CBS/Fox Seeks Copy Depth With 'Predator' Two-Pack

BY AL STEWART

NEW YORK CBS/Fox Home Video will test a novel packaging and pricing plan in January, aimed at relieving what it calls a "critical depth of copy problem" in the rental market. The move comes in response to what the company describes as a lack of growth in sales of hit titles.

Under the plan, CBS/Fox will offer the Arnold Schwarzenegger feature "Predator" at a reduced price, but only if dealers buy a specially designed package containing two copies of the movie. A dealer who intends to purchase a single copy of the film must wait at least 10 days after the two-pack is released. The street date for the "Predator" two-pack is Jan. 21; individual copies will be available at retail beginning Feb. 1.

According to a major-distributor source, the two-pack is likely to be offered to dealers for a wholesale price of $88.99. Single copies, which will be $3.99, are expected to be available in late January.

Many At Coin Meet See 45s As Strong Survivor
CD Jukeboxes Are Getting Big Play

BY MOIRA MCCORMICK

CHICAGO While the majority of jukebox manufacturers are confident that the vinyl 45 will remain a viable configuration for their industry, most are beginning to experiment with compact disk jukeboxes, and one leading manufacturer makes nothing else. Also on the rise are video jukeboxes, some using laser technology, that manufacturers say are steadily gaining in popularity.

Those were the conclusions drawn at the Amusement and Music Operators Assn. Expo '87, held here Nov. 5-7 at the Hyatt Regency Chicago. More than 7,000 people attended the confab, which featured 185 exhibits of amusement, music, and vending equipment. Approximately 110,000 of the 250,000 jukeboxes in the U.S. are AMOA-affiliated, and that group purchased 18 million of the 46 million 45s sold to the American jukebox industry in 1986, according to AMOA communications manager Fred Newton. Consequently, the fate of the declining 45 configuration depends on, to a large extent, on decisions made by AMOA members.

All of the five major jukebox manufacturers were represented: No. 2-ranked Seeburg exhibited (Continued on page 51)

Is CBS DAT Software In Sony Future?

BY KEN TERRY

NEW YORK With Sony poised to take over CBS Records (see story, page 5), the question of whether the giant electronics firm would place CBS' vast repertoire on digital audiotape assumes new significance. Some industry observers feel that if Sony buys the world's largest record company, it will quickly move to break the deadlock over DAT. But other record and audio business executives argue that Sony wants to acquire CBS for many reasons other than the furtherance of its DAT plans.

Even if Sony's hardware side wished to thrust DAT on the record business by aggressively promoting the technology through CBS, the company would have to consider the repercussions of such a move on its software side, according to these executives.

Bhaskar Menon, chairman of (Continued on page 72)

Special-Interest Videos Compete For AVC Awards

LOS ANGELES A total of 84 videos in 21 special-interest categories ranging from documentary to comedy have been named as the finalists in the first American Video Conference Awards competition. The awards are believed to be the first devoted exclusively to the special-interest market.

Winners will be announced at a closing-night gala capping the first American Video Conference. The conference is being held Thursday to Saturday (19-21) at the Hollywood Roosevelt Hotel here.

Hosted by comedian/actor Martin Mull, the awards banquet will also honor 15 winners in the ninth annual Billboard Video Music Awards competition (Billboard, Nov. 4) (Continued on page 58)

"I've taken the tonic each and every day, basking - at least once every four hours - in its cleansing sensual sway, caught up in the undiminished rapture of a classic pop song.

In an ideal world, 'No Conversation' would be available on the National Health." -Sean O'Hagan, NME

"No Conversation," the first single from VIEW FROM THE HILL's debut album In Time.

Record and cassette available at a specially low introductory dealer price.

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THE TOTALLY DEF SOUNDTRACK.

With New Numbers From

Plus Slayer, Public Enemy, Oran "Juice" Jones
and Glen Danzig And The Power And Fury Orchestra.

"LESS THAN ZERO"!
The Original Motion Picture Soundtrack
of the Twentieth Century Fox Film.
Featuring the new Bangles single, "Hazy Shade Of Winter," and The Black Flames' single, "Are You My Woman?"
A Rick Rubin Production

On Def Jam/Columbia Records, Cassettes and Compact Discs.

A Twenty-first Century Fox Film Release.
Now Playing In Over 800 Theaters Nationwide.
Sony Still Buying, But Complex Snags Remain
Talks Continue To Drag In CBS Sale

BY MARK MEHLER

NEW YORK Financial analysts and sources close to CBS Inc. are not surprised to see negotiations dragging on in the proposed sale of the CBS Records Group to Sony Corp. CBS announced Nov. 11 that the board had adjourned its regular monthly meeting without taking action on Sony’s offer, as no agreement had been presented for board approval.

Observers point to the complexity of the approximately $3 billion transaction and the number of financial issues still to be ironed out by lawyers and accountants.

Analysts say the key sticking point is the nature of the deal itself. “What does $2 billion actually mean here?” asks Lee Isgrau of Paine Webber. In other words, how much cash is to be paid immediately? How much cash is to be paid over a longer period? How much of the purchase price is in notes as opposed to cash? And is nonconvertible debt a part of the deal? These are significant negotiating issues that don’t get resolved in a few days.”

Mark Katz, a analyst at Mahon, Nugent, speculates that the disposition of CBS’ U.S. manufacturing plants may also figure in the ongoing talks. “It is possible that Sony doesn’t want all those facilities,” he says. Katz suggests that CBS negotiators may also want to allow a portion of the corporate debt to CBS Records, a move that would affect the ultimate purchase price. Yet another issue is how retained earnings in the Japanese CBS/Sony venture are to be factored into the deal, analysts say.

Nevertheless, observers believe that since Sony still wants to buy CBS Records—for long-term strategic reasons—and CBS is still inclined to sell, an agreement in principle remains likely before Jan. 1. Completion of the deal is expected next year, when the U.S. corporate tax rate is scheduled to fall as a result of the tax reform legislation passed in 1986.

CBS chief financial officer Fred Meyer recently told The Wall Street Journal he believes there’s a 70% chance the deal will go through. His figure is not disputed in the financial community.

A spokesperson at Sony declined comment Nov. 11 on the negotiations except to say that “to my knowledge, nothing has changed.” Since the two parties reached discussions in late October (Billboard, Nov. 7), CBS officials declined to elaborate on the company statement.

Can U Guess Who’s New 2
Our Inspirational Chart?

NEW YORK Island Records has found what it wasn’t looking for: crossover to the Top Inspirational Albums chart for U2’s “Joshua Tree,” which debuted on the 40-slot sales chart Nov. 14 at No. 36. “We didn’t make a conscious attempt to do it,” says Bob Catania, vice president of Island International. “It’s not the label. It’s no one’s wish here or in the band to promote U2 as a Christian rock act.

“Some of the songs on the ‘Joshua Tree,’ for instance in ‘God’s Country’ and I Still Haven’t Found What I’m Looking For’ are lyrically void themselves to Christian radio, however,” he continues. “We got a lot of one-off offers from Christian stations asking us to send them the record.”

U2’s Christian identification spread even wider when the group asked the New Voices of Freedom gospel choir to perform with it Sept. 28 at New York’s Madison Square Garden. The choir has released a 12-inch of “I Still Haven’t Found What I’m Looking For” on Doc Records, which is distributed by Franklin Lakes, N.J.-based Rhino International.

Crossover from the Top Pop Albums chart to the gospel chart is virtually unheard of. Atlantic Records founder Ahmet Ertegun’s “I Want To Know What Love Is” received a lot of Christian radio play, but it was not meant to propel his “Agent Provocateur” album onto the Top Inspirational Albums chart.

Catania says this is the first time Island Records has placed an album on the chart. “I think it’s pretty amazing but not surprising,” he says. “It’s all about talking about the roots of the band and its message. They’ve kind of called this album their roots album—bluegrass, country, and gospel, now they’ve made an impact that’s spread to a different market.”

JEAN ROSENBLUTH
**Company Has New Returns Policy**

**Vestron Cuts Nine Distributors**

**BY JIM MCCULLAUGH**

LOS ANGELES—Vestron Video is slashing its wholesale distributor base from 22 to 14 and dramatically revamping its returns policy.

The moves, effective Jan. 1, underscore industrywide concern over distribution and the consolidation of wholesalers.

"The industry has been making trucking companies rich by having distributors ship product back to us, only to have us send product back to them later at reduced prices. It's the height of insanity," says Al Reuben, Vestron's senior vice president of sales and marketing.

The new policy grants distributors a credit allowance based on a percentage of quarterly net purchases, rather than having wholesalers return product to Vestron.

The effect, says Reuben, will be to discount product to distributors in order for them to request slower-moving titles to retailers. The policy, says Reuben, should virtually eliminate returns.

The Vestron developments, says Reuben, were formalized during the company's recent first-ever wholesale meeting on the West Coast.

"Our industry has reached a point where one could term it mature," says Jon Peisinger, Vestron president and chief operating officer. "It's forced us to recognize that the wild growth has slowed down to a reasonable level. That brought us to a re-evaluation on how we were doing business."

The new distribution policies were based on a yearlong analysis, says Reuben. Ultimately, he says, there were two major options: either going direct, "which would have been too costly, or else going to a distributor.”

Vestron's remaining distributors are Artec, Baker & Taylor Video, Best Video, Commmart Corp., East Texas Distributing, Ingram Video, Major Video, Metro Video, Schwartz Brothers, Sight & Sound, Star Video, Video Products Distributing.

(Continued on page 99)

**Erol's Vid Exclusive**

NEW YORK—Erol's, the 134-store video chain, has landed an exclusive marketing agreement for a new special-interest tape.

The Diva Communications video, titled "Get Rich Quick: By Beating The Odds," is an instructional guide about games of chance. Springfield, Va.-based Erol's believes it is the first video web to sign an exclusive for a specific title.

Under terms of the agreement, Erol's will be the houtrlong tape's sole marketer in the states in which it currently has stores through Dec. 31, 1988. That territory includes Washington, D.C.; Maryland, Pennsylvania, Indiana, Illinois, and Ohio, even though the chain only has single-market presence in some of those states.

Street date for the title is Nov. 27. The program carries a list of $19.95, but Erol's will introduce it at a sale price of $8.95 for club members, $9.95 for nonmembers.

**Billboard Debuts List Of 8 Music Video Rotations**

NEW YORK—As part of an ongoing commitment to expand coverage of video music programming and promotion, Billboard this week introduces the Clip List, a compilation of reports from eight key national video outlets (see page 40).

Ratings and shows represented in the Clip List cover several genres of music and most major markets. They are MTV, VH-1, the Nashville Network, Black Entertainment Television, "Night Tracks," the Beam, Hit Video USA, and the All New Record Guide.

Billboard continues to print the MTV playlist in its entirety, as it has for the past five years. The MTV list includes the Hip Clip (when reported) and the new Buzz Bin category (Billboard, Nov. 14). Most of the other lists are abbreviated to indicate videos receiving heaviest exposure as well as those videos newly added to the individual playlists.

In some cases, such as BET, networks have combined playlists for multiple shows to make listing easier.

The following is a brief description of each channel or show and their estimated viewership reach:

- MTV: 24-hours-a-day; cable; 38 million households; mixed rock/pop format.
- VH-1: 24-hours-a-day; cable; 23 million households; adult contemporary.
- BET: 14-hours-a-day; cable; 16 million households; urban contemporary.

(Continued on page 77)

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Elektra Records in New York promotes Ray Carlton to senior director of top 40 promotion and Jeff Cook to national director of album rock radio promotion. Carlton was national director of top 40 promotion. Cook was national field director of album rock radio promotion, based in Atlanta.

Island Records Ltd. in New York names Ron Fair head of international ad/staff producer. He was senior director of a&r at Chrysalis Records.

Maureen Hindin is appointed director of production for Island Records Inc. She was production coordinator at Atlantic Records.

Manfred Bormann is promoted to vice president of license administration at WEA International, based in New York. He was vice president of product administration.

EMI Manhattan appoints John Hey national director of album rock radio promotion, college radio, and alternative college activities, based in New York. He was album rock radio director for EMI. Jennifer Grossberndt becomes manager of national alternative marketing and college radio. She was music director for WRAS-FM Atlanta.

Tony Powell is appointed managing director of MCA Records Ltd., based in London. He was director of marketing for the company.

MCA-distributed Narada Productions in Los Angeles appoints John Azar national marketing director. He was vice president of marketing and sales for Living Music Records. Paula Santomato is named assistant promotion and publicity manager. She was West Coast director of promotion and publicity at Living Music.

Peter Pan Industries Entertainment in Newark, N.J., promotes Joey Porrello to senior vice president of product acquisition. He was vice president/creative.

Capitol Records in Los Angeles names Dwayne Alexander national secondary promotion, black division. He was with A&M, where he handled regional promotions for the Midwest.

Pow Wow Records in New York appoints Frank Inglese national director of a&r. He has been with the company for the past year.

**DISTRIBUTION/RETAILING.** RKO Warner Theatres Video in New York appoints David I. Firestein senior vice president. He was vice president of real estate for AMC Entertainment.

East Texas Distributing in Houston promotes Mario Henriquez to general manager of its Phoenix, Ariz., branch. He was sales manager of the Louisiana branch. Henriquez is succeeded by Martin Dutillo.

**HOME VIDEO.** Gina Resnick is promoted to director of business and legal af.

(Continued on page 77)
Packagers React To Shape Box
CEMA Testing Antitheft CD Carton

BY EARL PAIGE

LOS ANGELES — Testing of a new compact disk carton by a relative newcomer to CD packaging has jarred traditional package developers.

The packaging controversy erupted in late September after a CD package developed by Shape Optimization won immediate enthusiasm and endorsement from retailers (Billboard, Oct. 5).

The Shape carton—which emphasizes pilferage protection and is basically similar in size to the current standard 6-by-12-inch package—is being tested by CEMA with its CD version of Bob Seger & the Silver Bullet Band's "Live Bullet."

A task force of packaging executives from five major CD manufacturers was also present at the start-up meeting.


During his keynote speech, R.TJ. Homer's Bruce Hoberman called for better support from manufacturers to help ensure one-stop's future. "Very few good one-stops are left," he said. "One-stops have become less important. We need your support. Give us the opportunity to show we can help the industry grow."

Hoberman also brought up the ongoing battle over functional discounts. "I can't understand equal pricing. In the long run, it's shortening the life of our industry."

Following the keynote address was a discussion panel, during which the major distributors reaffirmed their support of cassette singles and continued to question the feasibility of the new format.

"It's a matter of how much money you're willing to lose," said Bob Jamieson, PolyGram executive vice president and general manager.

"PolyGram is supportive of the cassette single, but it costs more than we can afford to risk. Our future is in trying to break hit artists. We have a big investment here, and we can't afford to lose much money."

Echoing Jamieson's sentiments was Paul Smith, CBS senior vice president and general manager of sales. "We lose money on the 7-inch, but not as much as we'd lose on the cassette single. The raw costs be-

One-stops Plead Case at NARM Wholesalers Meet

BY LINDA MOLESKI

PALM SPRINGS, Calif. — Ensuring one-stop's long-term survival was the key issue at the NARM Wholesalers Conference here, held as part of the National Assn. of Recording Merchandisers' Wholesale Conference Oct. 26-30.

During his keynote speech, R.T.J. Homer's Bruce Hoberman called for better support from manufacturers to help ensure one-stop's future. "Very few good one-stops are left," he said. "One-stops have become less important. We need your support. Give us the opportunity to show we can help the industry grow."

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Distributor Expands Into Atlanta

Landmark Buys M.S. Branch

NEW YORK — After weeks of speculation, Landmark Distributors Inc. has finalized the purchase of Chicago-based M.S. Distributing's Atlanta branch, effective immediately. The move comes on the heels of Landmark's recent expansion into the Baltimore/Washington, D.C., area. The purchase price was not disclosed.

According to Pat Monaco, head of the Long Island City, N.Y.,-based outfit—which is partly owned by independent Profile Records—the move is part of a larger Landmark strategy that means we're offering labels a more comprehensive distribution network. Now we can distribute from Maine to Florida.

Monaco says he will be using the "same aggressiveness and work ethic that made the branch so successful" in the New York area. "We have good follow-through," he says. "We're taking that theory and expanding it to other markets. [Atlanta] is a profitable market, and we felt we could improve upon it."

The latest move will put Landmark in head-to-head competition with the newly formed Justin Records.

Plans call for the present office to remain intact but increase its staff, particularly in the sales department. "It will be run the same way," (Continued on page 77)

George Michael's 'Faith' Cracks Top 10; U2 LP Still Going Strong After 34 Weeks

FACTS: U2's "The Joshua Tree" logs its 34th week in the top 10 on the Top Pop Albums chart, which tops Bon Jovi's "Slippery When Wet" for the longest run in the top 10 so far in 1987. "Wet" was top for the first 33 weeks of this year (and for the last 13 weeks of its run). Landmark's "Don't Stop" record was tied this week. "Whitesnake" logs its 26th week in the top five, which ties "Wet" for the longest run in the top five so far this year.

Billy Idol's "Mony Mony" jumps to No. 1 on the Hot 100, displacing Tiffany's "I Think We're Alone Now." Remakes of Tommy James & the Shondells' oldies are now back-to-back No. 1 hits. Idol's "Vital Idol" album dips to No. 12 on the Top Pop Albums chart after peaking last week at No. 10. It's the first collection of dance remixes to crack the top 10.

"Me First" by Fergie leaves 45 notches to No. 26 in its second week on the Pop Albums chart. This is a much faster climb than the group's last album, "Listen Like Thieves," which took 19 weeks to crack the top 30 in March 1986.

"Robbie Robertson" leaves 118 notches to No. 63 in its second week on the chart. Robertson led the Bob Dylan albums to a series of top 10 albums in the early '70s, including "Sticky Fingers" and "Rock Of Ages." The group also backed Bob Dylan on his 1974 albums, "Planet Waves" and "Before The Flood."

"Cher is off to a good start in her return to the chart world. "I Found Someone," her first single for Geffen, enters the Hot 100 at No. 79-11 notches higher than Laura Branigan's version of the song peaked at in March 1986. This is Cher's first time on the Hot 100 since 1979. And she can't lose. If the record doesn't make it, she just goes back to being one of the most in-demand actresses."

Michael Jackson's "The Way You Make Me Feel" is the top new entry on the Hot 100, at No. 44. Jackson's first two "Bad" singles rose fast—and faded fast. The title track spent just five weeks in the top 10—the shortest top 10 run of any hit of the '80s. The last No. 1 hit to be in and out of the top 10 was "Ponytail: The Bee Gees' "Love You Inside Out" in 1979.

Marlon Jackson's "Don't Go" inches up to No. 2 on the Hot Black Singles chart. Marlon is looking to become the fourth member of pop music's first family—following Michael, Jermaine, and Janet—to land a No. 1 black hit.

Finally, two sons of Mary Louise Jenners of Stamford, Conn., have piloted albums to No. 1 on the Top Pop Albums chart in the past few months. Arista's Don Johnson helped push Whitney Houston's "Whitney" to No. 1 for 11 straight weeks this summer, and her brother Jimmy Jenner served as executive producer of the "Dirty Dancing" soundtrack, which is No. 1 for the second week.

Folk Label Gets On Track

BY MOIRA MCCORMICK

CHICAGO Independent folk and rock label Mountain Railroad Records is back on track after a near five-year drought. Founder Stephen Powers has also formed a companion label, Dali Records. Both labels are marketed and distributed by the respected Chicago Folk Musicale Chameleon Music Group.

Mountain Railroad began in 1973 in Rockford, Ill., with Powers ultimately setting up shop in Madison, Wis. The label featured product from folk artists such as Bob Gibson, Tom Paxton, the Bongos, Jim Kewskin, Hamilton Camp, and Steve Goodman (whose earliest recordings show up on a compilation, "Gathering At The Earl Of Old Town"), as well as from rockers, notably Pat McDonald & the Essentials, the Goshos, and the Everly Bros. (some of whose members formed Firetown.)

After nearly a decade in business, "the cash flow stopped," according (Continued on page 28)
GOOD LOVE
THE BRAND NEW ALBUM BY MELI'SA MORGAN INCLUDES THE SMASH HIT IT YOU CAN DO IT: I CAN TOO!!
LAST YEAR, MELI'SA'S DEBUT ALBUM, DO ME BABY WENT TOP 5, AND THE TITLE SINGLE WENT #1.
NOW SHE'S BACK - STRONGER, SEXIER AND SELLING MORE THAN EVER. GET IN ON GOOD LOVE WHILE THE LOVIN'S GOOD.

GOOD LOVE

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Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

Get your creative juices flowing! You could be Grand Prize winner or win one of thousands of other great prizes.

1 GRAND PRIZE: $25,000 Cash and a Publishing Contract
7 1ST PRIZES: $5,000 Cash and a Publishing Contract
21 2ND PRIZES: $25,000 Publication
7,000 3RD PRIZES: A Completed TDK SA-X 90 quality audio cassette

*Capital Records will select one song from among the seven category winners and Grand Prize winner for recording and release.

Write the song that makes the whole world sing...
MARKING THE CENTENARY OF THE FLAT DISK

BY OLIVER BERLINER

Have you ever read U.S. Patent No. 372,786? Of course not. But if you were in radio or records, that patent is why you're there. It makes the music go round—literally.

You see, that's the patent issued Nov. 8, 1887, to Emile Berliner for, of all things, the disk record. That makes his industry 100 years old.

Now, before you invoke the Almighty name of Thomas Edison, let me explain that the 'Wizard Of Menlo Park' didn't invent the disk record. Nor did he invent sound recording.

By taking the then-20-year-old invention of Frenchman Leon Scott and making Scott's recordings playable, Edison became the father of sound reproduction. He didn't even coin the word "phonograph." He merely removed the syllable "aut" from Scott's word, "phonautograph," making it sound more American.

Curiously, the word "phonograph" was already in use at the time to describe a method of shorthand for secretaries. A stenographer's writing was known as phonograph.

Like most of us, the creator of phonography had never heard of Scott and his phonograph, although he had heard of Edison. He complained bitterly to Edison—no go.

But let's get back to the disk. At the same time Edison was introducing his machine to the world, a French poet, Charles Cros, deposed with the French Academy of Science a paper describing a novel recording process. The Frenchman used taped tracings on, of all things, a disk.

When we talk about Jimmie Scott, we're talking about somebody who might be the best singer of contemporary or vintage ballads around. There must be space somewhere for him.

What is everybody waiting for? He's 62 years old. He'll die and there will be a hot funeral. Everybody will show up in hip mourning clothes and talk about how great he was.

Let's do something new. I've shod enough tears for enormously talented friends who died penniless in relative obscurity. I'm getting good and passed at the affluent members of the music community who sit around and pontificate and let such tragedies happen again and again.

--JEROME DCM POMUS

Stacey Music
New York

We've been doing it now for 100 years.

Interestingly, the Berliner U.S. patent doesn't refer to the disk itself. But the German and U.K. patents, issued simultaneously with the U.S. patent, did. Berliner wasn't really emphasizing the disk over the cylinder. Instead, he was demonstrating the use of his flat disk.

And one might quibble about the law's creation of a "classic" and "original" work, but what of the law's asserting the 39th amendment? And the 44th and 47th?

By the way, this is one of the most significant events in the history of sound recording, and it should be celebrated.

--TOM FRENTO, President
MTV Networks

Who wants irritated listeners? It's particularly ironic that so-called new age stations are laced with "backsets." Their assumption that their type of listener doesn't care about the identity of artists can lead to the (incorrect) notion that they are furnishing a background service which attracts a passive audience.

Try finding advertisers who want to spend money to reach a passive audience.

To my knowledge, ours is the only contemporary instrumental-based station in the country. It's the only one that plays a little piece by any kind of every selection it plays. We rarely go longer than three consecutive songs without identifying the preceding artists and song titles.

Steve Feinstei
Program Director, KKSF
San Francisco
WOULDN'T YOU LIKE TO SEE YOUR PROMO ON BROADCASTER'S 'WANTED LIST'?

WOULDN'T YOU LIKE TO SEE YOUR PROMO ON BROADCASTER'S 'WANTED LIST'?

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WOULDN'T YOU LIKE TO SEE YOUR PROMO ON BROADCASTER'S "WANTED LIST"?
WHO HAS THE SWEETEST SOUL SOUND IN THE MARKET?
THE CALIFORNIA RAISINS, NATURALLY.

The California Raisins
Sing The Hit Songs:
I Heard It Through The Grapevine • La Bamba •
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KTXQ Promotes On The Fly

Rock Turn's Grijps Into Hypes

DALLAS Album rocker KTXQ "Q-102" Dallas stepped on some suburban toes recently when the station revealed its new provocative billboards. The city council of Plano, Texas, a predominantly white-collar suburb, wasted no time in trying to have one of them, which adorns the main route into the city, removed by contacting the station and voicing its displeasure. It seems one of the council members was made aware of the billboard, a male torso with the message "Early Risers Love Bo Roberts" (Robert's) tucked across the fly of its pants, by a concerned citizen who was worried the subject material would be harmful to Plano youth. In response, Q-102 held a morning show underneath the accused billboard, broadcasting live and serving the "early risers" coffee and doughnuts. "We drew an overwhelming crowd and received telephone calls supporting our campaign," says Q-102 promotion director Michael Nelson. "Even some of our advertisers called to let us know they were behind us." The story was picked up by the Dallas dailies, two TV stations, and the Associated Press.

WASHINGTON ROUNDUP
(Continued from page 10)

million a year if it charges a $5,000 application fee, the NAB says.

The NAB stresses its white paper that such revenue-raising fees should be shared by everyone, not just broadcasters.

HILL ACTION: "Everything's on hold," says an NAB staffer. The Senate Budget Committee is waiting for the results of the budget summit between the White House and Congress before acting on a measure—already passed by the Senate Commerce Committee—that includes sections on a license-transfer tax and codification of the fairness doctrine. Broadcasters were recently successful in persuading the House to drop a fairness doctrine amendment from the measure, but they're afraid it might be put back in. The House bill has no transfer-tax proposal.

Frank Coady is appointed VP/programming for KTIV "The Wave" Los Angeles. He'll continue his programming duties for the Wave locally as well as for the Wave network. The network is a 24-hour, satellite, new age service the Metropolitan-owned station produces for the Satellite Music Network.

Clifford Levine is named president/GM of Cap Cities/ABC's WLS/WYTZ Chicago. He had been general sales manager for the group's KABC Los Angeles.

KQW-AM-FM Kansas City, Mo., will be sold to Reagan Henry National Radio Associates Inc. of Philadelphia for $8.7 million. The seller is Wdodler Broadcasting, which also owns the financially troubled Hit Video USA. The Wave-formatted radio stations are apparently being sold to help finance the music video channel. Formerly known as KCLO and KZC, KQW-AM-FM were bought by Wodogler in 1982 for $1.7 million.

EZ communications, Fairfax, Va., promotes Trish Dyer to director of advertising and promotion for the chain. She was assistant to her predecessor, Wyatt Thompson, who recently resigned from EZ to join a television group.

Rick Sainte is named GM at album-rock-formatted WWQZ Terre Haute, Ind. He was previously GM at WMFG/WADC Parkersburg, W.Va.

Paul Holsopple is named VP/GM of Quincy Communications, owner of WTD/WWQC Quincy, Ill. Most recently, he had managed WWAZ/WLIU Providence, R.I.

Benny Moore is named GM at WCLY Raleigh, N.C.

www.americanradiohistory.com
December 1986: the first DIAMOND AWARDS FESTIVAL in Antwerp...

At the first edition of the festival 12 trophies and 12 diamond records were awarded to top musical artists. Never before in one TV show have so many top artists come together on one stage.

The Diamond Awards and Diamond Records were presented to the following artists:

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- THE COMMODORES
- DURAN DURAN
- FRANKIE GOES TO HOLLYWOOD
- BOB GELDOF
- JERMAINE JACKSON
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- ALISON MOYET
- CHRIS REA
- PERCY SLEDGE
- SPANDAU BALLET
- ALVIN STARDUST
- PAUL YOUNG
- MATT BIANCO
- CARMEL
- CHAKA KHAN
- DOUBLE
- HUMAN LEAGUE
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This four hour television sensation was seen in more than 25 countries including Japan, France, England... making it one of the most widely broadcast international television programs.

Such a promising start, along with the enthusiasm and support of the various television stations, has encouraged the organizers to expand the festival into a week-long event. Antwerp, the diamond center of the world, also becomes the meeting point for the international music world.

For the 87 edition, all information:

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Fax.: 02/734.88.16
BILLBOARD’S YEAR-END DOUBLE ISSUE RECAPS 1987


ISSUE DATE: DECEMBER 26

HIGHLIGHTS IN THIS ISSUE:
• Top Stories of 1987 • Stars Pick the Hits • The Critics’ Choice • Was it a Hit or a Miss? • Reviews of 1987 • Preview of 1988 • Winners Photo Gallery

PLUS: SPOTLIGHT ON COMEDY:
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REMEMBER: THIS MUCH IN-DEMAND ISSUE IS READ BY EVERYONE IN THE BUSINESS!
Programming Takes Big Step Backwards
As Oldies Fight It Out For Philly Market

Oldies Rush: CBS took hit outlet WCAU-FM Philadelphia to "Oldies 89" the evening of Nov. 10, and adult rocker WIQ-FM went to the same format early Nov. 11. CBS PD Artie Michaels announced it would go oldies on Nov. 23 in order to beat the outlet to the punch. A CBS spokesperson says WCAU had its highest revenue year ever, but Michaels’ new hit outlet WEGK "Eagle 106" has been rising steadily, simulcasting with a 12+ peak on WCAU’s part. In the summer Arbitron, WCAU led narrowly with a 3.4 to Eagle’s 3.3.

CBS introduced WCAU in 1981 as a Mike Joseph-led "Hot Hits" outlet and is opting out of the format for those hotly sought 25-34 demo forum CBS VP/programming Bob Vanderheyden tagged and touted as the "dollars demo" two years ago.

"We’re walking away from the fact that we’re No. 1," says WCAU GM Tim Vreese, who’s "The main problem that top 40 is not what it used to be in the '80s. We’ve got so many stations playing some of what we play. Listeners have such a broad spectrum of stations to choose from that I don’t think [top 40] will ever dominate a market the way it used to."

CBS, of course, does beautifully with WCBS-FM New York, and it took the former WMQX Boston from quality rock outlets last month. But, word is there’s no cause to speculate that oldies will outvalue over other outlets in the chain.

CBS is awaiting FCC approval on the calls WQGL and will maintain the Oldies 89 handle. As for the personnel, Benedict says, "Everyone’s that’s in place is going to stay, as far as I’m concerned."

