

Billboard



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'Platoon' To Carry Iacocca Tribute To Vietnam Vets

BY AL STEWART

NEW YORK HBO Video's release of "Platoon" will include a 45-second tribute to Vietnam veterans sponsored by Chrysler Motors' newly acquired Jeep/Eagle division.

The appearance of Chrysler chairman Lee Iacocca at the start of the video will be the centerpiece of a Chrysler-HBO retail promotion to be announced prior to the Oct. 14 release of the video. Neither Chrysler nor Jeep/Eagle is mentioned by name during the brief tribute, in which a somber Iacocca stands beside a military Jeep and says, "I hope we will never have to build another Jeep for war."

Financial terms of the corporate sponsorship program have not been

disclosed by the companies.

"The Jeep/Eagle division has decided to join HBO Video in bringing the message of 'Platoon' home," said Frank O'Connell, CEO of HBO Video, at a press conference held here to announce the auto maker's involvement. O'Connell, who pre-

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Definition Of Format Eludes Confab 'Wave' Takes NAB By Storm

BY BILL HOLLAND

ANAHEIM, Calif. Doubtters call it yuppie elevator music and warn it won't play in Peoria, but one thing cannot be denied—the so-called new age format was the talk of this year's National Assn of Broadcast-

ers' Radio '87 convention, held here Sept. 9-12. It marked the first time in several years that a programming issue stole center stage at the management, engineering, and programming convention.

Fueled by the initial success of KTWV-FM "the Wave" Los Ange-

les and the handful of stations broadcasting variations on its programming, the new format had programmers and syndicators buzzing throughout the convention. The excitement implicit in latching onto a different style of music with an apparently loyal listenership—and maybe even mass-appeal ratings—was the main attraction.

Among the converted, optimism and smiles were the order of the day. But as one not-so-enchanted programmer put it: "One more step and I thought everybody was going to hold hands and chant, 'Om.'"

In 1986, the classic rock format was something of a hot item at the confab, but recent developments in

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\$89.95 Vid Tag: Business As Usual

NEW YORK The move to an \$89.95 list price on most major video titles may have angered some video retailers, but suppliers and distributors say they'd never know it from the amount of titles being ordered.

Dealers appear to have scaled back somewhat on the number of B

and C titles they order, but distributors say unit volume for hit titles is virtually the same at the \$89.95 price point as it was when \$79.95 was the ceiling for major titles.

"They swallowed it without a hiccup," says Brian Clendenen, vice president of sales for Ingram Video,

the Nashville-based distributor. "What's upsetting, though, is that retailers didn't go up on their [rental] prices. Retailers really have to look at tiered pricing as a result of the higher price points, but so far we haven't seen that."

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Song Contest Names Stars As Judges

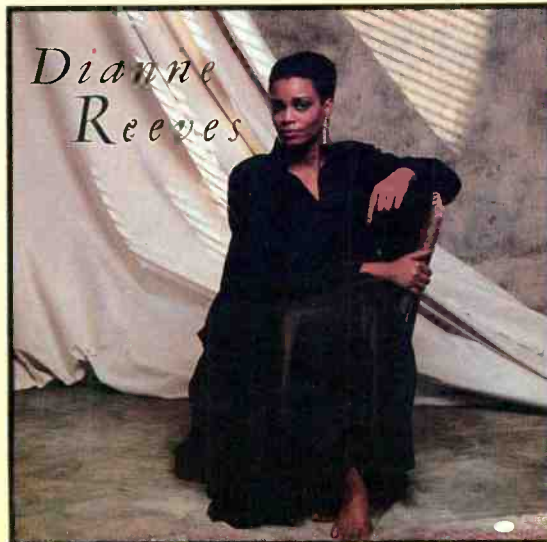
NEW YORK A stellar lineup of artists from the rock, pop, r&b, jazz, gospel, country, and Latin music worlds will judge the finalists in the first annual TDK/Billboard Song Contest, which kicks off Thursday (24) and runs through February 1988.

Quincy Jones will chair a blue-ribbon panel that includes George Benson, Peter Cetera, Roy Clark, David Foster, Herbie Hancock, Julio Iglesias, Billy Ocean, Eddie Van Halen, Deniece Williams, Tammy Wynette, John Waite, and Heart's Ann and Nancy Wilson.

The song contest, co-sponsored by Billboard and the TDK Electronics Corp., provides unknown song-

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Ricky Van Shelton is on a roll. His single debut—"Wild Eyed Dream"—went top 20 and the follow-up "Crime Of Passion" climbed the BB chart to 7. Now Ricky has the hottest record at country radio—"Somebody Lied" and a concentrated tour of the SW & SE Regions is paying big dividends. Ricky Van Shelton—WILD EYED DREAM the album, "Somebody Lied" the single, on Columbia Records, Cass. and C.D. 40602.

'Bad' Grooves On Black Vinyl, Dealers Say

This story prepared by Chris Morris, Earl Paige, and Dave DiMartino.

LOS ANGELES It is no surprise that "Bad" looks great at retail, but the big surprise about the new Michael Jackson album may be its unforeseen strength on black vinyl.

The out-of-the-box success of the Jackson record, which debuts at No. 1 on Billboard's Top Pop Albums chart this week (see story, page 3), was almost a given. But retailers across the country are noting, with some bemusement, that sales on "Bad" vinyl LPs are running close to those for cassettes, the traditional configuration leader in recent

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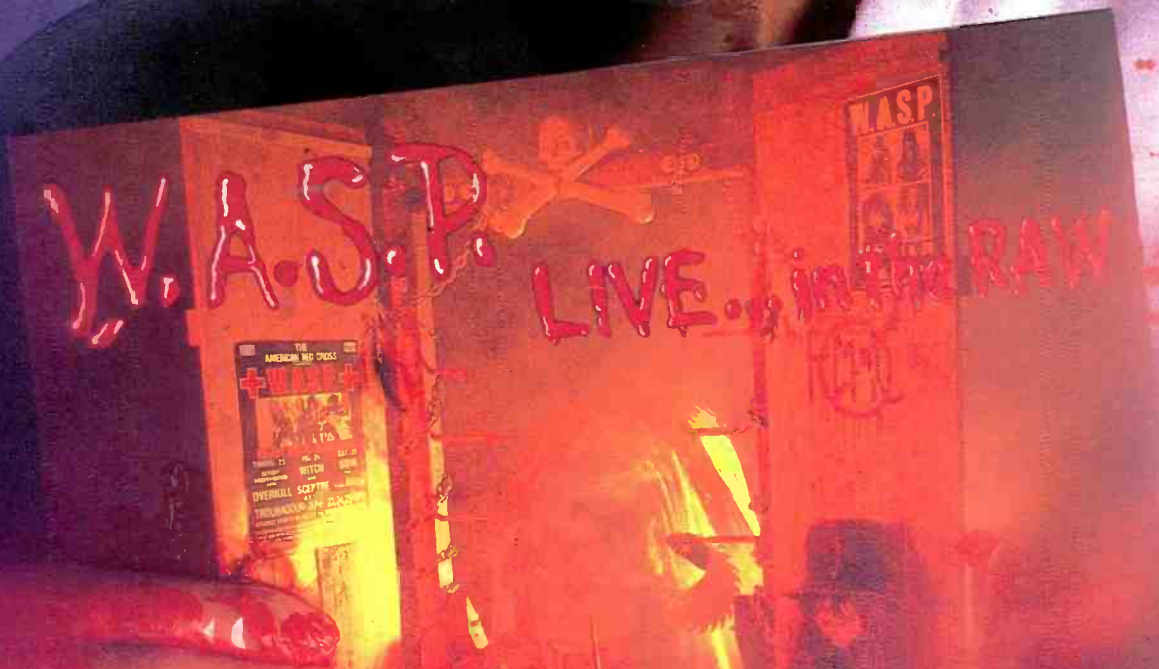
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VOLUME 99 NO. 39

SEPTEMBER 26, 1987

COMPACT DISK SPOTLIGHT

The comfortable lead CD production currently enjoys over demand is expected to continue at least until well into 1988 and most probably beyond. That's the view of most seasoned observers. Executive editor Is Horowitz reports. **Follows page 42**

DAT Decks Sold At NAB Meet

Consumer model Sony DAT decks were openly sold to radio stations at the recent National Assn. of Broadcasters meet in Anaheim, Calif. The hardware was offered as part of a music production package. Washington bureau chief Bill Holland reports for the pro audio/video section. **Page 49**

RECAPPING THE MTV MUSIC VIDEO AWARDS

Billboard goes backstage at the MTV Music Video Awards, where Peter Gabriel's "Sledgehammer" won a record-setting nine awards. Music video editor Steven Dupler reports; Los Angeles bureau chief Dave DiMartino offers a critic's-eye view of the proceedings. **Pages 60,61**

Retailers Air Gripes At Home Video Seminar

A Nashville seminar aimed at bolstering 1988 profits for home video retailers turned into a forum for retailers' complaints against manufacturers. Home video editor Al Stewart tells the story. **Page 65**

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Musicland Acquires Musicden Chain

Retailer Meet Buoyed By Buyout News

BY MOIRA McCORMICK

ALEXANDRIA, Minn. As befits its recent history of rapid expansion, the Musicland Group reported Sept. 14 at its management conference here that it had acquired the 21-unit music/home entertainment chain Musicden Retail Corp., a subsidiary of Thorn-EMI.

The acquisition, which is expected to be completed by the end of the fourth quarter, involves 11 stores in Texas, four in Iowa, two in New Jersey, and one each in Illinois, Minnesota, Louisiana, and

New York. Musicland, the nation's largest retailer, now operates 578 stores in 47 states, under the names Musicland, Sam Goody's, and Discount Records.

The Musicden purchase was the biggest news at the conference, which was held Sept. 13-18 at the Arrowwood Lodge in Alexandria, 150 miles north of Minneapolis.

Some 240 Musicland employees, including 150 field personnel (district and senior store managers and divisional vice presidents) and 70 staffers from the company's Minneapolis headquarters, attend-

ed the conference, whose theme was The Heat Is On.

In addition, over 150 record label and other industry personnel put in appearances throughout the week, with total attendance estimated at 400, according to Bruce Jesse, Musicland vice president of advertising and promotion.

The mood of the conference was confident and upbeat, buoyed by the company's latest expansion and its health in general. As of June, the midpoint of Musicland's fiscal year, revenues were \$195.1 million, with net income of \$3.3 million. In the preceding 12 months, sales were \$467 million, and net income was \$16.5 million. "We're expecting revenues of close to \$500 million by the end of 1987," said chairman and CEO Jack Eugster. Financial analysts, he said, are predicting this year's earnings per share to total \$1.70-\$1.80, up from 1986's \$1.20. (Musicland became a publicly held company in February 1987; the majority stockholder is Primerica Corp., formerly American Can.)

New store openings and acquisitions of existing stores this year are expected to exceed 1986's 68. Musicland has opened 64 stores and acquired 98 since 1985. The acquisitions were nine Record Bar units in November 1985, 26 Record Bars in spring 1986, 34 Licorice Pizza stores in June and July 1986, eight Timber stores in Oregon and Alaska in spring 1987, and the new Musicden acquisition.

In his opening address Sept. 13, Eugster cited new projects for Musicland, most prominent of which is the testing of the new video sale-only outlets called Paramount Pictures. Six of these stores are expected to bow before the end of the year. One is already in operation in the Minneapolis area, and two are due to open in Philadelphia before Christmas, Eugster said.

In addition, Musicland is testing *(Continued on page 92)*

Jackson And Houston Achieve Rare Chart Feats

BY PAUL GREIN

LOS ANGELES The king and queen of pop music add more rare jewels to their crowns this week. Michael Jackson becomes only the fifth artist to debut at No. 1 on the Top Pop Albums chart, and Whitney Houston becomes only the fifth artist to accumulate five consecutive No. 1 hits on the Hot 100.

Jackson's "Bad" is the third album in the past 10 months to enter the Top Pop Albums chart at No. 1. It follows "Bruce Springsteen & the E Street Band Live/1975-85" and Houston's "Whitney." Two other superstars achieved the feat in the mid-'70s: Elton John and Stevie Wonder.

Houston's "Didn't We Almost Have It All" is her fifth consecutive No. 1 single on the Hot 100. The 23-year-old superstar becomes the first artist to land five straight No. 1 hits in the '80s. The four other artists in the rock era to achieve the feat are the Beatles, the Bee Gees, Elvis Presley, and

the Supremes—the first two acts having amassed six consecutive No. 1 singles each and second two having collected five.

Houston also becomes the first artist in the '80s to hit No. 1 with back-to-back albums that each generated two or more No. 1 singles. The last act to do so is the Bee Gees, who hit No. 1 in the late '70s with three singles each from "Saturday Night Fever" and "Spirits Having Flown."

Jackson will join this elite group if—as expected—his new single, "Bad," reaches No. 1 on the Hot 100. (In its second week on the Hot 100, it jumps 11 spots to No. 29.) Jackson's last album, "Thriller," was No. 1 for 37 weeks and spawned the No. 1 hits "Billie Jean" and "Beat It." The first "Bad" single, "I Just Can't Stop Loving You," was No. 1 last week.

Jackson has been a pop star for nearly 18 years, longer than any other artist at the time of debut at No. 1 on the Top Pop Albums *(Continued on page 93)*

Marketing Solely In Two 'Tape Royalty' Nations

Sony Limits European DAT Introduction

NEW YORK When Sony Corp. begins selling digital audiotape decks in Europe this fall (Billboard, Sept. 12), the only countries in which the machines will be advertised, marketed, and sold will be those in which a levy on blank tape sales is in effect.

That was the decision reached by the Japanese hardware giant at a Sept. 8 meeting in Brussels, Belgium, between representatives of the Sony Japanese and European management teams.

The only two countries that now have tape levies in place are France and West Germany. However, a number of other nations, including the U.K., Spain, and the Netherlands, already have plans in the works to introduce blank tape taxes in the near future.

Sony is apparently using the move as an attempt to make a case to the music software industry (and various national governments) that the tape levy is a viable alternative to the controversial CBS Copycode

antihome-taping technology.

The tape levy system earmarks a certain percentage of the retail sale price of blank tape to go to a joint copyright holders' fund. Thus, record labels and copyright holders are assured of recouping at least a portion of the sales losses they claim to suffer from consumer home taping.

Sony's decision to not sell DAT decks in countries where no blank

tape tax exists does not ensure, however, that the recorders may not find their way into those markets anyway. The member nations of the European Economic Community share a "free-movement" trade agreement, which allows goods to move unhindered across national borders, and it is likely that DAT decks will do just that when they are released in France and West Germany. **STEVEN DUPLER**

Vid Music Column Bows

NEW YORK The Eye, a new weekly column focusing on music television, debuts this week in Billboard (see page 61). The column is written by music video editor Steven Dupler, who has been covering the industry since 1983.

The Eye chronicles activity in cable and broadcast program-

ming, identifying the week's hottest videos and describing how they hit the top. Both local and national shows are covered.

The column also takes note of personnel moves and creative promotions and offers critiques of various clips.

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Chain's President Warns Of Fierce Competition Camelot Confab Rallies Employees

BY GEOFF MAYFIELD

ST. CHARLES, Ill. To motivate field management and high-level executives, the 200-store Camelot Music chain pulled out all the stops here during its annual conference, held Sept. 11-14.

Retail consultant Peter Glen, who earlier this year sparked conventions staged by the National Assn. of Recording Merchandisers and the Video Software Dealers Assn., set the tone for the meet with a Sept. 12 presentation that served as a rousing wake-up call.

Borrowing heavily from elements that he used in his NARM and VSDA presentations, Glen urged this attentive assembly to view Camelot's stores from a customer's point of view.

Indeed, the conference reflected the concern of Camelot management for maintaining attention to detail in the areas of customer service and merchandising. To that end, there was much more of a work-oriented agenda than at any of Camelot's last five conventions.

In addition to Glen's pep talk, attendees received a course in theft prevention from security consultant Mike McCaffrey, a reformed thief who—like Glen—also appeared at the 1987 NARM and VSDA conventions.

The 400-employee delegation at the meet, staged at the Pheasant Run Resort here, included a much smaller contingency of home-office management than in years past. Assistant managers and managers-in-training were also excluded.

To a great extent, the agenda

marked a continuation of the priorities that were trumpeted at last year's meet in Sandusky, Ohio, when senior vice president Larry Mundorf stressed an awakened respect for the abilities of Camelot's many music and video competitors. This year, the warning was repeated by Paul David, president and founder.

"We are besieged with more competition than ever before. We must outthink, outmarket, and just plain old-fashioned outwork our competitors," he said.

Since last year's meet, the company has attempted to follow through on Mundorf's vow to groom and maintain a polished and

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My Fair Kiri. Celebrating the release of London Records' "My Fair Lady," label brass meet with stars Kiri Te Kanawa (Eliza Doolittle) and Jeremy Irons (Henry Higgins) at New York's Lotos Club. Pictured, from left, are Jim Urie, national sales and branch distribution; Irons; Te Kanawa; Jeff Brody, national accounts and associate labels VP; London VP Lynne Hoffman-Engel; and David Weyner, marketing and sales VP.

Superstar Charity Album Promises A Merry Yule

LOS ANGELES On Oct. 13, A&M Records will release "A Very Special Christmas," a charity album of seasonal songs that features a nearly all-platinum superstar lineup.

Whitney Houston, Bruce Springsteen, Madonna, U2, Bon Jovi, and Run-D.M.C. are among the million-selling acts contributing songs to the album, which will contain 15 tracks, all but two of which are previously unreleased.

Proceeds from the album—excluding manufacturing and promotion costs—will be donated to the Special Olympics, a charitable organization benefiting handicapped children. The record will be issued on the specially created Special Olympics label.

Jimmy Iovine produced or co-produced seven of the songs on the album. Iovine's wife, Vicki Iovine, is an active supporter of Special Olympics and was a catalyst

of the project.

Musical highlights of the album are the following:

- Houston's "Do You Hear What I Hear?" a version of the 1963 Bing Crosby yuletide hit.

- Springsteen's "Merry Christmas Baby," a cover of the Charles Brown blues standard. The track, recorded live and originally issued in 1986 as the B side of the single "War," will make its first-album appearance here.

- Madonna's "Santa Baby," originally a provocative 1953 r&b hit for Eartha Kitt.

- U2's "Christmas (Baby Please Come Home)," first recorded by Darlene Love of the Crystals in 1963 for Phil Spector's "A Christmas Gift For You" album. Love provides backup vocals, as she does on the Houston track. (Five of the songs on "A Very Special Christmas" are also contained on

(Continued on page 84)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records promotes two to directorial positions: **Jeff Birnbaum** is promoted to director of business affairs. He was the associate director of business affairs for the label. **Barbara Berger** is promoted to associate director of a&r administration. She was manager of a&r administration for the label.

Ron Urban is appointed VP of finance and administration for EMI-Manhattan Records. He was treasurer and VP of finance for Arista Records.

RCA Records appoints three new directors: **Ray Newton** is named di-



BIRNBAUM



BERGER



NEWTON



HECHT

rector of jazz and progressive music in New York. He was president of his own entertainment, promotion, and marketing firm. **Joe Hecht** is named director of dance music in New York. He was national director of marketing for Supertronic. **Bill Williams** is named Southern regional director of r&b promotion in Atlanta.

Warner Bros. Records appoints two: **Frederick W. Brown** is named as an attorney on the Warner Bros. legal staff in Burbank, Calif. He was an entertainment and corporate lawyer at the firm of Irell & Manella. **Donna Russo** is named director of New York publicity operations. She was senior publicist for the label.

Chrysalis Records promotes two in Los Angeles: **Jan Teifeld** is named director of West Coast singles promotion. **Jeff Laufer** is named director of West Coast album promotion. Both were previously associate directors in their respective departments.



BROWN



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NAVARRETE

Restless Records, an independently distributed subsidiary of Enigma Records, announces the following changes: **Scott Vanderbilt** is named to Enigma's business affairs department. He was head of Restless. **Juli Kryslur** is named general manager for Restless. She was director of publicity for the label. **Ilene Baarg** is named to Enigma's alternative marketing department. She was manager of radio promotion for Restless. **Chris Watts** is named new manager of radio promotion for Restless. **Brian Cohen** is promoted to national sales manager. **Julienne Farman** is named manager of national publicity for Restless. She was the booking agent for The Rat, a Boston nightclub. **Sherri Trahan** is appointed manager of retail promotion for Restless.

Passport Records names two to its California promotions staff: **Howard Alston** is named director of national jazz promotion. He was jazz and r&b buyer the Warehouse Records. **Paul Santos** is named national retail coordinator. He was a salesman at Important Records Distribution.

DISTRIBUTION/RETAILING. **Bob Navarrete** is promoted to branch manager of the Washington, D.C./Philadelphia area for RCA/A&M/Arista Distribution. He was senior sales administrator for the Florida area for the distributor.

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Tower Convention A First For Retail Web Rapid Expansion Cues 'Family Get-Together'

BY CHRIS MORRIS

SACRAMENTO, Calif. Tower Records/MTS Inc. kicked off its first managers' conference here Sept. 13 with a cocktail reception at the Hotel El Rancho resort.

The conclave marks the first time in the company's 27-year history that Tower has brought together

the managers of its domestic record, video, and bookstores.

Eighty-four U.S. managers (joined by Craig Martin, manager of the London Picadilly Circus store and the only foreign representative) were scheduled to attend Tower's Annual Conference '87, encompassing four days of meetings at the chain's local headquarters and a

round of luncheons, dinners, and product presentations hosted by record, home video, and electronics manufacturers.

According to Tower president Russ Solomon, the idea for the uncommon event met with resistance from the firm for a long time.

"We never really believed in it," Solomon said. "[Senior vice president] Stanley [Goman] wanted to do it. We get a chance to see everybody and find out what they're doing.

"It's a family get-together—it isn't that serious," he continued. "We don't have any guest speakers or walking on fire."

Solomon's last remark is a dig at a much-discussed event at the 1985 convention held by the Durham, N.C., chain Record Bar, during which a Southern California guru was flown in for a self-realization seminar that included a walk over hot coals.

According to Solomon, the goal of Tower's convention is to focus on "codifying procedures" within the company, with additional emphasis on fall buying and Christmas-season advertising.

Many of the veteran managers in attendance believe that the conference was spurred by Tower's rapid and continuing expansion during recent years. The chain now numbers

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National Video: No Sale

LOS ANGELES National Video Inc. says it has ended discussions concerning a bid for its 604-store video franchise operation made by the ALMI Group (Billboard, Aug. 15).

A one-paragraph press release issued Sept. 11 by National Video Inc. stated, "Management is optimistic about the company's prospects despite losses in the fourth quarter of last year and first half of this year caused by PPT [payer-transaction program] development, a slowdown in franchise sales, and the closure of a number of units. Management is convinced that the suggested sales price did not reflect fully the value of the company."

A purchase price was never made public. Ron Berger, the Portland, Ore.-based president of National Video Inc., had previously said that the offer was revealed solely because of his company's status as a public company, which necessitates public disclosure.

Although Berger and other executives won't elaborate on the statement, Berger recapitulated his company's concern about undervaluation in a recent presentation before the New York Society of Security Analysts (see story, page 86).

At the analysts' session, Berger gave an upbeat estimate of National's 1987 second-half earnings

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21ST

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SPOTLIGHTS

SPECIAL INTEREST VIDEO AND MUSIC VIDEO

ISSUE DATE: NOVEMBER 21 **AD CLOSING: OCTOBER 27**

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- **Spin-offs:** Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
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Score's Publisher Favored CBS Version MCA's 'Carousel' Sparks Conflict

BY IRV LICHMAN

NEW YORK A new studio recording of "Carousel," the Rodgers & Hammerstein classic musical, will reach dealer bins later this month under a publicly declared agreement between MCA Classics and the Rodgers & Hammerstein Organization that decidedly lacks the show's own aura of sweetness and light.

The version in question, reportedly the most complete recording yet of the score, was produced by MCA Classics president Tom Shepard ear-

lier this year in London.

According to Shepard, who has produced many original casters in a 28-year career, "All the words set to music by Richard Rodgers [for the show] have been recorded for the first time." Also, Don Walker's original orchestrations have been shelved in favor of new scoring, a combined effort of four men.

Rodgers, who died in 1979, considered "Carousel" the best of all his scores for the musical stage. It contains such standards as "If I Loved You," "June Is Bustin' Out All Over," "Soliloquy," and "The Car-

ousel Waltz."

The new album, with sound boosted by digital recording, features singers Barbara Cook, Samuel Ramey, Maureen Forrester, Sarah Brightman, and David Rendall, with Paul Gemignani conducting the Royal Philharmonic Orchestra and the Ambrosian Singers. One would think that all concerned would be delighting in their anticipation of a big crossover success.

Not so.

According to a press statement on the album's imminent release, MCA "has acknowledged that the album could not have been released without the approval of Rodgers & Hammerstein." Also according to the statement, Shepard "has agreed, on behalf of MCA, that it will not record any albums of Rod-

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Daiquiri Chills Out. Celebrating the signing of the Venezuelan act Daiquiri to EMI-Rodven, from left, are Mario Ruiz, director of a&r and marketing for Latin America; Alberto Slezzynger, lead singer and producer of Daiquiri; Charles Andrews, regional director for Latin America; Miguel Angel Martinez, managing director of EMI-Rodven; and Tony de Luca, manager of Daiquiri.

WEA's Fall Push Includes Web's First CD Midline

BY DAVE DIMARTINO

LOS ANGELES Midlines march on as WEA, the last major to establish a midline compact disk program, unveils its plans for a low-price line.

