuro-otologist who consults the Royal National Institute for the Deaf says in a specially commissioned survey, "High levels of sound reduce anxiety and help take away inhibitions. It is similar to alcohol in that the sound causes initial excitement and then has a sedative effect."

The report points out that the brain is stimulated by the sound energy sent from the ear by the auditory nerve. Apparently, it doesn't matter what kind of music, classics included, is being played; the effect is the same. And the new kinds of headphones that fit inside the ear and provide high-volume sound close to the auditory nerve are particularly potent.

The findings are supported by Dr. Ross Coles, deputy director of the Institute for Hearing Research, who says, "You most certainly can get high on noise. Very loud sound produces a sense of euphoria which can be addictive. Our findings are that people who listen to loud music build up tolerance to it and then need to turn the volume up ever higher to produce the same effect."

The specialists warn if the ear is subjected to more than 105 decibels—approximately equal to the volume control marked 10 on personal stereos—damage can be done to the inner ear.

Illegal Version Hits Street Before Legitimate Product

Pirates Plunder Malaysian Antidrug Album

KUALA LUMPUR, Malaysia Music pirates here in Malaysia have earned notoriety worldwide for infringing on the copyrights of works ranging from top 40 hits to charity packages like USA For Africa's "We Are The World."

Now they've struck again in the charity field, this time on a nation-wide fund-raising effort to support Malaysia's antidrug campaign. When local major record companies decided to compile an album featuring some of their best-selling artists to help the fund, they were confident that there would be no piracy.

In fact, the album has already hit the streets here in a pirated version even before the official launch of the legitimate product.

The album, consisting of nine songs by some of the nation's pop heroes, is set to be marketed at $5; the cassette will be priced at $3.85.

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CBC Cites Budget Constraints At License Hearing

BY KIRK LaPOINTE

HULL, Quebec: The Canadian Broadcasting Corp. came before the federal broadcast regulator Oct. 13 for the first license renew-al hearing of its English and French radio networks in nine years, but its absence from such a forum clearly made the regula-tor feel a bit more fonder.

Warmly praised by Andre Bu- reau, chairman of the Canadian Radio-television and Telecommuni-cations Commission, CBC execu-tives portrayed the public-owned AM and FM networks as the last bastions of quality radio in Canada battling disfiguring erosion by bud-get constraints.

Although CBC promised to maintain the current quality of Eng-lish radio and pledged to end cuts in French service, it noted that its news coverage has slipped, its com-mission of dramatic program-ming has been chopped, and its ambitions to cultivate private culture have been compromised.

For example, CBC said that more Canadian libraries should have their own network stations. But the money simply isn’t available, and the board has opted to shield French stations from further ser-vice reductions. Cuts in adminis-tration and support services will be made to keep the basic services running in the short term, but more funding must be made available by Parliament to bolster the networks, CBC said.

The hearing was anything but a love-in, mainly as a result of the presence of the Canadian Assn. of Broadcasters, which said its private outlets are being harmed by CBC in the market. Local news, weather, and traffic in-formation should not be allowed on CBC because private services already provide such services, the association said. It didn’t take long for CBC to respond that it should not simply dwell in areas that prof-it-motivated broadcasters shun. CBC did take some heat, howev-er, over its programming of popu-lar Canadian music. If it proclaims to advocate Canadian culture, some wondered at the hearing, why isn’t it exceeding minimum Canadian-content levels for pop music?

The CBC replied with an offer to bolster Canadian content in pop music programming from 30% to 40% on AM and from 25% to 35% on FM.

CBC executives expressed mild optimism about the future at the hearing, but their concerns about the stretched budget were appar-ent. Money has been shifted from the us $1-billion-a-year CBC to radio.

‘I’m confident that, with the support given English radio by the corporation’s board of directors, we can avoid some of the very seri-ous reductions that would other-wise have to be contemplated,” said Michael McEwen, vice presi-dent of English radio.

The French service, meanwhile, has pledged to be more contempo-rary. A decision on the renewal is ex-pected within months.

WEA Chief Says Domestic Cos. Viable
Kulin Accepts Free Trade

OTTAWA: The president of the country’s largest record company doubts that a free-trade agreement with the U.S. will wreak havoc on the Canadian recording industry.

Stan Kulin, president of WEA Mu-sic of Canada Ltd. in Toronto, says the elimination of the 14.5% tariff on imported records by the year 2000 un-der the deal won’t necessarily precipi-tate an end to Canadian record opera-tions.

“There are reasons why we’re in business here, and it’s not the pres-ence of the tariff,” Kulin says. “It makes good business sense to be here and stay here, particularly if the Canadian dollar remains devalued compared to the American one.”

Kulin’s company relies on outside manufacturers to supply its product, but unlike some skeptics of free trade, he doesn’t foresee the Canadi-an market being inundated with U.S. pressings. What’s more, he sees a dis-tinct advantage in retaining Canadi-an suppliers.

“We like to have local manufactur-ers for quick turnaround of product,” he says. “The logic is to continue to manufacture locally.”

According to Kulin, Canadian manufac-turers are better able to handle smaller orders. “A run of 10,000 here is large. To an American, it’s a nuisance,” he says.

Although Kulin anticipates some problems for compact disk manufac-turers once their tariffs are lifted on product imported to Canada, Canadi-an record and tape manufacturers may even find that business picks up, he says.

“With three (CD) plants in Canada, there’s already too many for the de-mand,” he says. “Once that import duty disappears, it will be rougher for them.”

Kulin projects price increases for recordings in the coming year in Can-ada as a result of the shift of the fed-eral sales tax to the wholesale from the retail level and a likely increase in the compulsory mechanical rate.

KIRK LaPOINTE

Rogers Makes Controversial Bid For Media Co. Selkirk

OTTAWA: Rogers Communica-tions Inc. of Toronto, the country’s largest cable company, with exten-sive radio and television holdings, is interested in purchasing Selkirk Communications Inc., an asset-rich but cash-poor media conglomerate that controls 13 Canadian radio sta-tions, six TV outlets, and four cable systems.

The Rogers bid for Selkirk’s shares are nonvoting shares and class B vot-ing shares totals $417 million and would be the largest broadcast-takeover in Canadian history. It would face considerable scrutiny by the Canadian Radio-television and Telecommunications Commission as a result of cross-ownership of out-lets in several markets. Rogers already owns an FM station in Toron-to and would be buying another one, for example.

“Rogers believes that a pooling of resources of Selkirk and Rogers would enhance the ability of the pri-vate sector in Canada to fulfill its mandate in enhancing the Canadian broadcasting system,” says Rogers chief executive officer Ted Rogers.

“Rogers has outstanding manage-ment in broadcasting and cable and has an excellent track record for keeping commitments made to the CRTC.”

But the move is far from assured. Selkirk has so far failed to respond favorably in public, saying Oct. 14 that it had merely received an “ex-pression of interest” from a compa-ny proposing to make a future bid.