WQGL GM Joe Chairs did not return calls on the station’s flap.

Add WCAU and WIQ to AM oldies WFLL and WIQX and really should be shape up as a major battlefront for the format. No doubt, both FMs wanted to capture the FM oldies corner alone and will now engage in a war of profiles and personalities. Michaels now has the top 40 scene all to stare at with Eagle 106. Meanwhile, market-dominant rocker WMML and classic rock WYSP can carve out cleaner niches with WIQX out of the format.

Tom Cuddy leaves his OM/PD post at Billboard-award-winning WPRO-AM-FM Providence, R.I., to jump ship and head for the career ladder and assume the VP title at ABC Entertainment Programming Network. In leaving the Cap Cities/ABC hit Cuddy regains ABC Network president Aaron Daniels, another WPRO-AM-FM Providence, Ken Carson is out as PD of WRCU.

Tim Murphy joins EZ as PD for country combo KMPS-AM-FM Seattle, leaving leading ratings from his OM days at KMJ/KKAX Fresno, Calif., to do so. Murphy succeeds Jay Albright, who recently stepped down to get into consulting . . . Michael Moehan is the new PD at WCMS-AM-FM Virginia Beach, Va. He’s been afternoon driver for the country outlets since 1982.

Best wishes to Jay Adlhart, who recently stepped down to get into consulting . . . Michael Moehan is the new PD at WCMS-AM-FM Virginia Beach, Va. He’s been afternoon driver for the country outlets since 1982.

Irving units are being cranked up as the company’s farm team and looking to fill a drive-time slot. Entry-level candidates with some experience should apply to group programmer Buzz Buzan.

-TIM FREEMAN

Freeman

West Coasters . . . Mona Lapides is upped from promotion assistant to promotion coordinator at KIIS-AM-FM Los Angeles . . . Rob Tomkin resigns his post at New York-based MCA. The promotion director at rocker KGB-FM San Diego for several years, Tomkin will return to the market to narrow down his currently broad career choices. He can be reached at 019-738-7055 . . . Kudos to PolyGram’s new L.A. based album promotion manager, former Atlantic secondaries ace Paul Tuggey . . . Al-

bum rock KKDJ Fresno, Calif. will introduce a hot new morning duo in a few weeks. Meanwhile, current wake-up woman Deborah Columbus has left the station and PD Art Farkas is filling in . . . Dave Block is OM and Ray Randall is PD at top 40 KRMJ Shreveport, La. L.A.-based Bands were wow’d with a singing performance by WaWane Nov. 5 at the Roxy. Check out this band—it’s a real treat to encounter white boys with soul.

Dan McColly exits MOR-formatted KIDO Boise, Idaho, to program top 40 KIYS across town, following the departure of Tom Evans several years ago . . . The urban format has been dropped at KPUR Amariol, Texas, in favor of simulcast activities with sister FM, the album rockin’ KATP . . . Rich Phillips is named OM at urban "Jet" Chattanooga, Tenn. . . . At urban WOKX Baton Rouge, La., Mike Morano, former district director of oper-ations and Carlos Beck replaces Rob Neal as PD . . . Al Switzer and Scott Jantzen are OM and PD, respectively, at urban-formatted WQCU "OC104" Ocean City, Md.

Phil Stevens shakes up Valdosta, Ga., by leaning the excellent numbers he programs on top 40 WLGA to and joining the competition, WZLS, as OM/PD . . . Paul Randall joins AC combo WLAC-AM-FM Nashville, Tenn., as operations manager. Most recently the veteran was VP/GM at WNOX/WXTN Knoxville, Tenn. . . . Don Moore is the new PD at country stronghold KBUC-AM-FM San Antonio, Texas. He had been OM at WSSL-AM-FM Greenville/Spartanburg, S.C., and replaces Ed Chandler at KBUC. Chandler is now at KASE Austin, Texas . . . Jerry Paxson is the new afternoon driver/station PD at country outlet WQHK-FM Port Wayne, Ind. He’s fresh from the PD ship at WIAK Myrtle Beach, S.C . . . Dan Wright is the new MD at AC WQPO Harrisonburg, Va., replacing Brian Charleston.

Douglas Knopper becomes promotion director at soft rockin’ WNSR New York. He comes from WMTC/ WNRN Detroit. WNSR, by the way, has updated its "no-tail" rock format with "sweeter than lighter" insights, taking a direct shot at WLIT “Lite FM” New York . . . We’re big fans of all sports WFAN New York’s series of 10 second TV spots. One features a little man, with an enormous baseball mitt mning, ‘We make sports easy to catch.” . . . And, WPIL “Power 95” New York has adopted a concept from WABC’s top 40 WPIL—plays the guy with a little baseball glove-springs through a montage of Power 95 elements.

-Assistance on this column was provided by Yvonne Olson in Los Angeles.
WHY? WHY NOT?
WHY “Y-104” Nashville has a knack for the outrageous promotion. For Halloween, the station set up a coffin filled with cash and asked listeners to guess how much money it held. The closest guess won the money and the coffin. Not a particularly outrageous, or new, idea in itself. But the station also promised to pay, in advance, for the lucky listener’s funeral. Oddly enough, only two listeners guessed that the coffin contained $1,070. They were both wrong. Only one listener guessed the correct total of $1,071.07.

This summer, the station ran a Rich And Famous promotion for eight weeks, offering trips to exotic places, an air-conditioned dog house (to keep up with the Jim and Tammy Bakkers), and the infamous free breast enlargement. That promotion has been picked up by KLOL Houston, Texas, which is asking listeners to complete this sentence: “I’d like to have a breast enlargement because . . .”

WHY has just completed its Day Of Decadence promotion, in which the winning listener actually had to win twice to fully enjoy the prize. The winner was flown to Las Vegas with $10,000, all of which had to be spent on gambling within a weekend. If he won, he got to keep all the winnings and was flown back to Nashville in style.

However, if he lost or failed to spend all the money, he was transported from Las Vegas to Nashville on a Greyhound bus. If that sounds a bit cruel, remember, this is the same station that convinced all of Nashville’s mayoral candidates to come to the station the day before the election and throw pies at each other.

CHAMPAGNE FLIGHT
Sometimes making a successful promotion is as easy as putting one up and towing it one. CKDK “K-102” Woodstock, Ontario, arranged to have the Gentleman Jacks, Hot Air Balloon come to town for promotional flights when the station found out that the head of creative services had always dreamed of being married aloft. K-102 added “on air” to “in air,” and the promotion took off. It took the station only 10 days to arrange flowers, rings, a reception, a limousine, music, mini, music, moments, a wedding cake, and a honey-moon for the couple. The station picked up the tab for the whole affair. The station then took out a full-page ad in the local newspaper to invite everyone to the ceremony, where the station broadcast live from the balloon’s gondola.

THE BEAT GOES ON
Top 40 WZEE “Z-104” Madison, Wis.,

Duck If It Bounces. The WPXY Rochester, N.Y., morning team shows lead singer Paula Wilson, winner of a recent station contest, what to do if the $11,000 giant check she won bounces. Wilson correctly listed all 25 Ways “98 PXY” Makes Your Day, as well as the time and date each one was announced on the station. Top 40 WPXY had run the promotion for six weeks and collected 10,000 entries. Buried in the entries, from left, are morning man Scott Spazzino, Wilson, and morning woman Dane Banks.
BACK IN JUNE, ex-KMET Los Angeles air personality Randy Thomas and his husband formed Chrystal Visions Productions to fulfill his lifetime dream—producing and hosting new age shows for syndication. Industry veteran Tom Griffiths joined forces with the duo as producer/director, and “Inside The New Age” was born. The one-hour weekly will bow roughly on schedule in December with its original idea intact. The show’s debut was pushed back a month to coincide with the sponsor’s seasonal campaign.

“Inside The New Age” takes a relaxed countdown approach to presenting melodic new age and jazz fusion tracks. The idea is to have the countdown serve the show rather than the show serving the countdown. Griffiths says he’s aware that for the immediate future, new age Top 10 lists will change slowly from week to week. He calls that an advantage, saying, “We can count them down; we don’t have to play them.” A steady seller can be dropped from a particular week’s program for a new release or another track from a top album.

To our ears, the demo uses the approach well. Randy Thomas hosts with a steady presence that keeps the emphasis on the hour’s 10 or 11 tracks. She sets the mood before each music bloc with a mildly poetic, 10-second “thought starter” without slowing the pace or becoming obtrusive. The program also includes interviews, concert listings, and a “call-from-home” segment.

Crystal Visions had the demo in hand for the National Assn. of Broadcasters meet in September and went to Anaheim, Calif., looking for a syndicator. After two months of deliberation, Crystal has decided to go it alone and begin as a regional syndication in the West. Why? Because, Griffiths says, those interested at the NAB meet wanted to make changes in the show. Crystal felt the show’s balance was already good. After checking the market and the competition, the company felt it had a product that was commercially viable and decided not to slice up the pie.

The regional approach allows Crystal to concentrate on that part of the country where the format is currently strongest. Sales for the show will be handled by Media Inc. Crystal can be contacted at 518-501-7201.

UNITED STATIONS has completed clearances for its Thanksgiving weekend special, “Bruce Springsteen & The E Street Band Story.” According to US VP/programming Ed Salamon, all of the top 170 markets will be giving thanks with “the Boss” this year.

The three-hour special chronicles Springsteen’s career from “Greetings From Asbury Park, N.J.” to the present with guest interviews and about 30 tracks. Philadelphia progressive rock veteran and current WYSP air personality Ed Sclayko hosts. Sclayko, an early Springsteen booster, tells during the show how he gave Manfred Mann a copy of “Asbury Park” and suggested that the group look for a song to cover. Mann proceeded to give Springsteen his first gold record with “Blinded By The Light,” while Springsteen was tied up in a contract dispute.

OFF THE BEATEN TRACK. The one-hour weekly “Blues Deluxe” is available as a national syndication from Music Unlimited, Arlington, Texas. Creator/host David Fusco has been doing the show locally in the Dallas/Fort Worth market for the past two years and is now making it available on reel-to-reel on a cash basis.

The program concentrates primarily on electric blues. Fusco actively solicits local blues artists from across the country for a “Blue Bloods” segment each week. The “Blue Prints” slot features an original blues tune covered recently by a pop or rock artist. Music Unlimited can be reached at 817-261-3520.

PETER J. LUDWIG

Hamburger Helpers. Everyone says “extra cheese” as Westwood One rolls into Dallas, Texas, for the annual National Black McDonald’s Owners and Operators Assn. Convention. Westwood provided the entertainment for the two-day event by presenting a concert headlined by the venerable O’Jays. The concert was recorded by WW1 mobile studios for broadcast on a future installment of the network’s “Mister Sound Express.” Standing, from left, are Joa Berger and David Knight of Westwood One; the O’Jays Walter Williams, Ron Hausfeld (the group’s road manager), Sammy Strain, and Eddie Levert; and WW1’s Richard Kimball. Kneeling, from left, are WW1’s Greg Batusic, Sid McCoy, and Thom Ferro and Wait Love, host of Westwood One’s weekly series “The Countdown.”

Nov. 20-22, Alabama, Country Today, MJI Broadcasting, one hour.
Nov. 21-22, Ray Parker Jr./Glen Jones/Deja, RadioScope, Lee Bailey Communications, one hour.
Nov. 21-22, Judy Rodman/Holly Dunn/Kathy Mattea, Country Close-Up, ProMedia, one hour.
Nov. 22, Bill Ide, King Crucial Flower Hour, DIR Broadcasting, 60 minutes.
Nov. 22, Bill Ide, King Crucial Flower Hour, DIR Broadcasting, one hour.
Nov. 22, Stevie Wonder, Live From Australia, Hiltie U.S.A., James Paul Brown Entertainment, one hour.
Nov. 22, Bellamy Brothers, Countrysite U.S.A., James Paul Brown Entertainment, one hour.
Nov. 23, the Who, Part I, Legends Of Rock, NBC Radio Network, one hour.

Nov. 20-21, the Cars, On The Radio, On The Radio Broadcasting, one hour.
Nov. 20-22, Aerosmith, Metalishop, MJI Broadcasting, one hour.
Nov. 20-22, Bryan Adams, Hot Rocks, United Stations, 90 minutes.
Nov. 20-22, George Benson, Star Beat, MJI Broadcasting, one hour.
Nov. 20-22, Spencer Dukas/Donovan, Crustin America With Cousin Bruce, CBS RadioRadio.

TOP HITS OF 1986 FOR YEAR-END PROGRAMMING

Also available: hits of 1978-1985
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A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

Warning: Intensifies Listener Response! Induce airplay immediately.
### Billboard Power Playlists November 21, 1987

#### Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations

<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Artist(s) and Song(s)</th>
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| New York   | 94.3 WHTZ | Whitney Houston, "I Will Survive"
|           | 105.1 KISS-FM | Steve Winwood, "Higher"
|           | 106.7 FMIB | Los Lobos, "I'm Gonna Be (500 Miles)"
|           | 106.7 KBWO | Billy Ocean, "Get Up on It"

#### Platinum Stations

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*Note: This list is a sample and may not be exhaustive.*
GARRY WALL is probably the most modest man in radio—which probably makes him the best boss in the business. He’s got one of the best staffs, apparently, considering the recent ratings success of the station he programs, KQLQ-AM-FM “Q-106” in San Diego.

Coming from a varied radio background, Wall worked in the East, South, and Midwest before landing at one of Hartford, Conn.’s best stations, WTIC-FM, three-and-a-half years ago. Last year he was approached by的老Edens Broadcasting President/CEO Michael Os- terhout about launching a brand new station in San Diego, and the rest, as they say, is history.

Wall modestly pays homage to the Q-106 staff, and denies any personal credit for the outstanding accomplishment of the station this summer: Q-106 placed fourth overall in San Diego Arbitron with a 12-plus share of 6.0.

San Diego is no easy market to move into. When Q-106 arrived, it was already flooded with signals of stations that do radio right. But, at the time, there were no mainstream top 40 stations except the weak-signal KSQO-AM-FM “KS-103” and KKOS, leaving a niche wide open for Edens and Wall to exploit.

“But it’s amazing that we were able to come into this market and accomplish so much in a short amount of time, but because radio is so good here, and every single one of us had a reputation on the line, we worked hard and did it. This station is a sum total of everyone involved, including the audience,” says Wall.

“I set the game plan, but the real honors belong to the people who made it work. Winning requires both a personal and group commitment, and I think what I looked for when recruiting employees. I wanted people who would root for the team, not their individual selves.”

Q-106 crept into the market slowly, with all music and no DJs to start. The staff was put together carefully, with promotions and advertising on hold until the job was done. Jack Murphy and Jodo Kincaid were hired for drivetime, and eventually, Con- cience McKeever joined Murphy in the mornings. Other staff members include Anita Rush (middays), Chuck Miller (late-nights), Gail Hunter (overnights), newsman Chuck Fitzch, and traffic co-ordinator Monica Zech.

Garry Wall is a man who has no trouble being motivated, and undoubtedly serves as a big inspiration to his ranks. “The overall excitement of a radio station has kept me in this business,” he explains. “I love it when you pull up next to someone and they look surprised and bladies of their car. It’s a great feeling, being a part of someone else’s life.”

LABELING San Diego a “conserva- tive city for California, but a hip city for everybody else,” Wall was lured by the prospects of commencing an operation in perhaps the busiest radio market in the country. The station has worked hard to recognize the city’s diverse lifestyles, with small promotions catering specifically to each socio-economic group, and big promotions with universal appeal.

“The real winners in this town are the listeners,” says Wall. “Good radio breeds good radio, and it’s obviously a challenge for everyone here to keep up their winning stamina.”

“That wasn’t a move any of us had to make,” he continues, “Nearly all came from winning markets, and weren’t looking for a change. But the challenge was enticing, and with the long-term commitment of Edens Broadcasting behind us, I knew we could concentrate on creativity and really have a great shot.”

“This is their station, not mine,” Wall insists, once again crediting his staff: “I supply the system, and they supply the passion. One can’t work without the other.” Meetings are held weekly to ensure a “hub mentality,” keeping a group focus. And the same is done with music. Meetings consist of eight to ten people, coming to a consensus on what Q-106 should sound like.

“Safe means prudent to me, not conservative,” says Wall of his music-selection process. “An ad is one thing, but meaningful airplay is another. I think you can only play so many records, because too many don’t get proper rotation. There’s a point of diminishing returns where the audience gets confused over the glut of product, and sales decrease rather than increase.”

What Q-106 succeeds at, then, is a consistency and balance of high-level performance, says Wall. “We’re not going to alienate people who like C-pop, but we say that people are the complicating component, and the radio factor is simple. He adds, “Highly talented people seem to bring along a number of side effects, and I didn’t want to start out with any adverse attitudes. Everyone understands the work- ing for a common good, not for the benefit of any one person.”
Capitol's Simon Potts talks about the a&r scene in the U.S. and U.K.

Q: When Joe Smith approached you, did he come up with a specific outline of what he wanted you to do?

A: Well, to be honest, he said, "What do you want to do?" So I told him I wanted to work primarily between England and America and to sign artists whenever they came and break them from wherever their relevant markets were.

Q: Has that been a fruitful way of working?

A: I think so. The prime example is picking up a group like the Kane Gang in the U.K. and having a position within the company in America that one can influence the decision on how to work your acts — whether they work them or they don't work them as hard or as others.

Q: Is it difficult dividing your time in terms of where to base yourself?

A: No, I've got a great assistant here and a great one in England, both of whom are much more capable than just plain secretaries. For example, I've signed a young singer in England called Hugh Harris — he's going to be enormous — and I've got him working in rehearsals, putting a band together. My assistant over there is very involved in the choice of musicians and all that kind of stuff.

Q: How do you view the differences when you're acquiring new talent in the U.S. as opposed to the U.K.?

A: The major difference that I see is that you don't have to hear about bands as quickly as here you do over there. A band can play a gig anywhere and then suddenly they're on national press the whole country hears about it within a week. So you can be much more informed, start to make moves, and break them from wherever their relevant markets are.

Q: What do you think makes more competitive on the a&r circuit between the U.S. and the U.K.?

A: I tend to be more excited by bands I find in the U.K. Maybe because the heights they can reach bands easier in the U.K. than I do here. I find an awful lot of bands here for maturities. It's very rare that the innovative artist comes along — [one who sounds completely different and unusual]. And they're the ones I'm looking for.

Q: Have you spent much time looking for new U.S. bands?

A: Yes, I've been traveling around America as much as I possibly can. I want to do a lot more. So far I've found one band that I've signed, a Boston-based act called The Radiators. For example, I've signed a young singer in England called Hugh Harris — he's going to be enormous — and I've got him working in rehearsals, putting a band together. My assistant over there is very involved in the choice of musicians and all that kind of stuff.

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ARTIST DEVELOPMENTS
(Continued from preceding page)

No. 24 on the latter chart.

Though delighted with his sold-out country base, MCA Nashville and Curb executives are optimistic that Lovett’s appeal will extend to other formats with “Pontiac,” due out in January.

Toward that end, in December, before the title is solicited to accounts, MCA will blanket the industry with a promo kit containing a cassette of the album and a list of glowing endorsements from celebrities like Police-man Stewart Copland (who says, “America needs this man”), Rosanne Cash (“He’s too hip for vinyl”), and Leo Kottke (“Great music, great hair”) along with Huey Lewis, Steve Winwood, Timbuk 3, Texas football legends Darrell Royal and Earl Campbell, and actor Harry Dean Stanton.

“We have a nice buzz going on this,” says Walt Wilson, MCA Nashville marketing director. “Now it’s time to get that out to the public.”

Two videos will support the album, one produced by MCA and Curb for “She’s No Lady” and one for the title track, which Lovett is producing.

In March, Lovett will take his act on the road with an 11-piece band, including a horn section. According to manager Mark Blesener, “We hope to expose Lyle to a new audience that way, play him in rock clubs—certainly not to the exclusion of country clubs—but broaden it a little and take it to the street, because taking it to radio is not easy.”

EASTERN PROMISE

Eastern Bloc is the first signing

of Passport Records’ PolyGram-distributed Paradox label, but the members of the trio—Ivan Kral, Mark Sidwick, and Frankie La-Rocka—are by no means newcomers to the scene. The three musicians have played with a diverse cast of musical characters in the past, including Patti Smith, Patty Smythe, Iggy Pop, John Waite, David Johansen, and Holly & the Italians.

“We’ve been through the wars,” says Kral, who speaks highly of his partners’ professionalism. “It’s just grown-ups, and I like it.”

The band first put out an independent EP—“Wall To Wall,” on Chetnik—a few years back, says Kral, which Passport president Marty Scott “loved so much he offered us a deal. He had gotten away from signing up rock acts; he was more into jazz and obscure music.”

The band recently completed its first video, “You Got Love,” which was directed by Russian director Victor Ginsburg and has decidedly ’84’ ash connotations.

The first fruit of the Passport/ PolyGram Paradox label, Eastern Bloc “hopes to attack the college market,” says Kral. “The Smithereens kind of opened it up for everybody.”

BREAKING GROUND

Love & Rockets are enjoying significant success with their new RCA/Big Time album, “Earth Sun Moon,” No. 83 in its fourth week on the Top Pop Albums chart. The British group, which emerged from the ashes of cult favorites Bauhaus, has been making steady inroads in the U.S. and Canada since the surprisingly strong showing of its last album, “Express.”

Guitarist/vocalist Daniel Ash attributes the band’s strong North American following to its “Ball Of Confusion” single—“particularly in Canada,” he says. “It went top 10 over there.”

Despite the success of “Express,” Ash says the group was eager that its successor take the band in different directions. “Hopefully, there’s a big difference between the new album and ‘Express,’” he says. “We deliberately went to a studio where they didn’t have a lot of toys and gadgetry. The actual equipment there wasn’t right up to scratch as far as the technical side goes—they still record onto 1/2-inch tape, and there aren’t a lot of effects or gadgets you can be sidetracked by.”

Additionally, in an effort to go for something different—in this case fewer loud rock’n’roll guitars and a more "wooden" acoustic sound—the members of Love & Rockets decided to produce the album themselves, says Ash. Assisting them in the studio was Derek Tompkins, an acquaintance Ash had worked with since the days of Bauhaus.

“It was very refreshing to actually be there on the finished mix and actually work the sliding controls and all the rest of it,” says Ash. “Because we used to work like that all the time, and I think it’s definitely better for us. The mix takes as much—no more effort than the actual recording side of things. We find that much more stimulating, and we get exactly what we want.”

Love & Rockets kicked off a North American tour Nov. 7 and will be on the road here through Dec. 11.

Artist Developments is edited by Steve Gett. Reporters: Linda Molekis and Geoff Mayfield (New York), and Dave DiMartino (Los Angeles).
Michael Has ‘Faith’ In Solo
New Disk Is A Hit, By George

BY STEVE GETT

NEW YORK — George Michael’s solo career is off to a flying start. After scoring a huge international summer hit with his controversial single, “I Want Your Sex”—not to mention the chart-topping success of his duet with Aretha Franklin, “I Knew You Were Waiting,” earlier this year—the former Wham! vocalist is making significant waves with his Columbia debut solo album, “Faith.”

Michael’s album, which hit stores on Nov. 2, is the highest new entry on this week’s Top Pop Albums chart, debuting at No. 41. And as the album’s title track rises up the Hot 100 Singles chart, the British singer-songwriter is also enjoying a hit on the Hot Black Singles and Hot Dance Music charts with a remixed version of “Hard Day,” a track from the new album that was originally the B side of “I Want Your Sex.”

Though it appears that Michael is literally everywhere at the moment, Michael Lippman, who co-manages the artist with Rob Kahanse, says, “We’re trying not to overexpose him imgewise. Our intention is to really just let the music speak for itself. We’re not trying to overhype this record or George. People often fail to realize that George writes, arranges, and produces his work. Hopefully, by pushing the music rather than hyping George Michael, they’ll see that and respect him for it.”

Lippman is not at all surprised that “Hard Day” has taken off. “Wham! started in urban contemporary, and they were always successful, or at least they had a ground-swell of success there,” he says. “We were disappointed that ‘I Want Your Sex’ didn’t take off more at urban contemporary radio, but I think the lyrical content prohibited that. And we were always worried upfront that that was going to be a real problem.”

According to Marc Benezech, Columbia vice president of promotion, “We had some success with ‘I Want Your Sex’ at urban radio, but it certainly wasn’t as massive as it was at pop.”

Still, says Benezech, “I Want Your Sex” was very helpful in broadening Michael’s appeal. “I think it’s fair to say that he had a more teen audience before, and ‘Sex’ really opened up the demographics. It sold almost 1 million copies and its longevity really helped as we got ready to come with the album. Now, everything is there to break this guy wide open as a solo artist.”

Michael himself is gearing up for an eight-month world tour, scheduled to start in the early part of 1988. In addition to playing material from “Faith,” he says he will probably perform a handful of Wham! songs like “Everything She Wants” and “I’m Your Man.” “I’ll also have to play ‘Careless Whisper’ because everyone’s going to expect that,” he says.

Has Michael missed touring? “I miss playing live, but I hate touring,” he says. “Touring is kind of the high and the low of most people’s careers. As a writer and a performer, playing in front of a large audience is an amazing feeling. But having to spend the rest of the day traipsing around and constantly being that person—I’ll have to be George Michael for seven or eight months—I’m going to find quite tedious.”

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TV Ads Use Clapton, Winwood Songs

NIGHT MOVES: Eric Clapton and Steve Winwood are the latest artists to have their music featured in television commercials for Michelob beer. The two new 60-second spots, part of the ongoing “Night Belongs To Michelob campaign, began airing Nov. 1. One features Clapton on camera singing a remake of his ‘70s hit “After Midnight.” The other uses a re-mixed version of Winwood’s “Talking Back To The Night.”

The Clapton spot shows the legendary Brit guitarist leaving a sellout concert and journeying cross town to jam with a band at a small club. The club scenes were filmed in New York’s Lone Star Cafe. Accompanying Clapton on the rework of “After Midnight” were Dire Straits’ keyboardist Alan Clark, veteran session drummer Andy Newmark, and bassist Nathan East.

Previous Michelob commercials have incorporated the music of Phil Collins, Genesis, Wang Chung, Joe Jackson, and Robert Cray.

SHORT TAKES: Bob Seger and his girlfriend, Annette Sinclair, secretly tied the knot Nov. 8 at a private ceremony in Las Vegas. The rocker was reportedly introduced to his significant other by Don Henley... Scorpions are locked away in a West German studio completing their next Mercury/PolyGram album, due out in early 1988... He gets no official credit on the album, but Stevie Ray Vaughan plays a few licks on “Come Let Me Make Your Love Come Down,” a track from Stevie Wonder’s new Motown set, “Characters.” R.E.M. King is also featured on the track... “Vet For The Insane,” a cut from new RCA act Fields Of The Nephilim’s excellent debut album, “Dawnraser,” will be used in an upcoming episode of “Miami Vice”... Word has it that the Del Lords’ deal with EMI America is over, with the band’s next album scheduled for release in January through Enigma... Columbia threw a Nov. 10 bash at New York’s Tunnel club to celebrate the release of Raquel Welch’s new 12-inch dance single and video, “This Girl’s Back In Town.” Walter Yetnikoff and other key label execs were on hand to party with the stunning Welch... Here’s an amusing query from one of those mega-sharp U.K. weekly music papers: Why is George Michael sniffing his armpit on the cover of his new album?

IRISH NEWS: Just out in the U.K. is “Live For Ireland,” a new fund-raiser album featuring live cuts from acts like U2, Elvis Costello, The Pogues, Van Morrison, and the now defunct Boomtown Rats. The album was recorded at last year’s Self-Aid concert in Dublin, an event organized to highlight Ireland’s unemployment problem. The U2 contribution is the band’s version of Bob Dylan’s “Maggie’s Farm.” Costello & the Attractions perform Jimmy Cliff’s “Many Rivers To Cross.” All royalties from the album—no word on a U.S. release—will go to the Self-Aid Trust, an organization set up to encourage job-creation schemes.

Meanwhile, The Beat was sorry to hear that veteran Irish singer Christy Moore has been forced to take a six-month break from touring and recording after suffering a mild heart attack.

SHORT TAKES II: Bryan Adams celebrated his 28th birthday on Nov. 5 at stage at a concert in Stuttgart, West Germany. After playing the opening number, “Only The Strong Survive,” Adams was shocked to see the 11,000-strong crowd rise to its feet and sing “Happy Birthday”... Be on the lookout for new PolyGram act Dan Reed. Hotshot producer Bruce Fairbairn is at the knobs on the young West Coast artist’s debut album, due out early next year; Bill Graham is handling management chores. We’ll keep you posted... The Mission U.K. is reportedly working on a new album in London, with former Led Zeppelin bassist John Paul Jones producing... Richard Marx is donating royalties from his latest hit, “Should’ve Known Better,” to the New York University Medical Center.
Ron Wood Rocks And Awaits A Stones Reunion

BY STEVE GETT

NEW YORK—Realistically, everybody’s got their finger in different things now and it’s going to take a while to pull them out. But I’m ready at the ready.

That’s what Rolling Stones guitarist Ron Wood has to say about the future of the legendary British rock group. “I reckon you’ve got to give it a couple of years,” he adds. “And I’m an optimist.”

Although the Stones aren’t rolling, Wood refuses to remain idle. On Nov. 4, he hit the road with Bo Diddley on the GunSLingers ’87 tour, a three-week trek through U.S. clubs that climax with a Nov. 25 date at New York’s Ritz club.

On tour, Wood is visiting various art galleries promoting exhibits of his screen prints, paintings, etchings, and drawings of celebrities. He is also pushing Harper & Row’s “The Works,” a recently published collection of his artwork, accompanied by an illustrated and autobiographical text.

Upon completion of the Diddley dates, Wood will return to Britain, where he plans to continue working on a new solo album that he has been recording during the past year.

Though content to involve himself in this potpourri of solo projects, Wood says he would much prefer to be working with the Rolling Stones.

“Hopefully, things will get sorted out with the band,” says Wood. “I saw Bill [Wyman] recently, and he’s indifferently as usual, but ready to work. So Charlie [Watts]. I know Keith [Richards] would really prefer to work with the Stones than doing his own record. He was more or less forced into the corner of picking up one of these offers, and when he finally consented he signed a solo deal with Virgin. He would never have done that if the Stones had stuck together.

What is the bottom line as far as the Stones are concerned?