Dubbed the Compact Disk Super Saver Series and led by 53 titles set to ship in October, the new line will list at \$11.98 and include titles never before available on the CD configuration. Wholesale cost per piece is \$7.68.

Among artists initially represented will be Whitesnake, U2, Randy Newman, Love, the Stooges, Television, Buffalo Springfield, Fleetwood Mac, Deep Purple, Hank Williams Jr., and Carly Simon. Also included will be eight titles from Elektra's Nonesuch catalog.

"I don't think we're exactly 'hold-outs,'" says Russ Bach, executive vice president of market development at WEA. "Don't forget, this whole thing really began after production was totally available. WEA did not come out of its CD production problems until the early part of this year. Therefore, we didn't start looking at a world in which we could do something like this until after the first quarter."

WEA simultaneously announced its new fall program, which runs Sept. 14-Oct. 23 and features a 5% discount on all \$6.98 LPs and cassettes as well as on selected \$8.98-plus LPs and cassettes and a full 10% off 588 CDs available through the program. Special cassette pre-

(Continued on page 87)

Passport Signs Distrib Deal P'Gram, A&M Handle New Logo

BY JEAN ROSENBLUTH

NEW YORK Passport Records has inked a distribution deal with PolyGram in the U.S. and A&M in Canada for its newest label, Paradox Records. The first product on the rock-oriented logo will hit stores in October: Eastern Bloc's self-titled debut album on Oct. 5 and Ohio pop singer Tom Caufield's "Long Distance Calling" on Oct. 19.

Passport president Marty Scott stresses that the arrangement with PolyGram is strictly for distribution; all a&r, creative services, marketing, and promotion functions for

Paradox will be handled by the South Plainfield, N.J.-based Passport. "Of all the distribution deals that indies have, the difference with ours is that Passport is a big record company," says Scott. "We have everything from an art department to publicity to merchandising here."

Passport's other labels, including Passport Jazz, PVC, EG, and Audion, will continue to be distributed by Jem, Passport's exclusive distributor since 1979. "There isn't a record company in America that can more efficiently sell 40,000-50,000 copies of a record," says Scott. "But

(Continued on page 92)

Peter Tosh Shot, Killed

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Reggae singer Peter Tosh was shot and killed Sept. 11 at his Kingston residence, when three gunmen entered the premises at about 8:30 p.m. and opened fire on Tosh and six other people, including his longtime companion, Marlene.

Also killed were musician Winston "Doctor" Brown and the well-known radio personality Jeff "Free I" Dixon, who died from his wounds three days after the shooting. Free I's wife, Joy Dixon, was shot in the

mouth, but is expected to recover from her wounds. She reportedly lost all her teeth.

Others wounded by the gunmen were musician Michael Robinson, who was shot three times, and Tosh's drummer, Carlton "Santa" Davis, who was shot in the shoulder. Robinson was released from the hospital. At press time, Davis remained in the hospital, but he was expected to recover.

Police here speculate that the shooting was the result of a feud between Tosh and the assailants. They

(Continued on page 92)

Mellencamp's 'Jubilee' Leaps To No. 8; Georgia-based R.E.M. On The Rise

JOHN COUGAR MELLENCAMP'S "The Lonesome Jubilee" leaps to No. 8 in its second week on the Top Pop Albums chart, becoming his fastest-breaking album to date. The Indiana native's 1982 album, "American Fool," took eight weeks to crack the top 10; his 1983 follow-up, "Uh-Huh," took 13 weeks; and 1985's "Scarecrow" took four weeks.

Each of Mellencamp's last three albums has generated three top 20 singles. "The Lonesome Jubilee" has already yielded one: "Paper In Fire," which jumps five notches to No. 14.

Another acclaimed American rock act, R.E.M., is also on an upward spiral. Each of the Georgia-based band's albums has debuted higher on the album chart than the one before it. The group's latest, "Document," enters at No. 46; last year's "Lifes Rich Pageant" bowed at No. 60; 1985's "Fables Of The Reconstruction" arrived at No. 74; 1984's "Reckoning" landed at No. 132; and 1983's "Murmur" opened at No. 190.

Mellencamp and R.E.M. have more in common than their improving chart fortunes. Don Gehman, who has co-produced Mellencamp's last four albums, also produced R.E.M.'s breakthrough album, "Lifes Rich Pageant," which was its first to go gold.

STARSHIP'S "No Protection" could use a little protection as it fights the chart wars.

The album got off to a fast start, cracking the top 20 on the Top Pop Albums chart in just two weeks. But it wound up spending just seven weeks in the top 20, and this week the album slides from No. 23 to No. 31.

Starship's previous album, "Knee Deep In The Hoopla," took longer to get going, but stayed up longer once it did. It took seven weeks to crack the top 20, but then stayed there for 23 straight weeks.

The new album's fast decline is surprising because it contains two proven hits: "Nothing's Gonna Stop Us Now," which hit No. 1 in April, and "It's Not Over (Til It's Over)," which cracked the top 10 a month ago.

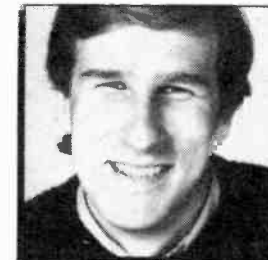
This could be a reflection of the fact that Starship's audience is in flux, shifting from the album-oriented base that has loyally supported the group for the past two decades to a potentially larger but more fickle singles-oriented crowd.

Starship's new single, "Beat Patrol," debuts on the Hot 100 at No. 83 and could turn the album around—or at least slow its descent.

FAST FACTS: Whitney Houston and Michael Jack-

son made chart headlines this week, as you already know if you read the story on page 3. But you may not know that three of Houston's five No. 1 hits have been produced and composed by Michael Masser. Masser did the honors on "Saving All My Love For You," "Greatest Love Of All," and the new "Didn't We Almost Have It All." Masser co-wrote the latter song with Will Jennings, who has been coming up with No. 1 hits for Arista for more than a decade. Jennings co-wrote Barry Manilow's 1977 smash, "Looks Like We Made It."

Europe's "Carrie" jumps to No. 7 on this week's Hot 100, beating the No. 8 peak of the group's previous hit, "The Final Countdown." The Swedish band's "The Final Countdown" album is one of the year's big sleeper hits: It has been in the Top 40 on the Top Pop Albums chart for the past 34



by Paul Grein

weeks. The album climbed as high as No. 8 in March, dropped as low as No. 37 in August, and is now holding at No. 13.

Prince's "U Got The Look" jumps five notches to No. 10, becoming the second top 10 hit from his "Sign 'O' The Times" album. The title track peaked at No. 3 in April, but the second single, "If I Was Your Girlfriend," stalled at No. 67 in June (gee, wonder why). "Sign" is Prince's first album to generate two top 10 hits since 1985's "Around The World In A Day." Last year's "Parade" yielded only one—the Grammy-winning "Kiss."

Reggie Calloway wrote and produced two singles that jump into the top 20 on this week's Hot 100: Levert's "Casanova," which leaps five notches to No. 17, and Natalie Cole's "Jump Start," which jumps to No. 19. Levert's single has already surpassed the No. 18 peak of "Operator," the biggest hit by Calloway's former group, Midnight Star. "Jump Start" is Cole's first top 20 pop hit since "Our Love" nearly 10 years ago.

Red-hot remakes of two old hits by Tommy James & the Shondells enter the top 40 this week. Tiffany's "I Think We're Alone Now" leaps 13 notches to No. 28, and Billy Idol's "Mony Mony" jumps 11 notches to No. 32.

WE GET LETTERS: Robin Scott-Durkee of Altoona, Wis., reminds us that "Bonanza" star Lorne Greene, who died recently, was also a recording artist. Greene reached No. 1 in December 1964 with the spoken-word hit, "Ringo." That made Greene the third Canadian to hit No. 1 in the rock era, following Paul Anka and Percy Faith, and the third TV actor, following Rick Nelson and Shelley Fabares.



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Album Rock & Top Execs Air Views At Confab

BY KIM FREEMAN

ANAHEIM, CALIF. Among the programming highlights of the National Assn. of Broadcasters convention here Sept. 9-12 were a series of sessions devoted to specific formats. The following is a roundup of key points discussed at the album rock and top 40 sessions. More format forums will be covered next week.

ALBUM ROCK

Passion or profit? What is it that undergirds the programming philosophies of today's album rock stations?

"This business is driven by money," said Tom Kelley of Harris Communications. "Everything we do is governed by Arbitron. We have to sell the songs and the stations."

KISW Seattle GM Beau Phillips winced at that suggestion. "That attitude is hurting our format," he said. "It is suffering from a charisma bypass."

Panelists agreed that the passion-or-profit argument began to rage when album rock programmers began showing up for work before noon—wearing ties.

"It's important for jocks to demonstrate passion," said Kelley, apparently realizing that he had

touched a sore spot. "But the music is increasingly commercial. You can hear sets of commercials that sound like blocks of songs. Yet, we've tested a song like 'Tonight, Tonight, Tonight' by Genesis [also the soundtrack for a beer commercial], and the burnout factor on it is very low."

Sky Daniels, MD for the free-wheeling KFOG San Francisco, said bands can hurt themselves by performing rock-flavored jingles for commercials because of over-exposure.

Tom Marshall, PD of "pure-rocking" KNAC Long Beach, Calif., said he still feels insulted by hearing the Beatles' "Revolution" in a Nike commercial.

Adventurousness, Daniels insisted, will always pay off. "Our format cannot exist without the new artist," he said. "Someday, I want to look back and say I was responsible for opening the way for the Doors of 2007," he said. "A station like ours is trying to be great. I'm proud of what we play, and I have the studio monitors tuned up during my whole air shift. Listeners can tell when you like what you play. I'm confident that will build great numbers."

Russ Mottla, PD of KTYD Santa Barbara, Calif., encouraged format programmers to use the space

between songs to develop "stationality" rather than to build up one jock's personality. "It helps position your station's identity in a listener's mind," he said.

TOP 40

"It's as hard to find a good PD as it is to find a good morning man," said Bill Richards, PD of WNCI Columbus, Ohio, and a regional PD for Nationwide Communications. With that leadoff statement, panelists outlined key skills aspiring PDs should strive for.

Consultant Alan Burns said the low supply of talented PDs is a reflection of the fact that there are

few teachers, thereby putting the onus of learning completely on the future PD. "You must be alert and have a curiosity about everything," he said.

"We're all saying we like [Los Angeles stations] KIIS or KPWR or whatever," said Richards. "But, how many of us have actually sat down long enough to break down their playlist structure while we've been here? If there's a PD you admire, analyze what you like."

Mark St. John, PD of WAVA Washington, D.C., stressed setting priorities and cautioned against "getting caught in one

area that you happen to be good at." He also emphasized objectivity. "Thinking constantly of how your average person uses radio will cause you to view your station differently," he said.

KRXY Denver PD Mark Bolke pushed for creating an in-station environment in which all employees feel free to contribute ideas to programming. "My receptionist, for example, might tell me that we got 32 calls from people who don't understand how a promotion works," Bolke said. "That tells me we're not explaining it right. If the receptionist felt like just a 9-to-5

(Continued on page 16)

WASHINGTON ROUNDUP

BY BILL HOLLAND

ALONG WITH MOST of the broadcast watchers in D.C., we spent most of the second week of September at Radio '87 in Anaheim, Calif., where official news conferences, announcements, and awards were as plentiful as the less official schmoozing, striking deals, and selling in the 100 hospitality suites. Herewith the highlights:

NATIONAL ASSN. of Broadcasters president Eddie Fritts reminded convention attendees at the opening session of three key items under consideration on Capitol Hill—codification of the fairness doctrine, ad cost tax deductibility, and a campaign reform bill with a provision that would require a 30% discount on airtime sold to political candidates. NAB is strongly opposed to all, and Fritts once again told the broadcasters that the ad cost tax, which would reduce or defer 20% of the tax deductibility of advertising as a business expense, could cost the radio industry \$400 million in ad revenues.

RADIO '87's grass-roots letter-writing campaign to members of Congress—saying no to fairness doctrine codification legislation—went fairly well, with 189 letters from stations in 32 states sent to Congress with an Anaheim postmark.

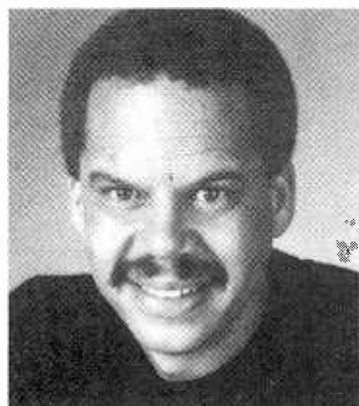
VETERAN CBS NEWS correspondent Douglas Edwards, who predates both Walter Cronkite and Eric Sevareid as the grand gray eminence of the network, was the recipient of the annual NAB Radio Award. Edwards called attention to radio's role as a "modern-day town crier."

NATIONAL RADIO advertising will increase by a healthy 7% in 1988, said NAB executive vice president John Abel, and radio network advertising should grow about 6% this year and 9.5% in 1988. He also suggested that as a result of low inflation and decreasing unemployment, broadcasters might take a look at investing in new capital expenditures. Abel recommended that if they are going to borrow money for the short term,

they should do so with an adjustable-rate loan. However, because low inflation means smaller rate increases, Abel said, strong revenue growth at stations demands tapping new sources of advertising, especially retailers.

THE NATIONAL Radio Systems Committee, which shook up the state of AM sound at Radio '86 with the announcement of a voluntary standard to improve both transmission and receiver sound, was at it again, announcing additional standards to reduce interference of the AM band.

AN AIDS INFORMATION initiative was announced at the convention by NAB and the U.S. Department of Health and Human Services. NAB and HHS will provide radio stations nationwide with a total of 15 one- and two-minute segments that will feature medical authorities presenting AIDS facts and dispelling myths about the disease.



More winners. It had to happen. For last week's Billboard, we tried to gather photos of 70 different winners of our '86 Radio Awards. Naturally, a few of the photos fell prey to the production gremlin. So, by popular demand, here are mugs of four more Billboard winners, clockwise from top left: Tom Joyner of KKDA Dallas and WGCI-FM Chicago, air personality of the year/black music; Ruben Rodriguez of Columbia Records, national label promotion person of the year/black music; Bruce Adelman of Warner Bros. Records, local promotion person of the year/country; and, finally, Virgin Records' Phil Quartararo, who mysteriously grew a mustache in last week's magazine. Quartararo won as national label promotion person in the top 40/crossover and AC categories. Congratulations to all (and, Phil, we kind of liked the 'stache).

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

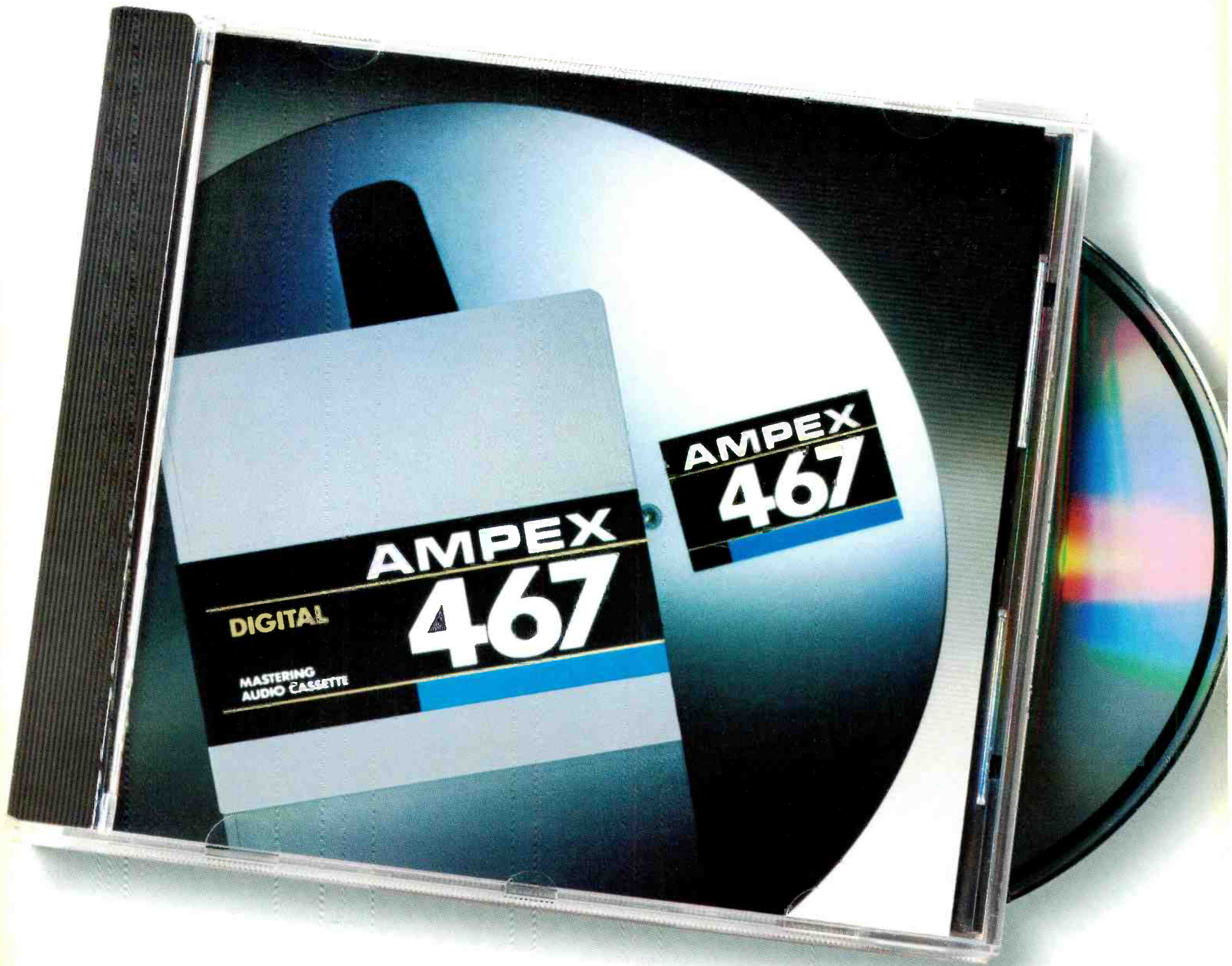
TOP 40

Jack Silver, music director at KIIS Los Angeles, says Wa Wa Nee's "Sugar Free" (Epic) is solidly in the "pure smash department. It's a wild, hook-laden song that has echoes of Sly & the Family Stone and Prince," says Silver. One of the MD's favorites in the dance/crossover vein is Pretty Poison's "Catch Me I'm Falling" (Virgin), which he praises as having that "big city sound." R.E.M.'s "The One I Love" (I.R.S.) is a cut Silver urges all top 40 programmers to get on soon. "We've been playing this at night and getting major phones," he says. "And, the band is the next U2." Also in the solid smash department, Silver says, is Belinda Carlisle's "Heaven Is A Place On Earth" (MCA). "It's lean and mean—both her and the record," says Silver. "And the song represents a mature evolution from her Go-Go's days."

BLACK/URBAN

"Love Rap Ballad" (Harlem International, New York) by True Love is rivaling L.L. Cool J's "I Need Love" in a battle of love songs at XHRM San Diego, says PD L.D. McCollum. "The response to 'Love Rap Ballad' has been amazing—it's been a top request since we started playing it a month ago." Plucked off the British charts and into hot rotation at XHRM is Stock-Aiken-Waterman's "Roadblock" (A&M). "This up-tempo track has definite James Brown influence, with pieces of his lyrics throughout the song," says McCollum. On air in test-pressing form at XHRM, the song is a strong out-of-the-box performer for the PD. Predictably strong at the station is Michael Jackson's entire "Bad" (Epic) album. McCollum says "Man In The Mirror" and "Smooth Criminal" are pulling excellent requests, as is the rock-heavy "Dirty Diana." "The whole album is helping us hold a lot of our top 40/crossover listeners." Less predictable is the success of Marlon Jackson, whose "Don't Go" (Capitol) is making good moves for XHRM. "A lot of our listeners thought this was Jermaine, but in general they seem very impressed with the song." The record's progress, says McCollum, is aided greatly by an excellent video.

KIM FREEMAN



Our latest release

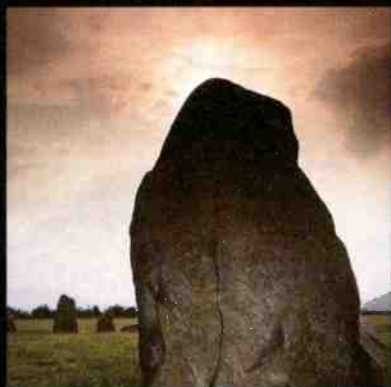
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'Great Offer' Lures Rick Stacy To WRMM; Davis Dons Two Hats At WNOK Columbia

RICK STACY will be leaving his PD post at WHYI "Y-100" to assume the same title at WRRM Atlanta. Stacy says he received a "great offer" from WRRM, where he'll be replacing the exited **Steve Davis**. Davis is now program director and afternoon driver at WNOK Columbia, S.C.

At WPOW "Power 96," PD **Bill Tanner** brings **Shirley Muldorado** in from WNBC New York as MD and research director. There is good cause to speculate that former WHQT "Hot 105" PD **Duff Lindsay** may be joining Tanner or Power 106 parent, Beasley-Reed Broadcasting, in some capacity. We also heard that Y-100 owner Metroplex Communications had been courting Tanner.



Kansas City will be switching to KCWV and SMN's "the Wave" on Sept. 24... And Gannett took former hit outlet KHIT Seattle to a new age/jazz mix and the KNUA call letters last week... KIFM San Diego is now all jazz... Maybe the best generic tag for these formats is "new wave," since that's the goof most of us make when referring to the format, anyway.

KUTE Los Angeles says its new format will be a new one from Transtar known as "niche 29" and described as soft rock. Former **KMET** PD **Sam Bellamy** will be the PD, and the calls will soon be **KMPC-FM**.



by Kim Freeman

Finally, a big thanks to A&M, MCA, and Hit-makers for an excellent party Sept. 10 at the NAB. Great to have so many hotshot programmers in the same room, and great that **WNCI** Columbus, Ohio, PD **Bill Richards** and **KMEL** San

Francisco PD **Keith Naftaly** finally got a chance to hold court together... ABC Radio Networks provided a great alternative to the standard NAB stand-up cocktail party with a tent bash featuring Tower Of Power. Caught kicking up their heels were **KSHE** St. Louis GM **John Beck**; **KSUA** Fairbank, Ala. GM **Tom Anderson**; **WIIY** Baltimore PD **Tom Evans**; **Reed Bunzel**; and AP's **Wendell Wood**... Greatest feat noticed during the three-day event was the fact that **WXKS-FM** PD **Sunny Joe White** made it to his 9 a.m. new age panel Saturday morning after joining the late-night legions at Friday night's MTV Awards festivities.

BIG RON O'BRIEN is no longer doing afternoons at **KIIS** Los Angeles. He's been replaced by longtime **KIIS** staffer—most recently in overnights—**Bruce Vidal**... **Dave Gillen** is out as MD and midday man at **WKSE** Buffalo, N.Y., a post he'd held for more than two years. He's looking to relocate at another top 40 and can be reached at 716-668-2573.

Bill "the Birdman" Thomas, operations manager and PD at top 40/crossover outlet **KKSS** Albuquerque, N.M., tied the knot with **Rayna "Lady Bird" Baker** last week... **Bill Richards** is the new PD at hit outlet **KBOS** Fresno, Calif., and is looking for a killer morning talent. The **Jerry Clifton**-consulted station just moved to new headquarters and can be reached at 209-237-9361.

DAVE SHAKES makes a major market jump to become PD of leading hit outlet **WTIC** Hartford, Conn. Shakes had been PD of **KSND** Eugene, Ore., and he replaces **Lyndon Abell**, who moved to Chase sister outlet **KWK** St. Louis a while back... **David Anderson** assumes afternoon drives on rocker **WIOQ** Philadelphia. He's been the station's MD since May and was previously program and music director at **WMAD** Madison, Wis.... **Billy Brakhage** takes on the afternoon drive shift at country station **KHLB** Marble Falls, Texas.

Enigma Records continues to beef up its promotional staff. **Pam Newman** comes on board as national director/album promotion. She was most recently at NBC. And, **Ben Brooks** arrives in the same post for top 40. He was with the indie firm **Dudley Grove** in Los Angeles.

FAVE QUOTE: "We're broadcasters. Morals are one thing, but ratings are everything." It was heard on a recent edition of TV's "Max Headroom."

JOE PARISH left his VP/GM post at WPLJ "Power 95" New York to assume the same duties for new Cap Cities/ABC property **KMVP/KRXY** Denver. The group's purchase of the sports/talk and top 40 properties from **Malrite** closed last week... Other hot, but unsurprising, news from New York last week includes the fact that most of the market went on **Bruce Springsteen's** "Brilliant Disguise" a day ahead of time. Is that a beautiful record, or what?

SOUTHERN SWINGS: **Jack Daniel** takes over the classic rock reins at **WRFX** Charlotte, N.C. That's actually a return for Daniel, who worked at the facility when it was a top 40 as **WJZR**, before **Metroplex** bought it. Plus, Daniel was PD at **WROQ** Charlotte in its rock days, and most recently he was programming across town at **WBCY**. **John Cosby** is serving as interim PD at **WBCY**.

Meanwhile, Daniel's predecessor at **WRFX**, **Bob Chrysler**, is now PD at **WGFX** "the Fox 104.5" Nashville. The classic hits outlet used to be top 40 **WWKX-FM**.