Only the next day did Rogers go public and identify its $35-a-share bid, an indication that it may not be an entirely friendly takeover.

The voting shares aren’t traded publicly, but the nonvoting shares jumped $2 to a 52-week high of $62.50 in heavy trading before the trading of the company’s shares was halted on Oct. 14. Also halted were trading of shares of South-and Communications Inc., the company that owns 20% of the voting and 42.5% of the nonvoting shares.

KIRK LaPOINTE
HITS OF THE WORLD

(Courtesy Music Week) As of 10/24/87

CANADA

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

SINGLES

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

ALBUMS

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

ENLIGHTENMENT IN EUROPEAN CHARTS

1. BREAD (ATLANTIC/WEA)
2. JOHN MAYER (REPRISE)
3. DEPECHE MODE (SONY)
4. TINA TURNER (ATLANTIC/WEA)
5. MADONNA (CHRYSALIS)
6. AEROSMITH (REPRISE)
7. LES LÔBOS (MCA)
8. WHITE STRIPES (MCA)
9. CARLING TAPES (A&M/DMG)
10. BEE GEES (WARNER BROS)

WEST GERMANY

(Courtesy Der Musikmarkt) As of 10/19/87

SINGLES

1. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
2. YOU WIN AGAIN (BEE GEES)
3. ALL BRIGHTLY (CHICKEN)
4. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
5. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
6. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
7. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
8. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
9. NEVER GONNA GIVE YOU UP (RICK ASTLEY)
10. NEVER GONNA GIVE YOU UP (RICK ASTLEY)

ALBUMS

1. ERIC CLAPTON (A&M/DMG)
2. ERIC CLAPTON (A&M/DMG)
3. ERIC CLAPTON (A&M/DMG)
4. ERIC CLAPTON (A&M/DMG)
5. ERIC CLAPTON (A&M/DMG)
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10. ERIC CLAPTON (A&M/DMG)

ENLIGHTENMENT IN EUROPEAN CHARTS

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2. ERIC CLAPTON (A&M/DMG)
3. ERIC CLAPTON (A&M/DMG)
4. ERIC CLAPTON (A&M/DMG)
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10. ERIC CLAPTON (A&M/DMG)

AUSTRALIA

(Courtesy Australian Music Record) As of 10/26/87

SINGLES

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

ALBUMS

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

ENLIGHTENMENT IN EUROPEAN CHARTS

1. LA BANNA LOS YOS (SIRE/WARNER)
2. BEE GEES (WARNER BROS)
3. CARLING TAPES (A&M/DMG)
4. BOY GEORGE (REPRISE)
5. JOURNEY (ATLANTIC/WEA)
6. MADONNA (CHRYSALIS)
7. TINA TURNER (ATLANTIC/WEA)
8. WHITE STRIPES (MCA)
9. AEROSMITH (REPRISE)
10. LES LÔBOS (MCA)

ITALY

(Courtesy Grazian Ruscito) As of 10/2/87

SINGLES

1. PALOMA (MCA)
2. BAWL (ATLANTIC/WEA)
3. MADONNA (CHRYSALIS)
4. AEROSMITH (REPRISE)
5. LES LÔBOS (MCA)
6. WHITE STRIPES (MCA)
7. TINA TURNER (ATLANTIC/WEA)
8. BEE GEES (WARNER BROS)
9. MADONNA (CHRYSALIS)
10. CHICKEN (BELL/ARMATURE)

ALBUMS

1. PALOMA (MCA)
2. BAWL (ATLANTIC/WEA)
3. MADONNA (CHRYSALIS)
4. AEROSMITH (REPRISE)
5. LES LÔBOS (MCA)
6. WHITE STRIPES (MCA)
7. TINA TURNER (ATLANTIC/WEA)
8. BEE GEES (WARNER BROS)
9. MADONNA (CHRYSALIS)
10. CHICKEN (BELL/ARMATURE)
There's a new generation of talent in Italy. Their exciting sound has moved them to the top of the charts in Italy. These new artists have the ability to stretch beyond Italian borders and into the lucrative pan-European music scene — and even capture their share of the global action.

Billboard's spotlight on Italy probes the various aspects of the Italian music and home entertainment industry — now resounding with optimism. Don't miss this chance to tell and sell your talent, services and company worldwide to Billboard's more than 200,000 weekly decision-makers. Your ad message in Billboard's Italian Spotlight Issue will be seen and read by the best in the business. Reserve your space today!

IN THIS ISSUE: • ITALIAN CHARTS: NOW TOPPED BY ITALIAN ARTISTS • VIDEO: EXPLOSION THROUGHOUT ITALY • RADIO/TV: PRIVATE VS. STATE-OWNED • RETAILING: SPECIALTY DEALERS STRONGHOLD • CONCERTS/TOURS: BEST YEAR YET FOR ARTISTS FROM ABROAD
Debut Observations. RCA Records execs gather at Los Angeles' Griffith Observatory to kick off singer/songwriter Marc Jordan's RCA debut, "Talking Through Pictures." Shown, from left, are Rick Dobbis, executive vice president; Paul Atkinson, senior vice president for A&R; Jordan; Bob Buzak, president; George Ghiz, Jordan's manager; and Jim McKeon, vice president for album promotion.

X Steps Up. X is joined by the Elektra Records team backstage at New York's Beacon Theatre. Pictured, left to right from top, are Suzanne Berg, assistant director for A/C radio; Marcia Edelstein, director of merchandising/advertising; Howard Thompson, East Coast vice president for A&R; Brad Hunt, vice president for album rock; band members Tony Gilkyson and Exene Cervenka; Hale Milgrom, senior vice president for marketing; band member D.J. Bonebrake; Mark Cohen, manager for national alternative radio; band member John Doe; and Kevin Patrick, A&R rep.

Berry B. Goode. Rock legend Chuck Berry hangs out at New York's Hard Rock Cafe while celebrating his upcoming autobiography and new film, "Hail Hail, Rock 'N' Roll."

SGA Salute. Songwriters Guild Of America president George David Weiss, left, congratulates Pat Maieron, center, and Andrew Saroff, right, for the success of their two songs on Nancy Wilson's "Forbidden Lover" album.

The Platinum Girls. Celebrating the platinum certification of their Warner Bros. album, "Trio," are, from left, Emmylou Harris, Dolly Parton, and Linda Ronstadt. The three recently performed their newest single, "Those Memories," on "Dolly," the ABC TV variety show.

Partying With McPartland. Celebrating the release of her album "Marian McPartland Plays The Music Of Billy Strayhorn" and her book "All In Good Time," jazz piano great McPartland, center, is joined by vocalists Sylvia Syms, left, and Margaret Whiting, right. (Photo: Chuck Pulin)

Lee Way. New CBS Associated Records signee Henry Lee meets with BMI and label representatives in New York. Show here, from left, are BMI executive for writer/publisher relations Alan Fried; BMI executive director for writer/publisher relations Barbara Cane; Lee; CBS Associated Labels vice president and general manager Tony Martell; and Lee's manager, James Bogard.