“Time must do its job and heal,” says Wood. “Mick [Jagger] must get his solo stuff off his chest, and he’s got a bit of owning up to do and a few things to amend. He’s just got to feel more wanted. Keith can be a bit harsh in his attitude, especially the attitude that comes across in the press. I’m sure if I was Mick, I’d think, ‘I’m not going to go anywhere near Keith — he’ll stick one on me.’ But they are pals over the years. I think maybe Mick has just gone too far in trying to prove it on his own. If only he could see that he’s most powerful with the Stones — what does he want?”

Wood says he was disappointed that the group did not tour in support of its last album, “Dirty Work.” “I know that’s what Keith misses too, because we’re very confused when we’re not touring,” says Wood.

Consequently, Wood jumped at the opportunity to go on the road with Diddley. “I love working with the old greats,” says Wood. “Last year I worked with Fats Domino, Ray Charles, and Jerry Lee Lewis and really got off on that. I’ve done things with Carl Perkins and Chuck Berry, so I thought, ‘Well, who else do I and the Stones owe a lot to?’ And it was obviously Bo Diddley. He’s a gentleman and a trooper, and he can still rock ‘n’ roll.”

Wood hopes to have his own album out by the middle of next year. “There’s a segment of, like, four songs that Bobby Womack wrote for me, and we took them to a stage. Instead of just going ahead with him, I did three or four numbers with Jerry Williams, that songwriter from Tex.”

‘Love to work with the old greats’

as. I also did a lot on my own, working with people like [ex-Smiths’ guitarist] Johnny Marr, Frankie Miller, Simon Kirke, and Mel Gaynor.

“It’s all in the melting-pot stage now. I’ve had a couple of months to look at it from a distance and assess which songs I’d like to use. By the time I’ve done all this with Bo, I opened up my exhibitions, and got the book rolling, I’ll get stuck into it early next year and finish it off.

Wood has yet to sign a deal for his album. “Luckily, I’m a free agent,” he says. “So I can bash it into shape, get a real good album together, and then take it and get a deal.”

Earlier this year, the guitarist connected with manager Phil Carson, whose client roster also boasts Jimmy Page. “I was looking for an active side to my management,” says Wood. “I’ve still got Nick Cowan, who’s stuck with me for years and is brilliant on the legal side, but Phil is a real get-up-and-go type. He’s been very helpful in constructing the attitude towards my new solo album. He’s had some very interesting suggestions and I’m following up on quite a few of them.”
**Who Reunion Is rumored For 25th Anniversary Tour**

**BY LINDA MOLESKI**

**WHO? WHERE? WHEN? No official word, but rumors are rife that The Who is planning to embark on a reunion tour sometime next year as part of its 25th anniversary celebration. According to a spokesman at the group's New York management office, "There has been talk of doing something—maybe a few [tour] dates or a big party in London or New York. But it's all speculation now.**

Meanwhile, the individual Who members have been busy working on an assortment of independent projects: Roger Daltrey is reportedly working in front of the camera on an upcoming motion picture; guitarist/songwriter Pete Townshend has been in the studio laying down tracks for his next solo outing; and bassist John Entwistle, who has been recording a solo album for some time, recently turned up in New York for a benefit show that featured local act Rat Race Choir and guitarist Leslie West.

**NEW COMPETITION: While business would appear to be booming for New York’s Radio City Music Hall with its ongoing success of sellout, in-house-promoted concerts, the folks at the famed venue are looking toward serious expansion by presenting shows in other arena music halls beginning with Broadway's Rose-land Ballroom. In charge of bookings for the new venture is Joe Plotkin, who previously worked at the concert division of John Scher's Monarch Entertainment, where he made his mark handling Manhattan's Ritz club. Radio City also plans to promote events at Madison Square Garden and the Beacon Theater in New- hattan; the Nassau Coliseum on Long Island, N.Y.; and New Jersey's Meadowlands Arena. Look for an in-depth article in an upcoming issue.**

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of 116 West Second Street, West-laco, Texas 78596 is looking for Mariachi bands that will play lounges, theatres, and churches. The agency offers $550 per person per week. Also groups of musica reaional, tropical for public dances. Their fee will be $550 per person per week. The jobs will cover Texas, Illinois, Iowa, Colorado, Florida, California, Washington, Oregon, Arizona, Michigan, Utah, Idaho, Georgia, Kansas, New York, and New Mexico from Jan. 20, 1980 to Jan. 11, 1981. Must be known nation- wide, if interested please call (512) 989-4252.

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### Boxscore

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**ON THE ROAD**

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Boustade®
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FOR WEEK ENDING NOVEMBER 21, 1987

TOP BLACK ALBUMS™

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

FOR FRIDAY, NOVEMBER 21, 1987

JAMAICA BOYS COMBINE MUSICAL STYLES
(Continued from page 25)

"time," says Miller. "It took that long to get a deal. When we took our demo around to ad/ad people they would say, 'Well, I really like it, but I don't know if people will be able to get into it.' We hit a bunch of walls like that until Benny Medina (head of Warner Bros. black ad) heard it. Once he said, 'Let's go with it,' we completed the album." Throughout the shopping-around period, Pat Raines, who manages Miller and Al Jarreau, was the band's strongest supporter, financing its demos and acting as executive producer of the project. He now serves as the trio's manager.

The Jamaica Boys acknowledge that their material goes against current musical trends, but they say they can still find commercial success. "I think we can appeal to large numbers of people once we're given a chance," says Stevens. According to Miller, Warner Bros. will probably play up the past association of the trio's members because "people who know about music know about us and we would be interested in hearing what we come up with together. But as far as most people are concerned, we're just a brand new band."

To broaden its appeal, the band hired "Hollywood Shuffle" actor/director Robert Townsend to direct the video for "Loving Feeling," and the Jamaica Boys also taped performances to be shown on Black Entertainment Television's "Video Soul" and NBC-TV's "Showtime At The Apollo." A new single will be released in January, and after that the trio hopes to hit the road—probably sometime next year.
COMEDY IS NO JOKE WHEN IT COMES TO INCREASED MARKET SHARE. COMEDY IS IN!

ISSUE DATE: DECEMBER 26

IN THIS ISSUE:
- Stand-up comics and comedy films on audio and video cassettes — and records
- Radio Syndication of laugh-a-minute shows
- Broadway's way with comics
- Comedy Clubs everywhere
- Talent managers behind-the-scenes
- Retailers alert to Comedy: profit potential

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SPOTLIGHT AD CLOSING: DECEMBER 1

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## HOT DANCE MUSIC

### CLUB PLAY

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<td>SATURN GIRL/Love IT (Big Time)</td>
<td>SOCIETY</td>
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<td>SKELETONS</td>
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<td>I CAN'T HELP IT (REMIX)</td>
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<tr>
<td>I'M BEGGING YOU</td>
<td>AMM SP-12294</td>
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<td>THE REAL THING</td>
<td>JELLYBEAN FEATURING STEVEN DANTÉ</td>
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<td>JUST LIKE HEAVEN (REMIX)</td>
<td>THE CURE</td>
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<td>WE'LL BE TOGETHER (REMIX)</td>
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<td>NEED YOU TONIGHT</td>
<td>NINA</td>
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<td>BREAKFAST IN BED</td>
<td>BRENDA K. STARR</td>
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<tr>
<td>THE OPERA HOUSE</td>
<td>JACK E. MAKOSA</td>
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<tr>
<td>THE GUN</td>
<td>D.A.F.</td>
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<tr>
<td>MISUNDERSTOOD</td>
<td>MICO WAVE</td>
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<tr>
<td>THE MOTION OF LOVE</td>
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<tr>
<td>DON'T TAKE YOUR LOVE AWAY</td>
<td>LYDIA LOVE</td>
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### 12-INCH SINGLES SALES

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<td>MICHAEL JACKSON</td>
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<td>JODI WATLEY</td>
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<td>SHAKE YOUR LOVE (REMIX)</td>
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<td>TELL IT TO MY HEART</td>
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<td>I THINK WE'RE ALONE NOW (REMIX)</td>
<td>TIFFANY</td>
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<td>GEORGE MICHAEL</td>
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<td>MY LOVE IS GUARANTEED (REMIX)</td>
<td>SYBIL</td>
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<td>NEVER BE THE SAME</td>
<td>THE BREAKFAST CLUB</td>
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<td>DEVOITION</td>
<td>TEN CITY</td>
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<td>NOTHING'S GONNA STOP ME NOW</td>
<td>SAMANTHA FOX</td>
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<tr>
<td>BREAKOUT (REMIX)</td>
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<td>SKELETONS</td>
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<td>SOMETHING TELLS ME</td>
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<td>LET ME BE THE ONE (REMIX)</td>
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<td>CATCH ME IF I'M FALLING (REMIX)</td>
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<td>LATIN RASCALS</td>
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<td>IF YOU LET ME STAY</td>
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<td>ROADBLOCK</td>
<td>STOCK, AITKEN, WATERMAN</td>
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<td>NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE</td>
<td>DEPECHE MODE</td>
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<td>BE YOURSELF</td>
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<td>NEED YOU TONIGHT</td>
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<td>ALWAYS DOESN'T MEAN FOREVER</td>
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<td>SO EMOTIONAL (REMIX)</td>
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<td>I WANT TO BE YOUR MAN</td>
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<td>MILITARY DRUMS</td>
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<td>THE NIGHT YOU MURDERED LOVE</td>
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<td>YOU AND ME TONIGHT</td>
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<td>WHY YOU WANTA GO (UNOFFICIAL)</td>
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<td>NEVER BE THE SAME</td>
<td>THE BREAKFAST CLUB</td>
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<td>POP GOES THE WORLD</td>
<td>MEN WITHOUT HATS</td>
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<tr>
<td>I WANT TO BE YOUR MAN</td>
<td>THE JETS</td>
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## BREAKOUTS

- **New** titles with future chart potential based on sales reported this week.
- **No Chart** titles with future chart potential based on sales reported this week.
- **12-inch** titles with greater sales or club play increase this week.

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by Bill Coleman

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Please send for free information on new record releases, DJ mixes, CD's, and other products.

Billboard November 21, 1987
Comedienne Wins Acuff Award For ‘Service To Mankind’

CMF Honors Serious Side Of Minnie Pearl

TWO OF THE FUNNIEST WORDS in the world of country music? Minnie Pearl!

This week the famed comedienne will receive the 1987 Roy Acuff Community Service Award. It’s an honor she might reflect the serious side of Sarah Ophelia Colley Cannon, aka Minnie Pearl. She was selected to receive the award, which is named after her close friend and fellow Country Music Hall of Famer, by the Country Music Foundation board of trustees. The award, which recognizes outstanding service to mankind by country music artists, has previously been given only to Kenny Rogers and Willie Nelson.

“We’re honoring Minnie Pearl for all her years of active involvement as spokesperson and fund-raiser for charitable and humanitarian organizations, both locally and nationally,” comments Joe Talbot, chairman of the CMF’s board of trustees.

Considering the time she spends at the Grand Ole Opry and on the road, Pearl devotes an amazing amount of time and energy to these causes. Among those she has helped are the American Cancer Society, American Heart Assn., Outlook Nashville, United Way, March of Dimes, Children’s Hospital, the W.O. Smith Nashville Music School, the Nashville Humane Assn., and the Bill Wilkerson Speech and Hearing Center. She has been state chairwoman for the Tennessee chapter of the American Society, and she co-chaired that organization’s national campaign with Lawrence Welk in 1972.

Pearl has been around for so long that sometimes it seems the only things older are her jokes. They are the cream of country corn. No subtle humor here—just corn pone. Who can forget her eternal search for a “feeler”: “They named the fire engine in Grinder’s Switch after me, ’cause just like me it’s always ready but seldom called.”

Some of her jokes date back to the beginning of her routine. But audiences, prodded by her infectious enthusiasm and show-biz savvy, keep on laughing.

Pearl, 74, has been playing the Opry for 47 years. With her frequent military-base tours during the war years, she became the Bob Hope of country music. She is a native of Centerville, Tenn., and her off-stage personality is nothing at all like the flighty Pearl. She attended finishing school in Nashville, is married to Dr. Henry Cannon, and lives near the Tennessee governor’s mansion. That’s tall cotton for country girl.

Over the years, Pearl has become a mainstay of the Opry. She has been a friend to scores of country music greats, from Hank Williams Sr. to Hank Williams Jr.

We congratulate her on winning the Roy Acuff Community Service Award. She deserves it. She has bridged the gap, and she has given country music a class act—maraderie that it never would have had without her.

Yes, Sarah is a sweet-heart. But Minnie is a Pearl.

NEWSNOTES: Looking holiday season? The Country Music Hall of Fame and Museum’s holiday gift catalog includes many one-of-a-kind gifts, including rare record albums, and books, calendars, all sorts of videotapes—cooking lessons with Rogers, Dolly Parton, Barbara Mandrell, and 34 other stars; guitar lessons from Willie Nelson; and the performances by Hank Williams Sr., and more. Free copies of the catalog can be ordered from the Country Music Hall of Fame and Museum, Department M, 4 Music Square E., Nashville, Tenn. 37203.

Patty Loveless stole the show. Loveless was supposed to open for Willie Nelson during a four-night booking at the Holiday Star Theater, Merrillville, Ind., last month. On the second night, she fighting a problem with his voice, was told by his doctor not to sing that evening. Just before the show was to begin, the audience was informed it would be Loveless instead of Nelson. The gracious fans gave Loveless a standing ovation.

Capitol artist T. Graham Brown will donate his talents to the American Lung Assn. of Tennessee during the group’s Christmas Jubilee benefit Dec. 3 at the Stouffer Nashville Hotel. The event will include an auction featuring furs, a car, fine art, getaway trips, jewelry, home furnishings, and designer Christmas trees.

The benefit costs $185 a couple. For reservations, call Beth Dow at the American Lung Assn., 615-329-2074.

‘There definitely was an upswing in sales; we saw a dramatic pickup’

mored product after the show.

Because of the healthy signs manifested last year, Donohoo says, Sound Warehouse ran a preawards show sale this year. Albums by all the nominees and a postawards show sale on albums by the winners. Albums marked for $8.98 were sold for $5.99, albums marked for $9.98 were sold for $6.99, and compact discs sold for $12.99.

According to Donohoo, Chicago is emerging as a strong country market for his chain. He says it has opened 10 stores in the region during the past 1½ years, and country music has become a sales staple for the stores.

Country sales were up “right away” for Harmony House Records And Tapes following the awards presentation, says distribution director Sandy Bean. “Randy Travis has done exceptionally well here,” she says. “Even his first album is still selling well. K.T. Oslin is starting to sell.” Like Sound Warehouse, Harmony House put country albums on sale during October and promoted them with newspaper ads.

Bean says the 20-store chain always uses the CMA/NARM p.o.p. material. “It comes in real handy for us,” she adds.

“There was definitely an upswing in country sales,” says Dave Roy, head buyer for Transworld Music’s 268 stores (including Record Town, Tape World, and Peach). “We saw a dramatic jump.” Among those particularly benefiting from the CMA exposure, according to Roy, were Hank Williams Jr., Reba McEntire, Strait, Dunn, and the Juuds.

“We had a huge upsurge,” reports Howard Appelbaum, vice president of Kemp Mill Records. “It took me by surprise. We ended up selling out of a lot of country records.” Most albums purchased, he adds, were in the tape format, but he says there was “a surprising pickup” in CD activity. Travis sold especially well for the 29-store chain, Appelbaum says, as did Dwight Yokam and Sweethearts Of The Rodeo.

Brian Poehn, who buys for Turtle’s, says that sales of Oslin records were “essentially nonexistent” before the October country music push, after which “they took off like a skyrocket.”

Carl Rosenbaum, co-owner of the 12-store The Flip Side network, says the show helped sales of Williams’ records, even though they were strong for the past few months. Travis sales also jumped. In general, though, Rosenbaum says, his stores did not enjoy a noticeable increase in country movement.

Kraft Foods, sponsor of the CMA awards show throughout its television history, announced recently it was severing its relationship with the event (Billboard, Nov. 14).

COUNTRY DEALERS: Album Sales Brisk In Oct.

CMA Awards, NARM Promos Credited

BY EDWARD MORRIS

NASHVILLE Record retailers report a sharp increase in country music album sales during October and credit much of the jump to the Country Music Ass’n’s televised awards show. The CMA also comes in for praise for providing—in conjunction with the National Assn. of Record Merchandisers—point-of-purchase promotional material to record stores. All the retail chains surveyed say they distributed the material to their member stores.

Tracy Donohoo, album buyer for the 101-unit Sound Warehouse network, reports that he first saw signs of a country music sales resurgence after that year’s awards show. He says that this year’s show sparked increases for CMA nominees as well as winners. “We saw a definite resurgence for Randy Travis and George Strait,” Donohoo says, adding that such newer acts as Holly Dunn, the O’Kanes, Sweethearts Of The Rodeo, and K.T. Oslin began moving

WEEK ENDING NOVEMBER 21, 1987

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

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<th>GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE ADDS</th>
<th>BRONZE ADDS</th>
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<td>15</td>
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<td>MERLE HAGGARD</td>
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<td>46</td>
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<td>18</td>
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<td>33</td>
<td>101</td>
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<td>DOWT K Aldo</td>
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<td>18</td>
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<td>I’M GONNA miss YOU, GIRL</td>
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<td>KEITH WHITLEY</td>
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<td>2</td>
<td>4</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full list 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
Higher Profile Sought For Gospel Music

GMA Hires William Morris

NASHVILLE: The Gospel Music Assn. here has retained the William Morris Agency to promote gospel music nationally, particularly through securing corporate sponsorships and television exposure.

GMA executive director Don Butler says he visualizes a broad area of gospel-music activities for which corporate sponsors may be sought, including the annual Gospel Music Week, the Dove Awards ceremony, concerts, seminars, and scholarships.

"What we are, basically, is a facilitator," says Butler. "We try to make things happen. We're excited that [William Morris] is willing to do this on our behalf. We think it will bring a whole new aspect to gospel music we haven't had before."

Last year's Gospel Music Week—and its Dove Awards centerpiece—was primarily sponsored by the Chick-Fil-A fast-food chain. Butler says the William Morris agreement will be in effect for the next three years.

NASHVILLE Former Elvis Presley producer Felton Jarvis has been posthumously inducted into the Georgia Music Hall of Fame, which honored his 20 years of service in the music industry. Jarvis, who died of a stroke six years ago at the age of 46, is widely recognized as one of the most influential producers in the history of country music. He began his career in Atlanta, where his first studio effort produced the No. 1 single "Sheila" by Tommy Roe. In 1968, he moved to Nashville to open the first ABC Records office here. Two years later, he moved to RCA Records, Nashville, where he worked on sessions with Skeeter Davis, Floyd Cramer, Jim Ed Brown, Willie Nelson, Fess Parker, Jimmy Dean, Mickey Newbury, and Presley. He teamed with Presley in 1966, producing the Grammy-winning "How Great Thou Art" album. The same year, he won a Grammy for producing the album "Blues in the Street" by Cetella Clark. Jarvis left RCA in 1970 to devote full time to Presley's stage and studio performances. He remained with Presley until the latter's death in 1977. Among the Presley cuts produced by Jarvis were "In the Ghetto," "Kentucky Rain," "Suspicious Minds," "Big Boss Man," "U.S. Male," "Don't Cry Daddy," and "Burnin' Love."

Jarvis also produced records for Gladys Knight, Vince Everett, Conway Twitty, Fats Domino, and Lloyd Price. He was awarded a spot in the Walkway of Stars at the Country Music Hall of Fame and Museum in 1984.

Debbie Holley
<table>
<thead>
<tr>
<th>Week</th>
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<th>Label</th>
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<td></td>
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<tr>
<td>2</td>
<td>I Might Need You</td>
<td>Randy Travis</td>
<td>Warner Bros.</td>
<td>7,285,000</td>
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<td>Somebody Lied</td>
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<td>Columbia</td>
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<td>4</td>
<td>Only When I Love</td>
<td>Holly Dunn</td>
<td>MCA</td>
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<td>The Last One to Know</td>
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<td>Warner Bros.</td>
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<td>7</td>
<td>She Couldn't Love Me Anymore</td>
<td>T.G. Brown</td>
<td>Capitol</td>
<td>4,640,000</td>
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<td>Do It (Again)</td>
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<td>MCA</td>
<td>5,329,777</td>
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<td>Warner Bros.</td>
<td>7,284,640</td>
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<td>Bonnie Jean (Little Sister)</td>
<td>David Lynn Jones</td>
<td>Mercury</td>
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<tr>
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<td>Somewhere Tonight</td>
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<td>Arista</td>
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<td>Waylon Jennings</td>
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**Power Pick/Airplay**

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**Hot Country #1 Shots**

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WITH SO MUCH ATTENTION being focused on the phenomenal success of this year's crop of new faces—such as K.T. Oslin, Ricky Van Shelton, and Foster & Lloyd—it should be noted that the perennial hit makers are still very much in evidence as well.

MELLE HAGGARD, who first hit the charts in 1963 with "Sing A Sad Song" and has charted more than 75 singles since, adds one more with "Twinkle, Twinkle Lucky Star" (Epic), the Hot Shot Debut at No. 56. "Sure tops from his best in a long time," says PD Ted Cromer, WKY Oklahoma City.

That feeling is echoed by MD Chuck Collier, W GAR Cleveland, who adds, "It has that country doo-wop sound from the '50s, and people love it. We added it right out of the box."

STILL MAKING WAVES, too, is Conway Twitty, whose chronology of hits began on the pop chart in 1958 with "It's Only Make Believe." After 14 top 40 hits, Twitty took up residence on the country chart in 1966 and has seldom been off since. His just-released "That's My Job" (MCA) is charted at No. 37 in its second week. "This record is unbelievable," says MD Scott Johnson, WLVK Charlotte, N.C. "We added it very early, and the requests are phenomenal—an average of 30 calls a day."

PD Dave Wright, WPCV Lakeland, Fla., reports unusually strong initial action to the Twitty single, adding, "One guy called and said he heard it playing on his way to work one morning, and he had to pull off the road because he started bawling. It really moves folks.

CRYSTAL GAYLE has been turning out hits for 17 years and shows no signs of slackening off. "Only Love Can Save Me Now" (Warner Bros.) is currently No. 30 after just five weeks. "I'm glad they're putting country back in her songs," says PD Ray Randall, KRMD Shreveport, La. "This one has a real strong gutsy feel." MD Gary Hightower, KFDI Wichita, Kan., says, "This is the best Crystal Gayle record I've heard in a very long time.

Hightower is also enthusiastic about the new Rex Allen Jr. song, "We're Staying Together" (TNT). "This new one is a very positive song and is doing well here," he says. It's charted at No. 76.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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NASHVILLE Resource Publications, San Jose, Calif., has released its revised edition of the Christian record directory “The Recording Locator.” The 1,048-page edition lists more than 100,000 Christian song and album titles.

Three separate indexes categorize the music by song title, artist, and album title. Each entry shows the recorded forms in which a title is available, including compact disk, and the publisher and stock number. A new feature lists Christian music videos.

Another section cites accompaniment tapes by both title and artist. Christian music publishers are also listed.

“The Recording Locator” is updated by three quarterly supplements following the October release of each new volume. These supplements also carry a section of Christian music news and articles about Christian music retailing.

The 1988 volume is now priced at $123.20 but will be upped to $160, says a spokesman for the publisher.

A Winning Pair. Grammy-winning producer Larry Butler and veteran music personality Wayne Newton are all smiles at a BMI-hosted reception held in their honor. The two recently teamed up for an album project in Nashville. Pictured at the festivities are, from left, Butler, Newton, songwriter Dean Dillon, and BMI’s Joe Moscheo.

well done!

Fattburger and Intima Crack The Billboard Jazz Top Ten. And That’s Just The Beginning Of The Good News.

**FATTBURGER Good News**

CASSETTE 4XJ-73287 ALBUM SJ-73287 COMPACT DISC CDI-73287

Intima Records El Segundo, California 90245-2428

Distributed By Capitol Records

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**Jazz Blue Notes**

**by Peter Keepnews**

The National Academy of Jazz (NAJ) is doing its part to make sure that Woody Herman is remembered—and that other musicians who find themselves in dire financial straits, as he did in the sad last days of his life, have somewhere to go for help. Back in September, when the news of Herman's health and money woes became public, the NAJ worked quickly to establish the Woody Herman Foundation Fund. The immediate goal was to raise money to help Herman, who owed the Internal Revenue Service more than a million dollars and was under 24-hour nursing care. The long-range goal was to provide help for other jazz artists in need.

Actually, the NAJ's board had been discussing the idea of such a fund since shortly after the nonprofit organization was created in early 1985. "We all said, 'That's a good idea—we'll do it eventually,'" says NAJ president George Rappaport, the chairman of the board of Multimedia Presentations. "When this thing happened with Woody, everybody jumped on it." The fund was created with Herman's "support and blessing," according to Rappaport, who adds that the great bandleader, who died on Oct. 29, "was pleased to know how he would benefit from this charity."

Once the fund is fully operational, which should be early next year, any jazz artist who is a member of the Academy (it costs $55 to join) can apply for financial assistance if he or she meets certain requirements. A three-person committee will evaluate all applications.

Not long before Herman's death, the Academy staged an all-star benefit concert for him in Los Angeles. Current plans call for an annual series of benefits to keep the Woody Herman Foundation Fund growing. "The biggest thing," Rappaport says, "is to keep this fund perpetuating itself and to have at least one benefit every year to put more money into the till."

The National Academy of Jazz, which describes its goal as "advancing this original American art form and its total spectrum," is currently organizing chapters in about a dozen cities and has plans in the works for an annual awards presentation and a scholarship program. If you want more information about the NAJ—or if you want to contribute to the Woody Herman Foundation Fund—the address is 12501 Chandler Blvd., Suite 107, North Hollywood, Calif. 91607, and the phone number is 818-506-6765.

**A fund in Herman's name will aid musicians in need**

Meanwhile, the American Jazz Orchestra will be devoting its Dec. 10 concert at New York's Cooper Union entirely to Herman's music. The various Her- man Herds' classic arrangements will be performed, and one-time Herman sideman Milt Jackson will be among the special guests.

Gary Giddins, the artistic director of the repertory orchestra, sees the concert as a fitting tribute to a man who was "a national resource"—and as both a celebration of his contribution and a protest of the fact that he ended his life "persecuted as if he were a criminal" by the IRS.

"He's somebody who should be honored as a titan of American musical life," Giddins says. "You wouldn't expect to see what happened to him happen to a classi- cal musician or someone who fits more into the hierar- chy of the cultural elite in this country."

**Gospel Lectern**

**by Bob Darden**

Russ Taff sings with a power and conviction that belies his size, belies his background, and belies a crit- ic's attempt to categorize it. It's what Van Morrison calls the "yarrgh." It's a catch in the voice, it's a moment of unexpected passion, it's an expression of melancholy, of pain. It is, to be precise, defined as "soul." Soul is that rarest of all commodities. It is easier to define what it isn't than what it is. In music, it is a gift from God. You could practice from now until the beat of Gabriel's horn—and you still couldn't learn or master soul.

Russ Taff's trumpet-like voice has soul. It is the voice behind such Imperials' masterpieces as "Eagle Song," "Water Grave," "Trumpet Of Jesus," "Be Still My Soul," and the towering "Praise The Lord." As a solo artist, his most notable songs have included "We Will Stand," "Medals," "I'm Not Alone," and "Here I Am."

Today, more than two years since his monumental second album for Mythr Records, "Medals" (which is said to be, incidentally, the best-selling single album of all time by a male artist in contemporary Christian music), comes "Russ Taff II." It is, quite simply, one of the best releases to ever come out of this still-new genre, joining a tiny handful of classics by Keith Green, Bob H polarization, Bob Breithaupt, the Tay- lor, Larry Norman, Leslie Phillips, Michael Omar- tian, Amy Grant, Sandi Patti, Philip Bailey, and the Imperials.

"I made this record more for me than anybody else," Taff says in a rare break before a photo session.

"It seems like past LPs that we've always looked at what the people want, what works best in concert, what Christian radio wants—and I've written and per- formed material for all of them. But for the past year and a half, I've worked to create something for me."

The soul of Russ Taff scales heavenly heights and charts

To help Taff realize his musical vision, Mythr brought in producer Jack Joseph Puig (who produced "Medals"), singer/songwriter/apocalyptic guitarist Dave Perkins, and Mythr Records label chief Lynn Nichols. To that end, the production team—along with Taff's wife and lyric-writing partner Tori and longtime musical associate James Hollihan—spent months in the studio.

"This album is a lot rarer, more 'street,' not as polished as 'Medals,'" Taff says. "For instance, we got the Cali's drummer Scott Musick to play on a couple of tracks and it shows. The idea was to get away from a real polished L.A. sound."

"Lynn's been responsible for much of that: stretching, pushing me. It's real easy for any artist to stick with the same three chords. And Jack Joseph brought a truckload of new ideas to this record—he just fin- ished two years working on Roger Hodgson's latest. Jack's grown musically since 'Medals' as well. There's a nice progression from 'Medals' to this album."

**Billboard**

**Vintage Jazz ALBUMS**

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

**TOP CONTEMPORARY JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
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<tr>
<td><strong>No. 1</strong></td>
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<tr>
<td>DIAINE SCHURR</td>
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<td>WYNTON MARAIS</td>
<td>COLUMBIA FE 40561</td>
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<tr>
<td>SARAH VAUGHAN</td>
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<tr>
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<td>PATRICK WILLIAMS</td>
<td>NEW YORK BAND</td>
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<tr>
<td>THE DUKE ELLINGTON ORCHESTRA</td>
<td>COLUMBIA G1038</td>
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<td>ELIANG ELIAS</td>
<td>BLUE NOTE BLJ 46994</td>
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<tr>
<td>GERRY MULLIGAN</td>
<td>PHAIZOCCP 103</td>
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<td>DEXTER GORDON</td>
<td>BLUE NOTE BLJ 437</td>
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<td>SHIRLEY HORN</td>
<td>VERVE 833 236</td>
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<tr>
<td>HENRY BUTLER</td>
<td>MCA-MPSALO 2823</td>
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<tr>
<td>JACK DEJOHNETTE'S SPECIAL EDITION</td>
<td>MCA-MPSALO 2823</td>
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<td>DONALD HARRISON &amp; TERRANCE BLANCHARD</td>
<td>COLUMBIA FC 4073</td>
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**TOP WEEK ENDING NOVEMBER 21, 1987**

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The only video meeting that counts.

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- **Gala Awards Banquet** recognizing outstanding creativity and original achievements in the areas of non-theatrical video with THE AMERICAN VIDEO CONFERENCE AWARDS and BILLBOARD'S NINTH ANNUAL VIDEO MUSIC AWARDS.
- **Showcases** and continuous screenings of new special interest video and video music works.
- **Special panels** for the national and local TV and club video programmers.
- A welcoming cocktail party which will be the social sensation of the season.
- The AVC Directory Guide, a reference source you will use and want to be seen in throughout the year.