G. GORDON LIDDY, of Watergate fame, is beginning to carve out a career in promotion, headlining new-age format **BMW's** TV assault on the Washington, D.C., metro area. Says Liddy to TV viewers, "For the past 20 years, there's been a conspiracy, a conspiracy to keep you from hearing innovative, stimulating, fresh music, music too good for radio. Now, the conspiracy has ended." On screen, Liddy's face fades into an image of a sunset as the station's new logo appears, with the announcer saying **BMW** is "quietly powerful."

There was a small scale conspiracy going on at the NAB—at least in the mind of **Art Vuolo**, who works with Detroit-based **Radio Guide People** and produces video airchecks in his spare time. In years past, Vuolo has provided the NAB with video compilations, shot inside the studios of various hot personalities, that are designed to draw attention to the NAB's booth. This year, however, the NAB rejected Vuolo's compilation because it was too racy. It's funny that Vuolo's clips of **WCZY** Detroit morning man **Dick Purtan**, who plugged clean radio on an NAB panel, was one of the reasons for the rejection. In the video, Purtan held up a pair of silk jockey shorts given to him by a listener, and the trade group found those few seconds and others objectionable.

DEVELOPMENTS in the new age/jazz/soft AC/whatever-you-want-to-call-it format are getting increasingly hard to keep up with. You know that **KZZC**

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
①	3	3	4	PINK FLOYD COLUMBIA	★★ NO. 1 ★★ LEARNING TO FLY 1 weeks at No. One
2	1	1	7	JOHN COUGAR MELLENCAMP MERCURY	PAPER IN FIRE
3	2	2	5	THE CARS ELEKTRA	YOU ARE THE GIRL
4	4	4	5	AEROSMITH GEFFEN	DUDE (LOOKS LIKE A LADY)
5	6	6	4	RUSH MERCURY	FORCE 10
⑥	8	7	7	DEF LEPPARD MERCURY	ANIMAL
⑦	10	11	4	R.E.M. I.R.S.	THE ONE I LOVE
8	9	8	7	INSIDERS EPIC	GHOST ON THE BEACH
9	5	5	10	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
10	7	13	3	MICK JAGGER COLUMBIA	LET'S WORK
11	11	10	8	RICHARD MARX EMI-MANHATTAN	SHOULD'VE KNOWN BETTER
⑫	21	29	3	THE CARS ELEKTRA	STRAP ME IN
⑬	17	21	6	HOOTERS COLUMBIA	SATELLITE
⑭	16	17	5	WHITESNAKE GEFFEN	IS THIS LOVE
15	12	9	6	LOVERBOY COLUMBIA	NOTORIOUS
⑯	24	31	4	J. MELLENCAMP MERCURY	HARD TIMES FOR AN HONEST MAN
⑰	NEW ▶		1	PINK FLOYD COLUMBIA	★★★ FLASHMAKER ★★★ ONE SLIP
⑱	NEW ▶		1	JETHRO TULL CHRYSALIS	STEEL MONKEY
⑲	19	19	5	MELVIN JAMES MCA	WHY WON'T YOU STAY
⑳	33	—	2	TIMOTHY B. SCHMIT MCA	BOYS NIGHT OUT
21	14	14	6	FLEETWOOD MAC WARNER BROS.	LITTLE LIES
22	20	27	5	SAMMY HAGAR GEFFEN	RETURNING HOME
㉓	23	26	6	GLEN BURTNICK A&M	FOLLOW YOU
⑳	36	—	2	RUSH MERCURY	★★★ POWER TRACK ★★★ TIME STAND STILL
㉕	NEW ▶		1	LYNYRD SKYNYRD MCA	TRUCK DRIVIN' MAN
26	13	12	22	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
㉗	28	32	4	BILLY IDOL CHRYSALIS	MONY MONY
㉘	30	41	3	AEROSMITH GEFFEN	RAG DOLL
㉙	34	34	4	SQUEEZE A&M	HOURLASS
30	27	28	6	MR. MISTER RCA	SOMETHING REAL (INSIDE ME, INSIDE YOU)
31	15	16	8	DAVID BOWIE EMI-MANHATTAN	NEVER LET ME DOWN
32	18	15	8	BRYAN ADAMS A&M	VICTIM OF LOVE
㉓	NEW ▶		1	MICK JAGGER COLUMBIA	THROWAWAY
㉔	37	46	3	LOS LOBOS SLASH	COME ON, LET'S GO
35	22	22	7	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	HOW DO YOU SPELL LOVE
㉖	NEW ▶		1	PINK FLOYD COLUMBIA	ON THE TURNING AWAY
37	29	25	9	THE SILENCERS RCA	PAINTED MOON
38	38	40	4	JOHN COUGAR MELLENCAMP MERCURY	CHERRY BOMB
39	26	20	8	PAUL KELLY & THE MESSENGERS A&M	DARLING IT HURTS
④	42	—	2	KISS MERCURY	CRAZY CRAZY NIGHTS
④	49	—	2	THE BRANDOS RELATIVITY	GETTYSBURG
42	40	—	2	THE OUTFIELD COLUMBIA	BANGIN' ON MY HEART
43	31	24	18	WHITESNAKE GEFFEN	HERE I GO AGAIN
④	NEW ▶		1	CRUZADOS ARISTA	SMALL TOWN LOVE
45	32	23	13	GREAT WHITE CAPITOL	ROCK ME
④	NEW ▶		1	ICEHOUSE CHRYSALIS	CRAZY
④	NEW ▶		1	PINK FLOYD COLUMBIA	DOGS OF WAR
48	41	43	5	PETE BARDENS CAPITOL	IN DREAMS
49	43	49	3	DEF LEPPARD MERCURY	HYSTERIA
50	46	50	5	GRATEFUL DEAD ARISTA	WHEN PUSH COMES TO SHOVE

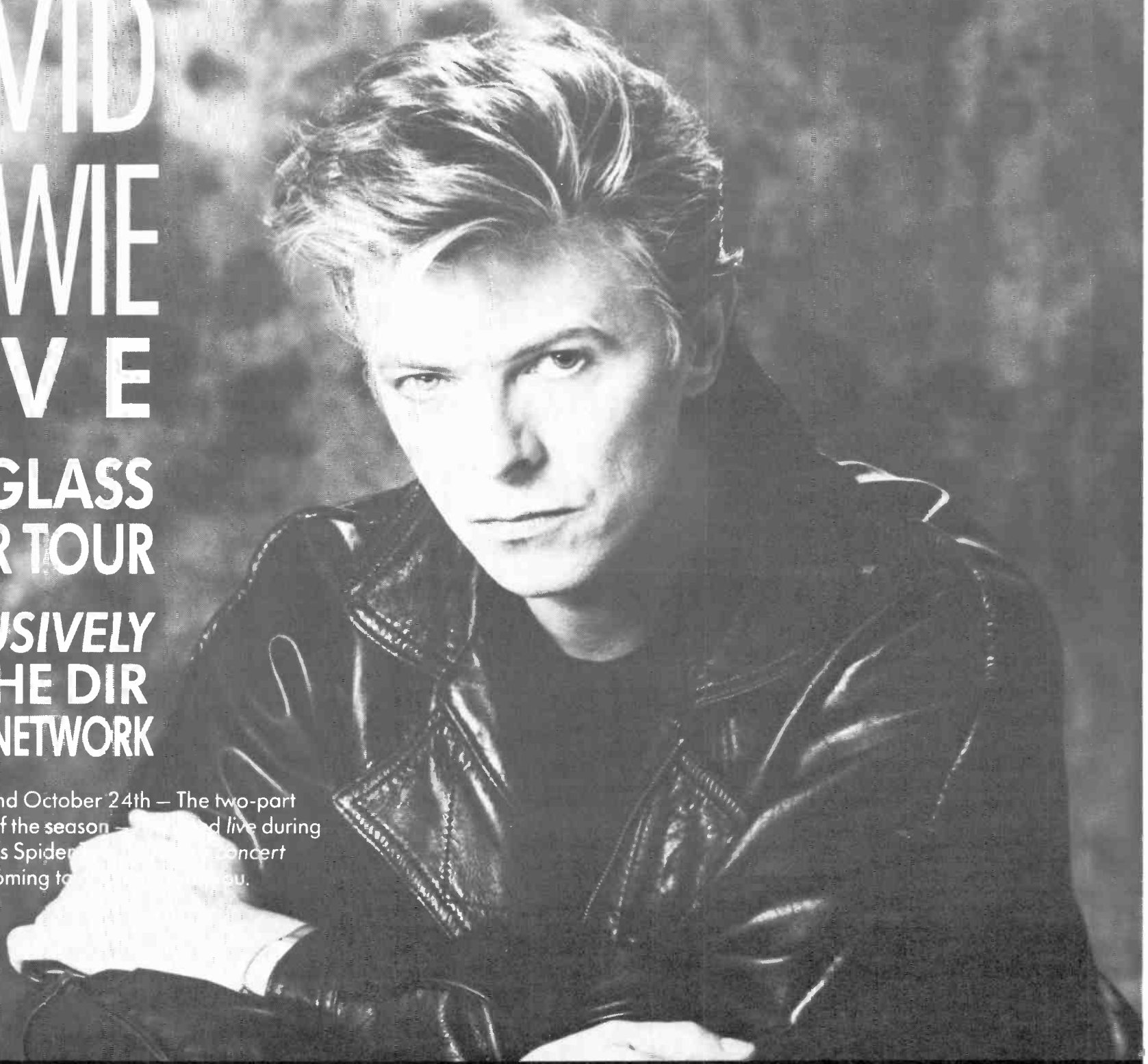
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

DAVID BOWIE LIVE

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New York, NY WNEW-FM WBAB-FM KLOS-FM WXRT-FM WMMR-FM KOME-FM WBCN-FM WRIF-FM KTXX-FM WWDG-FM KLOL-FM WMMS-FM WKLS-FM WXXP-FM WGTR-FM	Los Angeles, CA Chicago, IL Philadelphia, PA San Francisco, CA Boston, MA Detroit, MI Dallas-Ft. Worth, TX Washington, DC Houston, TX Cleveland, OH Atlanta, GA Pittsburgh, PA Miami, FL Minneapolis St. Paul, MN Seattle-Tacoma, WA St. Louis, MO Denver, CO Sacramento-Stockton, CA Baltimore, MD Phoenix, AZ Hartford-New Haven, CT Indianapolis, IN	San Diego, CA Portland, OR Orlando-Daytona Beach, FL Kansas City, KS Milwaukee, WI Charlotte, NC New Orleans, LA Raleigh-Durham, NC Buffalo, NY	KJJO-AM FM KPLZ-FM KSHE-FM KBCO-FM KDJK-FM WIIY-FM KUPD-FM WCCC-FM WFBQ-FM WGRK-FM KGB-FM KGON-FM WDIZ-FM KYYS-FM WOFM-FM WXRC-FM WCKW-FM WRDU-FM WBYP-FM	Oklahoma City, OK Greenville Spartanburg, SC Asheville, NC Memphis, TN Salt Lake City, UT Providence, RI New Bedford, MA Birmingham, AL Harrisburg, PA Lancaster, PA North Portsmouth, VA Dayton, OH Albany-Schenectady-Troy, NY Little Rock, AR Flint-Saginaw Ely City, MI Jacksonville, FL Chicago-Hutchinson, KS Wicks-Barre-Scranton, PA Richmond, VA Fresno, CA Toledo, OH Albuquerque, NM Des Moines, IA Syracuse, NY Greer Bay-Appleton, WI Orlando, NE Roanoke-Lynchburg, VA Austin, TX Lexington, KY Denverport, IA Rock Island, IL Moline, IL Springfield-Decatur Champaign, IL	KATT-FM WMIT-AM KWLN-FM KBER-FM WHJY-FM WPYK-AM WHTF-FM WNOR-FM WTUE-FM WQBK-FM KAKI-FM WWCK-FM WFYV-FM KICT-FM WWEZX-FM WRXL-FM KKDJ-FM WIOT-FM KZRR-FM KBLE WAXQ-FM WAPL-FM KEZO-FM WKZZ-FM KLBJ-FM WKQO-FM KFMH-FM WPGU-FM	Paducah, KY Cape Girardeau, MO Harrisburg, IL Spokane, WA Portland-Poland Spartanburg, ME Tuscoro, AZ Bristol-Kingsport, TN Johnson City, TN South Berd-Elkhart, N Johnston-Altoona, PA Youngstown, OH	WRIK-FM KVXO-FM WTOS-FM KLPX-FM WZXY-FM WAOR-FM WIYQ-FM WMMS-FM	Lincoln Hastings Kearney, NE Burlington, VT Plattsburgh, NY Coastal, NC Ft. Wayne, IN Augusta, GA Ft. Meyers-Naples, FL Lansing, MI Fargo, ND El Paso, TX Madison, WI Charleston, SC Salinas-Monterey, CA Lafayette, LA Santa Barbara-Santa Maria San Luis Obispo, CA Amarillo, TX Reno, NV Wausau-Rhineland, WI Binghamton, NY Eugene, OR Wheeling Steubenville, WV Bluefield-Beckley Oak Hill, WV Topeka, KS Minot-Bismarck Dickinson, ND Ft. Smith, AR Quincy, IL-Hannibal, MO Wilmington, NC Bancor, ME Sarasota, FL Abilene-Sweetwater, TX Utica, NY Idaho Falls-Pocatello, ID	KFMQ-FM WHLZ-FM WXQR-FM WAKE-FM WLFK-FM WCOJ-FM WLNZ-FM KQW3-FM KLAQ-FM WMAO-FM WAVF-FM KNBY-FM KPKR-FM KCTR-FM KCXR-FM KOZZ-FM WFC-FM WQXT-FM KZEL-FM WTCS-AM WOAY-FM KQVV-FM KHFT-FM KKEG-FM KCBW-FM WBSL-FM WTOS-FM WSRZ-FM KFOX-FM WCUR-FM KFTZ-FM	Dothan, AL Billings-Hardin, MT Salisbury, MD Elmira, NY Clarksburg-Weston, WV Rapid City, SD Greenville Greenville, MS Missoula, MT Meridian, MS Roswell, NM Palm Springs, CA Alexandria, MN Casper-Riverton, WY Marquette, MI Eureka, CA Butte, MI San Angelo, TX Charlottesville, VA Bowling Green, KY Harrisonburg, VA Anniston, AL Havre De Grace, MD Lexington, Park, MD Clarksdale, MS Concord, NH Hanover, NH Asbury Park, NJ Atlantic City, NJ Dover, NJ Edmonton, Alberta Montreal, Quebec Cittara, Ontario Toronto, Ontario Vancouver Ennis-Columbia Winnipeg, Manitoba	WOOD-AM KMCM-FM WWTR-FM WNGZ-FM WRRR-FM KSGY-FM WELZ-AM KZOC-FM WJDC-FM KBIV-FM KCHV-FM KXRA-FM KTAK-FM WMQT-FM KFMI-FM KOPR-FM KBIL-FM WWWV-FM WDNS-FM WQPC-FM WNUZ-AM WASA-FM WMDV-FM WAIC-FM WKXL-FM WFRD-FM WHTG-FM WMGV-FM WDHA-FM CIRK-FM CHOV-FM CHEZ-FM CILG-FM CFOX-FM CITI-FM
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FEATURED PROGRAMMING

THE DATE FOR THE "Benefit For The Children Of The Americas" has finally been set (Billboard, July 18, 25.) The six-hour, nationally broadcast radiothon will air on Nov. 21, 10 a.m.-4 p.m. Pacific time, and from 1-7 p.m. Eastern time, as a benefit for the children of our hemisphere who are in need of food and medical assistance.

Graham Nash is spearheading the benefit, and the MCA Radio

Network event will be connecting with the WNEW-FM New York/Pete Fornatale/Bill Ayers annual 24-hour Hungerthon, which runs from 11 a.m. Nov. 21 to the same time Nov. 22.

Nash is lining up artists to perform live, make personal appearances, or take listener calls. Producer **Jon Sargent** says that until the ink is dry on the artist agreements, there's no word on the lineup. That information is expected in the near future. Sargent does hint at a few surprises, however. An 800 number will be used to take pledges, and

there will be a need for volunteers. Those people in New York or Los Angeles who are interested should mark Nov. 21 on their calendars; we'll pass along information as it becomes available.

WESTWOOD ONE will take over syndication for the Sargent Production "**Rock Over London**," beginning Jan. 1, 1988. The show, which bowed in April 1983, will remain with its current syndicator, **Radio International New York**, until then.

WITH THE ADDITION OF "Party America" to its own catalog for the fourth quarter, **Cutler Productions Los Angeles** is making the move from production house to national syndicator. According to Cutler Productions, the representation and distribution contract with the **ABC Radio Network** for "Party America" expires at the end of September and Cutler will not be renewing it. The two-hour, top 40 music/news program bowed on July 4, 1986, and has a current affiliate count in the neighborhood of 130 stations; it is aired in seven of the top 10 markets.

In July, Cutler Productions caught the three-hour soft AC "**That's Love**" as it tumbled out of the **Westwood One** catalog and began to distribute the show in-house. Cutler set up an affiliate service department in mid-April—with **Bob Steinberg** as VP/station relations and **Mike Catena** as manager/station relations—and was in a position to move into show clearances. The move also kept alive Cutler's program record: All shows started are still airing.

To reflect the change in direction, the company recently dropped the "Ron" from its title and changed its logo. A special-programming division was also instituted recently, and two new offerings are being promised for 1988. Staff additions include **Joni Silverman**, who leaves her own **Silver Lining Productions** in New York to join Cutler as director of talent acquisitions in Los Angeles.

In addition to the two mentioned programs, Cutler produces the AC oldies "**Cruisin' America With Cousin Brucie**" and the urban "**On The Move**" with host **Tom Joyner**, both distributed by **CBS RadioRadio**, and "**Musical**" with host **Chuck Southcott**, distributed by



Unfinished Business. **Ronnie Spector** lets **CBS RadioRadio's** "Top 30 USA" in on her future plans and talks about her recent solo release, "Unfinished Business," as the show tapes her interview for the October 2-4 program. Standing, from left, are **CBS technician Henry Lenz** and **CBS RadioRadio program assistant Janet Gradman**. Seated, from left, are **Spector** and **CBS RadioRadio manager of music and entertainment programming Frank Cammarata**.

Westwood One. Both "**That's Love**" and "**Party America**" use hosts on two coasts: **KOST Los Angeles' Liz Kiley** and **WPIX New York's Dick Summer** for "Love" and **WPLJ New York's Fast Jimi Roberts** and **KPWR Los Angeles' Joe Nasty** for "Party."

NATIONAL ADVERTISING sales for the two Cutler Productions shows are being handled by **Media-America Inc.** New York. **Media-America partners Ron Hartenbaum** and **Gary Schoenfeld** opened shop in June after leaving sales positions at **WWI**. **MediaAmerica** is also the sales representative for the new **Digital Radio Network's CD Hotline** and for the consumer magazine **Rock Express**.

PREMIERE RADIO NETWORK Los Angeles has just secured the distribution rights to the original "**National Lampoon Radio Hour**." The original program was produced and syndicated by **National Lampoon** from 1973-75. The program features many of the writers and comedic actors that formed the nucleus of the original "Saturday

Night Live," including **John Belushi**, **Chevy Chase**, **Bill Murray**, and **Gilda Radner**.

The original show was an hour-long program for its first 12 weeks, going to a half-hour format for the remainder of its run, when production costs became prohibitive. Premiere will offer the show as a bartered half-hour weekly beginning in January.

PETER J. LUDWIG

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

Sept. 21-27, **S.O.S. Band**, **The Miller Express**, **Westwood One**, one hour.

Sept. 25-26, **Bananarama**, **On The Radio**, **The Radio Broadcasting**, one hour.

Sept. 25-27, **Eddie Rabbitt**, **Country Today**, **MJI Broadcasting**, one hour.

Sept. 25-27, **Eddie Money**, **Hot Rocks**, **United Stations**, 90 minutes.

Sept. 25-27, **Metallica**, **Metalshop**, **MJI Broadcasting**, one hour.

Sept. 25-27, **Roger Daltry/Lindsey Buckingham**, **Rock Chronicles**, **Westwood One**, one hour.

Sept. 25-27, **Def Leppard**, **Rock Watch**, **United Stations**, three hours.

Sept. 25-27, **Great Soul Producers**, **Motor City Beat**, **United Stations**, three hours.

Sept. 26-27, **The Judds**, **Country Close-Up**, **Pro-Media**, one hour.

Sept. 26-27, **George Benson/Earl Klugh**, **The Jazz Show with David Sanborn**, **NBC Radio Entertainment**, two hours.

Sept. 26-27, **Graham Nash/Joan Baez**, **Cruisin' America with Cousin Brucie**, **CBS RadioRadio**, three hours.

Sept. 27, **Heart**, **Hitline U.S.A.**, **James Paul Brown Entertainment**, one hour.

Sept. 27, **The Rolling Stones**, **King Biscuit Flower Hour**, **DIR Broadcasting**, one hour.

Sept. 27, **Yes/Bruce Springsteen**, **Powercuts**, **Global Satellite/ABC Radio Networks**, two hours.

Sept. 27, **Alabama**, **Nashville Live**, **MCA Radio Network**, 90 minutes.

Sept. 27-Oct. 3, **Geoff Downes**, **Rock Over London**, **Radio International**, one hour.

Sept. 28-Oct. 3, **Ringo Starr**, **Legends of Rock**, **NBC Radio Entertainment**, one hour.

Sept. 28-Oct. 4, **Luther Vandross**, **Special Edition**, **Westwood One**, one hour.

Sept. 28-Oct. 4, **The Searchers**, **Classic Cuts**, **MJI Broadcasting**, one hour.

Sept. 28-Oct. 4, **Def Leppard**, **Off The Record with Mary Turner**, **Westwood One**, one hour.

Sept. 28-Oct. 4, **Joe Walsh**, **Rock Today**, **MJI Broadcasting**, one hour.

Sept. 28-Oct. 4, **The Judds**, **Country Music's Top 10**, **James Paul Brown Entertainment**, one hour.



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PROMOTIONS

CLASSICAL LICKS

Commercial classical **WNCN** New York decided to add a new flavor to summer promotions recently. **WNCN** air personality **Elliot Forest** invited listeners to call in with classical music variations on **Ben & Jerry's Cherry Garcia** ice cream, a flavor that recently had its own name cleared. As listeners raced to scoop each other, it became obvious that **Peppermint Pun-Pun** was going to be the flavor of the day.

Other suggested flavors included **Lemon Bernstein**, **Placido De Mango**, **Yo-Yo Marshmallow**, and **Sir Rudolf Bing Cherry**. Late greats

were served as **Chopin Chip**, **Franz Sherbert**, and **Vanilla Cliburn**. A contemporary masterpiece was renamed **Einstein On The Peach**, served in a **Philip Glass**. And, finally, one listener poured the topping on **Forest** himself, suggesting **Elliot Black Forest**.

HORSING AROUND

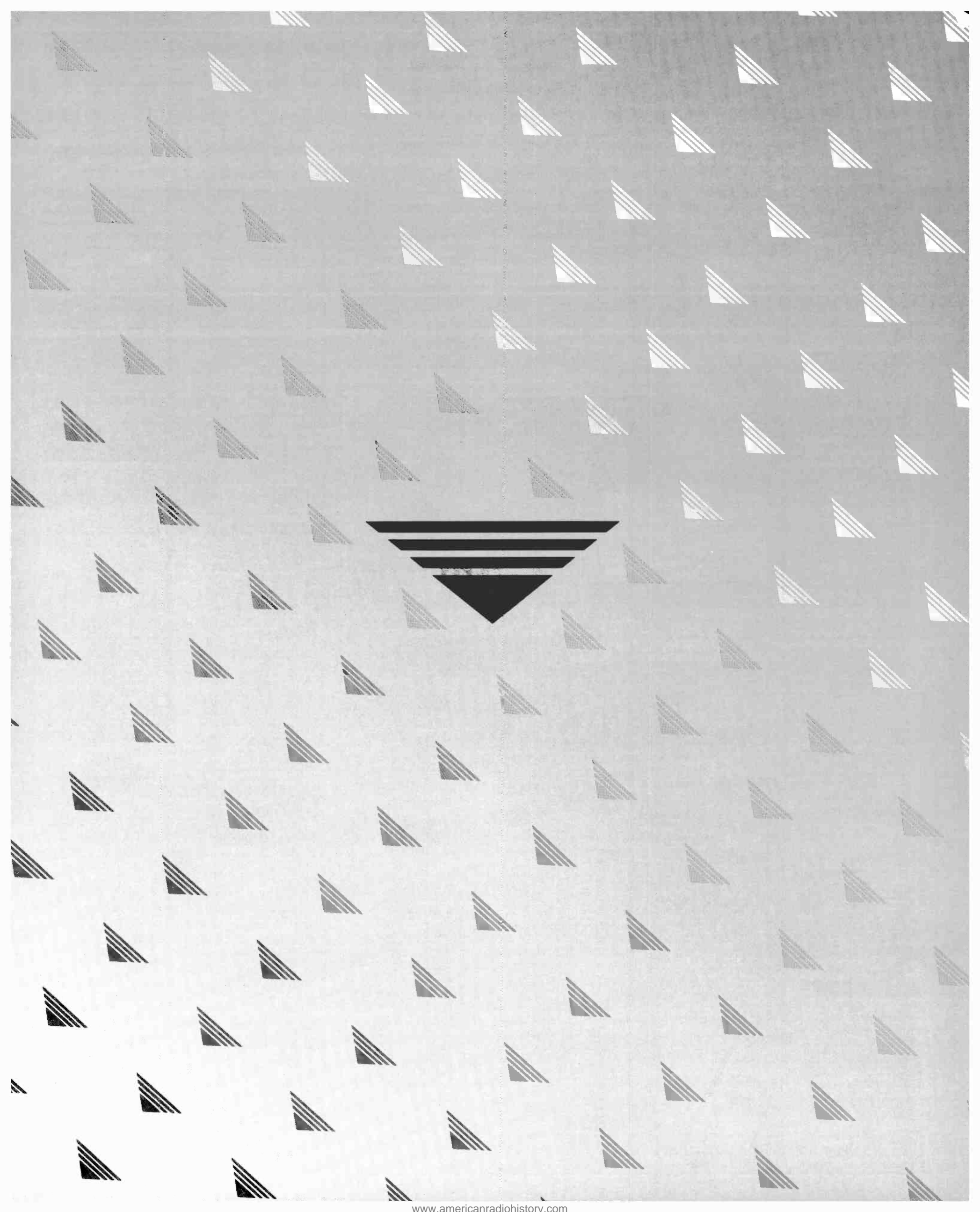
Rocker and perpetual promotion machine **KSHE-95 St. Louis** took a run in late August at becoming a stable radio station—literally. The **KSHE** morning zoo visited the local **Fairmount Park racetrack** for the running of the first **KSHE Cup**, which consisted of the zoo-crew racing in full riding attire on **Shetland**

ponies.