Pledge Of Allegiance. Commemorating the distribution agreement between Capitol/EMI/Manhattan Angel and the independent Allegiance Records are, from left, CEMA director of sales and marketing Cliff Schultz; CEMA president Dennis White; Allegiance CEO Bill Valenzano; CEMA divisional vice president for sales Joe Mansfield; Allegiance president Marty Goldbrod; and CEMA national marketing manager Joe McFadden.
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LIFELINES

BIRTHS
Girl, Carly Michelle, to Rob and Sherri Harmon, Fort Lauderdale, Fla. The couple was married in New York. He is a producer/engineer/songwriter with credits including the Go-Go’s, Jailbird, Blondie, Kiss, and Twisted Sister.

Boy, William Matthew George, to William and Cheryl Bearden, Sept. 22 in Memphis, Tenn. He is director of operations at New Memphis Music.

Girl, Julia Catherine, to Jim and Mary Beth Deblasio, Oct. 3 in Ridgewood, N.J. He is national director of album promotion at Columbia Records.

MARRIAGES
Neal Schon to Beth Buckley, Sept. 20 in Sausalito, Calif. He is former guitarist for Journey and owner of Schon Guitars. She is a set designer for Jet Sets in California.

Christopher Paquin to Marsha Goodson, Sept. 25 in Ocala, Fla. He is a photographer. She manages the Melbourne, Fla., Camelon Music store.

Michael Corso to Marianne Londino, Oct. 2 in Union, N.J. He is bassist for the group Aargae.

Matthew M. Smith to Ellen Kucera, Oct. 17 in Tampa, Fla. She is assistant manager at Peaches Records and Tapes, store no. 51, in Tampa.

DEATHS
Norman Luboff, 70, of cancer, Sept. 22 in Bynum, N.C. He was internationally renowned choral director/composer/arranger to Los Angeles in the '30s to work on "The Railway Hour." He scored films and television programs during the last 30 years, working with such artists as Jerry Lewis, Doris Day, Dinah Shore, and Frank Sinatra. In recent years, Luboff concentrated on collecting and making available chamber music through his publishing company, Walton Music. He is survived by his wife, Andrea, two children, and two grandchildren.

FOR THE RECORD

In the Oct. 24 issue, the review of Simon F.'s "Never Land" omitted Philip Thorneley as one of the album's producers.

An Oct. 24 story on a Maxell blank audio tape promotion contained a number of inaccuracies. Under the production, consumers who purchase a 10-pack of UDS-grade tape receive a free XL-G grade tape. A 100-pack of stores where managers who send in a snapshot of "their merchandise, prominently displayed in a high-traffic area and fully stacked with Maxell tapes," will be awarded a 10-pack of XLGS tapes. And finally, 10 first-place winners of the store manager display contest win compatible disk players.

EXECUTIVE TURNTABLE

(Continued from page 4)

Bill Thomas, Phillips, 71, after a long illness, Oct. 3 in Memphis, Tenn. He was a longtime record producer, promoter, seller, and distributor and a brother of Sam Phillips, a Memphis music producer who founded Sun Records. Thomas Phillips was the founder of Select-O-Hits Records, a shop specializing in rare rock 'n' roll, rockabilly, blues, jazz, and gospel recordings. He is survived by his wife, Lucille, three daughters, three sons, two sisters, three brothers, 17 grandchildren, and two great-grandchildren. In lieu of flowers, the family has requested that donations be made to the American Cancer Society.

Sandy Hunsicker, 33, of cancer, Oct. 15 in Akron, Ohio. She was executive secretary and convention coordinator for the 202-store North Canton, Ohio-based Camelot Music chain. She is survived by her husband, Rick. In lieu of flowers, contributions may be made to the Akron City Hospital Oncology Unit.

Dana Suesse, 76, of a massive stroke Oct. 16 in New York. She composed the standards "You Ought To Be In Pictures," "My Silly Love," and "The Night You Were Young And You're So Beautiful." A member of ASCAP since 1932, she first earned her reputation in symphonic jazz music that year, when a jazz concert she was commissioned by Paul Whitman to write for piano and orchestra premiered at Carnegie Hall in New York with Suesse at the piano. She is survived by her stepson, Charles DeLincks.

Send information to Lifelines, Billboard, P.O. Box 2470, Nashville, Tenn. 37202.

NEW COMPANIES

T.T.C. Records, formed by Claude E. Gonzales. The company will promote calypso music. First release due is "You Can Rock Can Rock," which fuses r&b with calypso. P.O. Box 129, Daly City, Calif. 94012; 415-586-8526.

Patchwork Enterprises, formed by Michael K. Reed. The video production company's future plans include breaking into promotion and management. P.O. Box 19670, San Diego, Calif. 92119; 619-404-8526.

Bill Thomas Management, formed by Bill Thomas. The company handles artist management and marketing and exclusively represents the Souls. Box 2208, Cambridge, Mass. 02140; 617-725-6735.

Blue City Productions, formed by Rick Eppeido and Cynthia R. Kerger. The company houses Smoke Sounds, Ltd., an ASCAP-affiliated publishing company, and Blue City Records, an independent label concentrating on domestic pop and new music. First release is by the Barbarian Lovers. P.O. Box 1060, Massapequa, N.Y. 11758; 516-883-9800, extension 217.

Pick Music Productions, formed by Barry and Vicki Rosini. This is a full-service independent label, music production company, and recording studio. The studio offers 12 track recording, full MIDI setup, sampling, synthesizing, engineers, programmers, musicians, and singers. First releases are "People In The Streets" by the Rap Riot Crew and "Love Scene" by Vicki Rosini. Suite 1, 17287 Tustin Ave., Tustin, Calif. 92680; 714-944-8984.


Phantom Productions, a full-service recording studio and publishing company specializing in rock and blues artists of the small- and medium-concert levels, formed by Reid W. Ridley. The company is entirely run by students from the recording industry management and advertising management departments at Middle Tennessee State University. First clients include Boulevard Knights, Cruel Blue, the Chill, Ivey's Vine, Nightlife, and the PEEKings. Route 3, Lebanon Road, Murfreesboro, Tenn. 37130; 615-883-8848 or 615-890-8325.

Bernacchi Productions, an artist management and representation firm, formed by Doug Bernacchi and Dawn LaRae. Suite 810, 293 E Wacker Drive, Chicago, Ill. 60601; 312-938-4288.

Marion Systems Corp., formed by Tom Oberhein. The company will be actively involved in the design, development, and marketing of new products for the musical instrument industry. Suite 301, 1317 Fifth St., Santa Monica, Calif. 90401; 213-451-9110.