- **PRESS CONTACT:** Raleigh Pinsky, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax. (213) 273-2295.
- **AVC SALES CONTACT:** Peggy Dold, Billboard Magazine, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451
- **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) 289-3708.

**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.
Bon Jovi Video Seen As Big Yule Stocking Stuffer

BY STEVEN DULPER
NEW YORK — With initial shipments of reportedly more than 100,000 units, PolyGram Music Video is hoping its new $19.95, 44-minute Bon Jovi longform video cassette, “Slippery When Wet: The Videos,” will be this Christmas’ premier stocking stuffer.

The video hit the stores Nov. 2. “The next day, we already had three one-stops calling for reorder,” says Joe Parker, PolyGram Records’ vice president for video and associated label sales. Parker says the label is heavily promoting the Bon Jovi video, with 40-60-second spots purchased on MTV and Nickelodeon, consumer print advertising, and “lots of coop advertising.”

“The video account you can think of from coast to coast, we probably have an ad running with them on this,” says Parker. PolyGram is also bombarding chains with point-of-purchase materials, including a stand-up easel of the videocassette’s cover graphics, posters, and a special retail display designed to serve as a divider card, show card, and a cassette to display-bin cards.

According to Len Epand, senior vice president of PolyGram Music Video, the “Slippery When Wet” longform was designed to show the guys as they really are, give the fans their money’s worth. “We wanted to show as much of their personalities as possible, just let them go with it, rather than use a scripted piece as we did with the ‘Kiss: Exposed’ video,” Epand says.

The result: Nearly a half-hour of the tape’s 44 minutes is entirely new material—an unusually large amount for a supposed compilation video. Featuring on the videocassette are the clips for “Wanted (Dead or Alive),” “You Give Love A Bad Name,” and “Livin’ On A Prayer,” all of which have been seen on cable, broadcast, and video-clubs outlets.

In addition, three new clips—“Wild In The Streets,” “Never Say Goodbye,” and a live version of “Livin’ On A Prayer”—are also included.

Tyng the clips together is fresh interview footage shot during the Japanese leg of the band’s recent world tour. Epand says the new interviews were done because the existing footage in the PolyGram library wasn’t up to snuff.

“We compiled tons of existing Bon Jovi material while we were putting this tape together, but when we looked everything over, there was only about 30 seconds of really usable, magical stuff,” Epand says. “Despite the expense, we felt it was necessary to send a crew to Japan to try and capture some new, exciting interviews and backstage footage.”

The video also features highlights from the band’s Aug. 11 press conference here as well as a unique photo montage employed in the “Never Say Goodbye” clip. In this, shots taken during the band members’ early years were assembled in a “creative edit” to show the group’s long-standing solidarity.

Epad and Parker won’t speculate on how many units “Slippery When Wet: The Videos” might ultimately sell. They note that a previous Bon Jovi videocassette, available on the Sony Video LP label, is already well into six figures. The leading longform music videocassette remains Michael Jackson’s “Thriller,” which has sold about 500,000 units. Recording Industry Assn. of America certification figures award gold at 250,000 units; platinum comes at 50,000.

Notes Epand, “Everybody’s been asking, ‘When’s the next thing coming from Bon Jovi?’ Well, here it is. And considering the price of this video and the fact that it’s backed up by an album that’s already sold more than 12 million copies worldwide, we’re obviously expecting some heavy numbers.”
This weekly listing of new video clips generally available for programming in and/or promotional purposes includes artist, title, album (where applicable), label, producer, production house, and director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

**NEW VIDEOCLIPS**

*This week's listings are subject to change based on availability.*

A S A M P L I N G  o f  p l a y l i s t s  a t  v a r i o u s  n a t i o n a l  v i d e o  m u s i c  o u t l e t s .  L i s t s  d o  n o t  i n c l u d e  v i d e o s  i n  r e c e n t  o r  o l d e r  r e t r o s.*
"death of video" pronouncements, and in fact, many feel that music video's history so far is really just the "tip of the iceberg."
At least that's the way VH-1 vice president Jeffrey Rowe sees it. "You know how the anticipation is always greater than the actual event itself? Well, that's what happened with music video," says Rowe, who sees his service as a prime example of the blossoming of music video's ability to appeal beyond the youth market saturated by MTV and other outlets.
Rowe blames the "fear pitch buildup" which resulted from Michael Jackson's "Thriller" videocassette sales, and the general euphoria which greeted the promotional clip form in the early '80s, as incipient causes of a vague discontent in the medium among some industry factions. But Len Epand, PolyGram's senior vice president of music video, completely discounts the notion that music video hasn't materialized according to those early optimistic forecasts.
"Music video's success has been a little disguised," he says. "Everybody anticipated videos to sell like records, which in fact, they are doing in cases of artists who are un-
(Continued on page V-5)

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<td>The American Film Institute</td>
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<th>WHEN THE ALTERNATIVE HITS HOME—Unleashing the Special-Interest Genie to Answer Every Viewer's How-To</th>
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<td>By CHRIS MCGOWAN</td>
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In its very young life, nontheatrical home video has already emerged as both an important forum for a wide variety of original programming and as a potent money-making force.
The charts show the sales: in the 12 months between Aug. 2, 1986 and Aug. 1, 1987, nontheatrical titles captured 26 of the top 100 places on the Billboard videocassette sales chart for that period. Of that group, 10 were exercise tapes (Jane Fonda naturally was No. 1), five were "Playboy" videos, five were music tapes, four were sports or recreation videos, one was a documentary and one was a comedy. It is estimated by industry experts that the "special interest" area alone (fitness, cooking, travel, sports, education and so on) will account for at least 10% of the videocassettes sold this year, and possibly for a far greater percentage. Currently, there is probably a minimum of 6,000 different special interest titles available to the consumer, with many more on the way.
Stores catering to specific nontheatrical genres have cropped up (such as Music Video in Miami), and S-Video, a Los Angeles-based marketer of special interest videos, makes quarterly mailings of 1.5 million copies of its catalog, which carries 15 different manufacturers.
Affordable price point (generally between $9.95 and $29.99) have helped sellers take advantage of the nearly 45 million VCR units in American homes. Yet, the overflow of available titles has made solid marketing plans and program selectivity essential.
In the last year, nontheatrical video has grown up quickly, expanding its distribution channels, finding myself (Continued on page V-5)
IT'S HOW YOU LOOK AT IT.

WARNER BROS. RECORDS SALUTES THE PARTICIPANTS OF THE AMERICAN VIDEO CONFERENCE.

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LABEL CONNECTION: Breakout Power Still the Single Most Persuasive Argument for Improving Video Ties

After lowering too-high expectations, knocking down price points, practicing greater selectivity and aggressively pursuing record and concert tie-ins, home video manufacturers have found that music video is a tough, durable genre that can generate significant sales if handled correctly.

“Kiss Exposed” (over 50,000 units sold) and “The Doors: Live At The Hollywood Bowl” have been hot sellers this year for PolyGram and MCA, respectively. “Bon Jovi: Breakout” has topped 100,000 units sold and is still selling, according to Sony, and “Slippery When Wet—The Videos” is expected to achieve similar figures.

Most of the current videocassette sales activity is taking place outside of both video specialty stores and mass merchants, bookstores and direct mail—where much of the video self-through boom has been achieved.


“We’re not represented well with the rackjobbers. But we think as this particular configuration grows, there’s no question but that things will change.”

“The video stores haven’t really supported self-through video as a general rule,” says Steve Brecker, Sony Video Software product manager for music video. “And music video is a sell-through item. People want to collect it; it has repeatability. The video stores have let it slip away from them and go elsewhere.”

A&M home video director of sales & marketing Steve Macon says that music video should be marketed as “the fourth configuration” of music product. “We cross-advertise, cross-merchandise and cross-promote whenever possible with the record release. The record buyer is buying music video and not the movie buyer or renter.”

Several recent tapes have enjoyed the promotional tie-ins noted by Macon. CBS/Fox tied the videos and LPs for both Judas Priest’s “Live” and the Beastie Boys’ self-titled tape. MCA’s “The Doors: Live At The Hollywood Bowl” was released concurrently with the EP of the same name put out by Elektra. And HBO’s Tina Turner tape “Break Every Rule” was tied to her tour.

Warner Music Video shipped the Paul Simon tape “Graceland—The African Concert” in August and tied it into Simon’s tour. “We did it as you would with an LP and it’s already gone gold,” says Warner’s Faraci.

“There’s no question that price point and visibility at retail are also key,” he adds. “People have to know that the tape is available. Retailers should stack the video next to the LP and cassette and CD, such as with Paul’s ‘Graceland.’ They should all be merchandised together.”

Sony takes a different strategy. “We don’t have the luxury of tying ours into album releases,” comments Sony’s Brecker. “So we try to acquire music video product with longevity and collectability, such as ‘The Buddy Holly Story’ [a documentary that bows this month].” Sony has scored both goals with the aforementioned Bon Jovi success and “Beatles Live” (more than 60,000 units sold, according to (Continued on page V-6)

VIDEOCLIPS: For Producers and Directors There’s Still Room Enough to Grow, Especially in Creative Directions

Remember a year or so back when everyone was complaining about how bad things were with music video? How everyone was complaining about “clip burnout” and “formula videos” and the like?

Well, such grumbling persists and with plenty of reason. But at the same time, both veteran and beginning video directors and producers sound more upbeat about videoclips this year. Sure, they recognize that the majority of clips that come out these days lack creativity and that record companies tend to stifle prospects of it with inadequate budgets and narrow vision. But all things considered, there’s still a healthy sense of optimism, even among the most battle scarred pros.

Because as everyone agrees, the music video business, if no longer in its infancy, hasn’t passed its “ugly adolescence” to use the words of award-winning director Jeff Stein. Despite the creative constraints and conservatism, the promotional tool/art form is still evolving, with enough growing room at the bottom end to allow the emergence of fresh talent as well as at the top for seasoned directors willing to test technological boundaries.

Director Simeon Soffer of the Soffer/Pantelich production company, a young director who has nevertheless made 30 clips in the last three years for artists including Debbie Gibson and Lisa Lisa, also feels that music video remains a young medium that is accessible for fresh talent.

“A lot of people have written it off, but there’s still a lot farther that music video can go,” says Soffer. “Many are discouraged, but I think it’s still a wide open field with millions of things that haven’t been done yet.”

Of course, one of the reasons why millions of things haven’t been done yet is the restrictive follow-the-leader tendency of music video making, in which a new technique is applied by one director and then that’s the only one you see for the next six months.

“If I see one more ‘shakeycam’ artificially low budget, cinema-verite-without-being-cinema-verite video I’ll scream,” says Simon. Notes executive producer Curt Marvis, who with director Wayne Isham operates The Company music video production house, “We’ve become known as the kings of the big performance video, which has become so predominant on MTV because it’s the safe way to go and maybe as a backlash against so many of the ‘musicians as actors’ concept clips which flopped so miserably.”

“Unfortunately, now we get band after band after band asking us for the same clip, which is wearing itself out. But that will change, like with last year’s animation kick, which has slackened considerably.”

Jeff Stein, whose computer-animated “You Might Think” Cars clip is still an acknowledged masterpiece of the form, has remained a moving force ever since, most recently directing “You Are The Girl” for the band as well as Huey Lewis’ “Doing It All For My Baby” and the first Breakfast (Continued on page V-6)

V-3
ORIGINAL PROGRAMMING PATTERNS: Creating Fresh Ideas With Deep Hooks and Strong Market Feedback

In the face of an increasingly competitive video business, home video executives are much more likely now to have analyzed marketing hooks, demographics, tie-ins to other media, potential distribution and possible sponsors before a new idea even gets past the brainstorming stage.

"In the special interest area, we feel tapes must have interactivity, repeatability and referenceability," says Ken Ross, CBS/Fox director of nontheatrical programming. "When looking at new ideas or submissions, we tend to favor product that has the potential to lead to franchises or lines of product over those tapes that are just one-offs. Because if we get something that works, then we can follow it with more product and build a brand identity. It helps to amortize marketing and production costs down the line."

"We always ask whether or not there'll be a book or a record or whether there is a potential sponsor who can bring cross-promotion or distribution benefits into it."

"We also let our sales people know in advance about any new concept," says Anne Upson, CBS/Fox director of special projects & acquisitions. "We wait for their feedback before we go into production. It's always a joint effort. Because it doesn't work just to acquire a product and hand it over to the sales and marketing people and say, 'here you go.' It takes a lot more effort to put a special interest product out on the video marketplace. And if your distributors don't respond, you lose the market."

"We're not focused on vertical, highly-specific magazine-type subjects," says J-Z's Ellen Pittleman. "We're more interested in entertaining projects with broad appeal, such as our 'Dorf On Golf' tape."

Pacific Arts Video seeks longevity. "Our key words are: evergreen, collectability, repeatability and price," says Bob Feid, president.

Mark Gilula, vice president of marketing and acquisitions at Fox Hills Video, puts ideas for new video projects through a thorough inquisition. "A lot of projects come in and 95% are immediately tossed out," says Gilula.

"The remainder we look at and consider carefully. We do a lot of research. Say we're considering a bridge tape—then we will ask, 'How many bridge-players are there? What are the demographics? How can we reach them? How many potential sales are there through normal video distribution channels? What makes this tape unique? What makes it stand out? Why is it better than a similar program and did that program do? How was it promoted?'"

"The first step is brainstorming," says Twin Tower president Eric Parkinson.

"We come up with a lot of ideas that we throw away. Then, when we have one we think will work, we do mandatory research. We are a small, privately-owned company" (Continued on page V-6)

TECHNOLOGY & EDUTAINMENT: Discovering a Cultural Renaissance in Tomorrow's Interactive 'Oracle'

By BOB YOUNG

Call them how-to, hobby or special interest videos. By any name, this "edutainment" genre—ranging from winetasting primers to house repairs, from personal finance counseling to golf lessons—is one of the most promising outgrowths of the video revolution. And possibly the one with the most growth potential.

As video technology advances at a breakneck pace, special interest programs stand to reap benefits from innovations such as interactive CDs and High Definition TV.

These upcoming breakthroughs seem made to order for special interest programs. The new CD-I format, due out by next Christmas, is a prime example. A sort of all-in-one super format, CD-I combines interactive capabilities with digital stereo, full-color graphics, animation, limited full-motion video, up to 300,000 "pages" worth of text and clean video stills, all on a single 5-inch compact disk.

"Teaching music and foreign languages is especially well-suited for CD-I," says Laura Foti, director of marketing for American Interactive Media, a Philips/PolyGram corporation. "The operators will be able to interact with the programs, get direct feedback on their progress—even compose their own music and note it."

Language students will be able to instantly access words and sentences, hear the proper pronunciation and maybe see an illustration or picture. Using the CD-I joystick, keyboard or mouse that controls the microprocessor inside the CD-I player or component, the viewer could answer questions or use the words in sample sentences at the end of each lesson.

"With the enormous information storage of CD-I, we'll be able to put up to 16 hours of spoken instruction per disk," Foti says. "Maybe put two hours worth of instruction in eight different languages. CD-I, unlike personal computers, is a world standard, so retailers all around the world will be able to handle these programs."

This technology can be applied to all sorts of hobby and educational/entertainment programs. By choosing from a selection of tones, durations and textures, one could compose original music, then assemble original animated graphics—in 32,768 colors—to accompany the music.

Views of objects, from car engines to objects of art, would be variable—all angles can be examined from any distance. Guides on throwing parties or playing golf will be extensively cross-referenced; each facet will be instantly accessible, Foti says.

Video travel planners—perennially hot videotape offerings—will be dramatically expanded. "Not only would do-it-yourself CD-I vacation guides let you preview locations and attractions, they'll let the viewer see inside cruise ship cabins, hotel rooms, restaurants and so forth," says Stan Cournyn, president of The Record Group in Burbank, Calif.

There's more: "Stopovers and accommodations that look especially good could be noted in the system as the video tour progresses, so that after looking at the program, a complete itinerary would be produced—transportation, travel schedules, everything you need for the trip," says Foti.

(Continued on page V-6)
MUSIC VIDEO
(Continued from page V-1)

derserved by other media but still
have very active audiences, i.e. hard
rock and heavy metal. And super-
star artists like Madonna, Prince,
and Whitney Houston, of course,
also sell videos like records.”
E pand mentions three PolyGram
Music Video platinum videocas-
settes as evidence: Kiss’s “Animal-
ize Live Uncensored,” which took
two years to reach the 50,000
sales point at $29.95; the recently
released “Kiss Exposed” which took
three months to get there at the
same pricepoint; and Bon Jovi’s
“Breakout” compilation of “dated
videos” which is now nearing that
level.
“It’s a little staggering when you
think that a couple years ago we’d
have felt that 5,000-15,000 [unis
sold] was a wild success, when now
we can roll off 50,000,” he says,
predicting that Bon Jovi’s “Slippery
When Wet—The Videos” would ship
100,000 when released in Novem-
ber. “If this isn’t a big success,
someone please tell me what is.”
E pand is among many who feel
that the forthcoming launch of com-
pact disk video will hugely impact
music video sales by overcoming
the “timeliness” problem prevalent
in music videocassette releases. “It
will be the same as when there’s a
record in the store at the time it’s
heard on the radio—when you see a
video on TV you’ll be able to buy it
in the store,” he says, “which is espe-
cially great for videos that people
want to collect, because with CDVs
there’s only a couple weeks turn-
around in shooting the video, manu-
facturing it, and distributing it.”
Robin Sloane, Elektra Records’
vice president of video produc-
tion, cautions that it will take awhile
for consumers to be educated as to
the new video configuration.
“It will take five to 10 years for
them to adapt the technology into
their lifestyles,” she says, warning
that for the industry to get too ex-
cited about CDV’s commercial prom-
ise would be self-defeating and only
lead to the kind of unnecessary let-
down already experienced regard-
ing the music video industry.
Of course, MTV continues to
come under attack in many quarters
for having “trivialized” music video,
as Ed Steinberg, head of the Rock-
america video pool, puts it, through
overexposure of a narrow range of
video clip product.
“We haven’t heard from all seg-
ments of the music industry,” says
Steinberg, pointing to videos from
other countries and musical genres
like new age, jazz, country, and clas-
sical, which he feels are only start-
ing to penetrate the market.
“Judging the state of music video
simply by watching MTV is underes-
timating its potential,” notes Elek-
(Continued on page V-6)
TECH & EDUTAINMENT

Fitness and sports instruction will be revolutionized as well. A runner or tennis player, for instance, could access a medically-optimized custom training schedule that would change according to the performance information entered by the user.

"Individual medical concerns will be taken into account," Foti adds. "As the exerciser progresses, the program would assign more challenging regimens, suggest an appropriate diet. It would be like having a live-in trainer."

High Definition TV—a wide-screen medium with 35mm photo-quality video—may well further the growth of special interest programs, especially art and graphics-related offerings.

"It's a perfect marriage, considering that CD-I and HDTV were designed to be completely compatible," Cormyn says. "CD-I players will come with a 'Quad Mode' that will, when switched on, digitally double the amount of resolution on your screen."

That's important because HDTV will sport between 1,000 and 1,200 lines of video resolution, as compared with the current standard of about 330 for broadcast TV and close to 500 lines for Super VHS, the current state-of-the-art. CD-I produces LaserVision-quality video—close to 400 lines. The "Quad Mode" will bring it up to HDTV standards.

How-to music and art programs should benefit greatly from this near-future technology. "High Definition TV will perfect all sorts of educational programs, especially interactive tours of art galleries and retrospectives of great masterworks," says Dale Cripps, owner of Worldwide Cinedelivery, a company that's working on converting movies to HDTV.

"The masters will leave their legacies behind on high-definition interactive disks. The interactive capability to call up their works, retrospectives on their lives and so forth, will be like having access to these people long past their years." He imagines, says he, a 30 to 40-foot wide TV screen that burns out crystal clear, magazine photo-quality video. "Obviously, learning fingering techniques, art technique and crafts would be much clearer on this type of system," Cripps says.

"Also, I see CD-I and HDTV as the technology that will store all forms of written language and historical artifacts. A user could call up any subject, any object or artifact instantly, together with complete information and an index of related material. Think of the vast amounts of information the average person will have access to. A single CD-I container the informational text equivalent of a 20-volume encyclopedia, complete with sound, narration and pictures."

High Definition TV won't be with us until 1990 at the earliest, Cripps says. By then, CD-I may be taken a step further with the introduction of digital information compression that will allow full-screen, full-motion video that will match HDTV's resolution capabilities. First generation CD-I hardware and software will sport limited full-motion—moving pictures that take up only a quarter or so of the screen.

"Where is it all leading?" asks Cripps. "I see CD-I and HDTV forming a unified systern—a hi-tech oracle, so to speak, that can answer everyone who can call upon."

LABEL CONNECTION

(Continued from page V-3)

Brecker.

Price-reduction promotions on music videos have been notably successful for a number of companies, including the WEA-associated labels, Sony and A&M. "Our promotion in September and October, 'The Winning Combination,' highlighted some 50-odd music videos for Warner Music, Warner Reprise, Elektra and Atlantic," says Faraci. "It was wildly successful."

A&M reduced many $29.95 titles to $19.95 and $19.95 tapes to $14.45 in August. "It has worked very well, restimulating interest in our catalog and creating reorder patterns. And we're pricing new videos accordingly, generally at long-forms at $19.98 and short-forms at $12.98 or $14.98," says A&M's Macon.

Sony's "Music Marathon" reduced the prices on 78 music video titles on Sept. 1 and continues until January 30. The prices went down to between $7.95, for some short programs of three-to-five clips, to $19.95 at the most expensive," notes Sony's Brecker.

"We did it to help retail accounts expand their inventory by lowering prices and to encourage new music video accounts in supermarkets, in drugstores and with rackjobbers. And many are indeed trying it out."

Sony reaches its jazz and classical audience in a different manner. "You really have to go after these buyers and advertise it with great pictures. These types of tapes in particular are not supported by the video specialty stores."

One such title, "Celebrating Bird" ($29.95 documentary about Charlie Parker) is bowing this month and is Sony's first co-production of a music tape (in conjunction with Photower). "It's as if the info were on a much lower budget," says Faraci. "It has been a little difficult to sell."

"Why are the labels putting so much money behind music videos?" asks Cripps. "Because they believe in them. But it's not just a matter of money. They are invested in the future of the medium. They feel they can benefit by being associated with the medium. They can use it as a promotional tool."

"Video is the last frontier for the music industry," says Cripps. "To play for the long term, they have to be in video. The medium is the message." And you can't afford to let the tape slip. CHRIS McGOWAN

Videoclips

(Continued from page V-3)

Club videos.

"MTV is such a fantastic creation in enabling us to boost teenage minds 24 hours a day, but we don't take advantage of it any more and play it safe until enmity sets in," says Stein. "Where films and Madison Avenue once took notice of MTV and music video, now MTV and music video look to films and Madison Avenue and end up cabulating themselves."

Seconding Stein is Limelight's producer Simon Fields, who has long been at the forefront of innovative music video. "Instead of catering to the video formulas of two years ago we should be convincing the record companies and artists to risk it a bit and push it through the walls," says Fields. "We've gone through a cycle of acceleration and self-destruction, and now we need to have record company executives who have the instinct to experiment and stretch the limits a bit and guide the artists in doing so."

Stuart Samuels, the producer for director Zbigzwig Rysz, Cy Zak's Zbig Vision production company—who previously produced AT&T Video's "Night Flight" and "Radio 1990" video clips—says one of the biggest reasons why the advancement of music video is being held back is that budgets remain incredibly low compared with those of commercials—that record companies have failed to recognize that higher budgets are gobbled up by production costs without necessarily bringing higher quality. He adds that since videos are still made primarily with MTV in mind, their content is obviously shaped to meet MTV programming criteria.

"What's happened is not so much clip burnout but fail-out," continues Samuels. "A lot of smaller production companies can't maintain themselves, and the bigger ones band together and get all the work because of the labels' need to funnel established entities. So it becomes a self-perpetuating thing where the same people get used and overwork the smaller and more creative ones have a hard time finding work."

But Samuels feels that commercial exploitation of music video can lift the form out of promotion and revitalize the industry. "To this end Kevin Godley, who with partner Lol Creme has directed some of music video's most memorable clips, is launching The Video Label home video music software line as a means of getting back to the reason why they got into it in the first place."

"We started making videos because it was so enjoyable to come up with great pictures and great music, not as just commercials but as something that would work as its own entity," says Godley. "But now there's been overkill in the commercial aspect, and underkill in creativity. Videos have become victims of 1980's disease: the shopping mall mentality where cars all look the same, music sounds the same, and videos are alike as well. So we hope that The Video Label will allow us and others to push the medium's creative aspects."

Envisioning the new undertaking as "a record company with eyes," Godley says that the label will release original music video product in approximately 20-minute tape of disk form, thus breaking the stricture of the three-minute commercial clip. He hoped to be fully operational by next summer, and adds that artists of the caliber of Peter Gabriel, Sting and Dave Stewart have expressed interest in using its facilities whenever they are ready. JIM BESSMAN

BILBOARD, NOVEMBER 21, 1987

www.americanradiohistory.com
Where Lorimar Hits Home

This holiday shopping season, Lorimar Home Video will heat up sales with a great message, a powerful national medium and concentrated local sales power.

The message: Lorimar's Home Video Gift Guide—an eye-catching advertising spread with an eight-page booklet bound in, showcasing Lorimar’s exciting lineup of home video releases.

The medium: TIME Magazine—rated the most effective magazine for home video advertising in independent research.

And for local sales power, the booklet will appear in TIME in eight regional versions, each listing local Lorimar dealers.

Lorimar and TIME. Home video for the holidays.
V-8

Now friends, the estimations of Video gifts and enthusiasms are a
Dorf on a
For golfers stuffers: J2 videos,
So how to find the right video
Newborn baby... how much videos can
Laugh, Golf,
Tailored (and non of new special.
Season, $29.95 Tim Conway's
Gifts, $19.95 Joan Lunden's Your
With a zest for
Mother's Guide" to
Holiday, $29.95 The
Movie, $29.95 The
Movie's "Ansel Adams: Photog-
Video's "Picasso:
Video's "Ansel Adams: Photog-
Video's "Picasso: Art--
slick," says, adding that there's even
to "penalizing" videos to hit songs and by hot artists if the clips'
quality warrants less rotation than it might normally have received.
ALTERNATIVE (Continued from page V-1)
sponsorship deals, taking advantage of book and record tie-ins, narrow-casting for specific demographics or broad-basing for a wide range of customers, paying more attention to high production values and in general becoming fiercely competitive. The emergence of 5- and 8-inch CD-Video and revival of 12-inch laserdiscs may soon bring further changes.
Creatively, original video is providing an important new outlet for music, comedy, documentaries, children's entertainment, instructional and educational programs, video art, made-for-video fiction, and dozens of other areas. Narrow-casting may create new work for countless writers and directors whose work was hitherto too specialized or esoteric to appear on television or in movie theaters.
As mentioned above, expanded distribution has helped to fuel the explosion. Sharper Image, Taylor Gifts, Signature, the aforementioned S.I. Video and a variety of other catalogs advertise many tapes; museum gift shops carry View Video's "Picasso: The Man And His Work"; and, the Yosemite National Park gift shop sells Pacific Arts Video's "Ansel Adams: Photog-

The latter firm directs its markets its "Marty Hogan: Power Racquetball" tape through "National Racquetball" magazine and its "Undersea World Of Jacques Cousteau" series to the 400,000-member Cousteau Society.
The Bochi Tree Bookstore in Los Angeles carries dozens of videocassettes on yoga and t'ai chi ch'uan; the La Leche League sells Twin Tower's "Breastfeeding Your Baby: A Mother's Guide" to its members; and, golf stores carry J-2's "Dorf On Golf."
Eaters of Wheaties can buy Ves-
(Continued on page V-10)
Once in a while we’ll lose a viewer or two.

It’s bound to happen.
Even though our audience loves to watch their music—
the best of video music—
they have other things to attend to.
Like each other.
That’s why over 23 million viewers make love, soothe their infants, and pay their bills with us in their lives.
And they’re listening to your music to decide which records to buy.
Even if they’re not always watching.
IMAGINE A ROOM THAT'S BATHED IN SOUND. AN ENVIRONMENT YOU CONTROL WITH THE TOUCH OF A BUTTON. NOW IMAGINE A SINGULAR, SOPHISTICATED MACHINE THAT CREATES THIS THEATER ENVIRONMENT: FOR MAXIMUM INTEGRATION OF SOUND AND IMAGE, IT'S THE NEC AVR-1000 DOLBY SURROUND SOUND RECEIVER.

CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

ALTERNATIVE

(Continued from page V-8)

Iron's "Learning Football The NFL Way" with a coupon from the box and $19.95; bicycle stores sell "Cycling For Success" and, auto parts stores carry Twin Tower's "Darrell Waltrip Explains NASCAR Racing."

Jim Jimirro, president of J-2 Communications (which now has 17 original videos in its catalog) estimates that J-2's distribution falls into the following categories: 30% video stores; 30% mass merchants; 10% catalogs; and, 30% distributed differently with each tape. "I think mass merchants will emerge as the most important," predicts Jimirro.

"We are moving more towards direct marketing, through catalogs and mail-order ads," says Mark Giulula, vice president of marketing and acquisitions for Fox Hills Video, another label that is dedicated to the nontheatrical market. Fox Hills currently has 15 titles in the special interest area, with 25 in development.

Says Lorimar Home Video CEO Jerry Gottlieb, "We have a view now of focusing in on those titles that are the most likely candidates for success rather than dispersing our energies over a lot of titles thrown out there. We want to concentrate our efforts on giving select programs the marketing and support that they need. You need the edge that comes with sponsorship, celebrities and good product."

"Original videos aren't pre-merchandised through millions of dollars in theatrical campaigns and that there doesn't exist an inherent promotional vehicle such as radio for original video. You must do a lot of PR and be very clever in the way you get the word out that the program exists to begin with," says Ken Ross, CBS/Fox director of nontheatrical programming.

"You have to put together a marketing jigsaw that consists of a lot of different pieces," adds Ross. "Direct mail, sponsorships, traditional channels, mass merchants, layoffs to cable TV—we try to work all these avenues. The sum of the parts make an attractive whole."

Avenues of original video programming may soon expand because of an anticipated boom in CDV (including a resurgence of 12-inch laserdisc popularity). The interactive potential of CD may make it especially important in the how-to and educational realms. And the apparent durability of the software should lend itself well to product (such as fitness programs) that bears numerous viewings.