Listeners were encouraged to place their "bets" on individual crew members, and 95 listeners who picked the winning "jockey" won T-shirts. Admission to the **KSHE-95** event was 95 cents, and hot dogs and soda were also offered for 95 cents.

Meanwhile, at 7-Eleven stores all over **St. Louis**, listeners can pick up a copy of **KSHE's** "20th Anniversary Rock Classics" cassette for \$3.99 with a 7-Eleven purchase. The station is celebrating 20 years of rock programming this year and has teamed up with **Cherry Seven-Up**, **Rockbill**, and 7-Eleven for the pro-

(Continued on page 24)



POPULAR MUSIC

PLATINUM—Stations with a weekly cumulative audience of more than 1 million. GOLD—Stations with a weekly cumulative audience between 500,000 and 1 million. SILVER—Stations with a weekly cumulative audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM POWER 95 WPLJ-FM RADIO P.D.: Larry Berger. New York 1 Los Lobos, La Bamba...

Z100 WHTZ-FM P.D.: Scott Shannon. New York 1 Los Lobos, La Bamba...

KIIS 102.7 FM 1150 P.D.: Steve Rivers. Los Angeles 1 Michael Jackson With Siedah Garrett...

GOLD 104.1 WJLB P.D.: Harry Nelson. Boston 1 Michael Jackson With Siedah Garrett...

108 FM P.D.: Sunny Joe White. Boston 1 Whitney Houston, Didn't We Almost Hav...

96TIC-FM P.D.: Lyndon Abell. Hartford 1 Whitney Houston, Didn't We Almost Hav...

Washington P.D.: Chuck Morgan. 1 Whitesnake, Here I Go Again...

EAGLE-106 WEGX P.D.: Charlie Quinn. Philadelphia 1 Michael Jackson With Siedah Garrett...

98! WCAU-FM P.D.: Scott Walker. Philadelphia 1 ABC, When Smokey Sings...

Power 103.5 WYZZ P.D.: Jim Richards. Pittsburgh 1 Whitesnake, Here I Go Again...

WAVA P.D.: Mark St. John. Washington 1 Los Lobos, La Bamba...

Z93 Atlanta's Hit Radio P.D.: Bob Case. Atlanta 2 Europe, Carrie...

Q103 TAMPA BAY O.M.: Mason Dixon. Tampa 1 Debbie Gibson, Only In My Dreams...

F100 MIAMI P.D.: Rick Stacy. Miami 1 Whitesnake, Here I Go Again...

Z93 Atlanta's Hit Radio P.D.: Ric Lippincott. Chicago 1 Whitesnake, Here I Go Again...

Wmms 100.7 FM O.M.: Kid Leo. Cleveland 1 John Cougar Mellecamp, Paper In Fire...

POWER 96 WYNY-FM P.D.: Rick Gillette. Detroit 1 Michael Jackson With Siedah Garrett...

Z95.5 WCZY FM/AM 1500 P.D.: Brian Patrick. Detroit 1 Whitney Houston, Didn't We Almost Hav...

WBBM-FM 89.6 P.D.: Buddy Scott. Chicago 1 Michael Jackson With Siedah Garrett...

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Arista Records
6 West Home Video



KFOG's Logan Programs 'Esoteric' Album Rock

BY TERRY WOOD

FOR MUCH OF HIS life, Michigan native Dave Logan dreamed of helping the Detroit Tigers win a baseball game. That turned out to be easier than expected, especially since Logan is a program director



who has never played an inning of professional baseball in his life. Now he's working on another dream—turning KFOG San Francisco into the dominant music station in its market.

Logan helped the Tigers earn a victory in the summer of 1979, when, as promotion director and assistant program director at WLUP Chicago, he arranged for Steve Dahl's Disco Demolition show to occur between games of a twin-night doubleheader between the Tigers and the White Sox at Comiskey Park in Chicago.

The sellout crowd's enthusiasm for the show quickly turned to pandemonium, and many of the 55,000 fans tumbled and bumped their way onto the playing field. Eventually, the Sox had to forfeit the second game. "Only the second major-league forfeit in this century," Logan points out whimsically.

That was a memorable summer for Logan and WLUP for another reason, too. The Loop scored a dazzling 12-plus share of 7.4 in the sum-

mer book—at the time, one of the highest marks ever earned by an album rock station—and toppled mighty WLS from the No. 1 spot.

With typical radio-industry irony, Logan was rewarded by being fired—due to a personality clash with his boss, not because of Disco Demolition.

He responded by becoming PD at WLAV Grand Rapids, Mich., and steering it to consistent double-digit, 12-plus shares and a reputation as one of the country's top-rated album rock outlets.

IN 1982, Logan moved to San Francisco to implement Superstars II, Lee Abrams' vision of upper-demo album rock, at KFOG, which had spent the previous 17 years dispensing beautiful music in relative obscurity.

KFOG's target demo figures (22-44, primarily men) showed such improvement after Logan's arrival that he was hired in 1984 as a vice president at Burkhart-Abrams to supervise the Superstars II division, where he advised as many as 35 clients.

By late 1986, however, KFOG GM Tony Salvatore convinced Logan to return to San Francisco to complete the task he began—breaking KFOG out of the middle of the Bay Area's cluttered radio pack.

"This station means a lot to me," Logan says. "This is my child. I want to see it through and be vindicated, to see this vision of quality rock'n'roll programming realized."



Dave Logan. Program Director of KFOG San Francisco and Billboard's PD of the week.

The move also gave Logan the place to be a programmer. The station's market is spread throughout five economically and socially diverse counties, sitting atop erratic, hilly, frequency-fuzzing coastal topography.

"There is no other market in the country like San Francisco," Logan says. "It has the highest AM listenership in the country. Plus, the terrain plays a significant role here: San Francisco, Oakland, and San Jose."

Arbitron figures from the spring '87 book show KFOG earned a 2.3 share (up from 2.0) to place 14th in the market. CBS-owned crosstown rival KRQR placed a notch higher with 2.6, topping the list of five album rock signals that penetrate the market.

"It's frustrating," Logan admits, "because I know this station is drawing more than a 2.3 share. Our Birch numbers show that we have a 3.4 share. In the past few years, album rock stations have lost three shares in Arbitron ratings, and I don't know where they have gone.

"At best, these figures are all estimates. The response of this market to our station as seen through focus groups and research projects convinces me that KFOG's influence goes well beyond what a measurement from Arbitron or Birch tells you."

The majority of diaries, says Logan, come from Santa Clara County, a lucrative market where San Jose's rock stations play a major role and KRQR comes in stronger.

ANY ALBUM ROCK fan with a fondness for smorgasbord-style programming would discover a feast for the ears on KFOG. Even though Logan shuns metal, "diverse" and "eclectic" hardly seem adequate to describe KFOG's vast musical range. "We work at being esoteric, not eccentric," he says.

One Sunday afternoon six-song set, for example, alternated familiar cuts from the Pretenders, the Fixx,

and local favorite Starship with tunes by Wilson Pickett ("Mustang Sally"), new-ager Pete Bardens, and newcomer Omar & the Howlers.

A three-hour jazz program airs on Sunday mornings. The hour slot at 9

'This station means a lot to me. This is my child'

p.m. Monday through Thursday is reserved for the "KFOG Adventure Hour," featuring, in daily order, an hour of live Grateful Dead tapes (produced in conjunction with the band and awaiting possible syndication), reggae, new age, and blues (when was the last time you heard Fats Domino on your local album rock outlet?).

"We are catering to the listener who demands more than a jukebox," Logan says, adding that KFOG is no longer linked to Burkhart-Abrams or Superstars II, though he and Abrams remain close friends. "Album rock stations seem to be going two ways. One is toward the low end, the traditional heavy rock station. The other option is what KFOG is offering: an intelligent rock'n'roll station that can play Chuck Berry and can also play Pat Metheny.

"We go to great lengths to re-

(Continued on page 24)

Table with columns for station call letters and top 25 song titles. Includes songs like 'The Other Ones, Holiday', 'Smiley Robinson, One Heartbeat', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Timothy B. Schmit, Boys Night Out', 'Taja Sevelle, Love Is Contagious', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Whitesnake, Here I Go Again', 'Europe, Carrie', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Michael Jackson With Siedah Garrett', 'Whitney Houston, Didn't We Almost Have A Romance', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Los Lobos, La Bamba', 'Dan Hill (Duet With Vonda Shepard), C', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Swing Out Sister, Breakout', 'Newcity Rockers, Rev It Up', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Tiffany, I Think We're Alone Now', 'Europe, Carrie', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Whitesnake, Here I Go Again', 'Europe, Carrie', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Lisa Lisa & Cult Jam, Lost In Emotion', 'Exposé, Let Me Be The One', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Michael Jackson With Siedah Garrett', 'Whitney Houston, Didn't We Almost Have A Romance', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Whitesnake, Here I Go Again', 'Europe, Carrie', etc.

Table with columns for station call letters and top 25 song titles. Includes songs like 'Debbie Gibson, Only In My Dreams', 'Whitesnake, Here I Go Again', etc.

PROMOTIONS

(Continued from page 18)

motion, which features 10 St. Louis rock radio classics on cassette.

WRIF-ROARING

WRIF Detroit traded in rock tracks for tire tracks again this summer for its fifth annual Grand Prix. Each summer, the station gathers together advertising agencies and clients and sponsors a Formula One-style go-cart race, with qualifying meets, a luncheon, and the final race. In the past, the race was held in the station parking lot, but this year WRIF took over a local go-cart track for the daylong event. More than 50 agencies and 200 WRIF clients participated.

BEST SEATS

Rocker WAAF Boston combined a variation on the bumper sticker idea with the concert ticket giveaway recently and came up with a reason for WAAF couch potatoes to get up off their butts. Best Seats To The Best Seats awarded one male and one female listener with front-row

reserved seats at a recent David Bowie concert. To win the tickets, contestants had to wear the station's call letters on the seat of their pants. Judges then picked the two listeners with the "best seats."

For the recent Eddie Money concert in Boston, WAAF declared the WAAF Concert Payback in effect. Anyone spotted wearing the station's call letters at the concert was reimbursed the cost of his ticket with "Eddie" money. The "money" was legal U.S. tender signed by Money before the show.

PETER J. LUDWIG



WAAF Boston's Best Seats To The Best Seats promo awarded front-row David Bowie seats to listeners who displayed the station's call letters on the seats of their pants (left). In another WAAF promo, fans of Eddie Money (right), with his arm around station promotion director Ron Valeri were reimbursed the cost of their tickets to a recent Money concert.

'ESOTERIC' ROCK

(Continued from page 22)

spect the listener. We're the thinking-person's rock'n'roll station, and we celebrate the musical heritage we've all grown up with."

Jocks frequently introduce older selections by announcing that "Classic rock lives at KFOG," though Logan says he keeps his oldies/currents ratio at about 50/50.

"We're not in a sense an oldies station," he says, "but we're reaching the first generation that's grown up with rock'n'roll. That's 30 years of a new musical form, and I like to think this station reflects that era."

"KFOG celebrates the entire rock'n'roll spectrum and reflects the cultural diversity of the era as well as the various types of music that came from it. We all grew up with very active participation in music. We want to reflect that involve-

ment. Too many stations have been right down the middle lately and have lost some of their audience.

"We were raised on great radio, where the boundaries between musical styles weren't so absolute. There was an opportunity for cross-pollination of music, and that's what I think the mature listener is looking for. When they discover that musical depth again on the radio, that magic in the mix, they will be very loyal to it. They'll flock to it like an oasis."

Logan says he is confident such movement will be reflected in future rating surveys. "The kind of success we anticipate takes time and patience," he says. "Album rock should be a significant player in this market. It took WMMR (Philadelphia) 16 years to reach that level. KRQR came at us pretty hard

a few years ago, but they're moving back into a hard rock approach. We're in a very good position."

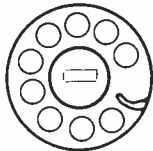
What will it take to make Logan feel vindicated? "Dominance," he says with a laugh. "I'm a classic overachiever. But gone are the days when you could start an album rock station and get instant 60 shares."

"Patience is one of the most rewarding attributes a person can have in this profession. Otherwise, it's too frustrating. From a sales standpoint, I know this station is highly successful and our nationwide profile is very good."

Read about
Latin radio
... see page 64

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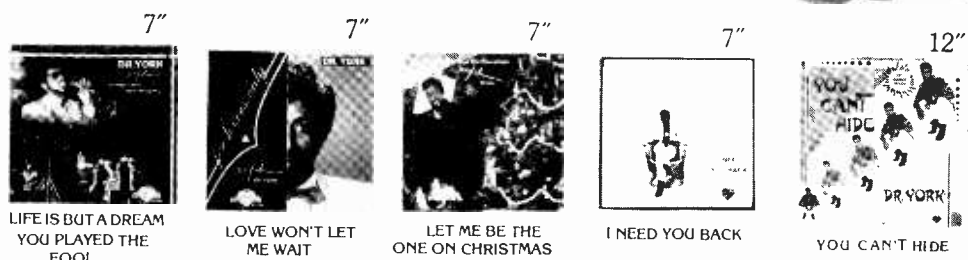
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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Star Wars Title Theme, Meco, MILLENNIUM
2. Keep It Comin' Love, K.C. & the Sunshine Band, TK
3. You Light Up My Life, Debby Boone, WARNER/CURB
4. Nobody Does It Better, Carly Simon, ELEKTRA
5. That's Rock 'N' Roll, Shaun Cassidy, WARNER/CURB
6. Best Of My Love, Emotions, COLUMBIA
7. Boogie Nights, Heatwave, EPIC
8. Cold As Ice, Foreigner, ATLANTIC
9. Brick House, Commodores, MOTOWN
10. I Just Want To Be Your Everything, Andy Gibb, RSO

POP SINGLES—20 Years Ago

1. The Letter, Box Tops, MALO
2. Ode To Billie Joe, Bobbie Gentry, CAPITOL
3. Never My Love, Association, WARNER BROS.
4. Come Back When You Grow Up, Bobby Vee & the Strangers, LIBERTY
5. Reflections, Diana Ross & the Supremes, MOTOWN
6. Apples, Peaches, Pumpkin Pie, Jay & the Techniques, SMASH
7. (Your Love Keeps Lifting Me) Higher And Higher, Jackie Wilson, BRUNSWICK
8. Funky Broadway, Wilson Pickett, ATLANTIC
9. I Dig Rock And Roll Music, Peter, Paul & Mary, WARNER BROS.
10. Brown-Eyed Girl, Van Morrison, BANG

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS.
2. Simple Dreams, Linda Ronstadt, ASYLUM
3. Shaun Cassidy, WARNER/CURB
4. Star Wars Soundtrack, 20TH CENTURY
5. Moody Blue, Elvis Presley, RCA
6. Foreigner, ATLANTIC
7. Anytime... Anywhere, Rita Coolidge, A&M
8. Going For The One, Yes, ATLANTIC
9. JT, James Taylor, COLUMBIA
10. I Robot, Alan Parsons Project, ARISTA

TOP ALBUMS—20 Years Ago

1. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
2. Ode To Billie Joe, Bobbie Gentry, CAPITOL
3. The Doors, ELEKTRA
4. Flowers, Rolling Stones, LONDON
5. Headquarters, Monkees, COLGEMS
6. Aretha Arrives Aretha Franklin, ATLANTIC
7. With A Lot O' Soul, Temptations, GORDY
8. Groovin', Young Rascals, ATLANTIC
9. Surrealistic Pillow, Jefferson Airplane, RCA VICTOR
10. Release Me, Engelbert Humperdinck, PARROT

COUNTRY SINGLES—10 Years Ago

1. Heaven's Just A Sin Away, Kendalls, OVATION
2. Daytime Friends, Kenny Rogers, UNITED ARTISTS
3. I Got The Hoss, Mel Tillis, MCA
4. East Bound And Down/(I'm Just A) Redneck In A Rock And Roll Bar, Jerry Reed, RCA
5. Y'All Come Back Saloon, Oak Ridge Boys, ABC/DOT
6. We Can't Go On Living Like This, Eddie Rabbitt, ELEKTRA
7. Don't It Make My Brown Eyes Blue, Crystal Gayle, UNITED ARTISTS
8. I'm Just A Country Boy, Don Williams, ABC/DOT
9. Why Can't He Be You, Loretta Lynn, MCA
10. Once In A Lifetime Thing, John Wesley Ryles, ABC/DOT

SOUL SINGLES—10 Years Ago

1. It's Ecstasy When You Lay Down Next To Me, Barry White, 20th CENTURY
2. Dusic, Brick, MALACO
3. Keep It Comin' Love, K.C. & the Sunshine Band, TK
4. Brick House, Commodores, MOTOWN
5. Float On, Floaters, ABC
6. Do Ya Wanna Get Funky With Me, Peter Brown, DRIVE
7. Boogie Nights, Heatwave, EPIC
8. Do You Dance Pt. 1, Rose Royce, WHITFIELD
9. I Feel Love, Donna Summer, CASABLANCA
10. Back In Love Again, L.T.D., A&M

R.E.M.: Into The Mainstream

BY DAVE DiMARTINO

LOS ANGELES Call it a coincidence, but Aug. 31 marked the release date of two significant albums. But because one of them was Michael Jackson's "Bad," the strong showing of R.E.M.'s fifth official album, "Document," may to some degree be overshadowed.

Don't count on it. While Jackson's debut at No. 1 on the Top Pop Albums chart may have been viewed as a foregone conclusion, R.E.M.'s debut at No. 46 was anything but certain. It is, however, an important indication of the broad acceptance this former cult group is now receiving.

Surprisingly, the album shipped 480,000 copies—just 20,000 short of gold—and easily passed that figure in its first week out.

"It's been so consistent," says Jay Boberg, president of I.R.S., the band's longtime label. "Every record has done better than the last

one on all fronts. We've just about doubled the sales of the previous record each time out." Boberg attributes the group's steady growth to "the old building-block theory and real artist development. I think there's been two things going on: The marketplace has been coming to them a bit, and they've been going a little bit to the marketplace."

Undoubtedly helping to speed things up considerably is the new album's first single, "The One I Love." Already No. 10 on the Album Rock Tracks chart and No. 84 on the Hot 100, last week, its first week there—the song looks set to be the group's very first hit single.

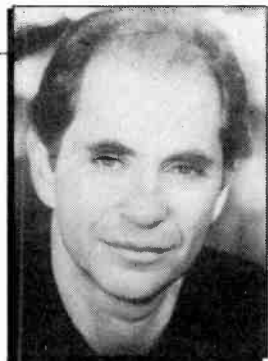
"If that song had been on an album three albums ago, I don't think it would be jumping out like this," says Boberg. "I think it's an accumulation of all the momentum, all the friends, all of the sales, the audience, the radio acceptance—all of those things have finally just broken through to the degree where

now everybody's ready to jump on it."

Available in both 7-inch and 12-inch versions, the single features one and two nonalbum B sides, respectively; both contain a live recording of "Maps And Legends," from the band's "Fables Of The Reconstruction" album, with the 12-inch also bearing a live acoustic version of "The One I Love." Though credited to R.E.M., the tracks in fact feature only band members Michael Stipe and Peter Buck with guest guitarist Jeff Gans.

Now in Europe, R.E.M. is set to kick off an eight-week U.S. tour Oct. 1 in Knoxville, Tenn. Following a break in December, the band will begin a second leg in January.

The feeling at I.R.S. about the album's swift success? "This is a real personal victory," says Boberg. "This is one that is right in there from our heart. This band is really associated with us, with our whole way of doing business."



ONE TO ONE

Stewart Levine talks about the evolving role of the record producer

Stewart Levine has produced many of the hottest acts of the '80s and seems to be on a roll when it comes to working with new artists: Among the acts he has introduced in the U.S. with great success are Culture Club, Simply Red, and Curiosity Killed The Cat. Simultaneously, he has also worked with such long-established acts as the Beach Boys, Joe Cocker, Yes vocalist Jon Anderson, and Hugh Masekela, with whom he founded Chisa Records in late '60s. In this week's "One To One" interview, Levine talks to Billboard's Los Angeles bureau chief, Dave DiMartino, about the steadily evolving role of today's record producer.

Q: Has the relative importance of the record producer changed much since you first started producing in the '60s?

A: Oh, yes, I would say it's changed dramatically since those days. Back then, the producer was little more than a glorified a&r man. Today, with the numbers being what they are—the returns that you can get out of a record and the cost in making them—and the sophistication of the studios, it's put more and more responsibility on the producer, both in terms of delivering the product and making sure that it's competitive.

Q: Who delivers the most pressure during a project, the record company or the artist? Or is it self-inflicted?

A: I think that today, self-inflicted would be proper. It's just a different situation—where an album would cost you \$10,000-\$15,000 to make many years ago, now you're talking about \$500,000. By the time you've made the album, paid a small advance, and before you really even get into videos, you're into a half-million dollars. That's pressure, that's responsibility. You know, we used to have sort of marginal records, didn't we? Where you could sell 50,000 or 75,000 albums and make your money back. Now, if you don't sell a half-million records, you're not happening.

Q: When you're called into a project, what do you think is expected of you?

A: Obviously, to bring the most out of the artist is what I think is expected. That's the kind of producer I am, and most of the people who come to me know I'm an artist-oriented producer. I'm not the kind of producer who'll make a record for himself. I think record companies come to me knowing that they're going to get a pretty good idea if

they've signed the right person. I think they look to me to try to make sure that they're going to get the very best out of the artist—and, obviously, do it in a professional, financially feasible manner.

Q: Do you think you have a definable sound?

A: I would hope I don't have a Stewart Levine sound. Those people who sort of have their own sound are trendy, and they're happening for a year or five years or whatever, but they don't seem to go on and on and on—because their sound gets out of fashion. So the answer would be no; the artist should be the person who has the signature on the record—not the producer. There are some fantastic exceptions, but like I say, those guys come and go.

Q: Do you think the importance of the artist has gradually lessened as that of the producer has increased?

A: No, I don't think so at all. I think the artist is still the key factor in the making of a record and the

selling of it. Let's be honest—right outside of our little world and our little trade, no one really gives a damn about the producers, you know? You ask the average guy in the street who produced this record or that record, and they don't know. Maybe Quincy Jones rises to the top, and for about an hour and a half Trevor Horn was important, but the artist is still the focus. Just because the producer has become more important doesn't mean the artist has become less important. The sum total is larger than what it used to be.

Q: Do you have ambitions to produce any particular artist?

A: I'll tell you, I've never been so presumptuous as to say I'd like to produce this artist or another artist. I've been lucky that some people over the years have called me. And somehow I still work that way. I've never ever chased anybody down. I'm really intending to still work a great deal with new artists or new music, one or the other. And that doesn't negate an old artist from making new music. I try to stay away from resurrections. That's why I went to England for a while, because I wanted to work with the fresher artists that seem to be coming from there. We did it well with Simply Red; now it seems to be happening again with Curiosity Killed The Cat. That's a great feeling. And my first album back in America was with Bonnie Hayes, once again a new artist. But then, here I am working with Jon Anderson, who's anything but a new artist. We're like two veterans of the foreign wars. So there are no rules. I think you just play it as it comes.

'I've never chased an artist down'

ARTIST DEVELOPMENTS

DANCIN' AWAY

The Vestron movie "Dirty Dancing" has become a runaway success at box offices around the country (Billboard, Sept. 19). And that's led to significant sales of the RCA soundtrack album, which features a mix of old classics and songs created especially for the film, set in the early '60s.

"Right now, the album is selling directly off the movie," says Dave Wheeler, RCA vice president of sales. "The music is a very integral part of the film, and once you see it you immediately want to go out and buy the record."

Still, retail response to the "Dirty Dancing" album took the label somewhat by surprise, according to Wheeler. "When we put this album out, we really felt we had something that could do well," he says. "But obviously we are surprised to be doing these kinds of numbers. Before the movie came out we shipped somewhere between 40,000-50,000 copies of the album. And now the sales are over 700,000."

Just three days after its release, orders for the album had topped the 200,000 mark, says Wheeler. "So we've really been in a catch-up period, and only now are we finally getting in position," he adds.