DJP Enterprises, formed by Derek Pusani. This is a music production company featuring a state-of-the-art recording studio and offering in-studio writing, publishing, marketing, and promotion. The company specializes on independent projects and commercial recordings for radio and television. 200 W 70th St., No. 903, New York, N.Y. 10023; 212-873-2555.

Send information to New Companics, Billboard, P.O. Box 2470, Nashville, Tenn. 37202.

CALENDAR

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

OCTOBER


NOVEMBER


DECEMBER


Dec. 7-11, Video Expo Orlando, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-484-5274.

Bill To Help Songwriters

WASHINGTON Tax-relief legislation that will make sure songwriters, free-lance writers, photographers, and others are not cluttered by the sweeping USR Tax Reform Act has passed both the House Ways and Means Committee and the Senate Finance Committee. It is awaiting a vote by Congress later this week. Under the act, composers and other free-lancers would have been faced with being able to deduct expenses only by estimating the long-term worth of their work—something not easily possible to do and a bookkeeping nightmare as well, critics maintain. BMI and the Book Authors Guild led the fight to have the old section of the code reinstated, as per the Revenues Reconciliation Bill approved by Sen. Bill Bradley and Rep. Tom Downey.
I've got a lot of reservations about it.”

Widespread retail distribution of 3-inch CDs is not anticipated until at least the first quarter of next year, although two specialty labels, Delos and Rykodisc, are already shipping their first miniature disks to stores Billings, Mont., and Sept. 15.

Buyers who ordered these early 3-inch CDs report that the product has proved more popular than expected, but are reluctant to predict whether the configuration will succeed in the long run.

Among the concerns raised by principal officers at various retail chains are:

**CBS Publishing Comeback**

- **Lumping possibilities.** He wants to be back in business, and catalog purchases are on the horizon.” Shapiro notes that the sale to SBK did not contain a noncompete clause that would have stilled CBS’ desire to set up a new publishing entity if it so desired.

- With the April and Blackwood names gone, CBS could have created two

- **Caused A Commotion?**

**LOS ANGELES.** Four people have filed claims for damages for injuries allegedly received during a July 18 Madonnal concert at Anaheim Stadium here.

The four separate claims—filed against the city of Anaheim, Calif., between Aug. 22 and Sept. 11—seek a minimum of $1.3 million for damages sustained when Madonna allegedly caused a “stampedede” by urging concertgoers to rush the stage.

More than 55,000 people packed the city-owned stadium for the show, during which, according to the plaintiffs, Madonna said, “Madonna requested that ‘every- one’ ignore the men in the red jackets’ and come to the stage.”

Diane Howard, 39, of Van Nuys, Calif., has asked $1 million in general damages for injuries to her head, shoulders, and right arm; she further claims she has sustained strains and tears to be have been in shock after

—trampled by people rushing to the stage and shoving to get out of the riot.” Howard was seated within 10 rows of the stage during the concert. She also seeks damages for injuries to her head, shoulders, and right arm; she further claims she has sustained strains and tears to

—trampled by people rushing to the stage and shoving to get out of the riot.” Howard was seated within 10 rows of the stage during the concert. She also seeks damages for injuries to her head, shoulders, and right arm; she further claims she has sustained strains and tears to
ENRICHING success of “Listen Like Thieves” and movie debut of Michael Hutchence (in the destined-for-cult-hit “Dogs In Space”) set the stage for Aussie group’s sixth album. First single, “Need You Tonight,” is a slinky, sultry number rife for the airwaves: “Wild Life,” “The Loved One,” and “Meditate” should follow. Once again, not quite 10 material, but as close as uncompromising, pure rock ‘n’ roll gets.

GEOLOGY JEEZEBEL
The House Of Dolls
PRODUCERS: Peter Walsh, Jimmy Iovine
Geffen GHS 34173
British band poised on the edge of stateside success delivers the goods with highly charged second Geffen set. Outstanding production and group’s dynamic visual appeal, coupled with their recent exposure on Echo & The Bunnymen/New Order tour, should make album band’s bestseller by far.

THE DREAM ACADEMY
Remembering Dave
PRODUCERS: Hugh Padgham, Nick Laird-Clowes, Linda Buckingham, Pippa Leonard, Richard Dashworth
Virgin 925625
Group that made an attention-getting splash with “Life In A Northern Town” is back with more reveries taking up the middle ground between introspective English pop and soft rock/new age. Attractive songs are classily cut by battery of producers. Initial single, “Indian Summer,” although very similar to “Northern Town,” could enlist new students at this academy.

ORIGIONAL MOTION PICTURE SOUNDTRACK
Hiding Out
PRODUCERS: Various
Virgin 930641
Label’s first venture into soundtracks shines. Teen-age movie opening in November has built potential, and album ably covers the bases of Virginia’s lineup. Highlights: Prettiest Possum’s smash hit “Catch Me If I’m Falling,” makes its first appearance on L.P.; Boy George’s “Live My Life,” is better than anything on his solo debut; and Roy Orbison & R.D. Lang’s remake of the former’s “Crying” is, simply, beautiful. Missing: Cutting Crew, T’Pau.

WA WA NEE
Producers Paul Gray, Jon Tegg
Capitol 25515
Aussie quartet is still seething up the charts with its insistently funky first single, “Sugar Bomb.” Album features more springy grooves, with “One And One ( Ain’t Good Enough)” sounding perfect for the follow-up. One of the strongest white r&b acts to hit the trawl in some time.

LOVE & ROCKETS
Earth Sam Moon
PRODUCERS: Love & Rockets
Big Time/RCA 60587
Former Bauhaus gang made some noise in alternative channels with last album, which featured bizarre cover of “Temptations”-Bach’s “Ode For Balloons.” Latest from the trio continues trend set last stances, offering a powerful post-punk sound awash with Bowie-esque embellishments.

MARTHA DAVIS
Policy
PRODUCER: Ketye Zie
Capitol CL 48054
Ex-Motels singer check in with a charasmatic solo debut offering refreshing evidence that mainstream doesn’t always mean mindless mediocrity. First single, “Don’t Tell Me The Time,” is a nifty bit of neo-pop best track, however, is “Tell It To The Moon.” Guest: Clarence Clemons, Charlie Sexton, Kenny G, Timothy B. Schmit.

JAMIE KENNEDY
A Man Called Hess
PRODUCERS: Jimmy Bowen, Waylon Jennings
Arista MCA 42038
Preceded by a spoken intro, the 10 songs here form a rough outline of the highs and lows of Jennings’ life and are the bones of a stage show on the subject. No real drama and no surprises, but a couple of good songs: “The Wastful” “I Love Songs (I Can’t Sing Anymore)” and the humorous “I Had Old Hank Could Only Hear Us Now.”