The expected future sales of three-way combination CD-players should also increase the viability of CD special interest titles, by enormously expanding the potential market for laser-read product.
Vision for the free world.

Your contact:
213.936.0943
by jim bessman

new york record-distributor exclusivity may be beneficial for some indie labels, but panelists in an oct. 30 cmj music marathon seminar called "the retail connection & independent distribution" were split as to its value in a discussion that also touched on channel retailers and dealer censorship.

graham hatch, label manager and national promotions director of the frontier records label, pointed out the hazards of exclusive deals. "to put all your eggs in one basket is really scary," he said. according to hatch, such deals offer the potential for an exclusive distributor to place taudy, but important, accounts on hold. he prefers the option of going through other distributors to get product to market.

similary, tom prendergast, who operates the pier platters store in hoboken, n.j., as well as the indie label bar none records there, was against the idea of siding with one distributor. as he put it, "the [distributors] that have a record, the more [consumers] can get it."

prendergast suggested that labels with new artists start off with as many distributors as possible. from the receiving end, however, panel moderator kevin hawkins, who is a buyer at the bar record chalk, said that exclusive distributors saved him from having to talk to several others about the same product and then "get tangled up" for not buying from all of them.

keith wood, vice president of distributor caroline records, labeled exclusivity a "tricky issue" but noted the advantages of having an exclusive distributor's sales staff working an indie label's record "very hard [as] a No. 1 priority rather than spreading three or four distributors in the same marketplace where it's not a priority."

but mark marks, coordinator for dutch east asia trading's in-house labels and salesman for its distributor, admitting that an exclusive distributor may be the best bet to get indie label product into chains, said that that route is "a horrible idea" if the goal is to "satellite" the mom-and-pop stores, which are so vital to the success of small record companies.

but all panelists were united in hailing the importance of retail to their operations. "retail promotion is taken for granted as least important," said jan genova, head of retail promotion for frontier/combat records he noted that radio promotion and publicity may be given greater attention, but getting the indie label's titles into store bins is what really counts, especially when stores are being "flooded by michael jackon and bruce springsteen" and other big hitters.

genova, who like most panelists noted the significance of mom-and-pop stores in building indie label sales, also acknowledged the growing role of channel stores.

"chains are really willing to work with you if you're willing to work with them," he said, describing a display contest at musicland on behalf of scruffy the cat's first album. as a result, he said, the entire chain is "now hip to it."

he added that it helps to send records to individual chain stores in order to get managers excited directly.

caroline's wood also described channel retailers as "very important for distributors" and becoming more so "because they realize the value of the product we carry and their buyers rely on us to tell them what to sell because they're not as knowledgeable."

dealer knowledge was another concern addressed by panelists. "anything you can do to get [in-store] exposure is great," one not ed dutch east's marks, specifically citing prerelease announcements and photocopies of press coverage among the hazards of distributor censorship.

"we can get kicked out if product is deemed offensive," he said. "a whole host of crap that can be sent to individual stores, as well as distributor salesmen, in fighting for a piece of indie labels' small market share."

responding to an audience question posed by the record buyer noel paul as to whether in-store posters and other p-o-p materials were actually used, wood said that posters and "anything else that makes more exposure" worked, even though he estimated that a third of a poster run ends up in the trash.

to everyone that such materials are not wasted, relativity/combat's genova said that he requires accounts to send back in-service photos of his materials. he further suggested that p-o-p be sent directly to chain store outlets—rather than going through a web's central warehouse—to reach the eager young salespeople who generally lack contact with labels. on the other hand, he cautioned that mom-and-pop stores are "flooded with that stuff."

frontier's hatch added that p-o-p materials and in-store play copies should be worked in the same way as new orleans stores, with labels and distributors making follow-up calls to make sure they're being used.

but the panel's liveliest discussion involved the continuing controversy posed by allegedly obscene and suggestive album art and song lyrics. "we can get kicked out of markets if mail management deems (product) offensive," said record bar's hawkins, adding that in the case of recent albums by leaving trains and big black—both of which carry sexual expletives in their titles—the chain won't risk "losing a store over them."

when max marcelin pointed out the greater likelihood that a mom-and-pop would carry such an album over one titled "have a nice day," he castigated sst records for "stooping to the level" of holding a window display contest supporting the leaving trains title (billboard, sept. 5).

however, wood, in pointing out that the name of the game remains selling records, guessed that in that regard, leaving trains "probably doesn't think [the contest is] such a bad idea," and hatch reported that his store surveys showed the big black title to be the topseller among mom-and-pops for two weeks in a row.

wood noted that his company, which also operates small-in-house labels, was marketing an explicable-titled album by overkill "basically for their fans." calling the group one "we expect big sales," he said the album was released in both uncensored and censored versions, the latter a stickered black sleeve designed primarily for chains.

he also scolded college radio programmers for resisting pussey galore's "right now" because of the group's name. "if we bring it in and play it, then there's no excuse for college radio not to do the same," he said.

chain's 45th outlet stresses deep catalog, local music

tower opens first store in new orleans

by jeff hannusch

new orleans tower records opened its 45th store here nov. 2. the 11,000-square-foot store occupies two floors of a sewage-broly complex, a trendy shopping area in the french quarter, adjacent to the mississippi river.

"we like to open stores in cities that have a strong musical identity, so a new orleans location was a natural," said steve solomon, who was here for the store's opening. "we'd been looking at the city for more than two years, but it took some time for the right retail opportu-nite to fall into place. right now we have a location in the busiest part of the city, right next to the hard rock cafe. we couldn't have hoped for a better spot than this."

according to solomon, louisiana's phonograph economy shouldn't hurt the new store's chances for success.

"i think the record business is affected by the economy that most people think," he says. "i'm not saying the business is immune to a recession, but i've always felt most people can afford to buy at least one record no matter what their current financial situation is. people can't stop from getting excited about music."

like tower stores, the new orleans outlet will attempt to lure customers by offering a large selection of records and tapes. the downstairs portion of the store features a video-screening area; a cassette section; and racks of pop albums and singles, both current and old.

the upstairs portion of the store includes a glassed-in room devoted solely to classical music. other upstairs sections include compact disks, jazz, blues, big band, international, and inspirational.

solomon says the goal of the new orleans store is to carry the area's largest selection of local and regional music.

"louisiana has a rich musical heritage—dixieland, r&b, Cajun, zydeco—the music is where that music originated. we're going to try to offer our product in a way to build up these sections, to do that we're going to take product on consignment and work with as many local distributors as possible."

"also, our location will determine just what we stock. we're in a heavy-traveled tourist area, so expect that perhaps 50% of our business will be with folks from other cities. we're going to work with local vendors to support them, so they're likely to buy some dixieland or Cajun music as a memo-nen or a gift for someone back home."

"at the same time, we can't ignore the people who live here. we're going to try and woo them by offering our usual selection and service. we're also offering free parking for customers, which is a major concern for any business located in the french quarter."

the new orleans store has approximately 30 part-time and full-time employees. of these, a half dozen relocated from other tower stores. the new store's manager, dan shepherd, moved here from the flagship store in downtown sacramento, calif., as assistant manager roger hille relocated from philadelphia.

A red staircase, left, takes customers to the second level of Tower Records' New Orleans store, which was designed by the Sacramento, Calif., firm of Monighan Architect. The upper level features compact disks; an enclosed classical department; and such specialty categories as jazz, blues, big band, and international.

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billboard november 21, 1987
Rainbow Web Joins Campaign To Fight Hunger

BY EARL PAIGE

LOS ANGELES - Rainbow Records, the 25-store, San Francisco-based chain, is taking part in a 10-county food drive that features 12 acts appearing on television commercials and 29 more acts doing radio spots on virtually all radio stations in the market.

Working with Rainbow in the drive are 154 Safeway stores, TV station KTVU, and food banks in each of the 10 counties.

The drive involves purchases of prerecorded audio only—not accessories or self-through video and video rentals, which are offered in Rainbow's 10 combo outlets. For each item of food they bring in, participants will be granted a $2 discount on any LP tape or compact disk not already on sale or purchased as part of some other offer. There is no limit to the number of discounts per participant, but only one $2 discount is allowed per recording.

Consumers bringing in 25 or more cans at one time are eligible for prizes that include a weekend for two at the Four Seasons Hotel in Newport Beach, Calif.; a $1,000 Rainbow gift certificate; a CD player; a videocassette recorder; and a complete, autographed Jackson Browne CD catalog.

The 10-year-old Rainbow chain is reorganizing and seeking an aggressive role in the market, says Jason Gilman, president and co-founder with the now-retired John Tyrell. Gilman is away from the firm for five years until this past February.

"I can't say enough about how Safeway has played such a crucial role in this drive, as well as everybody at KTVU," Gilman says. The TV station is providing free studio and air time for commercials advertising the drive.

The drive, which was planned for more than a year, is being coordinated by Horne, McCloy & Cohlentz, a marketing and public-reations firm. Publicist Marcia Morgan says cooperation from label representatives "has been incredible."

Says Morgan, "This has become something of an octopus, with so many offshoots, like the Boy Scouts and Girl Scouts, who distribute flyers." Morgan works closely with Gilman and Larry Tessler, newly appointed executive vice president of merchandising at Rainbow.

Gilman, Tessler, and Morgan say they are unable to estimate how much food will be collected by Sunday (10), the drive's cutoff date.

Gilman and Morgan say the hunger problem, which affects an estimated 10% of the population in California's Bay Area, stirred wide interest in the drive. They add that the San Francisco Food Bank alone distributes 200,000 pounds a month.

Celebrities featured in the TV and radio spots for the drive include Robert Cray, Jefferson Airplane and Jefferson Starship founder Paul Kantner, Journey's Jonathan Cain, the Grateful Dead's Bob Weir, Huey Lewis, Kenny G, Todd Rundgren, members of the Monkees, Chris Isaak, and Level 42's Mark King.
by Linda Molenki

It's DEFINITE. Navarre has branched out and opened up a West Coast warehouse, making it the latest distribution outfit on the move.

According to sources, the Midwest distributor had put in a concrete offer to purchase California Record Distributors several months back in an earlier attempt to move west, but the deal never panned out.

The new warehouse, located in Gardena, Calif., was primarily set up to act as a distributor and rack for the company's video and home computer software accounts. But chances are we'll soon see Navarre's West Coast branch expand into music product as well.

Though MANY remain skeptical about the viability of 3-inch CDs, Northbridge, Calif.-based CD-only logo Dunhill Compact Classics is forging ahead with titles from Ray Charles and the late Harry Chapin. The former is "America The Beautiful," a track that is included on a greatest-hits package by Charles recently released on Dunhill. The Chapin title—which will be a gold CD single—contains "I Miss America" and "Remember When The Music," the title track from the new Chapin album on Dunhill.

To help push the new format and the titles, Dunhill—in association with Shape Optimedia—has created a package that contains an adapter in the shrinkwrap. The 3-inch titles are expected to hit store shelves Thursday (19) and will carry a suggested list price of $4.99.

According to Dunhill president Marshall Blonstein, retailers are "very supportive" of the move. "Timing on something like this was also critical because we're going into the Christmas season," he says. Both releases will be backed by marketing and promotional campaigns.

More NARM Rap: Independent distributors this year gave their first award to NARM executive vice president Mickey Granberg for her longtime support of the independent community; the presentation took place during their recent wholesalers conference in Palm Springs, Calif. The award, which is now known as the Mickey Granberg Award, will continue to be given out, when appropriate, to individuals who make outstanding contributions to the indie distribution network.

Casting Call: Tommy Boy Music is looking for an

Navarre heads west, a distributor on the move

a&r administrator, to be based in New York. The person must have a thorough knowledge of all aspects of popular black music, from songwriters to producers to remixers. Anyone interested in applying is asked to send a resume along with a tape of his three favorite songs as well as his current favorite tune and an explanation of what is significant about each. Candidates are also asked to submit a brief essay on what they think is missing from the black music market today. Send your presentation—not call—to Tommy Boy's personnel department, 1747 First Ave., New York, N.Y. 10128.

Seeds & Sprouts: Important Record Distributors has moved larger space in the Chicago area. The new office is headed by Vince Newman and Lou Gerhard and has two new sales representatives, Kerry Simonian and Judy Desimini. Simonian was a buyer for local Rolling Stones Records. Desimini was with seaburg Juke Box Distribution. Important Chicago can now be reached at 880 Lee St., Des Plaines, Ill. 60018; 312-286-5555.

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Minneapolis, MN 1-800-486-6177

PRECISION SOUND
SUNRISE RECORDING
Mountlake Terrace, WA 1-800-547-4775

SURF SIDE DISTRIBUTIONS
Innovative, W9887 (808)124-7344
 SCHWARTZ BROS. INC
Latham, NY 1-800-638-0330

RINGSIDE RECORDS
Cambridge, MA 617-398-0160

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MODERN MARRIAGE.

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

AZTEC CAMERA
Love
LP RCA 25545/$9.98
CA 6633-1/NA

JOE KENTON
Hymne
LP Mercury 832-774/NA
CA 832-774/NA

BEN E. KING
Save The Last Dance For Me
LP Em 46904/$9.98
CA 4-46904/NA

MADONNA
You Can Dance
LP RCA 25545/$9.98
CA 6633-1/NA

MELL'SA MORGAN
Good Love
LP Capitol CT 46943/NA
CA CT 46943/NA

BUSTER POINDEXTER
Buster Poindexter
LP RCA 6633-1/NA
CA 6633-1/NA

PRETENDERS
The Singles
LP Warner 25646/$9.98
CA 25646/99.98

THE REVERENDS
Saturday
LP Capitol CT 46926/NA
CA CT 46926/NA

LINDA RONSTADT
Canciones De Mi Padre
LP Decca 60765/$9.98
CA 60765/99.98

THE RUMBLES
Jump To Confusion
LP A&M 20825/$8.98
CA 20825/$8.98

SKINNY BOYS
Skinny & Proud
LP Jive/RCA 1-2551/$11.98
CA 1-2551/NA

JOHN STEWART
Punch The Big Guy
LP Capitol CT 46943/NA
CA CT 46943/NA

TOTAL CONTRAST
Beat To Beat
LP Warner 25535/$9.98
CA 25535/99.98

TOWER OF POWER
Power
LP Warner 25664/$11.98
CA 25664/$11.98

YEAR ZERO
Year Zero
LP Chrysalis 661-117/$11.98
CA 661-117/NA

SOUNDTRACKS
DAVID MANSFIELD
The Sicilian Soundtrack
LP Warner 25535/$9.98
CA 25535/99.98

VARIOUS ARTISTS
The Last Emperor Soundtrack
LP Warner 25664/$11.98
CA 25664/$11.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.
HOLLY DAYS: There's a lot of generic Christmas music business out there for specialty racks like Serve-Rite Record & Tape Co. and its aptly named division, Holly Music. "It's a year-round business," reports Sylvan Gross, general manager of Holly. Packing commences in June, with Holly shipping from three warehouses. A total of 200 titles are available from the company. Cassettes are $3.99, LPs $2.99. Gross says Holly had product in 10,000 locations last year and will be represented in 15,000 this year.

AT THE GROCERY: The growing involvement of grocery and drugstore chains and convenience stores in home video is being followed up by renewed interest in audio, says John Maioriello, president of J D Store Equipment Inc. in Los Angeles. Maioriello is overjoyed at landing exhibit space in the Food Marketing Institute show, which drew 28,000 retailers a year ago. The event, set for May 8-11 at McCormick Place, "just blows my mind," he says. "They're expecting delegates from 50 nations."

THE VINYL SOLUTION: Jim Urie, vice president of sales and branch distribution for PolyGram, says careless buying by some customers led the distributor to lower the break-even percentage for LPs in its returns system (Billboard, Nov. 14).

"Most of our accounts actually do a good job," says Urie. But, Urie says, at the recent National Assn. of Recording Merchandisers Wholesalers Conference in Palm Springs, Calif., "Two accounts told us they bought LPs to merchandise to their departments—even though I knew they were probably buying more LPs than they would sell. That's just absurd!"

To rectify the situation, Urie says, the distributor decided it would be fairer to lower the purchase bonus in PolyGram's incentive/dissincentive returns plan than it would be to raise the returns penalty. If we raised the penalty, then we might have ended up punishing accounts that had been buying responsibly," he says.

New break-even on PolyGram LPs is 14% for wholesalers and 12% for retail accounts. Bonuses and penalties for the other album-length configurations remain unchanged: 20% for wholesalers and 18% for retailers on cassettes and 12% for accounts on compact disks.

BOXING LOOSE: One-stops have ambivalent feelings about PolyGram becoming the latest major label to institute a new pricing policy. "It was just a matter of time," says Steve Libman, president of Nova Distributing Corp. in suburban Atlanta. "CBS and WEA had already gone that way on box and loose, and RCA came through a month ago.

"One-stops that can't stock box lots have three choices," he says. "They have to do away with the twos and threes, raise shelf price, or eat the difference."

Bud Libman, vice president/general manager of Nova, says one-stops may get back some of the new-release business that has slipped away because vendors such as CBS and WEA waive the minimum on new releases. PolyGram requires 120 pieces, including new releases, for its best direct-ship price.

"What happens is small dealers out in the middle of nowhere order their CBS and WEA new releases in on [United Parcel Service] and then make their returns to us," says Bud Libman. Such purchases of PolyGram goods will now revert somewhat to one-stops.

One-stops may also enjoy something of a functional discount because they have an advantage over retail in terms of box-lot purchases. "We serve 600 accounts; we can always get rid of a box of this and a box of that," Bud Libman says. "But chains can't always do that. We may also see the chains having to warehouse more items rather than have so much dropped to individual stores."

But Bud Libman and others seem irriatated by the penalty on returns. "Why should we be penalized to help them clean up?" he says. "They're the ones killing vinyl. So many of these [pricing] policies and programs are retroactive and take effect immediately.

We made [return-authorization] shipments prior to [Oct. 27], when this went into effect. They are behind processing these RAs. Now we have two prices to watch out for."

More resigned is Bruce Ogilvie, president of Abbey Road Distributors in suburban Los Angeles. "The [PolyGram] returns penalty pretty well takes us out of the classical business," he says. "But it was fading, anyway, because of the influence of compact disk."

GLASGOW IN MILWAUKEE: The Brew City's Radio Doctors recently got national publicity in—of all places—the Nov. 2 issue of Sports Illustrated. In an article about a game between the U.S.S.R basketball team and the Milwaukee Bucks of the National Basketball Assn., the magazine says the Soviet team visited Radio Doctors, "the all-league music store," on the eve of the game. A photo of Radio Doctors accompanies the story.

Sports Illustrated says the Milwaukee shop's stock wasn't deep enough for the team's older players, who were looking for Soviet folk releases no longer available in their own country. But the younger hoopers gobbled up albums by the likes of Michael Jackson, Sting, Whitney Houston, Tina Turner, and U2.

Assistance in preparing this column was provided by Geoff Magfield in New York. To reach Retail Track, contact marketing editor Earl Paige 212-873-7040.

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Promo Pushes New Age Music In Bookstores

BY MOIRA MCCORMICK

CHICAGO - New age label Private Music and Nashville-based distributor Ingram Audio have joined forces in a promotion designed to increase music sales in bookstores via in-store play.

According to Peter Waraksa, Ingram Audio's marketing manager, seven Ingram bookstore accounts are taking part in the promotion, which began in mid-October and runs through the end of this month. Participating stores receive a free sound system designed for either cassettes or compact disks, and in turn the stores are asked to stock and push a minimum of six Private Music titles on cassettes and CDs - the samplers, "The World Of Private Music" and "Piano One," Yanni's "Out Of Silence," Patrick O'Hearn's "Between Two Worlds," Jerry Goodman's "Ariel," and Leo Kottke's "Shout Towards Noon" (the last three are offered only on cassette).

Suggested retail is $10.98 for cassettes and $14.98 for CDs.

The main purpose behind the promotion for Ingram, which introduced classical, jazz, and new age recordings to its bookstore accounts in 1985, is "to create a test situation with a few accounts to prove how in-store play affects sales," according to Waraksa. "We're providing our accounts with a proven idea on how to promote and sell more music. And Private Music's director of marketing, Jeff Klein, was interested in selling more music in bookstores."

The bookstores involved in the promotion include Bookworld, a five-unit Nashville chain; Book Heaven in Morristown, N.J.; and Oxford Books in Atlanta. "In addition to the sound system, which each store is allowed to keep, we're supplying them with point-of-purchase material, bag stuffers, and co-op dollars," says Waraksa.

In the case of the New Jersey store, Waraksa notes, the owner had already expressed interest in carrying a line of compact disks; the promotion "enables him to get it off the ground."

Waraksa says he has high hopes for the promotion. "New age evolved from the bookstore level," he says. "Windham Hill originally promoted their product through bookstores, because due to new age's [demographic] similarity with classical and jazz, [bookstores] were more receptive than record stores. New age eventually worked its way into record stores through word of mouth."

Ingram has no plans at present to launch similar promotions with other new age labels, "but we want to develop a sound-system program for bookellers—perhaps secure them special prices from the manufacturers or wholesalers," Waraksa says. "We've also toyed with the idea of a leasing arrangement in which Ingram would own the machines."
Grammed microphones.

Television can record directly from the counter. There is no tape, feature range speakers. Equalizer, timer, receiver with dual (201-434-1050) potentiometer.

The unit, 34½ inches by 16½ inches, has a suggested retail price of $169.95.

Wonder Wipes: Argraph (201-939-7722) has introduced a cloth made especially for cleaning compact disks. Called "Wipe-Free," the cloth is lint free, dry, and antistatic. It uses a carbonized thread, woven directly into the cloth, that attracts dust and dissipates static.

The product is packaged in a four-color display that contains 24 cloths, each individually sealed. Each 9-inch-by-9-inch Wipe-Free carries a suggested retail tag of $1.95.

Soundesign's Model 6967-67 Audio Core system includes a turntable, dual cassette decks with a high-speed dubbing option, a five-band equalizer, a programmable clock/timer, and a pair of 6½-inch speakers. The suggested list price is $169.95.

Have you thought ahead? It's winter ces time!

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Vendors Stress Title Variety During NARM Panel

BY EARL PAIGE
PALM SPRINGS, Calif. Rackjobbers are increasingly emphasizing breadth of inventory and year-round sales, according to a panel discussion held here during the recent second annual National Assn. of Recording Merchandisers Wholesalers Conference.

Home video was pervasive at the week ending Oct. 26-30. For the first time ever, the event saw vendors holding one-on-one sessions with accounts, just as their recorded-audio counterparts do. Twenty-one home-video vendors attended.

Home video is "like the music business—you have to have assortment," said Steve Sromek, executive vice president of home video entertainment at Handleman Co., in a presentation preceeding the panel discussion.

A year ago, 60% of Handleman's stock was made up of top 100 titles. Today, the figure is 40%. As for the year-round trend, Sromek said sales of every retail product—"except deodorant and toothpaste"—bulge during the fourth quarter.

The panel discussion included seven vendor representatives and moderator Chuck Blacksmith, president of rack firm Roundup Music in Seattle.

Home video vendors are constantly reviewing policies and, they often look to prerecorded audio vendors to learn more about the business. The panelists said Dave Mount, vice president of sales at Warner Home Video, said the studio has been using a return for credit on accrued stock balancing.

"Short term, we're going to continue that," said Mount. "We currently have 20% return allowance. Long term, we're re-thinking the WEA program they have for records, [purchase] credit, and return charge. We just don't know yet what the break-even point ought to be."

In WEA's program—which has distributors—customers receive a determined bonus on gross billing for the purchase of each unit and are charged a penalty for each unit returned. Break-even points in these labels' programs range from 12%-18%, depending on vendor policy and configuration. The system was designed to reward efficient buying; customers that keep returns below the break-even percentage actually reduce their wholesale costs.

In another parallel with audio products, Gene Silverman, vice president of sales at Orion Home Video, urged the launching of a Gift Of Video merchandising campaign—patterned after NARM's Gift Of Music—so racks could exploit sell-through opportunities all year.

David Bishop, vice president of sales at MGM/UA Home Video, said his company reduced the number of sell-through titles per release from 24 to 12 and will probably lower that to between six and eight for lower-priced titles. However, the vendor will boost its total of such titles by scheduling releases more frequently, said Bishop.

Mount said Warner, too, will have fewer titles but more frequent releases. Louis Peela, vice president of marketing at MCA Home Video, said the supplier "is trying something different" with five releases per month.

The maturation of the business itself is forcing vendors to reassess release programs, said Dan Rosenberg, director of sales at CBS/Fox Video. The supplier has emphasized collector campaigns, "but the number of titles depends on how much depth you have," he added.

Mount urged racks to develop their own merchandising campaigns—such as horror or westerns—and said many vendor campaigns are "really vehicles for the rental business. I don't know if they make that much sense for you."

The panelists said video manufacturers do not want to be restricted by certain types of policies, such as a permanent price tag for titles that are lowered from rental to sell-through prices. "Permanent is a long time," said Eric Doctorow, vice president of sales and marketing at Paramount Home Video. "There is a value in creating a sense of urgency on both the part of the consumer and retailer, in staging temporary promotions."

But Mount criticized "yo-yo" pricing, indicating it worked against selection breadth. "Your departments need 'Blazing Saddles,' one or two at least," he said.

Another area where rental orientation has clashed with sell-through (Continued on next page)

FOR WEEK ENDING NOVEMBER 21, 1987

BUILLBOARD

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

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<th>TITLE</th>
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<td>Amblin Entertainment MCA Home Video 80136</td>
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<td>Family Home Entertainment 26561</td>
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(Continued on page 50)

Local VSDAs Stage Shows
Vendor, Attendee Turnouts Vary

BY CHRIS MORRIS
LOS ANGELES Video Software Dealers Assn. regional trade-show attendance grew at the second annual in suburban California and southeastern New England events. However, the Los Angeles chapter's first attemp to stage an all-day trade show (Billion, Nov. 7) was less successful.

The Chicago VSDA chapter also repeated the four-quarter exhibition that it staged last year (see story, below).

In December, trade-show chairman for the northern California VSDA group and former chapter president, reports a 60% increase in attendees and exhibitors at his group's second Bay Area Trade Show.

The event, held Oct. 18 at the Oakland Hyatt Regency, drew 1,900...
STRETCH YOUR CHILD’S IMAGINATION WITHOUT STRETCHING YOUR BUDGET.

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.

To rack reaction to a life-size “Crocodile Dundee” display piece “was unbelievable,” said Doctorow. “We had to go to Hong Kong and through all kinds of craziness to keep up.”

RACKJOBBERS PANEL
(Continued from preceding page)

growth is in logo identification on shrinkwrap. Vendors need protection against a tape being “rented 30 times and then rewrapped,” Peola said.

Gary Khambam, senior vice president at RCA/Columbia Pictures Home Video, said that with home video maturing for the mass merchandiser, he wants a better indication of what mass-merchant accounts need in terms of point-of-purchase displays. “You have to tell us,” he said. Rack reaction to a life-size “Crocodile Dundee” display piece “was unbelievable,” said Doctorow. “We had to go to Hong Kong and through all kinds of craziness to keep up.”
VSDA CHICAGO MEET
(Continued from page 50)

the televised Chicago Bears-Kansas City Chiefs football game. Murray refutes the former theory, saying that 20,000 notices were sent out to VSDA members across the Mid-west. As for the Bears, video dealers would not have missed much had they turned up, as many of the vendors' booths were equipped with televisions that were tuned to the game.

"Maybe the people just don't care, to be blunt about it," says Murray. "They don't want to learn or expand, and with that kind of attitude they're giving their business to the big guys."

Those dealers who were in attendance were able to sample the wares of 37 vendors, view a trio of seminars aimed at the small video business, and meet Chicago Cubs Hall of Famer Billy Williams, who signed autographs for several hours.

Three major distributors, Baker & Taylor, Commtron, and MS Distributing, showed Christmas catalogs and incentive programs. Baker & Taylor's audio-sales rep Mike Bashkin says his firm was promoting in particular the idea of selling compact disks to video stores, noting that only 4%-5% of Baker & Taylor's video accounts carry CD. "We have been getting a lot of inquiries, however," he says.

Baker & Taylor was also pushing its Nov. 12 open house, designed to introduce dealers to the firm (which bought out Sound Video Unlimited earlier this year). At Commtron, the main emphasis was on the wholesaler's Re-Grand Opening Sale Nov. 6-7.

Manufacturer/distributor Chicago Tape Authority, which specializes in B titles, was promoting the viability of B titles to retailers. According to CEO Geoffrey Miller, smaller video stores "must carry B titles to make a profit; they lower the overall cost of doing business, and they maintain a longer shelf life. For mom-and-pop stores to compete, they must get large inventories. They have to know that convenience stores are competing with them, not vice versa."

A significant number of vendors were computer companies offering video-store software programs, including CDS Northeast, IBCM Video Control System, Visual Audio Sales, Merco System Technologies Corp., and DCI Systems. Also present were vendors showing fixtures, soft drinks, snacks, popcorn, adult and travel movies, the Checkpoint security system, and the Fastag videocassette tagging system.

Chicago One Stop, founded by former Chicago record retailer Howard Rosen of Downtown Records, was showing its Video Browsers Pak, designed to display a large inventory in a small space.

A company called Ortron Development of Buffalo Grove, Ill., displayed a prototype of its Video Shoppers Guide, a color computer terminal that provides movie trailers and information on all videos stocked by a particular store, including titles, prices, stars, plot synopses, running times, and whether or not a given title is in stock. The PC-based touch-screen system will (Continued on next page)
Why should I join VSDA?" "Dorrance says. "People are familiar with VSDA, but they don’t know what they’re getting for the buck."

Dorrance credits the smooth operation of the event to Trade Show Plus, a San Francisco-based specialist that was hired to coordinate the show.

"It made for a very clean, professional atmosphere," says Dorrance, who adds that the show will return to Oakland next year.

Connecticut chapter president Robert Viede Wie says reports that the second Southern/New England Fall Video Expo had an increase of 64% in exhibitors and a 270% hike in retail attendees from the previous year. Four or five new memberships were collected at the show.

At the Oct. 21-22 conclude at the Hartford (Conn.) Civic Center, 96 exhibitors took booth.

"We’re not going to lose any money," Viede Wie says. "We’re going to make a couple of thousand dollars.

The exhibitors were pleased with the business. The people with equipment wrote good business.

But he adds, "The manufacturers were not happy, because there was no mass volume of bodies. We had little or no retailers come to the show, but they were all goodwill leaders.

A panel of exhibitors at the show indicated that many thought booth hours were too long (11 a.m.-9 p.m. the first day, 11 a.m.-8 p.m. the second day). A majority of suppliers also believed that a weekend show would be preferable to the Tuesday/Wednesday event held this year.