On the radio front, the leadoff track serviced to stations was the Bill Medley-Jennifer Warnes song, "Time Of My Life." Says Wheeler, "We came with that a month before the movie was released, and it started off very well at adult contemporary stations. We've since reservised it to both adult contemporary and top 40 stations. We're also confident that there are at least a couple more singles on the record."

"Dirty Dancing" stars Patrick Swayze and Jennifer Grey. Music for the movie was supervised by Danny Goldberg and Michael



She Gives Good Hits. Whitney Houston delighted the crowd with all her big hits during the second of two sold-out concerts (Sept. 8-9) at New York's Madison Square Garden. (Photo: Chuck Pulin)

Lloyd, with Jimmy Ienner (brother of Arista exec Don Ienner) acting as music consultant.

SPYRO SUCCESS

With 10 albums under its belt, Spyro Gyra is reaping the rewards of consistency: Its "Morning Dance" album has gone platinum, and both "Catching The Sun" and "Carnaval" have gone gold. The group's latest album, "Stories Without Words," debuted at No. 11 on last week's Top Contemporary Jazz chart and looks set to become the band's most successful release to date.

Longtime manager Phil Brennan attributes Spyro Gyra's success to the efforts of leader Jay Beckenstein, who has singularly guided the band from its inception—and, says Brennan, has not veered from his dedication to craft. "This is not to bag anyone else's efforts," says Brennan, "but as

other people have necessarily tried to alter their music to make it a little more commercial, to make it a little more in vogue or the mainstream of the day, Jay kind of held to an ideal. And as it turned out, it was very commercial and very accessible. But there was not an artificial effort to make it become that.

"I think that as the years have gone on—and there have been a lot of jazz artists who have enlisted vocalists or come out with their standard-funk drum machine tracks—that it's become more and more evident how Spyro Gyra has clung to a sensibility of what it was all about and what it was trying to project—that it was really quite in the context of the history of jazz."

Spyro Gyra is currently on the road and, according to Brennan, will continue to tour for a while. On average, he says, the group spends more than 150 nights a year performing.

SHOOTING STARS

"Whenever You're Ready," the first single from the third Five Star album, "Between The Lines," will hopefully bring the band the same kind of success here that it has enjoyed in Britain, say RCA execs who have seen the U.K. band take top honors in their homeland without topping top 40 charts here.

The new album is set to hit stores Sept. 29—and if all goes well with the single, look to see the unique "all in the family" group embark on a U.S. tour in 1988.

The band, voted the best British group in January by the British Phonographic Institute, consists of five young siblings sharing the last name of Pearson.

Five Star member Lorraine recalls the band's origin, a few years back: "We heard this song that our dad brought home, and we really liked it a lot, so we sang the actual song on a different tape and asked

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

him to listen to it. He liked it a lot, but he needed a bit more encouragement. So he invited a few friends over for dinner, and they watched us actually perform the song, and sing and dance to it, and they liked it a lot. And that gave my dad the extra boost to say, 'Well, I think it'll work.' So he took us in the studio during the holidays and we recorded it."

Though U.S. dates are currently uncertain, the band begins the first leg of its world tour Oct. 5 in Dublin.

STEPPEN' BACK

Strong retail reports across the country indicate that **John Kay & Steppenwolf** are by no means an oldies act cashing in on its past. The group's new, self-produced album, "Rock & Roll Rebels," is also proving to K-Tel International that there are alternatives to simply marketing repackaged product.

Released on K-Tel's new Qwil label, the album is being distributed in a fairly traditional manner, reports **Mickey Elfenbein**, executive vice president of K-Tel International.

"The reason that we decided to do this is that we really want to expand our overall business," says Elfenbein. "The bulk of our business is compilation product. But we are looking at certain kinds of product that we can take on and where we feel that we can do a good job—album radio kind of product, like the John Kay & Steppenwolf album certainly is."

K-Tel had never done a Steppenwolf compilation, adds Elfenbein, but it was solicited by the band "in a roundabout manner," heard some tracks in preparation, and decided it wanted to go with it.

Aside from original member Kay, the band consists of keyboardist **Michael Wilk**, lead guitarist **Rocket Ritchotte**, and drummer **Ron Hurst**.

Could this be part of a major Steppenwolf revival? The group's first two albums, issued as midline compact disks by MCA several weeks ago, are reportedly enjoying brisk sales as well.

CALL'S CALL

The Call's second Elektra album, "Into The Woods," has been launched with a solid push from the WEA distribution network, according to **Kenny Hamlin**, Elektra vice president of sales.

"This record is an IMR project—which stands for in-house marketing rep—through WEA," says Hamlin. "What that is is a project that they really take to the streets. They work with the alternative-type stores on an independent, grass-roots level. Their base is that grass-roots audience. Each label in the WCI family can select the project that they want to go through this special network. It's limited though: Each label can only choose two projects per quarter because these reps work with such a personal repertoire."

The album's leadoff track, "I Don't Wanna," fared well at college and album rock radio, says Hamlin. "We just serviced radio with a 12-inch of the second single, 'In The River,' and a 7-inch is coming in October," he says. "So far the reaction has been very good, especially at album rock stations."

As for live performances by the Call, Elektra national music development director **Larry Braverman** says, "The group just finished a tour with the **Psychedelic Furs**, which was good because it got them out there and was the next step above the club level. They had a chance to play in front of a larger audience. And we saw a real sell-through in the areas that they played in."

Adds Hamlin, "We'll follow the tour markets. In fact, we just put the band in a European tour package with [Elektra acts] **10,000 Maniacs** and **X**."

IN BRIEF

Columbia has serviced a promotional CD of **Terence Trent D'Arby's** "If You Let Me Stay," the leadoff single from his upcoming album, "Introducing The Hardline According To Terence Trent D'Arby" . . . MCA is working "Boys Night Out" as the first single from ex-Eagle **Timothy B. Schmit's** eponymous album, produced by **Dick Rudolph** . . . "No Surrender" is the second single from the **Outfield's** Columbia album, "Bangin'" . . . Elektra act **Guadalcanal Diary** returns with "Litany (Life Goes On)," from its new **Don Dixon**-produced album, "2X4".

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



Still A Thriller. Michael Jackson kicked off his eagerly anticipated world tour in support of the new "Bad" album with a Sept. 12 show at the Korakuen Stadium in Tokyo. More than 40,000 fans witnessed a spectacular two-hour show—effects included 700 lights, lasers, 100 speakers, and two giant video screens—which featured 16 songs. After opening with "Wanna Be Startin' Somethin'," Jackson played tunes from his "Off The Wall" and "Thriller" albums, together with a medley of older hits. Only two cuts from "Bad" were performed. (Photos: Vinnie Zuffante/Starfile).

U2 Remains Loyal To Its Loyal Fans; The Smiths Officially Call It Quits

TOP OF THE WORLD: The U2 phenomenon continues. Back on the North American concert circuit for the second leg of its tour here to promote "The Joshua Tree," the Irish rockers are playing to packed arenas and stadiums. The Beat caught the band's sellout Sept. 14 show at New Jersey's Giants Stadium and enjoyed yet another entertaining two-hour performance from **Bono** and crew.

That U2 has enjoyed tremendous commercial acceptance this year with "The Joshua Tree" has not affected its down-to-earth, "street" attitude in the least. Still the same hungry, honest, and hard-working outfit as ever, the band has definitely not gotten caught up in the trappings of fame and fortune. U2 sells out? No way!

Among the celebs attending the Giants Stadium show were three legendary rock'n'roll troopers: **Keith Richards**, **Jerry Garcia**, and **Lou Reed**. (The stories that trio could tell 'round the ol' camp fire!) The **Rolling Stones** guitarist told The Beat that his debut solo album for Virgin is "coming along." Can't wait to hear it.

The only down point in the evening: No video screens. Now that U2—which has always shown genuine concern for its supporters—is playing stadium dates, it's a shame that fans in the high seats really can't see what's happening on the stage.

FINAL SPLIT: The **Smiths** have called it a day. Following the recent departure of guitarist **Johnny Marr**, lead singer **Morrissey** was reportedly looking for a replacement with a view to keeping the band alive. However, now it seems that **Morrissey** is set to embark on a solo career, with the other remaining **Smiths**—drummer **Mike Joyce** and bassist **Andy Rourke**—rumored to be teaming up with **Marr** in a new group.

A spokeswoman for **Morrissey** says, "It's taken some time to think things over, but now **Morrissey** has decided to end one era before beginning another." The singer has already recorded several demos for a solo project with producer **Stephen Street**, and EMI/U.K. is hoping to have some product out before the end of the year.

SHORT TAKES I: **Don Johnson** jammed on stage with **Richard Marx** at a recent concert in West Palm Beach, Fla. Seems the "Miami Vice" star is a big fan of **Marx**, who has been promoting his debut Manhattan album as an opening act for **REO Speedwagon** . . . Among the famous faces spotted at **Arista's** Sept. 9

midnight cruise for **Whitney Houston**, following her second show at New York's Madison Square Garden, were **Grace Jones**, **Eddie Murphy**, **Mike Tyson**, **Kool & the Gang**, and **Ashford & Simpson** . . . Hard rock act **Autograph** performs "She Never Looked That Good For Me," the latest single from its RCA album, "Loud And Clear," in the new **Dudley Moore** movie, "Like Father, Like Son," which opens Tuesday (22) . . . **Garland Jeffreys** is working on a new album, his first since 1982's "Guts For Love." A label has yet to be determined. Meanwhile, **Jeffreys** is taking his band to Japan for a fall tour . . . New country artist **Tom Cost** has released a very impressive single, "Daydreaming," through the indie **Record City Records** label. The song was produced by ex-**Foreigner** sound engineer **Michael Wright** . . . **Ted Nugent** has

been recording his next album at **Conway Studios** in Hollywood with producer **Tom Werman**. Tentatively titled "If You Can't Lick 'Em, Lick 'Em," the album is due out in early 1988 and it will feature one track co-written with **Jon Bon Jovi** and **Richie Sambora** . . . **B.B. King** is reportedly opening a nightclub in his hometown of Memphis, Tenn. The joint will be called **Lucille**.

NO JIVE: The **Bee Gees** are back on the scene with their new **Warner Bros.** album, "E.S.P.," but life isn't going so well for the youngest **Gibb** brother, **Andy**, who has filed for bankruptcy under Chapter 7 of the federal bankruptcy codes. With estimated debts of more than \$1 million and assets under \$50,000, **Gibb** filed a petition Sept. 9 at the U.S. Bankruptcy Court in Miami. As you may recall, he enjoyed a string of hits during the late '70s, including "Shadow Dancing," and he was co-host of the TV show "Solid Gold" in 1981 and 1982.

SHORT TAKES II: As baseball's pennant race heats up, special videos of some of the finest and funniest moments from this year's season have been prepared featuring **Starship's** top 10 single "It's Not Over (Til It's Over)." The clips will be shown on the **Diamond Vision** screens at ballparks across the country . . . **Julian Lennon** is the latest rock star to appear in print ads for the **Chess King** fashion chain. Previous artists used in the campaign include **Lou Gramm**, **Eddie Money**, and **Dweezil Zappa** . . . **Rory Gallagher** has released a new album, "Defender," on **Demon** in the U.K. It's his first release since 1982's "Jinx" and boasts impressive cuts like "Kickback City."



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A&M Issues Promotional CD Single Squeeze LP Could Be Pivotal In Career

BY DAVE DiMARTINO

LOS ANGELES "Babylon And On," the second album issued by the re-formed Squeeze, just might be the release that makes the difference in the long-lived band's up-and-down career.

"I think there have been times when A&M has been ready to push us, and we haven't delivered the right record," says guitarist/vocalist Glenn Tilbrook, the group's principal songwriter with bassist Chris Difford. "Or there have been other times, earlier on in our career, when we delivered the right record, but A&M didn't know quite what to make of us. There were a few sort of unfortunate circumstances back there. I do think that this is the first album that we've got a good shot from both sides."

One good indication of company support is the 3-inch promotional compact disk A&M issued to promote the new Squeeze album; it was the company's first. "Any time you can use a new technology to call attention to an act that you think is worthy, it's a good idea," says Bob Reitman, A&M vice president/general manager. "That's really the business of marketing, to make people pay attention, isn't it? And if nothing else, it got people to pay attention."

So much attention has been paid to "Hourglass," the album's lead-off track, that it went to No. 34 last week on the Album Rock Tracks chart. Especially noteworthy, according to Reitman, is that acceptance of the band seems to be national, rather than confined to

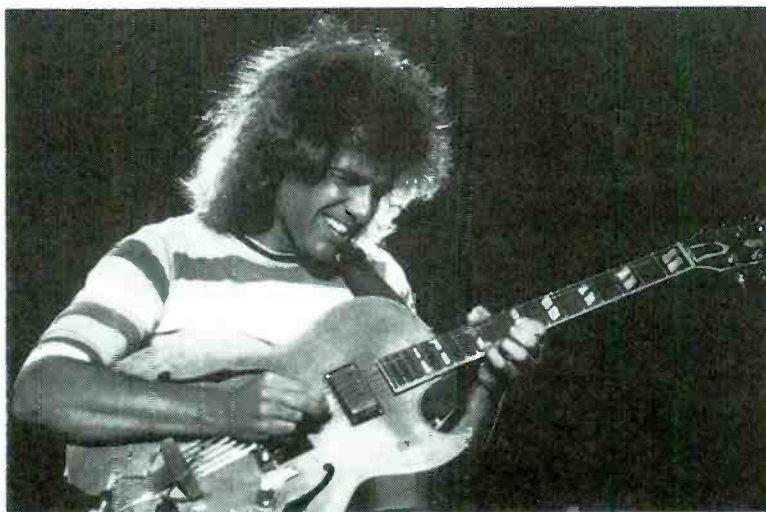
the Northeast, as has been the case in the past. "We've got the West Coast involved with it, the south-central region, the Midwest, the central region," he says. "We have the makings of a national hit on our hands."

The band, which scored in the past with such songs as "Tempted," made headlines when it officially disbanded so that Tilbrook and Difford could concentrate on their own careers. The resulting album, "Difford & Tilbrook," suffered poor sales; the decision to reform, says Tilbrook, was precipitated by a charity gig reunion that convinced them to give it another shot. Now, he adds, their outlook

has changed considerably.

"I think basically the band is a lot less jaded than we were when we split up," says Tilbrook. "We made five albums and did five tours and five lots of writing, all without much of a break. That was sort of difficult, really. And I think what happened was—quite unbeknownst to us—that we had lost our enthusiasm for it, which is a terrible thing to happen. I would never wish that on anyone."

Squeeze will soon tour the States, says Tilbrook, hitting the East Coast and Midwest from November through mid-December, and the West Coast and the South after January.



All That Jazz. During a recent concert at the Greek Theatre in Los Angeles, Pat Metheny and his group played tunes from their latest Geffen album, "Still Life (Talking)." (Photo: Attila Csupo)

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Floyd In Fine Form; Gabriel Joins Al Tour

BY LINDA MOLESKI

BACK IN FORM: Pink Floyd kicked off its comeback tour with a Sept. 9 concert in Ottawa. Despite the absence of former vocalist Roger Waters—guitarist David Gilmour has taken over at the microphone—the veteran British band dazzled the 25,000-plus crowd.

With longtime members Gilmour, drummer Nick Mason, and keyboardist Richard Wright, a 10-piece Floyd performed all of its new Columbia album, "A Momentary Lapse Of Reason," after opening with a 17-minute rendition of "Echoes." The audience eagerly swallowed the new music, particularly "Sorrow," which featured a scorching Gilmour guitar solo.

The second set was chock-full of memories: "Welcome To The Machine," "Wish You Were Here," "Money," "Comfortably Numb," "On The Run," "Time," and "Another Brick In The Wall," among them. Loyalists may disagree, but it's hard to find anything lacking in this Waters-less show.

Abetted by an unparalleled sound system and spectacular stage presentation—a liberal dose of lasers, lights, films, smoke, and props—it's undeniably large-scale rock at its best. Pink Floyd is a reborn band with all the signs of vitality. There is life after Roger Waters, and skeptics should take note.

GLOBAL HOPE: Peter Gabriel is the first superstar to confirm that he will take part in the upcoming Amnesty International world tour, scheduled to start in the summer of 1988. The 60-date benefit event is slated to hit Europe, Asia, Africa, and Latin America to help raise awareness of prisoners of conscience. Reports are that Sting will also be included in the lineup; it is also rumored that Bruce Springsteen will participate.

THE NEW GENERATION: Frontier Booking International has purchased Bandwagon Entertainment to form one of the largest booking

agencies for up-and-coming metal acts, based in Manhattan.

According to F.B.I. chief Ian Copeland, the new outfit plans to bring "new wave" metal bands to the forefront in much the same way that F.B.I. brought new wave music to the U.S. a decade ago. "Here it is 10 years later and there's a new generation with new concerns," says Copeland. "We're addressing those concerns directly by dedicating ourselves to new metal."

Acts represented by Bandwagon include Megadeth, King Diamond, Circle Jerks, and Sanctuary.

Andy Somers, former owner of Bandwagon, will now serve as vice president of F.B.I., which over the years has handled the careers of such artists as the Police, Simple

Minds, Squeeze, and R.E.M., among others.

SHORT TAKES: Virgin act Danny Wil-

son is on the road performing a number of warm-up dates for Simply Red. The tour, which commenced on Sept. 18 in Canada, is booked through Oct. 20... The Charlie Daniels Band is performing co-headline concerts with Alabama in support of its new Epic release, "Me And The Boys." Dates are set to run through early October... California Coolers and 7-Eleven are sponsoring a Best Of L.A. charity concert that will take place on Sept. 27 at the Country Club in Reseda, Calif. Acts set to perform were chosen via a local talent search in which area bands were asked to submit demo tapes to various 7-Eleven drop-off points. Proceeds from the event will go to benefit the Muscular Dystrophy Assn. ... Jonathan Levine has joined the personal appearance department of the William Morris Agency in New York. As an agent, his territory will be all colleges and clubs in the Northeast and parts of Canada.

Assistance in preparing this column was provided by Kirk LaPointe in Ottawa.



ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Capital Centre Landover, Md.	Sept. 11-13	\$920,430 \$17.50	52,596 sellout	Cellar Door Prods. Monarch Entertainment Bureau
WHITNEY HOUSTON KENNY G.	Arena, Madison Square Garden Center New York, N.Y.	Sept. 8-9	\$862,000 \$25/\$20/\$17.50	58,800 sellout	Ron Delsener Enterprises
GRATEFUL DEAD	Providence Civic Center Providence, R.I.	Sept. 7-9	\$659,324 \$16.50	39,959 sellout	Frank J. Russo Monarch Entertainment Bureau
U-2 MASON RUFFNER	Nassau Coliseum Uniondale, N.Y.	Sept. 10-11	\$648,603 \$19	34,899 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
DAVID BOWIE THE BODEANS	Pontiac Silverdome Pontiac, Mich.	Sept. 12	\$640,120 \$20	32,006 35,000	Belkin Prods.
PINK FLOYD	Stadium, Lansdowne Park Ottawa, Ont., Canada	Sept. 9	\$495,099 \$25	26,062 35,000	Bassclef Entertainment Ltd. Concert Prods. International Donald K. Donald Prods.
HEART TOM KIMMEL	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 4-5	\$491,457 \$18.50/\$15	29,797 sellout	Avalon Attractions
BOSTON FARRENHEIT	Civic Arena Pittsburgh, Pa.	Sept. 11-12	\$431,351 \$17.50	25,643 27,000 sellout	DiCesare-Engler Prods.
DEF JAM '87: L.L. COOL J WHODINI ERIC B. & RAKIM PUBLIC ENEMY STETSASONIC, JAZZY JEFF & THE FRESH PRINCE (4TH)	The Spectrum Philadelphia, Pa.	Sept. 4-5	\$409,408 \$16.00	25,588 37,412 sellout	G Street Express Stageright Prods.
HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO	Providence Civic Center Providence, R.I.	Aug. 23-24	\$378,560 \$17.50	21,632 sellout	Frank J. Russo
TINA TURNER WANG CHUNG	Arena, Madison Square Garden Center New York, N.Y.	Aug. 24	\$338,789 \$20/\$18.50	18,000 sellout	Ron Delsener Enterprises
U-2 MASON RUFFNER	The Spectrum Philadelphia, Pa.	Sept. 12	\$323,509 \$18.50	17,622 sellout	Electric Factory Concerts
NEIL YOUNG & CRAZY HORSE	CNE Grandstand, Exhibition Stadium Toronto, Ont., Canada	Sept. 2	\$318,219 \$24.50/\$21.50	17,087 20,000	Concert Prods. International
WHITNEY HOUSTON KENNY G.	Rupp Arena, Lexington Center Lexington, Ky.	Sept. 12	\$290,938 \$17.50	16,625 sellout	Jam Prods. Ltd.
NEW ORDER/ECHO & THE BUNNYMEN GENE LOVES JEZEBEL	CNE Grandstand, Exhibition Stadium Toronto, Ont., Canada	Sept. 3	\$255,166 \$22.50/\$18.50	14,892 15,000	Concert Prods. International
WHITNEY HOUSTON KENNY G.	Providence Civic Center Providence, R.I.	Sept. 5	\$240,934 \$18.50/\$16.50	13,415 sellout	Frank J. Russo
HEART TOM KIMMEL	Reunion Arena Dallas, Texas	Sept. 12	\$220,176 \$16.50	13,719 14,000	PACE Concerts
HEART TOM KIMMEL	The Summit Houston, Texas	Sept. 13	\$214,078 \$17.50	12,893 13,500	PACE Concerts
HEART TOM KIMMEL	Cal Expo Amphitheatre Sacramento, Calif.	Sept. 1	\$211,738 \$17.50	12,200 sellout	Bill Graham Presents
ANITA BAKER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 13	\$199,556 \$25/\$19.50/\$17.50	10,418 sellout	Avalon Attractions
HANK WILLIAMS JR. & THE BAMA BAND TANYA TUCKER HIGHWAY 101	Ovens Auditorium/Charlotte Coliseum Charlotte, N.C.	Sept. 12	\$193,500 \$15	12,900 sellout	Kaleidoscope Prods.
JOHN DENVER	McNichols Sports Arena Denver, Colo.	Sept. 7	\$188,552 \$22/\$19.80	8,969 sellout	Fey Concert Co. Denver Symphony Orchestra
TINA TURNER WANG CHUNG	Stadium, Lansdowne Park Ottawa, Ont., Canada	Aug. 30	\$178,803 \$20.50	11,473 15,000	Bassclef Entertainment Ltd. Concert Prods. International Donald K. Donald Prods.
CHICAGO	CNE Grandstand, Exhibition Stadium Toronto, Ont., Canada	Sept. 6	\$177,641 \$22.50/\$18.50	10,348 12,000	Concert Prods. International
HEART TOM KIMMEL	San Diego Sports Arena San Diego, Calif.	Sept. 8	\$176,365 \$17.50	10,674 12,000	Avalon Attractions
ANITA BAKER	Open Air Theatre, San Diego State University San Diego, Calif.	Sept. 11-12	\$173,055 \$25/\$20/\$17.50	8,331 sellout	Avalon Attractions
DAN FOGELBERG WENDY WALDMAN	Red Rocks Amphitheatre Denver, Colo.	Sept. 11	\$165,541 \$19.25/\$18.15	8,828 sellout	Fey Concert Co.
MOTLEY CRUE WHITESNAKE	Huntington Civic Center Huntington, W. Va.	Sept. 9	\$162,270 \$15	10,818 sellout	Belkin Prods.
THE CULT GUNS 'N ROSES	Long Beach Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Sept. 5	\$160,479 \$16.50	10,266 sellout	Avalon Attractions
DAVID BOWIE	Rupp Arena, Lexington Center Lexington, Ky.	Sept. 14	\$156,473 \$18.50	8,458 14,822	Electric Factory Concerts
MOTLEY CRUE WHITESNAKE	Five Seasons Center Cedar Rapids, Iowa	Sept. 8	\$154,275 \$16.50/\$15.50	9,915 sellout	Jam Prods. Ltd.
ANNE MURRAY	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 30	\$151,289 \$19.50/\$17.50/\$13.50	8,241 15,000	Don Law Co.
DEF JAM '87: L.L. COOL J WHODINI ERIC B. & RAKIM KOOL MOE DEE	UIC Pavilion, Univ. of Illinois at Chicago Chicago, Ill.	Sept. 12	\$144,255 \$15	9,617 sellout	Chicago Jam Concerts
GEORGE STRAIT KATHY MATTEA	The Oil Palace Tyler, Texas	Sept. 12	\$135,450 \$15.50	8,810 sellout	Varnell Enterprises
TINA TURNER WANG CHUNG	Grandstand, New York State Fair Syracuse, N.Y.	Sept. 1	\$132,676 \$16/\$14	8,943 15,000	in-house
RANDY TRAVIS HIGHWAY 101	Northern Alberta Jubilee Auditorium Edmonton, Alta., Canada	Sept. 8-9	\$131,184 \$18.50/\$17.50	9,900 sellout	Stellar Entertainment

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Dance Music: From The Clubs To The Mainstream

This week's column was written by Dave Peaslee.

DESPITE CRITICISM FROM its host of opponents, dance music continues to be the pop music of America. Its most prominent stars, from the megasuccessful Madonna, Prince, and Michael Jackson to such emerging acts as Lisa Lisa, L.L. Cool J, Gloria Estefan, Col. Abrams, the Latin Rascals, and Janet Jackson, continue to breathe new life into the genre. Meanwhile, its creative talents—such as songwriters, producers, and DJ/remixers as Jellybean, Shep Pettibone, Timmy Regisford, Bruce Forest, Freddie Bastone, Louie Vega, Red Alert, and Tony Humphries, constantly stretch the boundaries of recorded pop music.