MORTON BELLS
A Journey Home
PRODUCERS: Various
Elektra 7 5770
Two-time fusion, bassist Miller and keyboardist White, team up with vocalist Mark Stevens for a heady one that flashes the power. Convincingly. Tasteful production and hard-swinging playing make this a radio natural. Try “Romans.”

THE JAMAICA BOYS
PRODUCERS: Marcus Miller, Ray Barretto, Lenny Wilkison
Warner Bros. 25615
Bass, keyboards, guitar, vocals. Name power, will propels cuts: “Applied Science” “Motor City” “Lowdown” “Dance In The Shadows” with both fusion and pop, powerful, but songwriting not as far.

KATHY MATTEA
Untasted Honey
PRODUCER: Allen Reynolds
MCA 7 9370 1
With assists from Nashville’s songwriters and a producer who knows the enduring power of melody, Mattea delivers one of the best country albums of the year. It’s mostly acoustic, mostly reflective in tone, and unvarnished tasteful in execution. Among the best cuts: “Ungood Stories,” “Life As We Knew It,” “The Battle Hymn Of Love.”

MUSORGSKY: PICTURES AT AN EXHIBITION / RAVEL: BOLERO / RAPINO: ESPANOL
Berlin Philharmonic, Karajan
Deutsche Grammophon 413 588
Outstanding control and orchestral fluidity, but somewhat less visceral excitement than others bring to these showpieces. Name power, though, will propels more onto the concert stage.

LAIO SYMPHONIE ESPANOL/SIBELIUS: VIOLIN CONCERTO/RAVEL: Tzigane
MCA 52790
A bargain on RCA’s new cd molline series, this 1965 recording of magnificant playing that sore will rate superior to more recent versions by the artist.

FAUNASIS BY BACH
Igor Kipnis, Claudio & Harpischord Auenbaum 25577
This well-reconstructed program finds Kipnis in fine form. Of special interest is the opportunity to compare the textures of the two instruments, particularly since both versions of the ubiquitous “Chromatic Fantasia” are offered, one on each.

SPOTLIGHT: Predicted to hit top 10 on Bit.

NEW & NOTEWORTHY: Highlight new and developing acts with cuts of their most recent releases of special interest.

NEW & NOTEWORTHY: Highlight new and developing acts with cuts of their most recent releases of special interest.

ALBUM REVIEWS
BANANARAMA — I Can't Help It (3:38)  
PRODUCER: Stock, Aitken, Waterman  
PUBLISHERS: Virgin, EMI  
ASCA  

PICKS: New releases with the greatest chart potential.
RECOMMENDED: Records with potential for significant chart action.
NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
RECORDS: Equally valuable to more than one format are reviewed in the category with the broadenest audience. All singles and LPs available in the U.S. are eligible for review send copies to Bill Bonni, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Bowling, 49 Music Square W., Nashville, Tenn. 37203.
### Top Pop Albums

<table>
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<tr>
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<td>Epic 46050/61000-P</td>
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<td>Bad_Majors</td>
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**For the Week Ending October 31, 1987**

- **Artists and Recordings:** Compiled from a national sample of retail stores, one-stop, and rack sales reports.
- **Label & Number:** The label and number of the record, if known.
- **Distributing Label (SUG. LIST PRICE)*:** The suggested list price of the record.

*BIP Records and PolyGram Records do not issue a suggested list price for their products.*
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Unbridled Creative Expressions By The World’s Finest Musicians

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Various Artists

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Electric and Acoustic Guitarist

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MICHAEL UTLEY
Jubilee
Steel Drums & Keyboard Instrumentalists

BILLY JOE WALKER, JR.  MCA-42041
Treehouse
Acoustic Guitarist

LARRY CARLTON  MCA-42003
Discovery
Acoustic Guitarist

JERRY DOUGLAS  MCA-5963
Changing Channels
Dobro Guitarist

JOHN JARVIS  MCA-5963
Something Constructive
Keyboard Instrumentalist

SPRING SAMPLER ’87  MCA-5959
Various Artists

GILES REAVES  MCA-5819
Wunja
Keyboard Synthesizers

ROBERT GREENIDGE/  MCA-5695
MICHAEL UTLEY
Mad Music
Steel Drums & Keyboard Instrumentalists

LARRY CARLTON  MCA-5694
Alone/But Never Alone
Acoustic Guitarist

GREG MEYER  MCA-5815
Unfolding
Bass Violinist

ROBERT GREENIDGE/  MCA-5690
MICHAEL UTLEY
So Fa So Good
Keyboard Instrumentalist

JERRY DOUGLAS  MCA-5675
Under The Wire
Dobro Guitarist

ALBERT LEE  MCA-5693
Speechless
Electric and Acoustic Guitarist

SYMPOSIUM  MCA-5692
Various Artists

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www.americanradiohistory.com
**The Numbers Game: Research & Ratings.** Moderated by Steven Dupler, Billboard's music video editor. Panelists are John Diminglione, C. N. Kaplan of AGB Television Research; and Marshall Cohen of MTV Networks.

**That Synching Feeling.** Attorney Michael Reinert of Rowe International moderates, with panelists: Zbig Vision; Lovell & Hurewitz; Lance Grode of MCA; and Jonathan Haft of Alme Publishing.

**The Continental House Word.** Celia Hirshman of video promotion firm Visi-Ad moderates, with participants: Giles Ashford of WBTB's "Night Tracks"; Doug Cercine of MCA Records; Jeff Gold of A&R; Rick Kurkjian of California Music Channel; Mike Ousley of Track & Facts; and Billy Soule of Akron, Ohio's TV-23.

**Other Channels.** This panel on alternative video outlets will be moderated by Stuart Samuels of Zhanos. Panelists are: George Aposoros of Venis Express; Ray Basillus of the Grace Group; Scott Gordon of Campus Network; James Matej, BMI; Michael Sohl of Limited Co.; Ed Steinberg of Rockama; and Jeff Walker of Aristo Video Promotions.

In addition, there are 15 special-interest panels—many of which will be of interest to music video professionals. The panelists and panelists are as follows:

- **Program Costs & Financial Sources.** Moderator is Adrianna Blank from Reel Video. Panelists are: Jack Bernstein from Neon.; Bill Blach from ABC; Dan Cohen from Sony; Ed Steinberg from Rocka-mera; and Jeff Walker of Aristo Video Promotions.