"Many felt that the show simpler would be better," Viede Wie says. "We’re going to make it simpler [next year]. We’ll probably have 130 booths, and it probably won’t be at the Civic Center. We’ll probably rent a small hotel, to make it more homey."

Like the northern California group, the Connecticut chapter hired a professional trade-show organizer, Monitor Productions of New York.

"Last year, the board members did all the work, and we busted our hump," Viede Wie says.

Offering an overview of this year’s expo, Viede Wie says, "It worked out good for the chapter and we met our goals for our customers."

Although Los Angeles chapter president Jeff Leyton says, "We didn’t call it a flop by any means," the L.A. meet, held Oct. 21 at the Sheraton Universal in Universal City, was less than a resounding success.

Leyton estimates that about 200 retailers attended the chapter’s first all-day event, which was held on a Sunday. Of new member sign-ups, he says, "a few people were there for the first time and wanted to join up."

Exhibitors numbered 45, a slight decline from the 50-60 who take part at the regular meetings, which are usually held on Tuesday evenings. Leyton attributes the dip to the proximity of the northern California show the preceding weekend; in his opinion, some manufacturers were either unable to move their displays to Los Angeles or unwilling to work a second weekend in a row.

"Our thought was to have it on Sunday, so that the people who couldn’t make it on a weekday, because they’re working their stores, could show up," Leyton says. "We doubt if we would do it again on a Sunday. We get a better draw at the Tuesday evening meetings."

Leyton stresses that the Oct. 25 show, which also incorporated a morning panel discussion and afternoon manufacturer product presentations, was an experiment—"an attempt to do something a little different in conjunction with the holiday sales cycle."

"Next holiday season, I doubt if we’ll do this type of thing, because there just wasn’t as much response," he says.

VSBA CHICAGO MEET (Continued from preceding page)

be capable of storing information on up to 5,000 titles, according to president Ron Orshetz.

Seminars included presentations on competing with mass merchants, acquiring co-op dollars, and alternative marketing. Consultant Bob Tacy, repeating the seminar that he held at VSBA’s convention this summer, “You Can Compete With Mass Merchants.” Competing with price is the kiss of death, Tacy said. “Make the mass merchants compete on your turf.” Establishing a loyalty customer base was deemed of primary importance. “People are sick and tired of no personal service—you can shine by offering customer service.”

Allan Caplan, chairman of the Omaha, Neb.-based Chain Tape Video, delivered his trademark talk on “guerilla marketing” and handed out promotional tips to dealers in attendance. Caplan advocated a variety of approaches, such as selling concessions like candy and gourmet popcorn (Applause, he noted, is now selling stuffed animals); circulating a monthly newsletter (“If you’re not talking to your customers every month, you’re going to lose them”); selling coupon books; putting store names on bags, balloons, and other advertising surfaces; holding incentive contests for employees; and offering services such as gift-wrapping. “Go the extra mile and those customers are yours,” Caplan said.

According to chapter president Murray, the regional VSDA intends to host another trade show in Chicago in 1987, despite this year’s low turnout.

"Next year will be done different," he says. "New ideas have to be formulated. Everything in this show, in fact, was modeled after what dealers indicated they wanted to see. The realistic thing is, regardless of what people are saying, they don’t know what they want. If they did, we’d give it to them. If anyone has any ideas, we’re listening."
Win Launches Wholesale Store In Warehouse

BY JIM BESSMAN

NEW YORK - New York distributor Win Records and Video Inc., which recently moved from Long Island City in Queens to a bigger facility in the borough's Elmhurst section, has opened an in-house wholesale video store to encourage in-person transactions for neighboring customers.

The 4,000-square-foot, store-within-a-warehouse outlet—a separate entity within Win's new 44,000-square-foot building—offers clientele easy access to the 100 or so new-release titles stocked. According to Win president Sam Weiss, the company's pickup business has increased more than 100% since the store was opened.

"In just a few weeks we've seen at least that much" of an increase, says Weiss. He cites the complex's adjoining, 10,000-square-foot, private parking lot as a key factor.

"No one's concerned about parking tickets or getting their caps ripped off or wasting too much time in making the trip," Weiss says.

Although the store has been in operation for only about a month, Weiss can already boast of moving $750,000 worth of Walt Disney product, for instance, "which is something we couldn't have done in the other place. Now, we can blow it right out." Weiss also singles out a current Hi-Tops program for its "tremendous" performance at the outlet, but he notes that these early successes occurred even before the store had been fully fixtured.

"When the new fixtures come in, it will be beautiful, but we've increased tremendously even with the stuff set out on the floor," he says. Weiss adds that the pickup center, when completed, will duplicate the appearance of a top-quality video retail store.

"These are wholesale customers, but they love to touch product just like retail—hold the boxes, touch, feel, and see," he says. "They can come in and pick merchandise right off the rack. They can go directly into the warehouse if they want and pick multiple copies of the best-selling items they need. They can even see things in the store that they didn't even know existed and pick it up right then and there."

This "instant gratification," says Weiss, is extremely important for "anybody who likes driving distance who wants something immediately and can buy it and walk out with it rather than wait for [United Parcel Service] delivery."

He adds that point-of-purchase material "and maybe a cup of coffee if available if needed, and he notes that in the case of p-o-p, demand has already proven so great (Continued on next page)
Also available from Vestron Video: Ensign (Catalog #56013).

©1985 Ensign Video, 60 First Ave., Stamford, CT 06902.
Trade Group Seeks Increase In Media Coverage

VSDA Sets Major Promo Of A Titles

BY CHRIS MORRIS

LOS ANGELES In December, the Video Software Dealers Assn., will launch an ambitious public relations program aimed at garnering wider coverage of the home-video industry’s A titles in the broadcast and print media.

The program, called VSDA Vidnews, is a six-month pilot project funded by the video trade group. The first bimonthly Vidnews mailing is scheduled to hit some 200 media outlets, primarily in the top 25 U.S. markets, on Dec. 7.

VSDA’s goal is to see Vidnews used by domestic media organizations “that reach over 85% of the U.S. population.”

VSDA says that every two weeks it will provide television stations, radio networks, newspapers, national magazines, and syndicated TV and print outlets with a comprehensive media package made up of information on current top home-video releases. The media kits will be assembled by Bender, Goldman & Helper, the Los Angeles-based public relations agency that represents the VSDA, in cooperation with J-Nex Satellite Television News Service.

Vidnews mailings will be assembled on a discretionary basis from pre-edited clips and written material supplied by individual video suppliers.

TV outlets will receive a 10-minute, time-coded, 1/2-inch videotape, including 12-14 clips running 30 seconds or less; a one-sheet containing descriptions of new releases; Vidnews Flashes, a compilation of column items about major releases; a schedule of the month’s upcoming re-releases; and a schedule of available celebrities for satellite press tours, “will work on the nuts-and-bolts assembling of the video side of [Vidnews],” Helper says.

He adds, “Down the road we hope to expand this service by relying on satellite.”

VSDA has scheduled a tentative deadline of Vidnews mailings through next May. The deadline for manufacturers who wish to participate for the initial Dec. issue is Nov. 28; the deadline for the Dec. 26 mailing is Dec. 14.

All materials should be sent to Vidnews at Suite 204, 5455 Wilshire Blvd., Los Angeles, Calif. 90036.

VSDA has hired Martina Barrett as project coordinator for Vidnews; she can be reached via the Vidnews hotline 800-202-5369 or, temporarily, at 213-834-4508. Bender, Goldman & Helper can be contacted at 213-473-3147.

Bargain Hunter. CBS/Fox Home Video has announced a unique pricing strategy for “Predator.” The action/adventure film, which stars Arnold Schwarzenegger, right, will be released in a specially priced two-pack at a discounted price beginning Jan. 21 (prebook cutoff is Jan. 5). Single copies of the movie will be available for a list price of $9.99 each, but not until Feb. 1 (see story, page 1).

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard.

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>MMW AD</th>
<th>ON DVD</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
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<td>9</td>
<td>THE MAKING OF THE TOUCH OF GREY VIDEO AND MORE</td>
<td>Polygram Records Inc. Polygram Video 440-041-489-3</td>
<td>Kiss</td>
<td>1986</td>
<td>D</td>
<td>$29.95</td>
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<td>4</td>
<td>15</td>
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<td>THE DOORS: LIVE AT THE HOLLYWOOD BOWL</td>
<td>The Doors Video Company MCA Home Video 80592</td>
<td>The Doors</td>
<td>1987</td>
<td>C</td>
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<td>ONE NIGHT</td>
<td>Elektra Records / Elektra Entertainment 40105</td>
<td>Anita Baker</td>
<td>1987</td>
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<td>11</td>
<td>8</td>
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<td>MOTLEY CRUE UNCENSORED •</td>
<td>Elektra/Aseum Records Elektra Video 440-04-3</td>
<td>Motley Crue</td>
<td>1986</td>
<td>LF</td>
<td>$19.98</td>
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<td>KISS EXPOSED •</td>
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<td>Kiss</td>
<td>1986</td>
<td>LF</td>
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<td>14</td>
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<td>NIGHT SONGS THE VIDEOS</td>
<td>Polygram Records Inc. Polygram Video 041522-3</td>
<td>Cinderella</td>
<td>1987</td>
<td>SF</td>
<td>$14.95</td>
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<td>9</td>
<td>WINDBAUGH HILL-CINA</td>
<td>Polygram Records Inc. Polygram Video 041522-3</td>
<td>Various Artists</td>
<td>1987</td>
<td>LF</td>
<td>$29.95</td>
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<tr>
<td>16</td>
<td>13</td>
<td>9</td>
<td>THE #1 VIDEO HITS •</td>
<td>Arista Records Inc. MusicVision-20663-1</td>
<td>Whitney Houston</td>
<td>1986</td>
<td>SF</td>
<td>$14.95</td>
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<td>VITAL IDOL</td>
<td>Chrysalis Records, Inc. Vestron Music Video 204</td>
<td>Billy Idol</td>
<td>1987</td>
<td>LF</td>
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<td>9</td>
<td>TOUCH THE VIDEO</td>
<td>Film Chic / Int'l Atlantic Video 50117-2</td>
<td>Genesis</td>
<td>1987</td>
<td>SF</td>
<td>$19.98</td>
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<td>19</td>
<td>9</td>
<td>9</td>
<td>MOVIE TOWN: YESTERDAY, TODAY, FOREVER •</td>
<td>Motown Pictures Co. MGM-UA Home Video 300-302</td>
<td>Various Artists</td>
<td>1983</td>
<td>D</td>
<td>$29.95</td>
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<td>20</td>
<td>9</td>
<td>9</td>
<td>PREDATOR •</td>
<td>CBS Video Music Enterprises CBS-Fox Video 5134</td>
<td>Judas Priest</td>
<td>1986</td>
<td>C</td>
<td>$24.98</td>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million ($10,000 or $11,200 for nontheatrical made-for-home-video product, $25,000 or $21,000 for music video product). ** RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million ($60,000 or $2.4 million for nontheatrical made-for-home-video product, $50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. • International Tape Disc Assn. Certification for a minimum sale of 7,500 units or a dollar volume of $1 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical films. - Short Form, LF Long Form, C Concert, O Documentary.

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard.
**RECREATIONAL SPORTS™**

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<td>1</td>
<td>THE BEST OF THE FOOTBALL FOLLIES</td>
<td>NFL Films Video</td>
<td>NFL's best and funniest football videos in this compilation.</td>
</tr>
<tr>
<td>2</td>
<td>GOLF MY WAY WITH JACK NICKLAUS</td>
<td>Worldvision Enterprises Inc. 2001</td>
<td>Easy-to-follow guide for the beginning golfer.</td>
</tr>
<tr>
<td>3</td>
<td>DORF ON GOLF</td>
<td>J2 Communications J2-0009</td>
<td>Tim Conway displays the funamentals of golf in this spoof of how-to's.</td>
</tr>
<tr>
<td>4</td>
<td>WARREN MILLER'S LEARN TO SKI BETTER</td>
<td>Lorimar Home Video 103</td>
<td>A definitive guide to the art of skiing.</td>
</tr>
<tr>
<td>5</td>
<td>SKI MAGAZINE'S LEARN TO SKI</td>
<td>Lorimar Home Video 098</td>
<td>Beginner's guide to skiing, designed to teach the beginner.</td>
</tr>
<tr>
<td>6</td>
<td>AUTOMATIC GOLF</td>
<td>Video Reel VA 39</td>
<td>Bob-Mann's methods increase players' drive by 30 to 80 yards.</td>
</tr>
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<td>7</td>
<td>GOLF LESSONS FROM SAM SNED</td>
<td>Selfville/Adam R. Brumfield Star Video Productions</td>
<td>Golf's Grand Master demonstrates and explains every aspect of the game.</td>
</tr>
<tr>
<td>8</td>
<td>SUCCESSFUL WHITETAIL DEER HUNTING</td>
<td>3M/SPORTSMAN'S Video Leisure Time Video</td>
<td>Proven strategies for finding and taking the big buck.</td>
</tr>
<tr>
<td>9</td>
<td>JOHN MCMENROE AND IAN LENDL: THE WINNING EDGE</td>
<td>Vestron Video 1022</td>
<td>Learn tennis secrets and tips from the world's two best players.</td>
</tr>
<tr>
<td>10</td>
<td>T'AI CHI CH'AUAN</td>
<td>Touching The Clouds King Of Video</td>
<td>Nancy Kwan demonstrates and explains the original exercise for mind and body.</td>
</tr>
<tr>
<td>11</td>
<td>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</td>
<td>Vestron Video 2038</td>
<td>Mastering the Fundamentals focuses on the basic mechanics of golf.</td>
</tr>
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<td>12</td>
<td>NFL CRUNCH GESE</td>
<td>NFL Films Video</td>
<td>Profiles of football greats plus the NFL's greatest hits.</td>
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<td>13</td>
<td>LITTLE LEAGUE'S OFFICIAL HOW-TO PLAY BASEBALL BY VIDEO</td>
<td>Masterstream</td>
<td>Basic instructions for any aspiring young ballplayer.</td>
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<td>14</td>
<td>SOCCER FOR EVERYONE: VOLUME 1</td>
<td>Sports World</td>
<td>This program on soccer includes juggling, heading, dribbling &amp; trapping.</td>
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<tr>
<td>15</td>
<td>RED ON ROUNDBALL</td>
<td>Best Film &amp; Video Corp. 8102</td>
<td>Red Auerbach &amp; an NBA all star line-up show the strategies behind their plays.</td>
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<td>16</td>
<td>WAY OF THE WHITETAIL</td>
<td>3M/SPORTSMAN'S Video Leisure Time Video</td>
<td>Learn to locate deer by understanding what they eat, where they live, etc.</td>
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<tr>
<td>17</td>
<td>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</td>
<td>Vestron Video 2039</td>
<td>More great tips from the master of golf.</td>
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<td>18</td>
<td>THE SUPERLIGHT HLAGLER VS. LEONARD</td>
<td>QMI Video Forum Home Video QMI 1</td>
<td>Features the fight in its entirety plus rare interview footage.</td>
</tr>
<tr>
<td>19</td>
<td>A KNIGHT OF BASKETBALL</td>
<td>Kartes Video</td>
<td>Coach Bob Knight explains the fundamentals of offense and defense.</td>
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**HOBBIES AND CRAFTS™**

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<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</td>
<td>J2 Communications</td>
<td>Unique technique are revealed in this video on Cajun cooking.</td>
</tr>
<tr>
<td>2</td>
<td>YES YOU CAN MICROWAVE</td>
<td>JC Video Inc. JC Video 8200</td>
<td>Common-sense guide to the basics of microwave cooking.</td>
</tr>
<tr>
<td>3</td>
<td>VIDEO AQUARIUM</td>
<td>The Video NATURALS Co.</td>
<td>For the fish lover whose time or bad luck makes owning live fish impossible.</td>
</tr>
<tr>
<td>4</td>
<td>CAKE DECORATING</td>
<td>Learn By Video</td>
<td>The tips, tricks, and techniques of decrorating are at your fingertips.</td>
</tr>
<tr>
<td>5</td>
<td>CRAIG CLAIORNE'S NEW YORK TIMES VIDEO COOKBOOK</td>
<td>Warner Home Video 34025</td>
<td>Preparation and presentation of over 20 of his favorite recipes.</td>
</tr>
<tr>
<td>6</td>
<td>VIDEO FIREPLACE</td>
<td>The Video NATURALS Co.</td>
<td>Relax in the glow of a flickering fire - right on the TV screen!</td>
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<tr>
<td>7</td>
<td>THE SIGHTS AND SOUNDS OF HAWAII</td>
<td>International Travel Network</td>
<td>Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.</td>
</tr>
<tr>
<td>8</td>
<td>MADE ELECTRICAL</td>
<td>Lorimar Home Video 073</td>
<td>This volume is designed to save homeowners money on simple repairs.</td>
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<td>10</td>
<td>LAURA MCKENZIE'S TRAVEL TIPS - HAWAII</td>
<td>Republics Pictures Corp H-7352-1</td>
<td>Visits to Oahu, Maui, Diamond Head, and Waikiki.</td>
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<td>11</td>
<td>SPAGH COOKING WITH WOLFGANG PUCK</td>
<td>Wolfgang Puck, Inc. Warner Home Video 3048</td>
<td>Over 15 Spagh receipes including Wolfgang Puck's famous pastas &amp; pastes.</td>
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<td>12</td>
<td>CHET ATKINS: GET STARTED ON GUITAR</td>
<td>Atkins Video Society</td>
<td>Chet's easy style of teaching makes learning guitar fun.</td>
</tr>
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<td>13</td>
<td>HUGH JOHNSTON'S HOW TO ENJOY WINE</td>
<td>Simen &amp; Schuster Video Paramount Home Video</td>
<td>A definitive look at wine from cooking to decanting and buying.</td>
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<tr>
<td>14</td>
<td>LEARNING TO SEW</td>
<td>Learn By Video</td>
<td>Sewing, fabrics, and pattern choices are demonstrated for the beginner.</td>
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</tbody>
</table>

*International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form, UF long-form. C concert. 0 documentary.*
AVC TO HONOR SPECIAL-INTEREST TAPES
(Continued from page 1)

The AVC is a joint venture between the American Film Institute and Billboard. A total of 15 panels will be devoted during the three-day conference to various aspects of special-interest video programming.

In addition, the AVC meet incorporates the Billboard Video Conference, which will be highlighted by five seminar discussions.

Michael Nesmith, chairman of Pacific Arts, is the keynote speaker.

More than 400 tapes were submitted to the AFI for the interest awards. Tapes went through several layers of examination by a jury consisting of film, video, and television professionals as well as experts in special-interest disciplines. Winners will be announced at the awards dinner.

For information regarding the separate registration required for the dinner, contact the AVC at 212-742-2115. General information about the conference can be obtained by calling 212-742-2115.

(Continued on next page)

HARDWARE WATCH
(Continued from page 56)

credits as you go along.

Best of all, you can do all this from your easy chair. DirectED is controlled by an infrared remote which directs a microprocessor base unit to perform the various functions. You can press a help button any time during the process to guide you through.

The unit is compatible with all consumer VCRs and camcorders—VHS, VHS-C, 8mm, Beta, and V-Kam.

Video wizard Mike D’Addio says the market for video-editing machines mirrors that of camcorders and, accordingly, he sees huge growth for them this fourth quarter and throughout next year.

“This year there will be an installed base of some 4 million camcorders,” he says. “Our market is at the higher end of camcorder sales. We figure conservatively we will sell around 10% of the 4 million installed base as the size of our market.

Video editing and other fields estimate that more than 50% of those with a VCR will own a camcorder in the next few years.”

“We’ve seen a huge spread of people buying our products, from doctors doing special scope surgery to mom and dad shooting their kid’s birthday party,” says D’Addio.

To date, VIDEOS has shipped around 9,000 DirectED units. D’Addio estimates they’ll ship around 8,000 during this fourth quarter alone and perhaps as many as 40,000 next year.

D’Addio says VIDEOS considers including a VCR with the unit for those who don’t have a second VCR at home, but economics account all that.

“We started in that direction but thought the price would be too high,” he says. “DirectED circuitry is not like EQ or MTS stereo, where you can add it relatively inexpensively. Plus we felt that most people already have the VCR equipment. Why sell them another?” He estimates that an additional deck would have hiked the cost to around $1,500.

The competition for infrared-remote-based units like VIDEOS are hard-wired units, like the one available from FutureVideo Productions Inc., also based in California. Robert Cohen, Futurevideo president, says hard-wired devices offer certain advantages over infrared-controlled units, but he admits he his $450 editing machine—which operates via a five-pin connector on VCRs—isn’t as universally compatible as DirectED. Most 8mm decks are equipped with the five-pin connector, but consumer VHS decks, for the most part, are not. Aside from a few recently released consumer decks from General Electric, Panasonic and Canon, he says, VHS decks with five-pin connectors are industrial units. As a result, most who use hard-wired editing machines are semiprofessional or professional videophiles.

Cohen says the advantage of a hard-wired unit is that, by being wired directly to the deck, the deck system becomes a two-way exchange, passing and receiving vital information to complete functions. Wireless systems, he says, can only transmit commands one way and the user can’t be certain the deck is completely receiving them. In order to do your editing properly you really need to get information from the deck,” he says. “Infrared is only a one-way pass.

Since a tape needn’t be duplicated and run through before users can start editing, a tape can be quicker with the hard-wire machine, though Cohen concede that his unit doesn’t offer special effects. Because of the different interfaces, he offers five different models to bridge between VHS and 8mm and VHS, 8mm and Beta and Beta and Beta.

The unit allows for audio dubbing, frame advance, insert editing, and forward reverse. An infrared interface card unit sells the RS-232, due out in January, will allow users to hook the editing machine up to a computer, allowing “the kind of editing you see in $50,000 or $100,000 editing systems,” Cohen says. “It lets you do PC-based editing and move lines to different places in the script.” The interface will be compatible with Futurevideo’s VC-1000 Pro controller and will be available with special editing software.

While there are advantages to both systems, it seems that the consumer segment will be more amenable to an infrared-based unit like DirectED.

Dave Landis, national sales manager for Videncor, an Oregon-based marketer of video special-effects generators, switchers, and other video components, says his company has been exploring editing controllers and will probably market one within the next five months. “There’s been an incredible boom in these products in the last five years,” he says. “We’ve been interested in editing decks and I’ve recommended that we not touch the category unless we have an infrared remote-piece. I liked the VIDEOS piece, but we’ll be looking at a lower price point.”

AVC TO HONOR SPECIAL-INTEREST TAPES
(Continued from page 1)

The AVC is a joint venture between the American Film Institute and Billboard. A total of 15 panels will be devoted during the three-day conference to various aspects of special-interest video programming.

In addition, the AVC meet incorporates the Billboard Video Conference, which will be highlighted by five seminar discussions.

Michael Nesmith, chairman of Pacific Arts, is the keynote speaker.

More than 400 tapes were submitted to the AFI for the interest awards. Tapes went through several layers of examination by a jury consisting of film, video, and television professionals as well as experts in special-interest disciplines. Winners will be announced at the awards dinner.

For information regarding the separate registration required for the dinner, contact the AVC at 212-742-2115. General information about the conference can be obtained by calling 212-742-2115.

(Continued on next page)
American Video Awards (Continued from preceding page)

The four finalists in each special-interest category are the following:

Cooking, Food And Wine
“Chef Paul Prudhomme’s Louisiana Kitchen, Volume 1.”
“Secrets For Great Dinner Parties, Starring Richard Sax.”
“Spago: Cooking With Wolfgang Puck.”

Travel And Adventure
“The San Diego Zoo—It’s A Wild Life.”
“Ski: The Best Of The West.”
“Spain: Everything Under The Sun.”
“Touring Australia.”

Science And Nature
“Journey Into Space.”
“Land Of The Leopard.”
“Ocean Symphony.”
“Wild Alaska.”

Crafts, Hobbies And Home Arts
“Crocheting Made Easy.”
“Furniture Repairing With Bob Flexner.”
“Magic Moments, Capture Them In Pictures.”

Home Improvement
“AUTO Repair For Dummies.”
“CERAmic Tile Walls.”
“How To Have A Moneymaking Garage Sale.”

Games And Magic
““Byrne’s Standard Video Of Pool And Billiards.”
“Games: The Video Edition, Volume 1.”
“Auto Repair For Dummies.”

Careers And Investment
“David Brecker’s College Success Video.”
“How To Really Start Your Own Business.”
“1986 Tax Reform Act: Today’s Opportunities, Strategies For Tomorrow.”
“Steve Allen’s How To Make A Speech.”

Education
“American History: The Civil War.”
“Hollywood Screenwriters And Their Craft.”
“Touring Civil War Battlefields.”
“The Video History Of The Civil War.”

Fine Arts, Music And Dance
“The Barber Of Seville.”
“Bone, Flesh, Skin: The Making Of Japanese Lacquer.”
“Georgia O’Keefe.”
“Reflections: The Story Of The Exhibition: Treasure Houses Of Britain.”

Video Art
“I Do Not Know What It Is That I Am Like.”
“Media: Zbig Rybczynski, A Collection.”
“More Best Of Bill Wegman.”
“Bill Viola, Selected Works.”

Music Video
“Carl Perkins: Blue Suede Shoes.”
“Celebrating Bird: The Triumph Of Charlie Parker.”
“The Last Radio Station.”
“The Real Buddy Holly Story.”

(Continued on next page)
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AMERICAN VIDEO AWARDS
(Continued from preceding page)

“Broken Victory.”
“Dream To Believe.”
“Gertrude Stein And A Companion.”
“Video Violence.”

Documentary
“Ephemeral Films, Volumes I & II.”
“The Fantasy Film Worlds Of George Pal.”
“Mother Theresa.”
“World Without Walls: Beryl Markham’s African Memoir.”

Music And Dance Instruction
“Allons Dansez!”
“How To Play Piano With Richard Bradley, Volumes I-3.”
“Steve Smith, Part One.”

“Video: Beginning Keyboard For Real People.”

Sports History
“Forever Fenway.”
“1986 Mets.”
“Finnest Power.”
“That Ball’s Outta Here! The Mike Schmidt Story.”

Sports Instruction
“L.L. Bean Guide To Canoeing.”
“Cycling For Success.”
“Pistol Pete’s Homework Basketball: Dribbling.”
“Play Ball With Mickey Mantle.”

Children’s Entertainment
“Babysongs.”
“The Little Prince And Friends.”
“The Looking Glass Video Library: The Elephant’s Child.”
“Sometimes I Wonder.”

Children’s Instruction
“Hey, What About Me! (A Video Guide For Brothers And Sisters Of New Babies.”
“Kids In Motion.”
“My Sesame Street Home Video: Learning About Letters.”
“Shari Lewis Presents 101 Things For Kids To Do.”

Health
“Larry Hagman’s Stop Smoking For Life.”
“Loving Better.”
“Your Newborn Baby.”
“A Program For Vietnam Veterans... And Everyone Else Who Should Care.”

Exercise And Fitness
“Jane Fonda’s Low Impact Aerobic Workout.”
“Jane Fonda’s Workout With Weights.”
“Richard Simmons And The Silver Foxes.”
“Kathy Smith’s Winning Workout.”

Comedy
“Bill Cosby: 49.”
“The History Of White People In America.”
“The Stoogephile Trivia Movie.”
“Robin Williams Live.”

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NEW YORK: High-definition teleproduction will be examined at a special Dec. 17 seminar hosted by the New York chapter of the International Television Engineering Society.

Host of the meeting, which occurs at Rebo Stage, 532 W. 25th St., will be Barry Rebo of Rebo High Definition Technologies. Rebo is a leading proponent of HDTV, and he will base his discussion on his yearlong experience with HDTV equipment, production, motivation, and compensation.

A highlight of the seminar will be demonstrations of high-definition visual scenes taken from the first feature film utilizing HDTV technique, "Less Than Zero." Rebo will also demonstrate the use of HDTV during the tape-to-film transfer process and show how HDTV can be down-converted to NTSC.

There is no charge for ITS/NY members; nonmembers will be asked for a $10 contribution to the organization, which is a nonprofit group dedicated to promoting teleproduction. For further information, contact Cece Lazarec at 212-620-3266.

In another ITS development, the organization's President's Forum is planning a senior-level conference, dubbed the first annual Management Retreat, set for Feb. 5-8 at the Pierre Marques resort in Acapulco, Mexico.

According to Janet Luhrs, ITS executive director, the conference is open only to ITS member executive officers, chief operating officers, and company presidents.


Roundtable discussions will cover "How To Build An Effective Management Team?" "Employee Motivation, And Compensation Packages," "Marketing, Market Research, And The Teleproduction Market Place?" "Capi-

tial Intensive: Is There Ever An End?" and a comparison of facility operations, called "You Show, I'll Show, And I'll Show You Mine."
GROOVER CHATTER: Thomas Shepard, head of MCA Classics, continues his romance with show music, even as he steers up the label's release of conventional classics. Among albums scheduled for December recording sessions is one by Sarah Brightman, already titled "The Ones That Got Away." It will consist of tunes by top composers dropped from successful shows for one reason or another or taken from shows that never quite made it in the first place. Andrew Lloyd Webber will write a number of the arrangements, says Shepard.

In another batch of sessions Shepard will supervise next month, Barbara Cook will record the "The Walt Disney Songbook," a collection of standards associated with Disney productions over the years. In this case, Luther Henderson will prepare some of the orchestrations. Henderson has also constructed a pair of symphonies that will help on Webber's "Jesus Christ Superstar" and "Phantom Of The Opera," which will be recorded in London with the Royal Philharmonic Pops for MCA. Paul Gemignani will conduct.

Virgin Records has done little more than confirm it is resuming a classical music division, keeping details close to the vest. Now, we hear that Andrew Litton, who has recently been named artistic adviser and principal conductor of the Bournemouth Symphony Orchestra, has recorded the Mahler First Symphony with the Royal Philharmonic Orchestra. The release is one of many Virgin Classics when the label debuts next February. Litton, an American and for a time an associate of Midas Rostropovich at the National Symphony in Washington, D.C., will conduct two recordings a year for Virgin. A series of Tchaikovsky symphonies is planned. Litton replaces Rudolf Barshai at Bourne-

MCA Classics plans Dec. release of show-music disk

A set of the Mozart Horn Concertos played on a valveless instrument.