Increasingly, the music played in nightclubs and on "hot" and urban radio and which appears on the dance chart enters the mainstream market quickly, even hitting the Hot 100. Long maligned during the backlash against the disco movement, dance music continues to make its presence felt in the contemporary U.S. sound.

AMONG THIS WEEK'S records, those most likely to make the transition from the dance market to the musical mainstream include England's Pet Shop Boys, who make the unlikely pairing with Dusty Springfield seem inspired on "What Have I Done To Deserve This?" (EMI/Manhattan), a bouncy, multi-

phonic vocal delight enlivened with occasional Motown rhythms; lucky Samantha Fox, getting the full PWL treatment on "Nothing's Gonna Stop Me Now" (Jive/RCA), a full-bodied, synthesized production that should serve as a lesson to aspiring Casio-tone producers; TKA and producer Joey Gardner with "Scars Of Love" (Tommy Boy), its third single, proving its appeal as one of the most promising of the Latin teen groups—its bouncy rhythms and catchy hooks are consistent with their other two; and Gallic fave Caroline Loeb's "C'est La Ouate," percussively reconstructed by Club Nouveau's Jay King with effective added vocals for an English-language release as "And So What" (Sire). Energetic salsa beats and a tuneful Madonna-like female lead are offered by Ryo Kawasaki & Satellites on "No Expectations" (Satellites, 305-825-3233), while sweetly romantic teenage dance-pop is presented by Jailbait on "Let Me Be The One" (Atlantic), smoothed out by a Little Louie Vega mix. Shep Pettibone's remix of Madonna's "Causing A Commotion" (Sire) needs no help from this column but is recommended dance-pop nonetheless.

I KNOW it's only rock'n'roll, but rock is a form of dance music, too. This week's rock kudos go to Eurythmic Dave Stewart's spirited production of Mick Jagger's "Let's Work" (CBS), which gets an amazingly vigorous vocal from the solo



Stone; the strummed Jeff Beck guitar and synth chords subtly recall earlier hits even under a thundering rhythm track. Also rocking is Little Steven's "No More Party's" (Manhattan), its sharp political lyrics set to a strong funk-boogie bass line and beat; more esoteric fare is offered by producer Adrian Sherwood and Cabaret Voltaire on the atmospherically moody "Here I Go" (Manhattan), distinguished by its highly advanced integration of vocal and emulated polyrhythmic sounds into synthesized tracks.

AMONG THIS MONTH'S COVERS is a wildly varied mix of treatments and styles: Man To Man teams with diva Jessica Williams on a bouncy, affectionate "boystown" remake of the '60s sado-clasic "These Boots Are Made For Walking" (JDC); George Godfrey (aka Sweet G) and producer Kurtis Blow attempt a Club Nouveau remake of Otis Redding's "Sitting On The Dock Of The Bay"; Washington, D.C., group Eveready performs a very successful P. Funk "Flashlight/One Nation" medley (Liaison, 301-937-6161), with vocal leads enlivened by a go-go rhythm track. Basix renders a Xeroxed Miracles vo-

cal on "Tears Of A Clown" (Epic), the dance appeal of which is increased by an effective Freddie Bastone dub mix. More adventurous is mixer Larry Levan, who strips down Gwen Guthrie's downtempo reworking of the Beatles' "Ticket To Ride," while the country-funk revision of "All You Need Is Love" by Eddie Chacon renders that tune almost unrecognizable.

PPOTENTIAL URBAN crossovers include the self-produced solo debut of Marlon Jackson, whose "Don't Go" (Capitol) combines the bopping groove and smooth choral hooks of brother Jermaine with an effective Serious Intention keyboard riff; Oran "Juice" Jones' "Cold Spending My \$ Money" (Def Jam/Columbia), which combines the Def Jam street beats of producers Russell Simmons and Vincent Bell with a familiar O'Jays choral hook for a further extension of Oran's "Rain" persona; and Lillo Thomas, whose mellifluous tenor cuts through the busy track and jittery Caribbean percussion of "Downtown" (Capitol).

Also recommended are producer Ted Currier's interesting combination of neogo-go beats and an almost Aleem-like chorus on Tony Terry's debut, "She's Fly," (Epic) as well as the latest from house masters Marshall Jefferson and Byron Stingily, who utilize fragments

from Salsoul classics in an exposition of disco breakbeats, Ten City's "Devotion" (Atlantic).

IN STREET SOUNDS, producer Aldo Marin and Nytro Deluxe reprise the synthesized "Planet Rock" hip-hop beats for "On A Mission" (Cutting) . . . Devastator pairs with beatmakers Lyvio G and P. Fine to deliver youthful hardcore rhymes on "Devastation" (G. Fine) . . . The Los Angeles Lakers team with George Duke for a rap notable for its positive message and star power, the antidrug "Just Say No"; rap of an entirely different nature is presented by Mac The Rapper on "What Is Love" (Shinola, 213-465-7627). Performed by a preprogrammed Apple computer, this record resembles "Battlestar Gallatica" at Studio 54 more than any street beat.

IN CLOSING, there is an interesting aside to Michael Jackson's "Bad." During the filming last spring of the song's video, album producer Quincy Jones remarked to Sam Bono that the initial inspiration for the song resulted from stories written about the Edmund Perry case in New York. That case, in which a Cornell honors student shot by a policeman, was the subject of a Nelson George piece in the Village Voice.

CBS Sets New Classic Dance Series First Release Includes Streisand, SOS Band, MFSB

BY DAVE PEASLEE

NEW YORK Although nominally a disposable-hit-driven medium, dance music is also surprisingly archival in nature, with DJs and dance consumers as interested in collecting their favorite past hits as in obtaining the latest obscure release.

Recognizing the demand for many of these classic titles, CBS Records plans to inaugurate a special series of classic 12-inch dance reissues. Titled Mixed Masters, the series, developed by CBS manager of marketing and development John Taverner and director of sales Jon Birge, will bow in early October with a selection of 12 double-sided 12-inch singles.

Limited to recordings that went top five on the Billboard pop, black, or dance charts, the premier selection includes 12 No. 1s. Among the classics in the first batch are recordings from such diverse artists as the Clash, Patrick Hernandez, the SOS Band, McFadden & Whitehead, Michael Jackson, the equally obvious MFSB, Dan Hartman with Loleatta Holloway, Herbie Hancock, Heatwave, and Barbra Streisand.

Noting the difficulty that collectors have had in obtaining some of these items, Taverner explains that the rerelease of these records is consistent with CBS Records' policy of trying to keep as much of

its catalog commercially available as possible. Now, such items, when available at specialty outlets like New York's VinylMania or Downstairs Records, often retail for highly inflated collector's prices.

However, although they are often unavailable on the original label configuration, Downstairs' Nick de Krechewo points out that

**12 double-sided
12-inch singles
will be released
in October**

several of the cuts are available to consumers on various import configurations, although he notes that on some the quality is "abysmal."

While claiming that stopping the sale of bootleg, or gray-market, copies of these records was not the main impetus behind the series, Taverner and Birge admit that it was partly the retail success of these often inferior-quality pressings that indicated there was a market for the reissues.

For Birge, one of the most unusual aspects of the dance music market is its remarkable reverence for classics; in addition to wanting the most recent releases, the dance music consumer also

seeks out and purchases the recordings of dance music's past. Unfortunately, Birge explains, many of the most creative versions of these recordings—even for the hits that remain in catalog—are those made by the mixing specialists, and often those versions become unavailable once their initial promotional period is over.

Taverner expects the Mixed Masters series to include, in addition to such hard-to-find versions, several special mixes that were never before commercially available. He cites such examples as the previously promo-only 11-minute version of Streisand's "Main Event." Taverner also plans to include various versions of singles that were remixed and released by CBS affiliates abroad but never issued domestically; the U.K. affiliates are the most prolific in this regard, he says. Possibilities include such rarefied imports as the Sleeping Lions' "Sound Of My Heart" and Eurogliders' "Heaven" remix as well as more familiar titles.

Eventually, the pair expects the series to include more than 100 titles covering some of the most-requested-at-retail artists and titles (Melba Moore, Cheryl Lynn, Brainstorm, and Sly Stone). In addition, CBS is also hoping to involve the catalogs of such distributed labels as Chrysalis, and it is also considering cassette- and CD-single releases.

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<p>US & CANADIAN 12"</p> <p>Crimes In Passion—Spirit Gotta Let You Go—Brass You're A Fake—Kay Reed I Am Music—Libra Libra House It Up—Hokus Pokus Solution—Keith Edwards My House—Rhythm Control Sugar Sugar—Shari Flashback—Disc Drive Toda La Via—Yasmine Dance Little Lady—Tina Charles Walking On A Thin Line—Bam Bam Give Me Your Love—Sisley Ferre Four Play Tapps Do You Wanna Dance—Bad Boy Meet My Friend—E. Huntington One In—Nezz Martin Turn On The Night—Lois + Lane Breathless (rmx)—Gina Desire</p>	<p>Dont Wait—Hotline Run To Me—Tony Caso I'm Not Afraid—Free Enterprise Dont Take Your Love—Lydia Shut Up Already—Pluse Living Out A Fantasy—Oh Romeo Gimme Some Lovin—Fun Fun If You Need A Friend—Blaze Alright—Masters At Work Come Get It—Jomanda I'm Strong—Robert Owens On The Loose—Jasmin Keep In Touch—Klien & Mbo I Need A Man—Remix—Man To Man Why You Wanna—Fascination Your Move—Bamboo</p> <p>EUROPEAN 12"</p> <p>Come Back And Stay—Bad Boys Blue Love Synchronicity—Sandy Marton Catch Me Im Falling—K.B.Caps</p>	<p>Ibiza Mix #3 Lp Fighting For Our Lives—People Like Us Take My Body—Tracy Ackerman Gonna Get Along—Viola Willis (1987 HOUSE VERSION) Soul Survivor—C.C. Catch Everlasting Love—Sandra I Will Survive—Boytronic Pump Up The Volume—Marrs-Remix Take Me High—Coim 3</p> <p>DISCO CLASSICS</p> <p>LET'S ALL CHANT—MICHAEL ZAGER ALL ZYX 12 ALL BOBBY ORLANDO 12+ PRODUCTIONS ALL JDC 12 ALL DIVINE 12 ALL LIME 12+ Lps</p> <p style="text-align: right;">+ OVER 500 OTHER CLASSICS</p>
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Canada Stages Record-Breaking Music Week

BY GERRY WOOD

VANCOUVER Country Music Week 1987 will go down as the biggest and best in Canada's country music history. With k.d. lang winning the coveted entertainer-of-the-year award at the Canadian Country Music Assn. Awards show (see Nashville Scene, this page), an unprecedented live coast-to-coast telecast of that event, and solid attendance at seminars and showcases, the conclave gained more national exposure and media attention than

ever before.

The event, running from Sept. 6-13, thoroughly immersed Vancouver in country music. The Sept. 12 awards show, carried during prime time on CTV, spotlighted some of the country's top country performers, including lang and Ian Tyson, who won three awards—single of the year ("Navajo Rug"), album of the year ("Cowboyography" on Stony Plain Records), and male vocalist. The Mercy Brothers on MBS Records won song-of-the-year honors with "Heroes," written by Gary

Fjellgaard. Anita Perras scored with two awards—best female vocalist and best duo, with husband

The week country conquered Canada

Tim Taylor. The Family Brown continued its 11th year of dominance as best group. Lang also won the Vista Rising Star Award during the CTV network telecast hosted by Ronnie Prophet and Janie Frickie.

Representing Gabby's Cabaret and CKWX Vancouver, Colette Weis won the national talent contest staged as a highlight of music week.

During the week, Vancouver's hot nightspots blared out the country music that some of its radio stations had been broadcasting all day. A surplus of cowboy hats and boots helped put the country in this beautiful western seaside city. It wasn't just a weeklong flash in the pan: Even the money machine of the Canada Trust Bank is named Johnny Cash.

Country music week in Canada could give Nashville a few hints on how to conduct its annual country music paeon for both pilgrims and populace. It seemed as though almost every restaurant and nightclub featured country music on its radio, sound system, or stage during the week. Imagine the culture clash of hearing country music in a Vietnamese restaurant in British Columbia. Banners, posters, and fliers proclaimed that this was the week that country conquered Canada. And the blend of talent and territory was the perfect mix.

Not even Nashville hosted more country music performances and country-oriented discussion during these seven days of September. Through stateside visits by Harvey Gold, chairman of the country music week host committee, and Tracy Lakeman, manager, U.S., participation in the event was bolstered. South-of-the-border participants included record executives Shelby Singleton, John Singleton, Bart Barton, producer Barry Beckett, writer Steve Bogard, and such transplanted Canadians as Colleen Peterson and Ronnie Prophet, who now live in Nashville.

The meet was a creative and cultural blend of the best of the North

and the South, with the expected emphasis on Canada. Songs and ideas were exchanged in an atmosphere of learning and mutual cooperation. Seminar topics for the sessions held at the Ramada Renaissance were management and contracts, radio programming, promotion, financial assistance, royalties and taxes, sound and lights in clubs, and boosting club attendance. Seminars with singer/writer Dick Damron and top Canadian DJs were also held. One of the most popular sessions was "How To Write A Song," a demonstration conducted by Peterson, Bogard, and Barry Brown of the Family Brown. Holger Petersen, president and a&r director of Stony Plain Records, wrote the lyrics on a blackboard as the three writers composed a song from scratch. The following day, attendees were invited to watch Colleen Peterson make a demo of the song "You've Got Me Dreamin' Again" at the Mushroom Recording Studio under the production of Barry Beckett.

Artist showcases highlighted some of Canada's top new acts, and performances by country artists at other venues saturated Vancouver's pubs, clubs, and hotels. From Terry Carrise and Michelle Wright at the 'Boo Pub in the Cariboo Hotel to Boone & the Girls and Artie MacLaren at JR Country Club, the sights and sounds of country colored Vancouver night and day. With Budweiser as a major corporate sponsor, Canada's Country Music Week 1987 was produced in cooperation with two hot country stations, JR Country and WX 1130.

Bill Maxim, president of Magnum Music, Edmonton, Alberta, was elected as the new president of the Canadian Country Music Assn. Country Music Week 1988 will be held next September in Toronto.

Singer Is Surprise Winner At CCCM Awards Canada's k.d. lang Gains Acceptance

ALTHOUGH k.d. lang puts her name in lower case, this Canadian chanteuse has become an upper case singer.

A surprise winner of the Canadian Country Music Assn.'s Entertainer Of The Year Award (see story this page), lang also walked off with the Rising Star Award, a remarkable achievement for a new, 25-year old talent. New? Or Old? You see, k.d. believes in reincarnation, and there are some who are quick to link her to the too-soon-departed Patsy Cline.

If Patsy Cline and Elvis Presley had conceived a daughter, her name would probably be k.d. lang. The Sire Records artist is unique. She will never be confused with any other singer except K.T. Oslin, and that's because of the name. k.d. laughs when she reveals that at some of her concerts she's receiving requests for "80's Ladies," Oslin's country smash.

Kathy Dawn Lang grew up in Alberta, Canada, and majored in music in college. When she auditioned for a lead vocalist spot for a western swing-type band in 1982, an observer of the Edmonton audition remarked, "Anyone who can sing that good lying on the studio floor or draped over the grand piano should be incredible standing up." The band lasted one gig, but soon k.d. formed her band, the Reclines (re-Cline... here comes Patsy again), and its reputation spread like a prairie fire.

A single and an album on Bumstead Records followed, and a show at the Bottom Line in New York City was witnessed by Seymour Stein, president of Sire. Soon after signing with Sire, lang and her band were in London recording an album, "Angel With A Lariat," produced by Dave Edmunds. The LP spent two months on Billboard's Top Country Albums chart earlier this year. Though no singles soared into the upper reaches of the chart, lang gained legions of new fans with appearances on Johnny Carson's "Tonight Show" (she has been invited back for a third appearance) and "Late Night With David Letterman." (Letterman wants her back, too.)

Some call her music punkabilly. Others call it cowpunk. I call it different—and k.d. calls it "torch and twang." She works the audience with a masterful empathy that few artists can match. Onstage, she's a one-woman fireworks show, belting out country classics, rousing bluesy numbers, and original songs ranging from rock to western swing. Her outfit looks as if it has been on loan for a decade from the Roy Rogers Museum and the nearest Goodwill store. She can match talent with Dwight Yoakam and come out the winner. After watching both Yoakam and lang perform on the same bill recently, a female audience member mused, "You know, Yoakam sings *at* us, but k.d. sings *to* us."

She'll dance with her band members and perform aerial kicks that would put most cheerleaders to

shame, and she has been known to drop flat on her back and stay there for a good 30 seconds while the band vamps. She is complete entertainment when she's onstage, and she is almost completely exhausted when she comes off.

The Reclines are a hot band that can swing with ease from blues to country with a stop at rock in between. They play off, and play with, lang in an excellent display of musicianship. When lang and the Reclines finish with "I'll Be Back," audiences usually respond with standing ovations.

Lang is a scintillating combination of space cadet, wacko woman, serious philosopher, caring human, and one hell of an engaging talent. "I have thousands of philosophies, but none that can be [described] in a paragraph or less," she says. "At one point, I felt very

strongly about letting people know how I felt about (personal beliefs), but North Americans aren't really that open-minded when it comes to things like reincarnation."

While dining at a Chinese restaurant with her musicians and a group from Warner Bros. Records following a recent Copper Mountain, Colo., performance, lang quickly directed the waiter, "No MSG for the whole table, please." She didn't do it to be dictatorial; she was simply expressing care and concern. While struggling with the waiter and kitchen to obtain food without any meat products (she's a very strict vegetarian), lang found time to give a fellow diner with food allergies dietary advice.

Lang admits that winning awards has changed her view of the Canadian country music organization. "I felt a little bit like a rebel, unaccepted. Knowing they are behind me, after all, has certainly given me and the band a boost." She hopes it will give her newly released single, "Diet Of Strange Places," a boost, too.

She's cutting back on television and concert appearances to concentrate on her next album, which will be recorded this winter, probably in Vancouver.

Lang became infatuated with Patsy Cline when several factors combined forces: Several years ago, she was playing a country music singer modeled after Patsy Cline in a professional theater production. At the same time, her brother and sister were encouraging her to listen to Cline's albums, and for her 25th birthday—also at approximately the same time—she was given several Cline albums for presents.

A fourth event adds an even stranger touch of intrigue to the infatuation: After playing Nashville's Exit/In earlier this year, lang left the building holding a balloon. Saying, "Here, Patsy," she let go of the balloon, and recalls, "off it went up to the heavens." She stared at the disappearing balloon until it was out of sight; then she turned around. Standing behind her was Charlie Dick, Cline's widower.

As the balloon was swallowed up by the sky, k.d. lang and Charlie Dick met for the first time.



by Gerry Wood

FOR WEEK ENDING SEPTEMBER 26, 1987

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
THOSE MEMORIES OF YOU PARTON, RONSTADT, HARRIS W.B.	6	16	23	45	55
THE LAST ONE TO KNOW REBA MCENTIRE MCA	5	14	18	37	107
GOOD GOD, I HAD IT GOOD PAKE MCENTIRE RCA	1	10	24	35	36
SHE COULDN'T LOVE ME... T. GRAHAM BROWN CAPITOL	4	14	4	22	104
ROUGH AND ROWDY DAYS WAYLON JENNINGS MCA	6	5	11	22	85
SOMEWHERE TONIGHT HIGHWAY 101 WARNER BROS.	2	9	11	22	22
DO YA' K. T. OSLIN RCA	3	11	6	20	93
LET'S DO SOMETHING VINCE GILL RCA	1	7	12	20	66
IF I COULD ONLY FLY M. HAGGARD/W. NELSON EPIC	1	6	13	20	35
READ BETWEEN THE LINES LYNN ANDERSON MERCURY	0	8	11	19	44

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



Intense In The Studio. Glen Campbell, right, joins MCA label mate Lee Greenwood in the studio to work out background vocals for the title cut of Greenwood's current album, "If There's Any Justice."

Golf Tourney Draws Music Celebrities

NASHVILLE The Charlie Walker/Northwest Airlines Pro Celebrity golf tournament will be held in Nashville, Sept. 25-27.

Pro golfers Sam Snead, George Archer, Tom Shaw, and Mason Rudolph, among others will be at the tournament. A number of celebrities will also be on hand, including Chet Atkins, Phil Ehart (of Kansas), Danny Davis, Ken Hensley (of Uriah Heep), Boots Randolph, Ray Ste-

vens, Porter Wagoner, Pee Wee King, Dickey Lee, and Charlie MacAlexander. Gallery tickets are \$10 per day or \$25 for a three-day ticket. Kids age 12-16 will be admitted for half price; those under 11 will be admitted free. For those interested in playing in the tournament, entry fees are \$1,000 for single players (the price includes three days of golf and passes to all events for player and one guest) and \$3,500 for

V.I.P. team sponsorships (including 10 three-day tickets, company name in program book, six V.I.P. badges for the Friday night barbecue, tickets to the Saturday night banquet, entry to the V.I.P. lounge during tournament, all hospitality suites, and a three-player team entry). For additional information, contact Chuck Eastman at 615-726-0206. For gallery tickets, call 615-256-3595.

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FOR WEEK ENDING SEPTEMBER 26, 1987

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TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	18	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 14 weeks at No. One	ALWAYS & FOREVER
2	2	2	9	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	3	4	33	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	4	3	20	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
5	5	5	20	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
6	6	7	42	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	7	6	31	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	8	9	10	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
9	9	10	66	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	10	8	27	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
11	13	13	8	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
12	12	11	6	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
13	11	12	9	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
14	16	18	4	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
15	15	16	21	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
16	28	29	6	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
17	14	14	11	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
18	27	28	4	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
19	18	17	83	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
20	17	15	33	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
21	24	24	16	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
22	29	34	6	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
23	23	25	29	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
24	20	19	9	VINCE GILL RCA 5923-1 (8.98) (CD)	THE WAY BACK HOME
25	21	21	19	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
26	22	22	97	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
27	30	30	6	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
28	25	31	8	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
29	19	20	76	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
30	26	23	14	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
31	31	27	10	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
32	32	26	29	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
33	33	32	44	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
34	34	36	131	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
35	35	35	18	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
36	40	41	49	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
37	37	33	58	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
38	51	65	3	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	42	47	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
40	41	43	15	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
41	39	40	14	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
42	46	51	27	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
43	49	46	150	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
44	36	37	45	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
45	45	47	61	EXILE EPIC FE 40401 (CD)	GREATEST HITS
46	48	58	12	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
47	42	39	26	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
48	NEW	1	1	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
49	44	44	26	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
50	43	38	27	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
51	47	48	9	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
52	57	57	4	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
53	58	45	14	RAY STEVENS MCA 42020 (8.98) (CD)	CRACKIN' UP
54	50	53	10	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
55	55	49	30	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
56	54	56	314	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
57	52	50	82	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
58	61	54	8	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
59	60	62	40	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	63	63	149	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
61	53	52	49	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
62	59	59	12	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
63	56	55	20	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
64	71	—	48	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
65	62	61	51	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
66	72	—	72	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
67	67	60	48	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
68	73	74	489	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
69	70	70	18	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
70	74	64	19	JOHN SCHNEIDER MCA 5973 (8.98) (CD)	YOU AIN'T SEEN THE LAST OF ME
71	65	66	42	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
72	RE-ENTRY	—	—	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
73	66	67	34	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
74	68	73	46	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
75	75	72	26	JOHN CONLEE COLUMBIA 40442 (CD)	AMERICAN FACES

Alboms with the greatest sales gains this week. (CD) Compact disk 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. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

Denver-Based Web Bets On Laser Configuration

BY PETER JONES

DENVER After eight months of operating the first all-laser hardware and software store in the U.S., LaserLand opened two new stores in the metropolitan Denver area on Aug. 4. With its first three stores located in Denver, the firm plans to open a fourth in Providence, R.I., in early October.

When the first LaserLand opened in December, the company had planned to have 100 franchises open by December 1988 (Billboard, Dec. 27, 1986). According to LaserLand chairman and president John O'Brien, that projection has been changed to 60. "As is probably more typical in business," says O'Brien, "things don't necessarily happen as fast as you'd like them to."

According to O'Brien, of the 60 proposed stores, 50 will be franchise operations; 10 will be corporate-run units. The original 2,200-square-foot Denver store will remain a company-owned prototype outlet for purposes of testing and "fine-tuning" the LaserLand concept. Additionally, LaserLand has recently opened its international franchise training center and corporate offices in Denver.

The two new stores, both of which mirror the original's architecture and size, are franchised. One opened as a corporate store, but it was sold the next day. According to O'Brien, three stores can afford the advertising to bring in the number of customers that LaserLand needs to achieve its profit model for the Denver area.

Nationally, the company plans to have five to 10 stores open by Christmas. In 10 years, the firm plans to have 2,000 stores worldwide.

O'Brien says he is not disappointed

that LaserLand has not met its original goals. "To open three stores in eight months is not a bad performance," he says. "I think we're on the right path." LaserLand representatives are currently touring 12 major U.S. cities to test the water for potential franchisees. "The response has been excellent," says O'Brien.

Nonetheless, the newness of laser technology has created strategic problems for the chain. "When you combine the fact that we're

'Once someone owns a CD player, they will never buy a record again. It's that simple'

bringing forth a new franchise organization with a revolutionary new technology, you've got two major hurdles to overcome," says O'Brien.