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**TOP POP ALBUMS**

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<td>DAVE ALVIN</td>
<td>CRCPT 4017-I (8.98)</td>
<td>HOME'S ESCAPE</td>
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<td>TOM WAITS</td>
<td>ISLAND 50172-ATLANTIC (9.88)</td>
<td>FRANKS WEIRD YEARS</td>
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<td>JELLYBEAN CRYSALIS 45961 (9.88; CD)</td>
<td>JUST VISITING THIS PLANET</td>
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<td>SUPERTRAMP</td>
<td>A&amp;M SP-5181 (8.98)</td>
<td>FREE AS A BIRD</td>
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<td>SALT-N-PEPA</td>
<td>NEXT Plateau 10-1 (9.88)</td>
<td>HOT, COOL, AND VIOLENT</td>
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<td>WHITNEY HOUSTON</td>
<td>GOLFSKIN 4016 (9.88; CD)</td>
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<td>JIVE 10631-1-JIVE (9.88; CD)</td>
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<td>THE ART OF NOISE</td>
<td>CRYSALIS 45170 (9.88; CD)</td>
<td>IN NO SENSE NONSENSE</td>
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<td>ELTON JOHN</td>
<td>GEF34/5 19413 (9.88)</td>
<td>GREATEST HITS, VOL. III 1979-1987</td>
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<td>THE ROBERT CRAY BAND</td>
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<td>STRONG PERSUADER</td>
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<td>NAJE</td>
<td>MANHATTAN ST 17241 (9.88; CD)</td>
<td>RUNNING IN THE FAMILY</td>
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<td>T'PAU</td>
<td>A&amp;M 90403/ATLANTIC (8.98; CD)</td>
<td>NAJE'S THEME</td>
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<td>STRIPPER</td>
<td>ONDA PLAS 73237-CAPITOL (9.88; CD)</td>
<td>TO HELL WITH THE DEVIL</td>
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<td>SOUNDTRACK</td>
<td>MCA-6141 (9.88; CD)</td>
<td>MOONLIGHTING</td>
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<td>THE TEMPTATIONS</td>
<td>MOTOWN 6249 ML (9.88; CD)</td>
<td>TOGETHER AGAIN</td>
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<td>THE FAT BOYS</td>
<td>SUITE 70133 (9.88; CD)</td>
<td>BEST OF THE FAT BOYS</td>
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<td>CRYSALIS 45919 (9.88; CD)</td>
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<td>GLENN BURNICK</td>
<td>MCA-54146 (9.88; CD)</td>
<td>HEROES &amp; ZEROS</td>
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<td>PETER BARDENS</td>
<td>CAPITOL 51255 (8.88; CD)</td>
<td>SEEN ONE EARTH</td>
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<td>STEADY B</td>
<td>JIVE 1060J-JIVE (9.88)</td>
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<td>BÖRNE COLUMBIA 40374 (9.88)</td>
<td>THE HUNGER</td>
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<td>PAT METHENY GROUP</td>
<td>GOLFSKIN 4016 (9.88; CD)</td>
<td>STILL LIFE TALKING</td>
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<td>THE DOORS</td>
<td>ELECTRIC 60145 (9.88; CD)</td>
<td>BEST OF THE DOORS</td>
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<td>ROGER WATERS</td>
<td>COLUMBIA 47095 (9.88)</td>
<td>RADIO K.A.O.S.</td>
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<td>CINDERELLA</td>
<td>MCA-830761-1-POLYGRAM (CD)</td>
<td>NIGHT SONGS</td>
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<tr>
<td>ATLANTIC STAR</td>
<td>WARNER BROS. 25450 (9.88; CD)</td>
<td>ALL IN THE NAME OF LOVE</td>
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**TOP 38 Specials**

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<th>ARTIST</th>
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<td>BILLBOARD OCTOBER 31, 1987</td>
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Capitol-Geffen Suit (Continued from page 6)

Of particular interest in Capitol's complaint is the declaration of David Wasserman, president of Capitol Records and former senior vice president of business affairs at Warner Bros. Records. While at Warner, Wasserman negotiated a deal setting up the unique cross-licensing deal with Capitol's Zimmermann.

Wasserman declared, dated Oct. 9: "Because of the unusual circumstances of this case, [so much as] I negotiated the subject inter-licensing agreement on behalf of Geffen Records and am now the president of Capitol Records, I am es-

RKO Challenges FCC Decision (Continued from page 6)

The Boucher decision was the culmi-

RKO's decision is unfair and that the allegations of miscon-

For a fee of $15.25, less than half its 52-week high of $20.45.

"I think the industry as a whole will continue doing business," Blei said. "If you take the box office, home video, and the new CD players through the Christmas sea-

Entertainment Stocks Hit by Market Plunge (Continued from page 1)

The previous week, CBS reported Records Group profits up a very healthy 21% to $42.4 million in the third quarter (Billboard, Oct. 24).

"Our business has never been bet-

The larger question of whether the stock market is presaging a full-fledged crash is hard to answer even the current situation is stabilized. But Harold Vogel of Merrill Lynch argues a significant slowdown in consumer spending is already begun and is hitting hard at videocassette recorder and compact disk equipment sales.

"Anyone who says there isn't a spending decline isn't in touch with what's happening," says Vogel.

SOURCE LICENSING BILL TO GET SENATE HEARING (Continued from page 3)

In Washington recently for a Song-

They also warn that axing the blan-

MCA Music Group (Continued from page 4)

CMJ Meet to Focus on Breaking New Talent (Continued from page 6)

Min has had the opportunity to buy a cable television rights from Capitol for a royalty of 50 cents per thousand copies of a record, but has not done so. Ten of the most prominent labels have not negotiated with Capitol to date.

Setting the tone for the meeting will be speeches by political activist Abbie Hoffman and recording artist Robby Benson.

There are available alternatives to the blanket licensing and that what the source license broadcasters want would be impossible for any records buyers to determine the marketplace value of their music, which is now based on run-off sales--including re-

Marathon," which will focus exclu-

MCA chairman Lew Wasserman attributes the overall drop in quarterly operating income to "a very severe hit on television earnings and losses in the music products division caused by ship-

MCA Meet to Focus on Breaking New Talent (Continued from page 6)

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The Metal Marathon' attempts to take metal and analyze it from a business point of view--its aesthetic val-

HBO video and pay television op-

Ket license and replacing it with a one-time, up-front payment would take an annual chunk of $85 million out of music industry revenues to writers and copyright owners.

When negotiations with ASCAP broke off, the All-Industry Commiss-

They also warn that axing the blan-

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"Anyone who says there isn't a spending decline isn't in touch with what's happening," says Vogel. "The retail stores, already in bad shape, will be driv-

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the Music Marathon usually con-

That annual television income is now $62.1 million in 1993.

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"The record business per se is done at a low price level and by a mass of people not affected by the market," Simmons says.

However, he adds, "If there’s a major role in the economy, that's another thing entirely."

The record business here is likely to suffer as much as 30-store San Diego-based Video Librany, and Steve Edwards, national marketing director for 39-store Las Vegas-based Major Video, doubt that Black Monday will cause any lingering effects on the economy. And both executives think that the video industry will probably benefit if a recession did occur.

Shamrock Eyes Wherehouse Options

BY CHRISS MORRIS

LOS ANGELES While Shamrock Holdings’ Oct. 13 offer to acquire Wherehouse Entertainment Inc. for $121.5 million has been officially rejected by Wherehouse (Billboard, Oct. 24), Shamrock could still be seeking a new offer to buy the 202-store retail chain based in Torrance, Cali.