Musician was signed the St. Luke's Chamber Ensemble for a pair of albums, one of several Back cover-

The second part of the show was opened by the Plans, a dynamic trio of adolescent girls. The fast pace of their music, their on-stage choreography, and their perfectly synchronized voices were reminders that young people are involved, the faster the better. Victor Manuel & Ana Belen, a duo from Spain, sang in Spanish, performing pop songs with messages. Then came Alaska and Dinarama, rock from Spain again, this time heavy on choreography and electronics. Alaska and La Unión, by the way, may represent the immediate future of Latin music—a new wave of Latin rock, whose invasion is already being planned. Gualapa Pineda, a singer with one of the loveliest voices in Mexico, sang like Ana Belen and Victor Manuel, especially on "Ma

The Accapulco World Review Festival has been revived

ria Maria," a song by Brazilian musician Caetano Ve-

The show was opened, after more than 5½ hours of music and television delays, Emmanuelle, who performed his usual repertoire with his usual style. Conspicuous by their absence were representatives of the East Coast of the U.S. and groups from the U.S.-

A brief aside: An astonishing total of 114 videos in Spanish by 80 different artists are being shown as part of the festival. Couldn't someone start a Spanish-lang-

www.americanradiohistory.com
"1987 HAS BEEN A banner year for Discos CBS," says label VP Frank Welzer upon departing a recent RIAA/ALARM meeting held in N.Y. Such puffery isn't unusual in a business where hype is as essential as oxygen. But there is supporting evidence, like the "new signings" factor: proven favorites like Ralph-and Sophy; merengue stars Milly, Joseyln and Los Vecinos — the first successful band out of the N.Y. Dominican community — and Johnny Ventura, the genre reg turned politician whose sheer artistic force secured an additional album production for loyal backup vocalist Roberto del Castillo. (In Ventura's private conversations he acknowledges that his previous label's failure to provide this recording opportunity for Castillo was the single reason for terminating the relationship.) Tap the young regional talent and out comes Luis Enrique from Miami as well as Top Banana and Lourdes Robles from Puerto Rico.

"We made a conscious effort this year to round out our roster," mentions A&R East Coast director Angel Carrasco who also credited the efforts of his West Coast counterpart, Jose Behar. Behar was responsible for the signings and/or development of artists like Little Joe and La Familia, Tinta Blanca, Grupo Maza, Laura Canales, and Michelle, each of whom has received considerable coverage in the West Coast, Southwest, and Chicago markets. "When you fuse the success achieved by these artists with the hits by the labels we distribute (Profrom, Hacienda, and Cara), you have to agree that we've indeed found gold in California," states Welzer.

If California's golden references seem appropriate to a v.p. with the surfer look, Puerto Rico is the man- zana of George Zamora's eye. Discos' national sales and promotion director openly gushes about the label's commitment to La Isla del Encanto's $30 million annual record-sales consumption. "Our staff in Puerto Rico is the largest of any multinational. It's meant an additional expense," says Zamora, "but it's also translated into more efficient promotional services and higher sales." The sales record established by the label this year in Puerto Rico, says Zamora, is aided by the island's 90% consumption of English products and CBS' strong new commercial releases such as Michael Jackson, Billy Joel, Bruce

Springsteen, REO Speedwagon, and Miami Sound Machine. Zamora is especially proud of a promotional strategy implemented particularly for MSM where a typical pop product was promoted on Spanish-speaking radio stations in Puerto Rico.

Then there were the old reliables: Ventura, Yo- landita Monge, Roberto Carlos, Jose Luis Perale, and 1987's apparent chart winners, Braulio's "Lo Bello y lo Prohibido" and Julio Iglesias' "Un Hom-bre Solo," each of which have topped the rankings from their respective release dates till present.

Still, the confidence success brings goes beyond the notes exuded by the grooves and into the mana- gerial ranks. Welzer calls it "an aggressive man- agement and team philosophy." Zamora gives it a mar- keting perspective, one beyond the used-and-abused clichés. Says Zamora, "it goes from doing prol- abilities affordable at the lowest economic strata to concentrating other times on power hits. In other words, we are reaching different consumers at dif-

‘We made an effort this year to round out our roster’

ferent price levels.”

New challenges lie on the horizon. One is the introduction of the latin-rock concept in the United States, a notion which radio pd's haven't been warm to in the past. "We've got to try it because it repre- sent a new direction to go after for the pre-teen and young-teenager market," says Welzer. There's also the almost concluded distribution deal with Mexico's Orfeon Records and the explicit promise to distribute top-seller Lupita D'Alessio's next lp on the label. In the near future is the Latin Spice Band, a produc- tion of renowned Christmas songs like "Felix Navia- dad," "Jingle Bells," "We Wish You A Merry Christmas," "O Come All Ye Faithful," and "Silent Night." With the strong initial orders, Zamora pre- dicts a gold record for the Latin Spice Band. Opti- mistic as the whole Discos CBS staff is for the pros- pects lying ahead in 1988, all Discos CBS executives agree that the label will do even better once the par- allel import and piracy situations are brought under control.
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West Germany Sees Potential In Metal

BY WOLFGANG SPAHR

HAMBURG Statewide success for acts including the Scorpions, Accept, and Bonfire has focused West German industry attention on the potential of heavy metal. With the domestic popularity of the genre also growing and six-figure sales in prospect, labels here have confidence to invest heavily in the genre.

Says SPV’s Manfred Schutz: “The heavy metal and hard rock scene will develop positively in the coming years, though this style of music will always remain a speciality and never become a general youth culture. The sales that can be expected certainly justify careful and systematic investment.

Care is indeed necessary. Heavy metal fans are keenly critical and will only buy products they feel is it well marketed. The demographics of the market are precise: males aged 12-22, according to most label chiefs, judging new acts can be a long and costly process. Metronome’s Bernard Marx says good acts need up to four years to develop fully, while A&M’s Fred Dieter notes that the required investment may reach $1 million. Long-term contracts calling for at least three albums are seen as essential. As Phonogram’s Louis Spillman notes, companies that are not prepared to think big will not get involved in heavy metal.

Crossover potential and the increased sales that go with it are available, but only to the more mellow forms of hard rock, which can generate hit singles and reach both older and younger fans through airplay.

Label chiefs are bullish on West Germany’s chances of producing further major international names to follow the top acts. They point out that musical quality, not financial clout, was responsible for the success of bands like the Scorpions and Accept. Those successes have given the country a growing reputation in heavy metal and made it easier for new guitarists to get a hearing overseas as well as encouraging greater efforts to seek out and nurture new talent.

Says EMI Electrola’s Peter Sevener: “Recently the industry has been paying a great deal of attention to heavy metal. This sort of music is always played on a world-wide level and has been neglected. But we are getting through to the public.

The German heavy metal market is therefore expected to grow considerably in the coming years. But the government has noted that the industry would like to see a VAT exemption for the sale of non-copyright material and is studying a possible VAT rate reduction to encourage sales.

The German government has welcomed these arguments and is considering a VAT rate reduction to encourage sales.

U.K. Govt Blasted For Rejecting Tape Levy Move Tabled As ‘Affront To Copyright Community’

BY MIKE HENNESSEY

LONDON The U.K. government’s 11th-hour rejection of a provision for a private copying levy on blank tape in the new Copyright Bill (Billboard, Nov. 29) has been condemned by both industry chiefs and copyright owners.

Montgomery, managing director of the Mechanical Copyright Protection Society, as a sly, confidence-game trick.

Montgomery charges that the government arbitrarily changed its position without consulting with the record companies who are hurt most by home taping. He says the government had given every indication that the levy would be included in the new legislation.

Montgomery calls the government’s move “a complete reversal of attitude” and an “affront to the copyright community.” He blames it on the fact that a new government minister in charge of copyright matters recently took office.

“While the previous government recognized the validity of our case,” he says, “he claims we do not. Instead, he has accepted without question all the tired and discredited arguments of the tape-manufacturers’ lobby on the false assumption that he is coming down on the side of the consumer.

“The fact is that it is the tape manufacturers who are reaping the benefit of the large-scale, unauthorized home taping which goes on in Britain. If they were serious about combating copyright, they would do so seriously.”

Says Montgomery, “All four arguments are false. Point one is that the MCPS submitted a well-documented scheme for collection and distribution of a levy which would work efficiently, inexpensively, and equitably—and to the benefit of any government investment. But the government has chosen to ignore this.”

Says Montgomery: “These statistics suggest that point four in the minister’s list of arguments is unsustainable.”

The minister’s second, third, and fourth arguments are false, says Montgomery.

Says Montgomery: “We are acting on behalf of the public and the record companies who are affected by the current law. We are not trying to make a profit out of this. We are simply trying to make copyright law as fair and just as possible.”
U.S. Radio, Music Biz Reps Deny Anti-Canada Bias

BY KIRK LaPOINTE

TORONTO An age-old Canadian inferiority complex that usually rears its head at any gathering of Canadian and U.S. music industry representatives did so again at an Oct. 31 meet sponsored by The Record, the Canadian music industry publication.

At a session on radio programming, U.S. label reps were quizzed on why so many Canadian music scenes fell on deaf ears below the border, and Canadian reps were asked why they seem so reliant on the U.S. to make decisions for them. Radio programmers weren't left alone, either—a U.S. programmer was asked why it seems his fraternity treats Canadian successes as if they've been legislated, and a Canadian executive was asked why he's so obsessed with what U.S. radio plays.

All of these questions are typical when members of the Canadian and U.S. music industry get together. All have been raised for the last 12 years, before, and no one seems willing to put the issues to rest. "It doesn't matter where an act is from," Phil Quarataro of Virgin Records in Los Angeles told the gathering. He said that when a label in the U.S. decides to release a band's music, it also commits itself to supporting it, but sometimes things don't work out the way they'd hoped.

Marc Nathan of Atlantic Records of New York agreed. Nathan's label is still taking heat in Canada for the way it handled the debut of Pseudo Ghost, this year's Juno winner for most promising group. He chalked up the fair-sized sales of the last spring. "If you've read the industry's change in opinion about which song to release as the first single. It nothing to do with where the band came from, he said. Tom Noonan, associate publisher/director of charts at Billboard and a native Canadian, said his years of experience at labels taught him "there really isn't an anti-Canadian feeling. I really don't think there's that kind of prejudice."

Gripees aired at panel discussion

But some attending the session—and even one member of the panel—took issue with those who said Canadian product gets worked in the U.S. as hard as home-grown material.

Graham Powers, a veteran Canadian executive with U.S. experience and now MCA's Canadian marketing director, said it's only natural for projects to give top priority to projects they have personally developed and invested a great deal of time in. "It's just heritage," he said.

But he and Kim Zayce of CBS Records Canada, the label's promotional director, were questioned about how much decision-making power Canadian operations have even on Canadian artists.

Powers told the gathering that his label generally must sense U.S. interest before it signs an artist—although there are exceptions. But Zayce drew snickers from the audience when he insisted that he doesn't feel pressured by the U.S. when deciding which records to make priorities.

Zayce did concede that Canada often has to take its cue from the U.S., particularly on black music, because "if it doesn't happen in America...you're going to be banging your head against a stone wall" when pitching the record to radio.

Gary Slaight, president of Toronto-based Standard Broadcasting's radio division, said that a good Canadian radio station will listen and take a chance on a record even if it hasn't shown signs of success below the border.

But Bill Shannon of Burbank Broadcasting of New York said the same is not necessarily true with U.S. programmers and Canadian music. He said many believe that Canadian domestic successes occur only because Canadian radio stations are required to play a certain amount of homegrown music, but Shannon added that he doesn't agree.

Tax Plan Is Delayed; Record Industry Sighs With Relief

OTTAWA The federal government, which aroused intense opposition from the record industry by proposing tax changes on records and tapes beginning Jan. 1, has decided to delay plans to implement the changes until July 1.

Canada's record biz has had a stagnant year, and reps say the last thing they need is a new tax on the industry. and retailers still aren't certain how such a tax would be levied, they agree the new tax would be levied on a larger price, and they speculate that it would result in increases of between $1 and $1.50.

Some independent record companies openly feared for their lives, saying their distributing firms would force them to swallow the tax, which would sharply cut their profits.

Despite receiving little attention, the move to delay implementation of the tax change clearly represents a backing away by Wilson of his much-vaunted plans.

Initial reaction from the industry has been one of relief. The industry itself, both recording and retailing, is suffering from a stagnant year, and representatives say a price increase is the last thing they need. Now, says Brian Robertson, president of the Canadian Recording Industry Assn., there will be a chance to study the impact of the proposal and an opportunity for the industry to have its views heard. The proposal, announced last spring, took the industry by surprise, since it had no advance knowledge that such a measure was being planned. It drew intense industry opposition to a government that has otherwise been kind to it of late. A year earlier, an assistance package of $5 million a year was awarded to the Canadian-owned element of the business. And much-delayed copyright reforms seem to have finally come to a House of Commons subcommittee is studying such a proposal.

But the tax shift, which would be applied on a rackers' or sub-distributor's price—not on the manufacturer's base price—would take about $2 million annually from the Canadian recording industry, analysts say. That more than doubles the highly publicized tariff that was levied to the business last year.

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GATHERING MESS. Marking the distribution and marketing agreement between Living Music and Moss Music are, from left, Paul Winter, Living Music founder; Rick Bleiweiss, general manager of Moss Music Group's RB International; and Ira Moss, Moss Music Group president.

MR. MICROPHONE. Teldec managing director Thomas Stein, center, receives the Mr. Microphone Award recognizing "outstanding contribution to the world of sound." Teldec won the award for its invention of a superior direct-metal disk-mastering system. Shown at left is Oliver Berliner, grandson of the inventor of the microphone, at right is Morris I. Diamond, U.S. representative for Teldec.

SOMETHING WILD. Songwriter Chuck Wild inks an exclusive writer's agreement with Lorimar Music. Shown, from left, are Sam Trust, Lorimar Music president; Linda Perry, Lorimar vice president for music publishing; Wild; and Steve Silver, Lorimar Music vice president/general manager.

MEMORY LAINE. Jazz vocalist Cleo Laine works on her first recording for RCA/Red Seal. "Cleo Sings Sondheim." Laine interpretations of Brecht/Weill and Charles van music are scheduled for 1988. Shown at left is Michael Emmerson, president of BMG Classics.

SKYNRYD SALUTE. As a tribute to Lynyrd Skynyrd and "Legend," its first album in the 10 years since a plane crash killed several members of the group, MCA Records presents the group with a plaque commemorating sales of 15 million units. Shown, from left, top row, are band members Artimus Pyle and Leon Wilkeson and MCA's Bill Bennett, Glenn Lajeski and Lou Mann. In the second row, from left, are MCA's Mavis Brodey and Kathy Nelson; band member Carol Bristow; and MCA's Michael Goldstone, Zack Horowitz, Bruce Resnikoff, and John Burns. In row three, from left, are band co-manage Larkin Collins; band members Randall Hall, Johnny Van Zant, and Billy Powell; MCA's Richard Palmese; band member Gary Rossington; Irving Azoff, MCA Music Entertainment president; band member Dale Krantz Rossington; and MCA president Myron Roth. In the front row, from left, are band member Alan Collins and MCA's Liz Heller.

LIPMAN REVISITED. BBC radio songstress Celia Lipman returns to the big-band sound, recording her third release on Independent Records. At left is her conductor/arranger, Mike Lewis.

ASCAP-HOL HILL. Music industry leaders meet at ASCAP's songwriter's workshop on Capitol Hill, sponsored by the Congressional Arts Caucus, chaired by Michigan Rep. Bob Carr. Shown, from left, are Carr; David Renzer, creative manager for music publishers Zomba Enterprises Inc.; producer Phil Ramone; songwriter Mike Reid; Russ Regan, president of Motown Records' creative division; and Hal David, songwriter and former ASCAP president.

ASCAP-HOL HILL. Music industry leaders meet at ASCAP's songwriter's workshop on Capitol Hill, sponsored by the Congressional Arts Caucus, chaired by Michigan Rep. Bob Carr. Shown, from left, are Carr; David Renzer, creative manager for music publishers Zomba Enterprises Inc.; producer Phil Ramone; songwriter Mike Reid; Russ Regan, president of Motown Records' creative division; and Hal David, songwriter and former ASCAP president.

LASS HURRAH. The Los Angeles Songwriters Showcase attracts over 1000 attendees to its songwriter's Expo '87 in Pasadena, Calif. Pictured from left are Phil Ramone, expo speaker; Robbie Nevil; John Braheny, LASS co-director; Ron Anton, BMI West Coast vice president; and Len Chandler, LASS co-director.
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EMI Music Worldwide, which includes the Capitol and EMI-Manhattan labels, says, “If the [music] ware industry apprehension about the unrestricted introduction of DAT is justified—that it could be detrimental to the interests of the record companies—I can’t believe that the compelling logic of those apprehensions could be lost on Sony at a time when they are making their major investment into CBS Records. I can’t imagine they would force us to re-evaluate our positions.”

Menon denies that Capitol/EMI would be “forced to put out DAT if CBS did” but admits that “if we could force us to re-evaluate our positions.”

While Menon doesn’t know how much Sony has invested in the development of DAT, he doubts that “they’d make an investment of that dimension [in CBS Records] simply in order to get DAT out.”

Robert Heiblim, senior vice president of Denon America, which markets Sony DAT records for its Japanese parent, takes a similar view of Sony’s motives. Although Heiblim endorsed the use of DAT as a way to open the door to a wide-open DAT market the appeal to Sony, he says, wants to buy CBS Records for three reasons: CBS is a highly profitable company; Sony is already in the record business in Japan in a partnership with CBS; and ownership of a major software company will help drive all of Sony’s hardware—DAT included—in the international market.

Sony also attacked the proposal he notes, of developing unique products such as (Beta and 8mm video, CD, and DAT) without much initial software support. “So it’s in the interests of Sony to have built-in software support,” contends Heiblim.

For the same reason, he adds, Sony set up a video software division to help build demand for its video-electronic products. “It seems only natural for them to move in that direction [software].”

Heiblim agrees with Menon that Sony isn’t buying CBS Records to achieve its DAT goal. “I don’t read this as an attempt to get DAT out, because I don’t think DAT is going to hit the billion mark. So when he declares, referring to the amount Sony has reportedly offered for CBS Records. While DAT costs a lot and Sony has a lot of competition, he says, “I don’t think Sony has a host of competitors in the field.”

Heiblim also doubts Sony would place CBS software on DAT until the U.S. Congress resolves the controversy over the home-taping problem. “They might not even know it exists,” he says. CBS (under Sony’s aegis) were to flaut them [Congress], it would be likely to backfire,” he says.

Similarly, Larry Rosen, co-owner of GRP Records, says Sony would postpone the introduction of DAT software because there’s a “residual political issue hanging over this sale” in that CBS has heretofore taken a strong stand on the Copycode chip. After developing and urging the anticyoping device on the industry, CBS would be placing itself in a position if it led the DAT charge, he argues.

Menon makes the same point, but Heiblim cautions that after a Sony DAT ownership the companies not only lead the pack on Copycode. On the other hand, he points out, “They’re going to acquire this company with GRP Records Group president Walter Yentoff and crew in place. And they’re not going to march in and make Yentoff change his position on DAT.”

So far, Sony has refrained from importing DAT units into the U.S.; even in Europe, it has declared its intention of marketing the units only in those countries where there are record companies with DAT hardware royalties in place to compensate copyright holders for home taping. Moreover, CBS/Sony Records, like other major labels, has refused to furnish repertoire for DAT.

Nevertheless, Gary Shapiro, vice president of government affairs at the Electronic Industries Association, says, “I assume that Sony would be likely to introduce DAT software on CBS Records.”

Shapiro reasons that, besides its interest in DAT hardware, Sony is very sensitive to anti-trust concerns, and no matter what agreement other record companies have made (to oppose DAT), it could be compelled to do otherwise.

Rosen, whose GRP label has prominent artists, says “the reason Sony is ready to jump into DAT the marketplace or not Sony leads the way. If he determined that enough DAT machines were in existence, if not, he’d be marketing DAT software right now, he says. “We’re going through a change of medium,” he contends. “We went through a change from analog discs to compact disk. Now we’re going to go from analog tape to DAT. If it’s not this year, then it’ll be next year.”

European label executives, facing the imminent rollout of DAT in their region, fear that a takeover of CBS records could undermine their fight against unlicensed use of the technology. “It would be awfully sad if the Sony purchase of CBS affected the sensible way in which record companies found an uncontrolled DAT onslaught,” comments Peter Jameson, chairman of BMG/RCA UK. “They’re justifying a dialog so that software and hardware companies can work in unison for the first time on the implications of a new technology. It would be a shame if a hardware company bought a software source and jeopardized this approach.”

Branko Zivinovic, president of Bellaphon Records in West Germany, says, “If Columbia-Dinway, which is available in contravention of the boycott [of DAT], then other companies would have to join in or run serious business risks. Sony didn’t want to wait for the green light from the record industry; it wants to take the easier way in by taking over CBS.”

Assistant in preparing this story was provided by Iris Lichtman, New York and Peter Jones in London.

Monty,” the 1968 critically lambasted ed film directed by Prince himself, only grossed slightly more than $10 million, and it was brief theatrical run; “Parade, the album featuring music from the film, sold a relatively disappointing $1 8 million units in the U.S. although it did not sell gold the single “Kiss”.

The “Sign O’ The Times” film will be further benefit from a broadcast usual theatrical rollout: Bahman Farmanara, senior vice president of distribution and marketing for Columbia Odeon, the fledging distribution arm of the 1,500-store, Toronto-based theater chain. His two previous films were released by Warner Bros. Pictures. According to Prince’s co-manage, Bob Cavallo, who co-produced the film with his partners, Joe Ruffalo and Steve Fargnoli, the completed feature was presented to Cineplex Odeon after it was determined that a major studio couldn’t release the film quickly enough.

“Warner Bros. and other major studios were interested, but for some time in February or March,” Cavallo notes. “Columbia, because the album already ready, the value to us was to try and get it out this fall. . . . It could introduce [the album] to people who are not familiar with the artists.”

Cavallo notes that Prince “doesn’t write his music from a marketing point of view,” so some of the tracks for the soundtrack, for which timely release is a must.

He adds that while Prince has a contract with Warner Bros. Pictures for his dramatic features, the concert film “didn’t apply to our contract.”

“We have a wonderful relationship with Warner Bros., and there was no acrimony about the fact that they weren’t releasing this picture,” he adds.

Warner Bros. Records has been actively involved with the promotion of the film and recently screen it for the music press. Screenings are being held for radio programmers across the country, and an “in concert-promotions with the film are planned.

The fourth single from the album, “I Could Never Take Another Holiday, My Own,” rose to No. 56 on Billboard’s Hot 100 Singles chart this week in its second week on the chart. The song is among the 13 musical numbers featured in the “Sign O’ The Times” film.

On the eve of the movie’s release, meanwhile, rumors have surfaced about the possibility of a new release by Prince before Christmas. A Paisley Park title, “The Black Album” appears without any artist or producer designation on the current Baker Bros. release schedules for Dec. 8. A source says that the album was reputed to mark Prince’s return to his hard-funk roots. In response to the rumor, Cavallo would only say, “There are no definitive plans for the release of another Prince album.

BILBOARD NOVEMBER 21, 1987

FOR WEEK ENDING NOVEMBER 21, 1987

HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
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<td>154</td>
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<td>&quot;Candle in the Wind&quot;</td>
<td>Elton John &amp; MCA</td>
<td>1477</td>
<td>100</td>
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<td>&quot;I Could Never Take Another Holiday, My Own&quot;</td>
<td>Prince</td>
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<tr>
<td>&quot;Tell It to My Heart&quot;</td>
<td>Taylor Dane</td>
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<td>Eric Carmen &amp; RCA</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reported to Billboard. The full panel of radio reporters is published periodically by The Associated Press. All rights reserved. Copyright AP Radio 1987.
# Billboard Hot 100 Singles of November 21, 1987

## Top 100 Songs

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I'll Be There&quot;</td>
<td>The Jackson 5</td>
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<tr>
<td>2</td>
<td>&quot;I Want To Be Your Man&quot;</td>
<td>The Jackson 5</td>
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<td>3</td>
<td>&quot;Beat It&quot;</td>
<td>Michael Jackson</td>
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<td>4</td>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
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<td>5</td>
<td>&quot;The One I Love&quot;</td>
<td>Whitney Houston</td>
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<td>6</td>
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<td>Debbie Gibson</td>
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<tr>
<td>7</td>
<td>&quot;Faith&quot;</td>
<td>George Michael</td>
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<td>8</td>
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<td>9</td>
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<tr>
<td>10</td>
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<td>Belinda Carlisle</td>
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## Hot 100 A-Z

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<tr>
<td>&quot;Come On, Let's Go&quot;</td>
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<td>&quot;Mony Mony&quot;</td>
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<tr>
<td>&quot;I Want To Be Your Man&quot;</td>
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<tr>
<td>&quot;Beat It&quot;</td>
<td>Michael Jackson</td>
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<td>Tiffany</td>
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<td>Belinda Carlisle</td>
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## Hot 100 Airplay

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<tr>
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## Hot 100 Promoters/Publishers/Rightsholders

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<td>ABC</td>
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<td>CBS</td>
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**POP**

**DOOKEN**

**Back For The Attack**

**PRODUCER:** Neil Kken

**EXECUTIVE PRODUCER:** Jack Rabin

**Del Jan C 44042**

L.A.-based metal act has been a comer for a long time; this album (which clocks in at over an hour) could be the package to put it over the top. Don Dokken’s pipes are in fine fettle here, and George Lynch’s fret-twisting will win applause among metalmongers. “Burning Like A Flame” plays like a bust-out album rock track.

**ORIGINAL MOTION PICTURE SOUNDTRACK**

**Less Than Zero**

**EXECUTIVE PRODUCER:** Rick Rubin

**PRODUCER:** Ron Fair

**EXECUTIVE PRODUCERS:** Various

**MCA-42086**

Roddy Woomard in a delectable role as a young hoodlum who turns away from a life of crime to become a musician. The music is an interesting mix of rock, R&B, and hip-hop, and the performances are strong throughout. "Tell Me" is a standout track.

**PRETENDERS**

**The Last Of The Independents**

**PRODUCERS:** Various

**MCA-42086**

From the still-triumphant 1979 Kinks cover “Stop Your Sobbing” to last year’s “My Baby,” this ten-track set includes cuts from the Chrissie Hynde-era. It’s an appealing pop rock record that has been well received by critics.

**YEAR ZERO**

**PRODUCER:** Ron Fair

**Mercury FY 14623**

Debut from Texas quartet sounds like Bob Weldon’s Fleetwood Mac—in other words, impossibly melodic. Producers, give this one repeated spins: MCA’s vocalists are in fine form, but at times they’re overbearing; on “Dreams I Dream,” however, they are more delicately supported by guest Phoebe Snow’s commanding pipes. Steve Winwood also makes an appearance.

**ELECTRO**

**Dave Mason**

**Two Hearts**

**PRODUCERS:** Dave Mason, Jimmy Hitz

**Voyager-MCA-42086**

Mason’s latest album follows on the heels of an entirely different indie LP released a few months ago. Mason’s vocals are in fine form, but at times they’re overbearing; on “The Way We Were” they are supported by guest Phoebe Snow’s commanding pipes. Steve Winwood also makes an appearance.

**NEW AND NOTEWORTHY**

**VARIOUS ARTISTS**

**Original Motion Picture Soundtrack**

**Chuck Berry—Roll Half Rock N’Roll**

**PRODUCER:** Kevin Gray

**MCA-6121**

Tribute concert that was the focus of Taylor Hackford’s documentary on the Grandfather of Rock ‘n Roll serves here as the perfect topper to the set. Berry’s riffs were on point.

**ROGER**

**Unlimited**

**PRODUCERS:** Roger Truman, Robbin Report

**Reprise 25496**

Title hit it—Troutman is a player of almost unlimited talent, and his latest is a showcase for his abilities in a variety of styles. Single “I Want To Be Your Man” was the hit single for the album’s title track. But Troutman’s versatility is on display throughout.

**VARIOUS ARTISTS**

**Christmas Bash**

**PRODUCER:** Various

**Sire 25446**

All the homeboys and girls out there will have themselves a merry little Christmas with this sprightly package of seasonal raps; best are Spyder-D’s “Ghetto Santa,” Sweet Tee’s “Let The Jingle Bells Rock,” and Run-D.M.C.’s “Christmas In Hollis,” which is also found on A&M’s “A Very Special Christmas” compilation.

**SPOTLIGHT**

**Sims weaves seductive passages that spin their magick on title tune, “It Wasn’t Easy.” “All In All” and “Love Makes A Woman” consistently create ear-flocking grooves.**

**COUNTRY**

**JANE FRIEDEL**

**CHRISTMAS**

**PRODUCER:** Various

**Columbia C 60406**

Double album chronicles FrieDEL’s country gospel of the last ten years. Twenty cuts are representative of one of country’s most versatile and distinctive stylists.

**THE SHOOTERS**

**PRODUCER:** Various

**MCA-40885**

The Shooters are less vocally intense than Restless Heart and less emotional than Sawyer Brown, but they have the smooth harmony and vocal appeal common to both. Best: “I Taught Her Everything She Knows About Love,” “Dancing Alone,” “They Only Come Out At Night.”

**DOVE GRAY**

**Lies That Tell**

**PRODUCER:** Larry Butler

**Capitol CL 40805**

Gray is the quintessence of romanticism, as exemplified by the Garly and refined project, “Know By Now,” the softly seductive “Stay Awake,” and the endearingly argumentative “I Don’t Believe.”

**JAZZ**

**GERAR MILLIGAN**

**Symphonic Dreams**

**PRODUCERS:** Marian Young

**PAR-intersound CPD 703**

Barrow’s quartet joins Houston Symphony and Ezecht Kusin, a conductor of many hybrid pop-classical ensembles. Published pieces, which make an ideal debut for the week, will be new Milligan orchestral pieces as well as some of his older songs, several rearranged in the styles of classical music’s best known composers.

**THE MANHATTAN TRANSFER**

**Braxton**

**PRODUCER:** Ron Fieger

**Atlantic 81093**

Jazzy in a vocal context only—and then if the time is right—album deftly captures the sonorous and atmospheric feel of Brazilian pop; one song is even in Portuguese. Contributions include “Lullaby of the Hills, California,” which makes a high chart debut this week.

**AUGUST**

Ray Charles, Tangerine Dream, and others will be released next month. This album’s highlights are diverse and intriguing.

**SPOTLIGHT**

Predicted to hit top 10 on Billboard’s Top Pop Albums chart or to earn platinum status.

**NEW & NOTEWORTHY:** Highlights new and innovative acts and new sounds, as well as other releases of special interest.

**BEETHOVEN: SYMPHONY NO. 9**

**Kenny, Power, Power, Salama, London Classical Players, Norrington**

**Angel CFC C 49271**

A new perspective (through a period telescope) of the towering work. It’s not only the use of authentic instruments that sets a different tone; it’s also the brokering beat in the “slow” movement and unexpected agogies in the finale that spark continuing interest. Stimulating and absorbing.