LaserLand is attempting to leap those hurdles with several unique marketing campaigns. In Denver newspaper advertisements, the firm is offering trade-ins on hardware and records. "[That campaign has] brought forth the point that laser is the wave of the future," says O'Brien. "We wanted to burn [the old equipment] and create some excitement, but we're going to give it to charities."

LaserLand is also promoting its new computerized on-line special-order system. The firm will deliver any title that the store does not have in stock, by UPS, at 10% off the regular price. Each store has a

consistent stock of 6,000 titles.

LaserLand, whose sales are divided equally between hardware and software, is convinced that in the coming decade laser technology will render all traditional home entertainment equipment obsolete. "Once someone owns a compact disk player," says O'Brien, "they will never buy a record again. It's that simple."

According to O'Brien, the more the customer understands about laser technology, the more he wants to expand on his home systems. "LaserLand is here to sell things and introduce new products," he says. One product the company has introduced and promoted heavily is the "universal player," the CD player that will also play 5-inch CD videos, 8-inch videos, and 12-inch feature-movie videos.

"You don't want to buy audio-only," says O'Brien, explaining a typical LaserLand sales pitch. "I see audio-only disks being eliminated or being stuck in the dash of a car only." O'Brien says that laser technology may soon replace the theater as the initial venue for first-run movies.

Says O'Brien, "I predict that within the next 15 months, first-run movies will be released [in laser format] at a retail price of under \$10." Furthermore, according to O'Brien, within the next five years, major movie studios will cease licensing films on 1/2-inch tape. "I don't need Paramount Studios or Capitol Rec-



Compact disk and laserdisk specialty chain LaserLand has scaled down growth projections since bowing its first store in December. The Denver-based franchiser now says it will have 60 stores in place by the end of next year.

ords," he says. "Sylvester [Stallone], here's the check!"

Although CDs are responsible for most of the current excitement over laser technology, O'Brien sees laser video as the next major wave in home entertainment. "A classic comment was made in one of our stores," he said. "A girl in her mid-20s was talking to one of her friends. She didn't say, 'Have you heard this song?' She said, 'Have you seen this video?' Music is secondary."

The firm makes a point of selling

hardware and software together. "That black box is nothing but a necessary evil," explains O'Brien. "What they're really buying is the software." For that reason, LaserLand begins its sales approach with an emphasis on the customer's interest in a particular artist or music style. After demonstrating that music on laser equipment, the salesman will then introduce the customer to the hardware. Depending on the current promotion, the company offers at least one free CD with every purchase of a player.

Davidson's Offers Newsletter, Miniconcerts Oakland Shop Stresses Personal Service

BY EARL PAIGE

LOS ANGELES In today's crowded market, independent record/tape stores must emphasize personalized service and a knowledgeable staff to stand apart from the crowd, says Neil Davidson, owner of Davidson's Records in Oakland, Calif.

Davidson practices what he preaches. His store goes a step beyond most by publishing a chatty newsletter for customers, and it also holds miniconcerts, even though the store is only 1,000 square feet. On a recent Sunday afternoon, for example, Davidson's was the site of performances by jazz guitarist Mike Santiago and Danny Kalb and Richard Saunders of the Blues Project.

Another recent concert featured Joe Lewis & the Boss Talkers, a four-person band. "We move around racks and generally have enough space," says Davidson.

Once a public relations assistant for the Oakland Symphony, Davidson, who started the store "with eight boxes of records and \$4,000 from a bank," says he is constantly amazed at how customers react to his personalized approach.

For example, he says, reaction to a recent newsletter announcing an all-day second anniversary party "blew me away. We had 1,000 people in the store. So many had kept that newsletter for three months, with the date [of the party] circled."

Davidson says he originally planned to publish the newsletter monthly, "but it got so it wasn't even quarterly." He still hopes to publish more frequently.

Davidson says the store has doubled its gross in the last year, adding that his "knowledgeable staff has been the secret" of the store's success. Davidson's Records employs nine part-timers, all experts in various genres, he says.

"I am very proud of our staff here," Davidson says. "Their dedication and open-mindedness to new types of music is a joy for me. To hear a kid from Piedmont talking about and enjoying Merle Haggard and Randy Travis and Otis Redding and Sam Cooke, along with the Smiths and Depeche Mode, confirms our belief that if it's good, we can sell it."

Located near the historic Grand Lake Theatre, in what Davidson calls a progressive neighborhood like New York City's Greenwich Village, the shop is open from 10 a.m.-8 p.m. seven days a week.

The store makes no claims to being deep in catalog, but Davidson says it does stock a wide range of prerecorded music.

Davidson goes beyond the usual guarantees of many stores. "If we really like a record a lot, we tell people to return it if it doesn't become one of their favorite records," Davidson says. "You can't just like a record we recommend; you have to

love it. We did it with Robert Cray, Sam Cooke's 'A Man And His Music,' and a few other titles." He claims no one has ever returned an album out of disappointment in the product.

The store's stock is about 40% vinyl and 40% compact disk, with prerecorded cassettes making up the remainder of the album stock.

Because it comes up with special sale events and maintains its personalized image, Davidson's doesn't have to give records away. LPs are sold about \$1 off list price, CDs about \$2 off. The store offers a buy-12-get-one-free program on CDs.

"We don't carry much metal," Davidson says. But a recent top-seller list from the store indicates how eclectic its stock is: Hard-Ons, John Hiatt, Warren Zevon, Roy Orbison, Immaculate Fools, Colourfield, Chris Isaak, Prince, Erasure, Wire, David Bowie, Robert Cray Band, R.E.M., Anita Baker, the Smiths, Alison Moyet, Travis, Whitney Houston, Paul Simon, L.L. Cool J, Suzanne Vega, U2, Dwight Yoakam, and the Cure.

"When we first started selling Erasure's first album, our Warner rep couldn't believe it; it wasn't selling anywhere else," says Davidson. He adds that Davidson's was the only U.S. store to receive a gold record on Cray's "Strong Persuader" album.

Davidson is also enthusiastic
(Continued on page 44)



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Available October 20



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(60759) * Musician

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RETAILING



Enigma Records’ unconventional band the Dead Milkmen make beautiful “moo-sic” during a recent in-house performance at Texas Records in Santa Monica, Calif. Appropriately enough, the Milkmen shared the stage with Vanda La Vache, an 850-pound cow from Rafter-U-Ranch.

Dead Milkmen Play Beautiful Moo-sic At In-House Promo

BY CHRIS MORRIS

LOS ANGELES Enigma Records act the Dead Milkmen recently made a unique local in-store appearance that proved *udderly* entertaining.

On Aug. 15, the band played a 45-minute “a-cow-stic” set at Texas Records in Santa Monica, Calif., but the highlight of the afternoon was a cow-milking contest in the store’s parking lot. The performance/contest drew 500 onlookers and a complement of media attendees.

“Ultimately, the goal is to sell a lot of records, but we like to have fun, too,” says Enigma sales manager Laura Hughes. “The Milkmen aren’t a conventional band, and we didn’t want to do a conventional in-store.”

In the cow-milking contest, three fans selected in a drawing by

KROQ DJ Jed the Fish put the squeeze on Vanda La Vache, an 850-pound holstein provided by Rafter-U-Ranch, a California company that supplies livestock to the film and entertainment industries.

The fans had 15 seconds each to display their cow-milking forms; the goal of the competition was to squeeze the most milk. First prize was a \$50 gift certificate from Robin Rose Ice Cream; Enigma also supplied Dead Milkmen concert tickets, T-shirts, albums, and promotional “cow moo” toys.

“Originally, we wanted to get a local dairy involved, Jersey Maid, but they determined that their target audience fell outside of the group’s audience,” Hughes says.

Vanda La Vache was unavailable for comment, although a source close to the cow says that the event was moo-sic to her ears.



Save The LP. Demonstrators fearful that the LP will be rendered extinct by compact disks and audiocassettes march (with store approval) in front of Aron’s Records in Los Angeles. The recent Save The LP Demonstration was sponsored by the California-based Rhino Records. Pictured in the foreground, left to right, are Rhino’s sales director, Bob Cahill, and Rhino’s president, Richard Foss, who says, “I think it would be a shame to lose contact with the traditional vinyl record.”



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DAVIDSON'S RECORDS

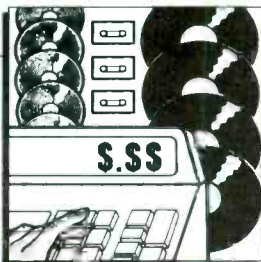
(Continued from page 40)

about Hightone and effusive with praise about the label's rep, Larry Sloven. Unlike many independent dealers, Davidson does not complain of unfair treatment from vendors. "We are very appreciative of many of our suppliers," he says. "Larry has been a good friend to us."

Beyond the newsletter, Davidson's relies on select radio buys, promotions, and word of mouth for advertising. Recently, the store sponsored Pajama Party, an hour of new wave music beginning at midnight on KITS-FM "Live 105."

The store also sells a customized jacket, all wool and quilt-lined with cowhide sleeves. Its distinctive logo, designed by Davidson's wife, Pascale, is embroidered in scarlet on black wool. The garment goes for \$96.08, which Davidson says is the store's cost.

RETAIL TRACK



by Earl Paige

CD-ONLY STORES PROLIFERATE: In contrast to the maturing compact disk wholesale market, exclusive CD stores "are popping up all over," says **Robert Wiebolt**, co-owner of **Digital Waves**, a wholesale firm in Costa Mesa, a suburb of Los Angeles. This opinion is echoed by **Robert Simmons**, president of **East Side Digital** in Minneapolis. "There are at least six CD-only stores open now in Minneapolis," Simmons says. Both Simmons and Wiebolt see basically slower growth for CD-only second stores or chains.

NAIRD NOTES: The **National Assn. of Independent Record Distributors** will hold its board gathering Oct. 7-8 at the Franklin Plaza in Philadelphia. This marks a change from last year, when the meeting was held in conjunction with the **National Assn. of Recording Merchandisers Wholesalers Conference**. "It took too much time and attention away from the conference," says **Jerry Richmond**, NAIRD president and head of **Richmond Bros. Records**, Pennsauken, N.J., outside of Philadelphia. The NARM conference will be held Oct. 26-30 in Palm Springs, Calif.

SPRINGSTEEN SNAG: Los Angeles-based mail-order firm **Pack Central** is caught between the cracks, says president **Robert Paris**. "We can't buy the [Bruce Springsteen & The E Street Band Live/1975-85] LP or cassette from CBS because it's on moratorium, and we have to shop around one-stops for it,"

Paris says. "We've lowered our price from \$29.99 to \$24.99, assuming the one-stops will pass along the new discount" (*Billboard*, Sept. 12).

Sales ratio for Pack runs 40% LP, 40% cassette, and 20% compact disk. Pack continues to purchase direct on the CD.

Paris says he's often considered adding a one-stop service because Pack carries 8,000 titles. "We even have the **Seeds**, which most one-stops think is out of print, but it's active on **GNP**. So is the 'Woodstock' soundtrack on **Atlantic**, which many one-stops do carry, but most stores think is out of print. You see it at swap meets as if it's rare."

TOP 200: This summer, both Los Angeles-based **Wherehouse Entertainment** and North Canton, Ohio-based **Camelot Music** joined the 200-store club, still a rare mark among record chains. Wherehouse now has 202 stores. It has surpassed the 200-unit mark before, but its count dropped to 195 earlier this year after it pulled out of some malls. Camelot's 200th unit opened on Aug. 20 in Tulsa, Okla.

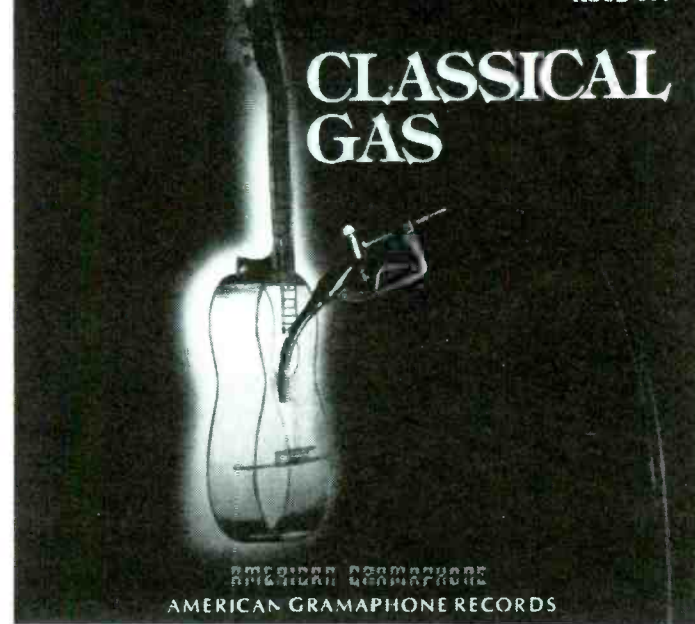
In early 1985, **Record Bar** hit a 198-store count when the Durham, N.C., chain acquired 34-store **Licorice Pizza**, which was then purchased by the **Musicland Group** a year later. Record Bar now has 128 units.

The only other music webs that have more than 200 stores are Minneapolis-based **Musicland**, with 554 stores, and **Trans World Music**, which has swelled to 238 outlets with its recent purchase of Rhode Island's **Midland Records** (*Billboard*, Aug. 1) and a number of brand new units. And the word out of Albany, N.Y., is that **Trans World** has scheduled a busy expansion run just prior to the holiday selling season.

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

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
Compiled from a national sample of retail sales reports.					
				ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
				TITLE	
				★ ★ NO. 1 ★ ★	
1	1	4	4	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
2	24	—	2	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
3	2	1	8	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
4	4	3	15	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
5	9	23	3	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
6	5	2	10	GRATEFUL DEAD INTO THE DARK	ARISTA ARCD 8452
7	3	5	6	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
8	7	6	24	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
9	NEW ▶	—	1	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
10	20	—	2	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
11	6	7	27	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	10	8	19	KENNY G. DUOTONES	ARISTA ARCD 8427
13	NEW ▶	—	1	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
14	8	11	3	THE BEATLES YELLOW SUBMARINE	CAPITOL 46445
15	17	24	3	THE CARS DOOR TO DOOR	ELEKTRA 2-60747
16	12	9	17	HEART BAD ANIMALS	CAPITOL CDP 46676
17	11	10	20	SUZANNE VEGA SOLITUDE STANDING	A&M CD 5136
18	13	13	15	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND	CAPITOL CPP 46442
19	16	15	23	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
20	14	12	7	SOUNDTRACK-MADONNA WHO'S THAT GIRL	SIRE 2-25611/WARNER BROS.
21	25	—	2	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
22	22	20	7	SOUNDTRACK ROXANNE	CINEDISC CDC 1000
23	18	16	6	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
24	23	—	2	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
25	RE-ENTRY	—	—	ROGER WATERS RADIO K.A.O.S.	COLUMBIA CK 40795
26	19	18	8	PAT METHENY GROUP STILL LIFE (TALKING)	GEFFEN 2-24145
27	21	19	13	GEORGE BENSON/EARL KLUGH COLLABORATION	WARNER BROS. 2-25580
28	NEW ▶	—	1	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
29	26	17	60	STEVE WINWOOD BACK IN THE HIGHLIFE	ISLAND 2-25448/WARNER BROS.
30	15	14	55	PAUL SIMON GRACELAND	WARNER BROS. 2-25447

Indie
GRASS
ROUTE

by Linda Moleski

Assistance in preparing this column was provided by Jean Rosenbluth.

MANTRONIX is in the studio recording an album for Capitol, which has just signed the rap duo and has given a separate, nonexclusive production deal to its leader, **Mantronik**, whose real name is **Curtis Khaleel**. The catch? **Sleeping Bag** executive vice president **Ron Resnick** says Mantronix and Mantronik are still under contract to his company, which has put out two successful albums by the group.

"We originally signed a two-record deal, but since then the deal has been amended and the paper signed for three albums," says Resnick. "We'll sue Capitol, of course, and they're on notice of that." Capitol director of a&r **Tim Carr**, who was primarily responsible for bringing Mantronix to the label, and Mantronik's attorney, **Steven Shapiro** of the New York-based entertainment law firm Mantel & Shapiro, say they are unaware of any such action.

"They haven't filed suit against us, and we haven't filed suit against them," says Shapiro, refusing to elaborate. Carr says, "Due to what was basically some mispaperwork, Mantronix was free and we opened up negotiations. We had been interested for a long time." He adds that a Mantronix 12-inch should be out in November, with an album to follow in the spring. Stay tuned.

AFTER ITS SUCCESS with "Fight To Survive," the debut album from hard rock outfit **White Lion** (now signed to Atlantic), **Grand Slamm Records** is making noise with a compilation package titled "The Best Of The Dixie Dregs."

The instrumental rock group, fronted by guitarist **Steve Morse**, was most popular in the early '80s.

"With renewed interest in Steve Morse from his being in Kansas, this is a very timely release," says **Brian McEvoy**, who, together with partner **Dave Hall**, heads the label. The recording is made up of licensed material and is available in LP, cassette, and compact disk formats.

Plans call for **Grand Slamm** to release two more titles of licensed material by the end of October; debut recordings from two new bands are expected by the end of the year.

Among the distributors handling the line are **Important, Jem, and Caroline**. For more information, contact **Brian McEvoy** at Narraticon, 36 E. Aspen Hill, Deptford, N.J. 08096; 609-853-8312.

SEEDS & SPROUTS: **Frontier Records** has started publishing a much-needed bimonthly top 10 retail chart that caters exclusively to independent product. It's compiled using 34 reporters, ranging from major chains to small mom-and-pop outlets. According to label spokesman **Graham Hatch**, "Frontier has always

Sleeping Bag, Capitol,
Wrangle over Mantronix

been involved in the indie community, and the need [for such a chart] is definitely there." The album topping the most recent report is **Sonic Youth's** "Sister" on **SST Records**. To get on the mailing list, call **Graham Hatch** at 818-506-6886 . . . The latest releases to come out of CD-only logo **Rydodisc** are "Havin' A Bad Day" by **Dweezil Zappa** (son of Frank) and "My Goals Beyond" by legendary jazz/fusion guitarist **John McLaughlin** . . . Dance/hip-hop act the **Pop Tarts** recently lensed a music vidclip to support its latest 12-inch single, "Grey Day In London," on **World of Wonder Records**. The label can be reached at 212-529-3924 . . . **One Love Records** of Weehawken, N.J., bows with "Children Of Light," the debut album from New York-based band **Bangaroo**. The record is said to be a blend of African, reggae, calypso, and funk rhythms with elements of American pop. Distributors handling the release include **Important, RAS, and Pipeline**.

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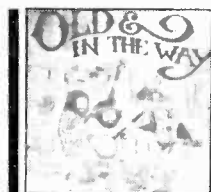
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Live Jazz Concerts Boost Business At Sam's Jams

BY MOIRA McCORMICK

CHICAGO Last fall, Detroit-area retailer Sam's Jams decided to take its name literally and offer free live jazz concerts in the store.

Nearly a year later, the retailer has presented 16 jazz shows, and owner Steven "Sam" Milgrom says store traffic has increased considerably as a result.

Sam's Jams, a 9-year-old retail operation located in the Detroit suburb of Ferndale, carries a full range of LPs, cassettes, and compact disks and specializes in jazz, alternative rock, and folk. The idea for the concerts was borrowed from Tower Re-

cards, according to Milgrom. During a trip he made to New York, he decided to visit other retailers. "I was moving from a 3,200-square-foot space to our current 9,000-square-foot location," he says, "and I went to the Tower store in Greenwich Village to try to get some ideas. They had [GRP guitarist] Kevin Eubanks playing there that day to promote his new album."

Inspired, Milgrom returned to Detroit and built a portable stage, which fits on top of one of the sales counters. He also installed track lighting. Then all that was left to do was to book the talent, which Milgrom pays for out of his own pocket.

Sam's Jams' first concert featured Pausa recording artists the Tom Grant Band. Since then, the store has presented free jazz shows on an average of twice a month, held Fridays at 8 p.m. "We're open until midnight, and people stop here on their way out somewhere else," says Milgrom.

In addition, extended store hours allow concertgoers to purchase albums after shows. "We try to time the concerts to coincide with the release of the artists' new product," says Milgrom, who adds that the store will stock up 200 deep on a performing artist's new release on concert night—and often sell out after the show. "We've had turnouts between 200 and 1,000 people," he says.

Jazz artists who have appeared at Sam's Jams include Glenn Wilson and Rory Stuart (Cadence), Eubanks and Leni Stern (Passport), Laurel Massé (Pausa), Dennis Coffey (TSR), Alexander Zonjic (Optimum), and Michael Jones (Narada). Upcoming shows will feature Charlie Haden and Mark Winkler. "The labels often help defray the costs," says Milgrom. "They take out ads in the local papers."

In addition to building store traffic and generating publicity for Sam's Jams, the free concerts are beneficial to the artists and their new product as well, says Milgrom.

"First of all, we offer them a Detroit date; there are very few jazz clubs here," he says. "The two daily papers plug the shows, and the artists are interviewed on jazz station WJZZ-FM [the concerts' co-sponsor] and WJR-AM. We send out a press release package to 200 papers and radio stations in the area as well."

Milgrom says he not only intends to continue the concert series, he also plans to make it bigger and bet-

ter. "We're hoping to move to a larger location," he says. "I want a larger setting for the concerts; I'd like to put in seating."

The shows will remain free, however; Milgrom has no desire to become a full-fledged concert promoter. "It's too difficult to promote jazz for profit," he says. "It has to be a labor of love. Anyway, it's more fun this way."

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Top: Steve "Sam" Milgrom, left, welcomes Mercer Ellington, son of Duke Ellington and conductor of his father's band. Right: Carmen Lundy, who recorded for the Blackhawk label, sings at Sam's Jams accompanied by pianist Mulgrew Miller, bassist Curtis Lundy, and veteran drummer Victor Lewis.



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AUDIO PLUS

BY EDWARD MORRIS

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

CARRY ON: Listeners given to carrying their cassettes and compact disks with them will welcome the new line of cases from Lebo (201-429-8600). The nine-unit Voyager line carries up to 96 cassettes. Each unit features a soft nylon case and removable plastic trays, which can hold audiocassettes, both in boxes or out, and CDs. When the tray is removed, the case can serve as a lunch box, attaché case, purse, or carryall, depending on its size. Case colors are red, blue, gray, and black. The 60 boxed/96 unboxed #21260 cassette case retails for \$28.

Supporting the product are bright packaging and point-of-purchase

material that stresses the line's durability and versatility.

RECORD TIME: In ancient cultures, prized possessions were memorialized by being entombed with their owners; in the U.S. today, prized possessions are transmuted into clocks. Hence, Apex-International (805-685-8501) introduces the CD-Clock, made from a real CD and a quartz movement. The clock comes assembled with a desk stand and battery. Suggested retail price: \$24.95.

TAPE TALK: Several new audiotape versions of novels have been released by Simon & Schuster (212-698-7181). They include two Jack Higgins novels, "Night Of The Fox," read by Paul Sorvino, and "A Prayer For The Dying," read by Nicol Williamson. Each retails at \$14.95. Other titles available: Martin Mull's "A Paler Shade Of White: A History Of White People In America" (\$9.95) and John Gardner's "No Deals, Mr. Bond" (\$14.95).

Talking Tapes Hit Moscow

NASHVILLE An exhibit of spoken-word audiotapes assembled by Ingram Audio here was featured at the Moscow Book Fair, Sept. 8-14. Approximately 350 tapes from 20 vendors were included in the exhibit.

Among the selection were children's titles, American literature, self-help topics, and a few subliminal suggestion and language tapes.

The titles were chosen by Ingram, in consultation with the tape publishers and with the approval of Soviet representatives. According to Ingram Audio vice president James C. Parker, this is the first time his company has participated in the event.

The Ingram collection was a part of the USA Book Expo display.

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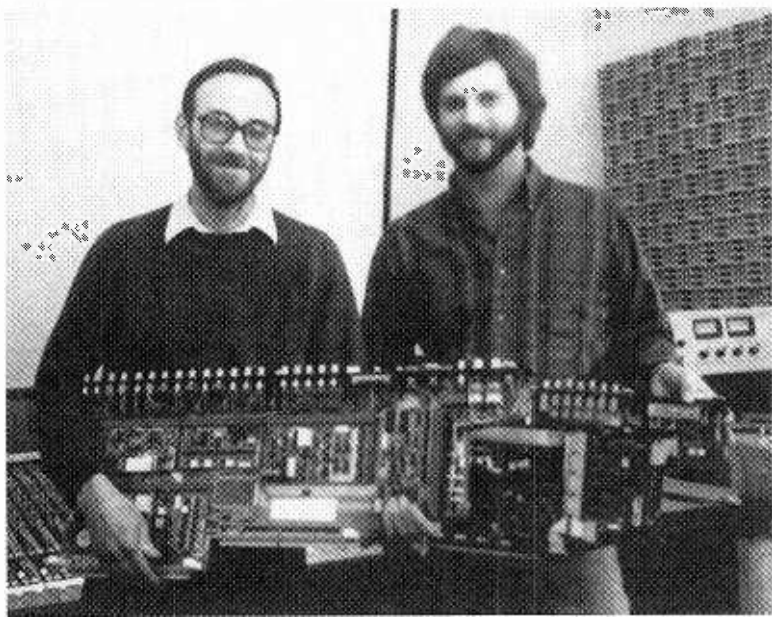
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Logical Layout. Kerry Kopp, chief technical engineer of Nashville's Emerald Sound Studio, right, and David Grinstead of Solid State Logic Ltd. check out the guts of the facility's SSL board. They are pictured holding modules for the SL 4000 and 6000 consoles. Kopp recently attended the SSL maintenance training program in Oxford, England.