Like other public companies, Wherehouse experienced a painful drop in its stock price Oct. 15-20, with shares opening at $11 7/8 on Oct. 19 and dipping to 7 7/8 at the close the following trading day. By Friday Oct. 21, the stock was trading at 7 9/16.

One analyst contacted Oct. 20 suggested car company management would issue a new offer to purchase Wherehouse shares at a price far below the initial offer of $121.5 million.

Amid the volatile market, a representative of Burbank, Calif.-based Shamrock confirmed private concern owned by the Roy E. Disney family, said Oct. 20 that acquisition efforts are on hold.

"The company is still reviewing its options," the representative said. "We have no announcement at this point." Shamrock’s continuing interest in Wherehouse is rumored in the company’s purchase of more than 300,000 additional shares of the company’s stock following Wherehouse’s rejection of the Shamrock offer. It is unclear at what price the additional shares were purchased.

As of Oct. 16, Shamrock held 867,700 shares, or some 10.2% of Wherehouse’s 8.58 million outstanding shares. On Oct. 15, when Shamrock went into form with the Securities and Exchange Commission, it held only 567,500 shares, or 6.63% of the company’s stock.

Analysts say it appears unlikely that there will be any firm negotiations going on in the market right now—and a reasonably accurate valuation of the company is reflected in the stock price.

"The Wherehouse board of directors on Oct. 15 rejected the initial Shamrock offer," says Brian Rosenblatt, president of the company.

"In a forced sale offer such statement, Wherehouse president and chief executive officer Louis Kwiker says the Wherehouse board has unani mously determined now is not the time for a merger and that significantly higher value can be achieved by the company continuing to pursue its business plan.

"The Shamrock proposal is highly conditional, including the fact that they apparently need to learn more about the company," the statement continues. "They also need to raise the necessary cash and have the ability to do so in doing so. We believe that the company’s financial prospects would be severely impaired by a leveraged acquisition, and lend-day D. and E will be wary of financing or dealing with a debt-burdened company.

"Assistance in preparing this story was provided by Mark Mehler in New York.

"It doesn’t affect our customers at all because the majority of them don’t have much stock," says Rosenblatt. "But as we all know, in a time of recession, movies get more popular."

"When times are bad, the entertainment business is the one that really seems to benefit if a recession did occur.

"The video business is relatively profitable. People can get a tape, and a bunch of people can hang around watching it," says Ron Cazelli, vice president of advertising at Ektar, the company’s largest video chain, with 132 stores.

Howard Applebaum, president of the American Record College, says the industry has "done a lot of work" to get the stock price up.

"I don’t think most people that come in our stores are directly affected," says Applebaum.

Roy Imber, president of the 72-unit Record World chain based in Roslyn, N.Y., says he is aware that the last major music industry downturn dissipated the theory that recordings are recession-proof.

"In the past, there was thought about new leases and the cost per foot," he says.

While subsequent stock gains have helped tempered threats of reacquisition, Imber says the current status of the market might suggest the chain to be "more prudent than usual about expansion and not take too much bank borrowing.

Jim Williamson, vice president of finance for 258-store Trans World Music, a public company traded over the Nasdaq market, says the chain is "most interested" in the stock. "We’re holding back on the face of a squeeze.

"Music and video are still the best buys around," Williamson says.

He adds that he doesn’t see Trans World drawing back from growth.

"Although we’re expanding rapidly, we think we can internally gener ate sufficient capital without making a secondary offering to raise capital to fund expansion."

The company is in the process of opening 10 more stores this year.

Video Library’s Rosenblatt says that in the market, his company’s "stock fell below $8 for the first time since its public launch. Shares lost 71/8 at the bottom Oct. 19 and 20, with the second drop taking the is- sue down to 827/8. It rose back to $9.33 at market trading Oct. 21."

"Unless I was in the midst of an offer, I wouldn’t be affected by a recession," says Rosenblatt. "As a public company, it’s just a amount of a piece of paper that gives you a sense of worth. It would only affect you if you wanted to sell stocks to open stores, and we would never do that."

Despite the fact that Sound Warehouse’s stock dropped from 12 to 9 9/16, over the counter trading between Oct. 19 and 21, Terry Worrell, president and chief executive officer of Camelot Music, the 196-store privately held chain based in North Canton, Ohio, says the chain has seen "no changes in our customers’ habits at this point."

A more somber point of view is held by Jim Bonk, executive vice president and chief operating officer of Camelot Music, the 196-store privately held chain based in North Canton, Ohio.

"Fear and emotion are what drive decisions, and the thing Monday was as devastating as a natural disaster," Bonk says.

Bonk says the stock slide probably won’t immediately put a crimp on consumers’ discretionary income and that big-ticket items will bear the brunt of the damage.

"So we’ll continue to be a good gift item, and we hope to have a good Christmas. But if this has a ripple effect through the economy, we’re all going to feel it somehow.

"Assistance in preparing this story was provided by Geoff Mayfield in New York and Bill Holland in Washington, D.C.

-- Billboard

"A Very Special Christmas"; the song also appears on a Profile holiday compilation set to be released Nov. 9. Proceeds from the song’s inclusion on the A&M album will go to the Special Olympics. Royalties generated by Profile’s use of the song—which is co-owned by Profiles and Rush Groove—will not be donated to the charity, says Robbins.

Ownership of "Christmas In Hollis" in the US country, at $10.1 million, the rest of Run-D.M.C.’s recorded output—will be determined by the outcome of the pending litigation. At press time, no trial date had been set. Lawyers for Profile and Rush declined comment on the case.

-- Americanradiohistory.com
Great Songs Don't Know What Time of Year it is.

Paul Jantz

“Believe in Me” (AM 2978)

INSIDE TRACK

Edited by Irv Lichtman

THE FATE OF THE CBS/RECORDS GROUP in relation to its CBS Inc. parent appeared to take form at press time via an internal memo Oct. 22 from Walter Yetnikoff, president of the group, in which he revealed that CBS Inc. is proposing to form a wholly owned subsidiary that will encompass all of the domestic operations of the group. While Yetnikoff’s memo noted that the action “should not be construed as a decision on the part of the CBS board of directors to either sell or spin off all or part of CRG,” some observers see the move as a positioning of the unit for either a stock spinoff or a sale to Sony, which has made a $2 billion bid for the company. Yetnikoff’s memo concluded, “The formation of this subsidiary will not in any way affect the manner in which business is conducted by the group. The formation of the subsidiary is tentatively scheduled to take place on Nov. 30, 1987.”

TO CUT UP OR NOT TO CUT UP? Execs at Warner Bros. Records are debating whether to grind up the label’s schlock product or continue selling it as cutouts. Insiders confirm that the matter is under continuing consideration and say that as of press time, no decision had been reached.