**TELEMANN: FLUTE CONCERTOS; SUITE IN E MINOR**

**Jean-Pierre Rampal, Franz List Chamber Orchestra, Ralia**

**Columbia CL 40893**

Rampal and the expert ensemble bring a stylistic fluency to these attractive works. A sound argument that modern instruments in the right hands really make persuasive interpretive vehicles for Baroque literature.

**FLUTE CONCERTOS; SUITE IN E MINOR**

**Jean-Pierre Rampal, Franz List Chamber Orchestra, Ralia**

**Columbia CL 40893**

Rampal and the expert ensemble bring a stylistic fluency to these attractive works. A sound argument that modern instruments in the right hands really make persuasive interpretive vehicles for Baroque literature.

**SPOTLIGHT**

Predicted to hit top 10 on Billboard’s Top Pop Albums chart or to earn platinum status.

**NEW & NOTEWORTHY:** Highlights new and innovative acts and new sounds, as well as other releases of special interest.

**BB RADIO**

**New Releases:** Predicted to hit the top half of the chart in the format listed.

**RECOMMENDED ALBUMS:** Predicted to chart in the respective format; also, other artist-supplied covers.


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**BILLBOARD**

**NOVEMBER 21, 1987**
NEW AND NOTEWORTHY

RICK ASTLEY Never Gonna Give You Up (3:31)
PRODUCERS: Stock, Aitken, Waterman
WRITERS: Stock, Aitken, Waterman
PUBLISHERS: Warner-Tamerlane, BMI
RCA 7-86741-1 (12-inch version also available.
RCA 7-86741-4 (7-inch version also available)

Discovered by Pete Waterman, a 23-year-old U.K. export has surprised most with a very soulful and mature
soundtrack vocal style belied by his little-boy red hair and freckled face. The PWL mastermind provides this new talent
with a fine debut vehicle, which has already topped many European charts and is showing early signs of
duplicating that success in the States.

DONNA SUMMER With Mickey Thomas
Only The Fool Says No (4:13)
PRODUCER: Harold Faltermayer
PUBLISHERS: Sweet Summer Nights/Killerbees/John Betti/See This House/Shoosn'Up/Neo/Johnny Legas, Atlantic/Sitcom/Soft Summer, BMI
Geffen 7-81675-1 (8:00 Bros."

Guess who's coming to town now?
Starship's Thomas is the featured guest on this lovelorn pop ballad, which should breathe new life into
"All Systems Go."

BOY GEORGE Live My Life (3:30)
PRODUCER: John Robbie
WRITERS: Alex Wells, Dave Sembello
PUBLISHERS: Streamline Modern/Texas City, BMI
/ MCA
Virgin 7-93930-1 (4:18) Also available, Virgin 7-9392 (8:05)

Perfect couple of O'Dowd's vocal
with an easy-paced r&B-pop
hook, taken from the soundtrack to
"Hiding Out."

EUROPE Cherokee (4:12)
PRODUCER: Kevin Elson
WRITERS: C. R. Drummond
PUBLISHER: ATV
EMI, BMI
Corythia 5-84319-1 (9:00 CB)

Not a sure-fire hit as "Carrie"; an average rock reading of an Indian
tale.

MANHATTAN TRANSFER Soul Food To Go (5:28)
PRODUCER: Nels Ragan
WRITERS: Wynonie Harris, Doug Fieger
PUBLISHERS: Capricorn/Music Kings, ASCAP/Doug Fieger, ASCAP
Atlantic 7-89964

To usher in her new Brazilian-based
project; faults vocal performance
captures a contemporary island-style
pop rhythm.

RAQUEL WELCH This Girl's Back In Town (4:01)
PRODUCER: Michael Zager, Bob Esty
WRITERS: D. J. Jablonski, Raquel Welch
PUBLISHERS: Impecca/Tanner/Tamerlane, BMI
Capitol 219-44097-1 (12-inch version also available.
Capitol 219-44097-7 (7-inch version also available)

The "Main Event" revisited;
creditable performance of a lackluster and rather cliche disco number uniting
that era's greats Jabara, Zager, and
Esty.

FLASH FOR LULU Richards From Paradise (3:36)
PRODUCER: Mike Hedges
WRITERS: Mike, Frank Lulu, Paul Casaste
PUBLISHER: Henry Hughes, ASCAP
Capitol 8-10701-1 (12-inch version also available.
Capitol 8-10701-7 (7-inch version also available)

U.K. act makes its label debut with a
raw and raucous rock track that
brings to mind early work of
the Psychedelic Furs.

HOUSE OF FREAKS Bottom Of The Ocean (2:52)
PRODUCER: House Of Freaks
WRITERS: Harvey, Hopp
PUBLISHERS: Grand Mag/Rug, BMI

A fierce coming-of-age saga, rendered in a
taut, vibrant voice; moody banjo
fizz.

JO-E-SOMMER Come On Joe (3:57)
PRODUCER: Bernard Edwards
WRITERS: Bernard Edwards, Nile Rodgers
PUBLISHER: Atlantic 8-68354-1 (12-inch single)

We knew it was coming; Phil
Harding and I Curnow from the PWL
camp have thoroughly revised this
dance classic in a postproduction
house version.

AVA CHERRY Keep Me Satisfied (7:03)
PRODUCER: Matt Nelson, Kevin Caulin
WRITERS: M. Nelson, R. Caulin
PUBLISHERS: Not/Cayson, ASCAP
Capitol V-15332 (12-inch single)

A more accessible and likeable track
than "Good Intentions," sly
r&B/dance selection benefits from a
sensitive Camerone Paulin note.
Piano the dubious.

RED HOT CHILI PEPPERS Fight Like A Bird (5:24)
PRODUCER: Michael Beinhorn
WRITERS: Red Hot Chili Peppers
PUBLISHER: EMI-Manhattan 9-50670 (7:30 CB)

Only if you're tired of being sick and
tired, this antithematic track from
the Chic punk rap/funksters put the
Beasties to rest.

DEAD OR ALIVE I'll Be Your Baby Tonight (7:26)
PRODUCER: Larry Lee
WRITERS: Boyd Jarvis, Keith Singer, Oscar Fuller
PUBLISHER: Not/Cayson, BMI
CBS 8-96752-1 (12-inch single)

Signed from a independent; laid-
back, remixed, house-style release
now features a lingering female vocal.
Contact: 212-777-5130.

YELLO Call It Love (6:45)
PRODUCER: Boyd B. B. Davis, BM Oberoi
WRITERS: Boyd B. B. Davis, BM Oberoi
PUBLISHER: Not/Cayson, ASCAP
PUBLISHER: CBS 8-32061-1 (12-inch single)

Mysterious and somewhat sedate
synth track.

HOTLINE Rock This House (timing not listed)
PRODUCER: Trevor Russel
WRITERS: Trevor Russel
PUBLISHER: ATV
TVT 4010-2 (12-inch single)

U.K. sounds a bit like Chicago and
New York underground club feel.
Contact: 212-929-0570.

BILBOO NOVEMBER 21, 1987 www.americanradiohistory.com 75
### Top Pop Albums - November 21, 1987

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* Albums with the greatest sales gains this week. **Compact disc available. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. **GSL Records and PolyGram Records do not issue a suggested list price for their product.
UPDATES

NEW COMPANIES

Pro Tours, a marketing/promotions firm, formed under the Jim Halsey Co. Inc. umbrella. The company coordinates marketing strategies for artists, promoters, and special events. 24 Music Square W., Nashville, Tenn. 37203; 615-244-7900.

Nebula Recording Co., a subsidiary of KR Audio and Video, formed by Kevin Burns. First single is "Tell Me" b/w "Need Your Love" by Richard L. Box, 2902, Southfield, Mich. 48037, 313.972-2138.

Run Wild Records, formed by Michael Lyman. First signings are Goin' Gone and Richard Taylor & the Ravens. P.O. Box 20788, Alexandria, Va. 22304.

SOUNDS OF HOT WAX INC., formed by Ken Underwood. The company specializes in entertainment management and concert promotions and seeks rb, jazz, and adult contemporary artists. 315 112th St., Boro Park, N.Y. 11219; 718-732-8461.

Lion's Share Distributing Co., formed by Robert Wardruck and Anita Ross. The company specializes in gospel music from independent artists. First release is "I'm Pasted Under the Lion's Share logo. P.O. Box 11361, Washington, D.C. 20036; 202-462-4172.

GMAX Entertainment, formed by Gregory Maxwell, an entertainment financier. First project is comedian Alice Arthur's one-woman Los Angeles show. Project proposals are welcome for review. Suite 1041, 279 S. Beverly Drive, Beverly Hills, Calif. 90212; 213-261-6715.


L M Records & Promotions, formed by Lanthus Marshall. The company handles all phases of music, including new and national artists, and offers an open-door policy. First release is "Stand Up / I'm A Man" by Q-Cuece. P.O. Box 477, Fort Smith, Ark. 72901; 501-452-4983.

Songhai Empire Records, formed by Jerry Garth and Isaac Kusi. The company concentrates on African music and plans to release albums of Feel Pata Pata" and "God Bless Africa" by Osibisa. Suite 41, 2607 Broad-

way, New York, N.Y. 10023; 212-870-0598.


Chicago Jazz & Blues, formed by Janet Lessner. A retail outlet specializing in all eras of jazz, blues, and rb. Major and independent label releases are represented, and the store features a large selection of imports and rare albums. 550 W. Diversey, Chicago, Ill. 60641; 312-929-2065.

Chilton Stores Corp., a production, promotion, and marketing company, formed by James McGovern, Shawn Woodem, and Rupert Coney. The company will specialize in commercial pop and rap music. First signings are Mellow G-Man, Tomahawk Kid, and Chilton Brothers. P.O. Box 14194, Hartford, Conn. 06117; 203-243-1396.

Rex Tone Records, a full-service record company, formed by Rose Morales (the mother of Prince Markie Dee of the Fat Boys) and Tony Simpson. First release is "Tell Him" (first made popular by Brenda Reid & the Exciters) by Brenda Reid & Awesome. 253-46 148th Ave., Rosedale, N.Y. 11422.

SLAMDEK/Scramdown, a seven-party partnership that is the reformation of SLAMDEK/HAH. The new label/promotion company will be working with Pink After orthodox, Dopey Grey, Substances, Dez Kim- berlin, Your Face, and other progressive Midwestern U.S. acts. 119 Evergreen Road, P.O. Box 45515, Louisville, Ky. 40252.

KRM Records and Publishing, the music division of Southwest Communication Services. 901 University Ave., No. 150, Sacramento, Calif. 95852; 916-648-2600.

Jus-Fresh Music, formed by Fresh Enterprises. First release is the 12-inch single "Driving Me Crazy" by Clay James. 1062, Bremford, An- ton, Texas 77047; 713-433-1276.

Gold City Records, formed by Chris Jasper (former member of the Isley Brothers and lead singer of Isley/Jasper/Iley). "Superbad" is the label's first release, P.O. Box 23, Armonk, N.Y. 10504; 914-273-6457.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

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

NOVEMBER

Nov. 18, Women in Music Recording Studio Workshop, Lew's Summit Hotel, New York, 212-280-8600.

Nov. 18-21, American Video Conference & Awards (With the Ninth Annual Billboard Video Music Conference & Awards), Hollywood Roseville Hotel, Los Angeles, 212-772-2115.


DECEMBER


Dec. 7-11, Video Expo Orlando, Villa Buena Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.


LIFELINES

BIRTHS

Roy, Charles William, to Billy and Donna Montana, Oct. 27 in Albany, N.Y. He is lead singer and guitarist for Billy Montana & the Lomgshots.

Roy, Gordon Andrew, to Tom and Thea Bowe, Oct. 28 in Virginia. He is store manager for Mother's Record and Tape Co. in Newport News, Va.

MARRIAGES

Phillip Mergen to Brenda Orr, Oct. 24 in Yukon, Okla. She is administrative secretary at the Dallas headquarters of Sound Warehouse.

Teddie Meier to Sandra Zueger, Oct. 25 in Las Vegas. He is a dr director for EMI Records, Switzerland.

Hannes Wurgler to Julie Freeman, Oct. 31 in Los Angeles. He is a drummer. She is national marketing research director for Elektra Records.

Keith Wagner to Dana Karsh, Nov. 7 in Fort Lauderdale, Fla. He is a guitarist and songwriter. She is an independent DJ.

Meyer "Mickey" Fichtelberg, owner of the Arcade Music Shop in New York. He is survived by his wife, Rose, and two sons.

Dr. Luigi Conte, 66, of heart failure, Nov. 6 in Rome, Italy. He was chairman of the board of the Italian Society of Authors, Composers, and Publishers. He is survived by a daughter, Elena, and a son, Adriano.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

fairs for RCA/Columbia Pictures International Video in New York. She was manager of that area. Additionally, Christa Zueger, senior counsel, and Ana Celli becomes acquisitions coordinator. Lonelino was with the Director's Guild of America.

National Football League Films Video in Mount Laurel, N.J., names Tim Pearson director of marketing/home video sales. He was with Rogers Merchandising.

Celebrity Home Entertainment in Los Angeles names Gloria Sloto and Lisa Hayes vice presidents of finance and administration, respectively. Sloto was upped from controller. Hayes was head of her own consulting firm.

Virgin Vision in Los Angeles makes the following appointments: Jerry Jackson, Central region manager; Rose Foreman, customer-service manager; and Leslee Rosenfeld, creative-services manager. Jackson was with Viesta Home Video. Forebas was with the Cinema Group. Rosenfeld was with Media Home Entertainment.

PRO AUDIO/VIDEO. Electro Sound in Sunnyvale, Calif., names Amir Hindi senior design engineer. He has an extensive background in audio and telemunis design.

Alied Film & Video in Detroit appoints Judith Szidich chief financial officer. She was with Universal Goodrich Tire Co.

Edel in New York names Mitchell Brill director of client services. He was director of sales for LRP Video.

RELATIED FIELD. Lorimar Film Entertainment in Los Angeles promotes Jack- ie Krost to vice president of music. He was director of that area.

Kris Sofley joins Jensen Communications' music division as publicist, based in Los Angeles. She was an independent publicist coordinator.

CLIP LIST TO KEEP TABS ON 8 MUSIC VIDEO OUTLETS

(Continued from page 6)

With his recent expansions, Mo- naico is striving for a more effective distribution system. "As an indepen- dendent, the goal is to make a tighter distribution network around the country. What has been lacking in independent distribution recently is communication among distributors that have the same labels. The goal is to work more efficiently together in cooperation with others."

LINDA MOLUKSI

For the Record

The Nov. 14 review of Gerald Al- bright's "Just Between Us" al- bument contained a sentence that misstated the number of records. The first single from Albright's record, "So Amazing," enters the Hot Black Singles chart this week for the first time.
**SENATORS WARY OF GETTING INVOLVED IN LICENSING CONFLICT**

(Continued from page 4)

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successfully for alternative methods of licensing, including a per-program license and a “carve-out” version of source licensing. In addition, they don’t want to be paid for blanket licenses which give them the opportunity to use all of the compositions in the repertoires of ASCAP, BMI and SESAC—because they actually need only a small portion of that music.

It appears that the subcommittee is disinclined to dismantle the present systems of licensing, but the broadcasters may have made a strong enough case to persuade Congress to ask the performing rights groups to make alternative licensing methods more accessible.

Last month, negotiations between ASCAP and the All-Industry Committee, representing the broadcasters, broke off when the broadcasters walked out, claiming that ASCAP wouldn’t budge on the “terms and conditions of licensing.”

Talks had been going on for 13 months.

The Senate bill, S.698, was introduced in March. It is similar to a proposal in the House authored by Rep. Frederick Boucher, D-Va. However, Boucher’s bill, H.R. 1196, contains a right-to-work “ununionizing” provision that would provide unspecified residuals to composers.

The subcommittee heard from 13 witnesses at the rushed 2 1/2-hour hearing, most of them on three panels representing the performing rights groups, broadcasters, and the advertising industry. It was the first time on the Hill for the ad industry, which opposes the bill. William Cotton, representing the American Assn. of Advertising Agencies, told the legislators that passage could cost advertisers as much as $120 million a year.

The broadcasters suffered an embarrassment at the Nov. 10 hearing when the subcommittee members reacted negatively to a video shown by the All-Industry TV Music Licensing Committee.

Portions of the video flashed visuals of the home states of subcommittee members, and afterward Vermont’s Leahy said he was insulted by the approach. “I thought I was here to discuss this issue with people, not [to watch] some video aimed at children,” 5-year-olds watching Sesame Street, designed to make sure we see stations in our home states are shown,” he said.

**‘PREDATOR’ TWO-PACK**

(Continued from page 1)

have a suggested list price of $89.98 which will be sold to dealer stores for approximately $68, the source says.

CBS/Fox says it is hoping for a 60%–80% increase in unit volume as a result of the unusual strategy, adding that a similar plan is likely to be adopted for future titles if it proves successful with “Predator.”

Company officials appear frustrated by dealer unwillingness to stock a deeper inventory of A titles in their rental libraries. The company has repeatedly asserted over the past year that its operating expenses and acquisition costs have soared during the past few years. Further, it laments the fact that the sale of rental-priced product continues to lag behind the sharp increase in VCR penetration.

A profit squeeze was cited by CBS/Fox when it became the first major supplier to increase the list price of its A titles from $79.98 to $89.98 earlier this year.

In announcing the packaging test and a number of other changes in company policy, Bob DeLellis, senior vice president sales and marketing, called the “Predator” plan “the most sensible approach.”

“Replacing the dealer base, asking them to be a partner in solving the depth-of-copy problem,” said DeLellis.

Though he would not reveal the specific discount terms, DeLellis said that retailers could save as much as 30% by ordering the two-pack. DeLellis asserted that there is “literally no risk to the dealers” from the second copy because of the reduced price. He said the company believes the two-pack is a less cumbersome solution to the depth-of-copy problem than a buyback program because it requires less administrative work on the part of distributors and retailers.

During a press conference here Nov. 9, CBS/Fox officials also announced other policy changes for 1988:

* A reorganized sales force will focus on all three lines distributed by the company. Formerly, each of the company’s labels—CBS/Fox, Playhouse, and Key—was handled by a separate sales force.
* A “3-month” release schedule will be implemented to allow distributors and retailers to focus on “fewer titles of a higher quality.” Under the plan, the company will release product every four weeks, or 13 times a year. The company also vowed to announce new titles at least 10 weeks in advance instead of with the current eight-week lead time.
* A seven-member dealer council will be formed to meet with CBS/Fox management at least three times a year.
* A dealer-incentive program will reward as many as 2,000 dealers and distributors with a five-day trip to the Bahamas, based on their performance with “various titles.”

DeLellis said the decision to offer a two-pack of “Predator” at a reduced price was sparked by “consumer dissatisfaction” over the availability of hit titles. He went on to illustrate the “mass deterioration” of dealer-buying patterns: “In 1985 there was one blockbuster title sold for every 50 VCR households; in 1986 it was less than one title per 90 VCR households; and now it’s one title per every 300-400 households.”

Retailers contacted about the “Predator” plan say they are encouraged by the prospect of stocking more copies of a hit title without having to increase their investment substantially.

“ Dealers find that it’s hard to get their money back when they [stock up] on a title,” says Lou Berg, president of Audio/Video Plus in Houston. “When they take a heavier inventory, they may satisfy their customer better—but whether they make money is another issue. [The CBS/Fox] plan will let them take the extra copies without too much risk. I think most retailers will take them up on it.”

Alvan Caplan, chairman of the 82-store Appliance Video web, based in Omaha, Neb., favors a discount plan to encourage dealers. Still, he thinks the CBS/Fox two-pack plan may be too modest in its structure.

“I think they should have gone to three or four or five copies. That would have separated the men from the boys,” says Caplan. “For my benefit, I’m thrilled, but for their benefit they would get more out of it if they had gone for more than two copies.”

**ASSISTANCE IN PREPARING THIS STORY WAS PROVIDED BY GEORGE MAYFIELD.**
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<th>No.</th>
<th>Week</th>
<th>Artist</th>
<th>Label &amp; Number/Distributing Label (UGL List Price*)</th>
<th>Title</th>
<th>Weeks on Top</th>
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<tr>
<td>100</td>
<td>136</td>
<td>George Benson</td>
<td>MRC 82259 (9.98)</td>
<td>PRIDE</td>
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<td>137</td>
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<td>138</td>
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<td>MRC 82261 (9.98)</td>
<td>ROCK 'N' ROLL</td>
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<td>BOND</td>
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<td>145</td>
<td>Chicago</td>
<td>MRC 82268 (9.98)</td>
<td>GROOVIN'</td>
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*UGL List Price*: The Unified Greeting Label list price for the respective week.
of testing new products. "A&M has done 8-inch records, 10-inch records, and "fuzzy CDs." But testing new promon-formats and their commera-rial strengths, he says, adding the "Sing-a-long 5-inch CDs are minimized by the still-small mar- ket penetration of hardware, now es- timated at 5% by the Electronics Indus-trial Association." "You're dealing with a universe that is one-tenth the size of turntable penetration," he adds.

"At this point, we're playing with it. We're trying to figure out what it is. There's no definite answer on what's going to work. But two or three cut plus an extended version, or sev- eral cuts."

In October, a title by Squeeze made A&M the first major label to press a 3-inch disk for promotional use. Motown, similarly, is using the new configuration to promote Steven Wonder's new album. Speciality labels Delos and Ryko-disk are already testing the 8-inch disk in promotional product (Billboard, Oct. 31). But aside from A&M, other majo- rs are leery of marketing the smaller CD. Most see it as a way to see the concept; oth-

enjoyed an annual Retail Advisory Com-mittee meeting Sept. 26-28 in San Francisco, other NARM committees reacted favorably. More recently, NARM announced its board and major committees—in-cluding a newly formed Loss Preven-tion Committee—are endorsed the Standards Committee—stipulations that a center straitbe used and, less importantly, that a thinner box be adopted.

Attempts to reach officials at Shape in Sanford, Maine, were unsuccess-ful.

At a high point in the hubbub came Oct. 26 at NARM's Wholesale Con-ference in Palm Springs, Calif., where Gliner charged that "some of the in-ducers were acting prematurely in en-couraging a new package without considering problems "that are being grappled with around the country." "The industry is taking a riposte to the 3-inch disk," said Gliner.

"There's a lot of confusion about the product," said Gliner. "What we've been trying to get across is that the 3-inch disk is not going to go away. But it's not going to be the only format. It's going to co-exist with the 5-inch disk."

The 3-inch disk, Gliner said, is the correct format for time-sensitive infor-mation, such as stock quotes and weather reports. The 5-inch disk, on the other hand, is better suited for long-form audio and video programs. Gliner called for a new format that would integrate both uses.

"The only way we can make the 3-inch disk work is if we can integrate it with the 5-inch disk," he said. "We need a hybrid format that can do both things."
only CD-dedicated jukeboxes, having stopped manufacturing vinyl 45s two boxes years ago; market leader Rowe International, NSM, and Wurlitzer, which are heavily involved with the last static Tower Records chain, are promoting our product and is financially feasible? Would it be more economical than the present (compact) disk?" she asked. "We've been assured of having 45s, and as long as we incorporate them there are a couple of ways to go."

NSM's Strahan said, "We believe 45s will be around a long time. CD came in two years ago—two years from now, who's to say! We will not leave our operators holding the bag."

RCA's Montgomery, while conceding that there has been "a slowdown in black vinyl," stated, "If you want black vinyl, we'll make it. We want to get back to being involved in your business."

While no other label reps were included in the panel, the AMOA's Newton noted that general was on hand for this year's convention. Their presence reflected the fact that the jukebox industry, after neglecting its main business during the late 70s video-game boom, is now moving into such music-oriented products as CD and video jukeboxes.

"With the advent of the CD jukebox, there's more interest from labels," said Sam Atchly, owner of the Grapevine Agency, a Fort Worth, Texas-based talent company. Atchly assisted the AMOA with its Expo '87. "I've talked to RCA and Motown, and they're encouraged by the fact that jukebox operators are redeveloping their ties with the labels. These people are making a concerted effort to get back into the music business."

One indication of that is the fact that the AMOA has formed a jukebox promotion committee, which announced at Expo '87 that November 1988 would be declared National Jukebox Month, kicking off a year of special activities and promotions to celebrate the 100th anniversary of the jukebox biz, the company has met with representatives of the Recording Industry Assn. of America Nov. 5 to discuss label involvement with the jukebox business.

"The jukebox affords many promotional opportunities for record companies," Newton pointed out. "It's not like radio, with a tight format and playlists."

"Standard jukeboxes have 200-song capacities, which make them a good outlet to push new releases and songs not heard on the radio. We want to get record companies to tie in, perhaps by providing special strips (the labels used in jukeboxes) and promoting their new artists."

Seeburg's Pankus, convinced that CD is the wave of the future, is licencing 13 titles off Billboard's Top 40 and compiling them on CDs as Seeburg's Hot Hits. The digital disks will be shipped "only to jukebox locations" starting this month and will be sent out every six to eight weeks, he said, "with no duplication of songs."

Pankus noted his company currently has 2,500 Laser Music CD jukeboxes on the market. Each can store up to 1,000 songs and can play both 5-inch and 8-inch CDs.

Seeburg's move to CD-only machines notwithstanding, it appears that jukebox operators themselves are somewhat reluctant to invest in the new technology. "Not everyone can afford $5,000-$6,000 for a CD jukebox," said Lockhart of Rock-Ola, adding, "we have no plans for a CD-dedicated machine. [Vinyl single] jukeboxes are a very profitable business."

Peter Goers, president of Mobile Records, confirmed that 45s are alive and well at the jukebox level. "We're selling more 45s today than at this time last year," he said. "We're selling CDs, too. Combo machines are a good idea at the present time. The CD might not work at the jukebox level the way it is at the consumer level. CD hasn't taken off for the operator yet."

On the video jukebox front, Rowe International's Friedman said the company is having particular success with its Rowe Video Jukebox, which handles 40 video titles with Beta hi-fi and 160 45s. "We have 1,500 machines in the U.S. and 650 in Europe," he said.

The only other companies to show video jukeboxes at AMOA Expo '87 were NSM-Lions, with its prototype Galaxy 200; Wurlitzer, with a laser-disk machine available only in Europe; and a firm called Videobox, which exhibited a jukebox using an 12-inch laser format and capable of storing 1,000 titles in eight different musical categories.

CD SALES PROJECTIONS

(Continued from page 3)

growth..."

Even if new owners of CD machines buy only 18-20 CDs in their first year of ownership, compared with 26-30 CDs purchased by older, more affluent CD afficionados, Ross says, the sales potential created by 3 million new player owners is immense.

Ross says the Minneapolis-based, 398-unit Musicland chain is still experiencing, what he calls "enforced" CD sales for the year to date and enjoyed growth "in the high double digits" for October. He believes that trend will continue through next year, although the chain has scaled back its projections a bit. He also expects that CD price reductions would stimulate the business further.

Russ Solomon, head of the 45-store, Sacramento, Calif.-based Tower Records chain, notes that CD sales in his company have remained static at 50%-50% of total sales since last year. He guesses that Musicland's big percentage increase might reflect the fact that it became heavily involved with CDs later than Tower did.

To Solomon, it's "pretty scary" that the industry is selling 25%-30% of its precorded music to only 7 million CD player owners. The only chance for improvement, he says, is if the record companies "come to the party" by cutting CD prices, which in turn would also "re-energize" the haggling consumer as a consumer and promote item. According to the Recording Industry Assn. of America, vinyl singles shipments slipped from 131.5 million units in 1984 to 93.9 million units in 1986. Therefore, he indicated, CD sales are bound to replace 45s in the long run.

Other panelists, however, did not share his conviction. Lockhart, citing Rock-Ola's "conservative" position, said the company would take a wait-and-see approach. "What if the 5-inch [compact] disk is an industry standard and is financially feasible? Would it be more economical than the present [compact] disk?"

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"We're not promoting one configuration over another. We don't deny CD at all—we're happy to see it developing. But we feel good about the 45's future. We've been assured by record companies that even if they stop pressing 45s [for the retail market], they will be available [to us]."

Solomon observes that CD players are being advertised less frequently than they were during the last Christmas selling season. "They'll sell some players for Christmas," he says, "but there isn't the interest in them there was last year."

In contrast, Alec Chanin, executive vice president of Harvey Sound New York, says he expects strong Christmas sales of CD machines. He also notes that the stock market crash barely impacted momentum of player sales to his mostly upscale customers, who tend to buy models ranging in price from $200 to $1,200.

In Sears stores, which cater to a less affluent consumer, the average retail price of CD players is $225. Yet the mass merchandiser still remains optimistic about the sales potential of CD hardware.

"We're in the period of accelerating sales [on CD units], and we expect that to continue right through Christmas," says a Sears representative. "We're in the period of accelerating sales on CD units, and we expect that to continue right through Christmas," says a Sears representative.

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In the late 1960s, the Rolling Stones and their manager, Andrew Loog Oldham, formed a new company called Island Records. Oldham, who had just left the Beatles, wanted to create a label that would specialize in British rock and roll. He chose the name Island because he felt it represented the idea of new beginnings and the potential for talent to emerge from unexpected places. The label's first major success came in 1968 with the release of the Beatles' album "The White Album," which Oldham had signed to Island Records just months earlier. The album went on to become one of the best-selling records of all time, and it helped establish Island as a major player in the music industry. Over the years, Island Records signed numerous iconic artists, including Bob Marley, Kate Bush, and Kate Bush's band, The Bongos. The label was known for its innovative marketing and packaging, which helped to create a buzz around its artists and their music. In the late 1970s, Island Records became part of the PolyGram music group, which eventually merged with Universal Music Group in 2004. Today, Island Records continues to be a leading force in the music industry, with a roster of artists that includes Coldplay, Kendrick Lamar, and Lizzo.
Introducing SWING STREET, the jumpin’ new album by BARRY MANILOW. Includes the first 12” release “Brooklyn Blues,” featuring Tom Scott on tenor sax, plus “Stompin’ At The Savoy,” “Summertime” (Duet with Diane Schuur, featuring Stan Getz), “Black And Blue” (Duet with Phyllis Hyman) and “Hey Mambo” (Duet with Kid Creole and the Coconuts).

Watch for Barry Manilow: Big Fun on Swing Street! a CBS-TV special in early ’88.

BARRY MANILOW. Back where he belongs. On Arista chrome cassettes, records and compact discs.