MUSIC-PUBLISHING CHAIRS: As one long-vacant music-publishing presidency appears to have finally been filled—that of the top slot at Famous Music, with the pending official appointment of former Bellevue Records president Bob Freed—the just-concluded Chappell Music acquisition by Warner Communications Inc. has created some unsettled aftershocks. Now that the deal has gone through, Freddie Biestock, a chief investor and heavy financial winner in the deal, is seen as moving out of the picture. Since it’s likely that Chuck Kaye, president of Warner Bros. Music, is going to be assigned the supervision of the combined entity—by far the largest music-publishing operation in the world—Biestock doesn’t get his previously stated demand for sticking around: the day-to-day control of Chappell-Warner. Irwin Robinson, the current president of Chappell, is also viewed as departing the company as per Kaye’s role and is weighing several offers. Firms are Wertheim & Co. chief Jim Harmon’s continuing role as chairman of Chappell. Wertheim held the biggest percentage of Chappell holdings before the sale. In Nashville, Chappell’s offices under Henry Hurt, a 27-year Chappell staffer, are being phased out. The expected appointment of Pead, who has held major slots at A&M and RCA, among other affiliations, comes more than a year after the departure of Marvin Cane as chief of Famous Music. Pead will hold forth in Los Angeles, where Famous parent Paramount Pictures (itself a subsidiary of Gulf & Western) is headquartered.

ON THE MOVE: Look for Jerry and Bob Greenberg to resign their posts at MGM UA Records, effective Nov. 1. Speculation has it that the brothers Greenberg may be gearing up to establish a new Mirage Records, which was the launching pad for two 1987 break-through acts, Whitesnake and the System, when the label was distributed through Atlantic Records. Los Angeles-based managers Ron Weinser and Ben-nett Freed have parted company. Weinser will continue to represent Steve Winwood, Earth, Wind & Fire, Bannanarama; ABC, Rick Springfield; and Robbie Nevil. Freed carries on looking after Jody Watley and Brian Setzer. Meanwhile, rumors that Weinser’s former partner, Fred DeMan, is no longer managing Billy Idol are still rumors. . . . Tom Gotham-based manager Tommy Mottola has recruited Robert DeNiro to make his directorial debut and star in the movie “Stolen Flower,” based on the book by Philip Carlo. Mot-tola, who acquired the film rights in 1986, is producing for Universal.

NEW MEMBERS OF the Rock and Roll Hall of Fame are the Beach Boys, the Beatles, the Drifters, and Bob Dylan. Three artists—Woody Guthrie, Leadbelly, and Les Paul—and one nonperforming indussels, Berry Gordy, will be inducted as early influences on rock. Formal acknowledgment of these honors takes place Jan. 20 at the Waldorf-Astoria in New York.

SYLVIA ROBINSON is a key executive and first artist at a new label, Ron Am Records, out of 12 Manhattan Place, Cliffside, N.J.; 201-592-5166. Formerly associated with the creative section of Sugarhill Records, the lady who gave “Love Is Strange” fame (heard on the “Dirty Dancing” soundtrack) bows the company with “Rock Me Baby.” A second new single is “The Rhythm” by Great Peso. Sylvia is vice chairman of the label, while her son, Joey Robinson Jr., is chairman and Robert Jeffrey Karpe is president.

ANOTHER NEW LABEL is under way with Scorpio Music, the budget wholesaler, as the unusual partner of writer/performer/producer Tom Marolda, owner of Songram Music & Production Studios in Tren-ton, N.J. The label, Scorpio Records, operates out of Trenton-based Scorpio Music’s New York offices, at 314 W. 53rd St. Five albums are due before the end of the year, with 20-25 additional releases coming during the first quarter of 1988.

WHERE CREDIT WASN’T DUE: At the New York chapter of NARAS’ A&R awards Oct. 16, Newport Jazz Festival organizer George Wein, as part of a special tribute to the late John Hammond, summarized his memories as the festival’s 1958 presentation. Wein thought that Berry’s rock ‘n’ roll style was far removed from the Newport’s sophisticated jazz sounds and would be an embarrassment. Hammond, however, won out, to Wein’s dismay. “Today. I’m considered the one who introduced Chuck Berry to the Newport Jazz Festival,” Wein said.

A FEW DAYS BEFORE WALL STREET made an- gusted history Oct. 19, Philips sent financial under-writers a packet containing information on its intentions to spinoff or float stock for its PolyGram Records unit. Contained in each presentation were two compact disks, one featuring Leonard Bernstein playing his music and another by Luciano Pavarotti. Of course, Philips may put a hold on its plans until things settle down in financial markets.

TEXAS BOUND: Track hears that R.P. Mattson, a PolyGram veteran who is currently based in New York as director of sales, will soon move to Dallas, to become branch manager for the new label. Marty Feely, Billboard’s largest-pressing record and another PolyGram associate publisher direc-tor of research, is a member of the Round Table Talks feature of Canadian Timesheet The Record’s music industry conference, Oct. 31-Nov. 1. The topic—“Charatology Around The World.”

SCARIER THAN HALLOWEEN: A concert to bene-fit the struggle against world hunger is on for Hallow-een weekend, Saturday (31), at Town Hall in New York. Sponsored by World Hunger Year, the event will feature Buskin & Batteau, Steve Chapin, Tom Chapin, and W.N.J.F.’s Marty Martinez. Tickets are $18 and $14 plus a can of high-protein food. They’re on sale at Ticketron (212-947-3600) and Town Hall (212-546-2824).

HORSE LATITUDES: Striped Horse Records holds its first label convention in Los Angeles Thursday-Sat- urday (28-31). Big news for the new label, now 1 year old, is the move of its international headquarters from Amsterdam to Santa Monica; also moving is label chairman Carlo Nasi. Furthermore, the company has signed Brit superstar Cliff Richard for the U.S. and will release his debut single for the label in November. And another former U.K. superstar, Eric Burdon, will release his first Striped Horse album in January.

UNSUNG HERO: Manager Sandy Newman called track recently to point out that although the top-20 hit “Don’t Make Me Wait For Love” bears saxophonist Kenny G’s name, it’s former Tower Of Power lead singer Lenny Williams warbling the vocals. The veter-an soul man has been getting some major-label at-tention as a result of the tune, which is also ripping up the Hot Black Singles chart.
Ray Charles
His Greatest Hits Vol. 1

Ray Charles
His Greatest Hits Vol. 2

The Genius
RAY CHARLES

HARRY CHAPIN
Remember When the Music

OH MAN &
HOKEY POKEY
Both previously unreleased.

HEAR THE GENIUS & THE HERO AS NEVER BEFORE.
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www.americanradiohistory.com
GEORGE HARRISON

cloud nine (11/2/87)

the new album
produced by Jeff Lynne and George Harrison
featuring "got my mind set on you"
the first single and cassette single

On Dark Horse Records, Cassettes and Compact Discs
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