SOUND INVESTMENT

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

ON TARGET: Boston-based **Target Productions** has just opened a high-quality audio room to augment its existing video production and post-production facilities. The room boasts a **Synclavier**, specially configured for mixing to picture and audio sweetening work; **Studer** and **Sony** 24- and 2-track recorders; a **Neotek** console; and outboard gear by **Lexicon**, **Klark-Teknik**, **Valley People**, and others. The monitoring system features **Bryston** power amps and **UREI** speakers, and the room is fully MIDI-equipped, with synthesizers and peripherals by **Roland**, **Yamaha**, **Korg**, and **Opcode**.

Target's audio room is also completely tied into the facility's **Ampex** 1-inch/multiformat editing suites and its 20-by-40-foot television studio. Featured in the suites and studio are seven **Ampex VPR-3** 1-inch machines; single/dual-channel **ADO**; **Chyron** Scribes; **Grass Valley** 300 video switchers; **CMX** 3400 editing systems; **Abe-kas** A62 digital disk recorder; two **Quantel** Paintboxes; and an **Ikegami** HL79EAL studio video camera. Contact **Target** at 617-242-1900.

KEEP 'EM RUNNING: The **Audio Engineering Society** will present its fifth annual "Tape Recorder Maintenance Workshop" from 9 a.m.-noon on Oct. 17, during the upcoming AES convention in New York. A number of tape recorder manufacturers will participate in the seminar, including **Otari** and **Studer**. In addition to manufacturer-sponsored presentations on specific product lines, **New York Technical Support Ltd.** will conduct a workshop on the care of

tape recorders.

DOLBYIZED: **Westlake Audio Studios** in Los Angeles has installed two 24-channel **Dolby SR** systems, the **XP24SR** modular rack. The unit takes up just 12 1/4 inches of rack space, including its power supply. And speaking of SR, **Sound Investment** owes an apology to **White Crow Audio** in Burlington, Vt. Several weeks ago, we reported that the studio had received the first **Studer** recorder with SR on the East Coast. We neglected to mention that the machine is a 24-track **A820**, complete with 24 tracks of on-board **Dolby SR**.

OUTBOARD EQ: One of the most talked about studio toys these days is the **Rupert Neve**-designed **Focusrite ISA** preamp/equalizer, which can be retrofitted for use with almost any existing mixing console. **Lynn Fuston**, president of Nashville-based rental firm **Bells & Whistles**, says the device is "the warmest, biggest, brightest, most musical sounding preamp/EQ ever made." And major facilities like **George Martin's Air Montserrat** and London's **Hook End Manor** have already installed **Focusrite "Sidecar"** 16-by-8 mixers that provide additional channels for their big boards, with each channel featuring the **ISA** preamp/equalizer.

DJ DISPLAY: With more than 40 pro audio and disco equipment makers already signed up, **DJ Expo '87** looks set to be a sizable gathering of the trade. The show, sponsored by musical instrument/pro audio retailer **West L.A. Music**, takes place on Oct. 25 at the **Hyatt Commerce** in Los Angeles. All types of gear will be shown, including turntables, special effects, sequencers, samplers, drum machines, microphones, lighting

(Continued on next page)

DAT Decks Sold At NAB Meeting Conner Cos. Tagged System At \$1,600

BY BILL HOLLAND

ANAHEIM, Calif. Digital audio-tape decks were being openly sold to radio stations Sept. 9-12 at the National Assn. of Broadcasters meet here. At least one exhibitor, the **Otis Conner Cos.**, was selling the consumer model recorders for \$1,600 as part of a music production library package.

Conner officials decline to say how many systems were sold at NAB meeting, but executives note that the company has sold more than 30 machines to radio stations around the U.S.

The firm is a well-known jingle and production library company based in Dallas. Displaying prerecorded DAT library tapes and **Sony** consumer model DAT machines, it convinced some NAB showgoers that its package of **Clio**-winning tunes and DAT-mastered production was too good to pass up.

The Conner company says it sells its **Soundworks** production library to only one station per market. This is to ensure library and hardware exclusivity, say company executives. Conner says he offered the machines for "cost, plus duty and shipping."

Although the **Sony** decks have no editing capability, the firm touts the devices for their ability to be used as mastering recorders. In this application, open-reel, analog-recorded tin-house tapes can

be mastered to two-track DTA and then transferred to carts.

In addition, Conner officials say, the recorders can be used as archival music storage devices, greatly reducing square footage needs (**Billboard**, Sept. 12).

Conner officials particularly stress the improvement in audio quality that results from eliminating the generational loss when transferring analog tape to cart

form.

"By using the DAT recorder as a digital mastering deck, and then transferring that to the cart, one all-important generation is saved," says one Conner executive.

In addition to the DAT deck, the Conner package includes **Conner Soundworks** prerecorded DAT tapes, which are recorded in the company's 48-channel studio in Dallas.

Telex Autoloader The Extra Margin In Video Duplicating



With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases there's no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the operation of the system remains the same.

Telex Autoloader models are available for **Panasonic** models 6200, 6800 and 6810 or **JVC** model BR 7000UR video cassette recorders. For complete information, please contact **Gary Bosiacki**, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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20,000 Attend Benelux Show In Amsterdam

AMSTERDAM Nearly 20,000 attendees were on hand for **Music '87**, the first **Benelux** exhibition for the musical instrument and studio equipment trade as well as for professional pop musicians, which concluded Sept. 21.

The meet, held at **Rotterdam Ahoy Hall**, was organized by **Intershow**, a division of the **Dutch Top 40 Foundation**, which creates the Netherlands' most influential pop charts.

Nearly 70 companies exhibited the latest trends in public-address and lighting systems, studio equipment, and musical instruments.

Special performance sections were also included. On opening day, four noted Dutch pop/rock guitarists (**Arjan Bogaards** of **Helloise**, **Alides Nidding** of **Time Bandits**, **Dick Kemper** of **Vandenberg**, and **David Hollestelle** of **Wild Romance**) demonstrated various musical styles along with drummer **Cesar Zuiderwijk** of **Golden Earring** and singer **Tony Sheridan**.

Among drummers giving

(Continued on next page)

AUDIO TRACK

NEW YORK

CEDRIC BROOKS WAS at D&D Recording, putting down saxophone tracks for three instrumental tunes. **Dennis Thompson** co-produced and engineered, and **John Leposa** assisted.

At D&D Recording, production team **Jeff Shears** and **Stephen Sack** completed tracks and mixed a dance tune. The song, "Don't You Take Your Love Away," is by **Resolution**. **Mike Rogers** engineered with assistants **Bill Mansfield** and **Kiren Walsh**.

Force MD's "Midnite Love" was remixed for **Tommy Boy Records** at **Quad Recording Studios**. The M & M production team produced and **John Morales** and **Peter Sturge** ran the board. Keyboard overdubs were handled by **David "Jaz" Grant**. The M & M production team also remixed **Rainy Davis'** 12-inch CBS release, "Forever." **Sturge** and **Morales** worked on keyboard overdubs and engineered.

Producer **Steve Lunt** was in at **Counterpoint** studios mixing a single for **PolyGram's Gerry Woo**. **Rick Kerr** was at the controls. Also, **Chris Isaak** was in overdubbing vocals for the new **Universal Pictures** TV program, "Private Eyes." And, the studio's MIDI room producer **Lenny White** was

in with "Pieces Of A Dream" for **Manhattan Records**. **David Darlington** did the programming.

Engineer **Tom Coyne** mastered the **Cover Girls** album and the single "Spring Love" for **Sutra Records** at **Frankford/Wayne Mastering Labs**. **Coyne** also worked out the sound for the **PEPSI & Shirley** tune "Heartache" and **Bananarama's** "I Heard A Rumor" for **PolyGram**.

39th Street saw **Elisa Fiorillo** in to work on her track "Lover's Prayer" with producers **Tommy Faragher** and **Lotti Golden** for **Chrysalis**. **Lance McVickar** engineered and **Dennis Wall** assisted. **Klein** produced **Sarah Dash's** "After Love" for **Hush Productions**. **Richard Kaye** ran the board and **Wall** assisted.

LOS ANGELES

TIM HAUSER (VOCALIST from **Manhattan Transfer**) was in **Image Recording** to produce his own solo project, "L. Dorado Caddy." **Keith Cohen** was at the desk, assisted by **Ron Da Silva**. Also, **David Palmer** continued working on his solo album. **Snuffy Walden** produced. **Spencer Christu** assisted **Harry Maslin** at the board.

At **Sound City Studios**, **John Boylan** produced **Aimee Mann's** "Sign Of Love" for **Paramount Pictures'** "Back To The Beach." **Paul Grupp** was at the board, as-

sisted by **Bret Newmar**. Also, **Tom Petty & the Heartbreakers** walked in fresh from their tour to mix a live **Westwood One** program. **Don Smith** engineered the sessions; **Bruce Barris** assisted. **Joe Conlan** worked on scores for "Tour Of Duty," a CBS-TV show bowing in the fall. **Gary Lubow** was at the controls, with **Barris** assisting.

At **Sunset Sound**, **John Sieger** finished mixes for his **Warner Bros.** release. **Mitchell Froom** pro-

Chris Isaak was at Counterpoint working on vocals for the TV show 'Private Eyes'

duced, and **Tchad B. Ade** engineered. **Brian Soucy** assisted.

OTHER CITIES

THE ALEEMs WERE in **Power Play**, **Long Island City, N.Y.**, to produce **RCA's** first rap album, featuring "Diabolical." Finished tracks include "On The Ave" and "Get Loose," both mixed and edited by **DOC-RCNY**. **Ivan "Doc" Rodriguez** engineered the album, and **Dwayne Sumal** assisted. Also, **Plateaus' Ultra Magnetics** cut and mixed "Mentally Mad" and "It's Funky." **CedGee** produced, and **Rodriguez** engineered, assisted by **Sumal**.

BENELUX DRAWS 20,000

(Continued from preceding page)

demonstrations at the fair were **Mel Gaynor** of **Simple Mind**; and **Gary Brown** of **Lionel Richie's** backing group. Additionally, there were appearances by promising new Dutch bands—including **Lois Lane**, **Long-storyshort**, and **Gin On The Rocks**—which will be aired on participating radio stations and workshops showcasing drum computers, synthesizers, and MIDI advances.

Peter van Dooren, managing director of **Intershow**, says next year's event will focus on classical musical instruments.

SOUND INVESTMENT

(Continued from preceding page)

equipment, amplifiers, and multi-track recorders. Exhibitors include **Akai**, **Alesis**, **Audio-Technica**, **American DJ**, **Yamaha**, **Technics**, **Cerwin Vega**, **Korg**, **Numar**, **Peavey**, **Rane**, **Roland**, **Tascam**, and others.

The show also includes two DJ seminars. The first, "Club Management Open Forum," is presented by the event's co-sponsor, **Trax** magazine, and will feature three DJs and three club owners discussing problems that exist between the two camps. The second, "New Technology For DJs," will see major manufacturers showing their wares and explaining various applications for new gear. For details, contact 213-477-1915. Edited by **STEVEN DUPLER**

Female rockers **Debutante** completed mixes on their latest original tracks at **Goodnight Dallas** in **Dallas**. **Ruben Ayala** engineered. And, final mixes were completed on **Tom Wisely's** "Contra." **Red Sky** produced; final overdubs were handled by **Eric Stuer** (percussion) and **Wisely** (lead vocals).

At **Quantum** in **Jersey City, N.J.**, **Gary Salzman** cut tracks for "Heat Me Up," the upcoming single from **Cookie Watkins** (star of "Beehive At The Village Gate"). **Salzman** and **Julian Herzfeld** produced. **Herzfeld** was also at the board; **Dana Becker**, **Mark Gaydos**, and **Diana Lynn** assisted.

Producer **Jack Douglas** (**John Lennon**, **Aerosmith**, **Zebra**, **Cheap Trick**, and **Graham Parker**) was welcomed at **Island Media Services**, **West Babylon, N.Y.**, to work on the debut album of the **Lauren Smoken Band**.

In **Calgary, Alberta**, at the **Living Room** studios, the **Funeral Factory** worked on its first full-length album. The project was produced by **Mike Bezzeg**. **Richard Harrow** engineered.

Morty Craft of **Tension Music Corp.** was in **Quantum Sound**, **Jersey City, N.J.**, to track and mix the next **Tiffany** record for his label **MCP Records**. **Jeff Kawalek** engineered and **Mark Polowski** assisted. Also, **Susanne White** produced "Cheatin' On You Tonight." **John Lombardo** engineered the tracks, **Jeff Kawalek** mixed, and **Michelle Thomas** assisted. And, **Plateau Records** mixed a new dance cut on **Sameria**. The tune, "Take Back The Love," was produced by **Tony Garcia**. **Mickey Garcia** and **Abdu Malahi** mixed. **Malahi** engineered with **Lombardo** assisting.

Bill Drescher completed work on three tracks for the upcoming **Limited Warranty** album on **Manhattan Records** at **Prince's Paisley Park Studios** on the outskirts of **Minneapolis**. This is the first album on the **Manhattan** label for the all-male, five-piece band.

Tom Treumuth and **Gary Furniss** completed mixes with **Steven W. Taylor** at the **Farm Yard** studio in **England** on the recently signed **BMG/RCA** group **The Breits**. Basic tracks on the project, scheduled for release in **January**, were re-

corded at **Hypnotic Sound** in **Toronto, Canada**. **Mel Collins** is featured on saxophone.

Backstage Productions' engineer/associate producer **Tom Roberts** was in **Quadrasonic**, **Yorktown Heights, N.Y.**, to work on overdubs and remixing of the first single from the new **Eleanor** album, "Jungle Wave." **Ken Steiger** assisted **Roberts**. **Bashiri Johnson** handled percussion additions and **Eleanor's** brother **Jerome** worked on additional programming on the **SP-12** drum sampler.

At **UCA Recording**, **Utica, N.Y.**, **Savoy Brown** cut tracks for a new album, slated for release this month on **Crescendo Records**. **Neil Norman** produced the tracks and **Bob Yauger** engineered. Original **Savoy Brown** members **Kim Simmonds** and **Dave Walker** also participated in the project.

Russian Hill Recording, **San Francisco**, saw **Roy Rogers** in to complete mixes on his second album with his band the **Delta Rhythm Kings**. He also mixed cuts recorded with **Allen Toussaint** and **John Lee Hooker** for the album. **Samuel Lehmer** was at the console. Also, the **Bobs** completed their album "My I'm Large" to be released on the **Great American Music Hall** label.

The **Looters** put down tracks for their upcoming album at **Studio D Recording**, **Sausalito, Calif.**, for **David Rubinson Management** and **Island Records**. **Ken Kessie** engineered and produced and **Jim "Watts" Vereecke** assisted. And, **Rising Tiger** cut basics with producer **Leonard Haza** (of **Y & T** fame). **Jack Knepley** engineered with **Vereecke** and **Ken "Red" Davidson** assisting.

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

A Denver-based web is betting on the laser configuration ... see page 40

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Confab: On The Future Of Computer Music

Experts Gather At Univ. Of Illinois

BY MOLLY ELDER

CHICAGO Cybernetics, psychoacoustics, and computer-assisted music composition were some of the hi-tech topics discussed by more than 330 computer-music aficionados at the International Computer Music Conference, held Aug. 23-26 at the Univ. of Illinois in Champaign-Urbana.

The impact computers will have—and are already having—on the future of music was examined in a number of technical papers presented by computer programmers, mathematicians, artificial intelligence experts, and acousticians.

And as a relief from the heavy technical jargon, several concerts and video animation presentations were included in the four-day meet.

The Univ. of Illinois campus provided an ideal backdrop for the conference, as it is the home of a supercomputer set up by the National Science Foundation. It is also one of only five universities that makes its supercomputing facilities available to campus-based researchers nationwide.

In fact, the music and video concerts delivered at the meeting were composed and realized at the university's computer center.

MIDI was very much in the forefront of the meeting, as was the progress in the development of personal digital workstations. Most conference participants were

The convention also included a number of concerts

interested in what is *coming*, rather than what is now here.

There were several hints of what might be in store down the line in the world of MIDI. One proposal made by David Anderson of the Univ. of California at Berkeley concerned a "synthesizer manager," which would allow more dynamic and sophisticated user interaction with the MIDI protocol.

This would be done, said Anderson, via a "device-independent" interface able to make its own decisions about note priorities and pre-emption.

Another proposal concerning real-time control of digital information using acoustic instruments was offered by Francois, Chabot, and Silver of the Univ. of California at San Diego.

The Massachusetts Institute of Technology's Marc LoCascio proposed a system to provide musical accompaniment in real time for acoustic soloists.

Some of MIDI's problems and potential dysfunctions, like the uncertainty of delay times and the problems of clipping and triggering, were addressed by F. Richard Moore.

Moore's paper also discussed the possibility of MIDI becoming extremely limited at some future date, as more advanced electronic music systems become more accurate and versatile.

Most musicians in attendance were not especially interested in the issue of personal digital workstations, particularly those players lacking access to recording studios.

But some developers of the workstations envision eventual systems that would encompass computer music composition, performance abilities, sampling capability, recording, editing, and signal processing, all in a single unit. Rudimentary versions of systems like these currently exist, but they obviously do not include all the features listed above.

An organization called the Composer's Desktop Project of York, England, noted it is working on a project using the Atari ST computer for sound-filing, while Stephen Pope showed his Smalltalk 80-based "music tool kit" design, aimed at flexible base system experimentation in both performance and composition.

The author is a composer and computer music expert as well as a staff member of the Center for Electronic Music in New York.



It's Greek To Them. The newest studio/music-services entity in Philadelphia is called Sigma-Alpha Entertainment Group Inc. The new firm was formed by the merger of two well-known local facilities: Sigma Sound Studios (made famous by producers Gamble & Huff) and Alpha International Studios. The operation will encompass music-synthesis facilities, a music production department, product placement, and development and marketing services. Shown signing the deal are Sigma's president Joe Tarsia, seated, and Peter Pelullo, president of Alpha.

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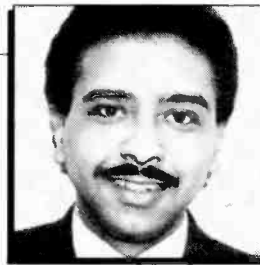
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	7	LOS LOBOS WARNER BROS.	LA BAMBA 2 weeks at No. One
2	2	1	13	LUIS MIGUEL WEA	AHORA TE PUEDES MARCHAR
3	5	9	5	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
4	4	4	31	LOS BUKIS FONOVISA	TU CARCEL
5	6	10	9	NELSON NED EMI	ME PASE DE LA CUENTA
6	11	8	6	CHAYANNE CBS	FIESTA EN AMERICA
7	9	11	7	MIJARES EMI	NO SE MURIO EL AMOR
8	3	3	19	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
9	7	5	31	AMANDA MIGUEL PROFONO	EL PECADO
10	12	19	14	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
11	16	16	16	DANIOLA ROMO EMI	VENENO PARA DOS
12	18	28	33	BRAULIO CBS	NOCHE DE BODA
13	15	6	7	EMMANUEL RCA	NO TE QUITES LA ROPA
14	8	12	11	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
15	14	7	32	LORENZO ANTONIO MUSART	DOCE ROSAS
16	13	15	40	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
17	10	18	13	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
18	19	44	4	AL BANO Y ROMINA POWER WEA	SIEMPRE SIEMPRE
19	23	21	13	EL GRAN COMBO COMBO	ESO OJITOS NEGROS
20	17	20	15	LAURA FLORES MELODY	YA NO VOLVARE
21	20	23	11	MARISELA PROFONO	HAZME TUYA
22	21	27	17	FRANKY RUIZ TH	DESNUDATE MUJER
23	33	13	10	ANGELICA MARIA RCA	PROHIBIDO
24	22	39	3	PANDORA EMI	MI HOMBRE
25	24	17	18	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
26	27	24	11	VALERIA LYNCH SONOTONE	MUNECA ROTA
27	25	36	17	DYANGO EMI	A FALTA DE TI
28	34	—	2	ROCIO JURADO EMI	ESTA NOCHE GANO YO
29	40	47	6	LUCIA MENDEZ ARIOLA	YO NO SE QUERETE MAS
30	29	31	7	SUSSY LEMAN CBS	NO ES IGUAL
31	26	32	15	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
32	41	49	9	JOSE JOSE RCA	SIN SABER
33	31	37	7	DULCE PROFONO	AMOR CALIENTE
34	48	26	7	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
35	45	38	7	LOS HIJOS TH	LLORARAS
36	38	25	12	LUNNA A&M	NO DIGAS NADA
37	46	45	4	YOLANDITA MONGE CBS	CONTIGO
38	42	33	5	AMANDA MIGUEL RCA	QUE ME DAS
39	36	50	3	EDNITA NAZARIO FONOVISA	ALMA DE GITANA
40	NEW ▶	1		FANDANGO EMI	***HOT SHOT DEBUT*** AUTO, MODAS Y ROCK AND ROLL
41	37	22	15	ROBERTO DEL CASTILLO CBS	HASTA QUE TE CONOCI
42	32	30	36	BRAULIO CBS	EN BANCARROTA
43	47	40	5	MIGUEL GALLARDO RCA	EXTRANJERA
44	35	34	9	SONIA RIVAS CBS	DE PECHO A PECHO
45	28	14	22	EMMANUEL RCA	SOLO
46	39	42	39	EMMANUEL RCA	ES MI MUJER
47	30	29	23	JORGE MUNIZ RCA	AMIGO MIO
48	44	46	20	YOLANDITA MONGE CBS	AHORA AHORA
49	49	—	2	WILFREDO VARGAS SONOTONE	SALVAME
50	50	41	3	BONNIE CEPEDA ESA RECORDS	GOLPEA ME

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

THERE ARE TIMES IN WHICH ART IS, indeed, compatible with commercialism," says Gumerindo Miranda, general manager of TH/Rodven Records, commenting on his company's recent purchase of the compact disk rights of defunct labels SEECO, UA, and Musicor. Once upon the time, these labels' roster included the late Tito Rodríguez (the first and only salsa to cross over to television land), Nelson Ned, Los Condes, Los Hispanos, Ray Barretto, Vicentico Valdés, Lola Flores, Joe Cuba, and La Sonora Matancera and its various singers: Celia Cruz, Leo Marini, Bienvenido Granda, and Celio González. According to Miranda, more than 50 CD titles will hit the stores in time for the Christmas sales season under the slogan "la música de ayer con el sonido de hoy" ("yesterday's music with today's sound").

Miranda says TH/Rodven has improved the sound quality by transferring the music from the original master tapes to CDs. He says each CD is the equivalent of a two-record set, since it contains more than 20 songs and about one hour of music. "Our product will be the original versions of the songs, rather than the subsequent versions done in later years," Miranda says. "In this way, when we reissue the records it'll be done from the CD master transfer, thus also increasing the sound quality of the reissues."

Miranda openly acknowledges his predilection for these products. "There are two overriding factors with this project," he says. "One is for people like myself, who enjoyed these products when they were originally released and now have an opportunity to reacquire them with a better sound. The other is that because of the increase in sound quality, today's youth will be able to better appreciate the enormous musical progress achieved in those years."

In addition to the SEECO, UA, and Musicor product, TH/Rodven will also release CDs from the old Panart line, which the label purchased several years ago. These CDs will include works by the Antonio María Romeu fablet *danzón* orchestra, with singer Barbarito Diez; the Cuban Jam Sessions (featuring *tresista* Niño Rivera, bassist Israel "Cachao" López, and pianists Julio Gutiérrez and Pedro "Peruchín" Martínez); Los Chavales De España; flutist José Fajardo; *bol* *rista* Fernando Albuerno; and the original voices of the Conjunto Casino: Espí, Roberto Faz, Fernando Alvarez, and Orlando Vallejo. The latter will also be represented with his greatest-hits collection. Also scheduled for reissue is jazz and

jingle composer/arranger/producer Chico O'Farrell's "Chico's Cha-cha-cha," which Miranda says went over many people's heads when first released in 1953 because it was far too advanced for the public's taste.

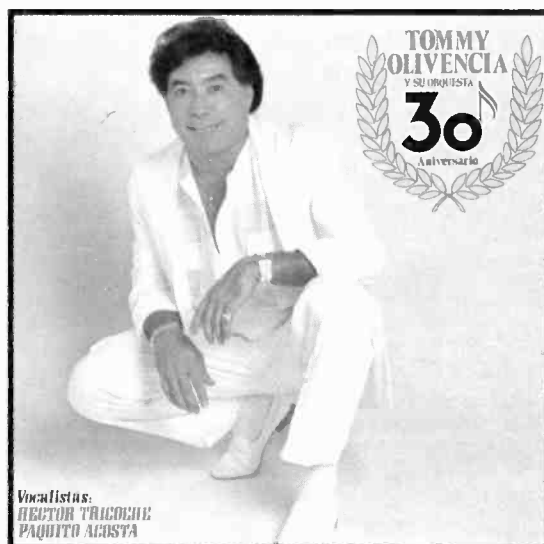
On the contemporary front, Miranda says TH/Rodven has signed Lefty Pérez, former singer for Alex León Y Los Leones De La Salsa (another TH/Rodven act), to be produced by Johnny Pacheco in New York. Another inking was Roberto Blades, brother of Elektra recording artist Rubén Blades and former lead singer for Orquesta Inmensidad. Four cuts from Blades' upcoming album will be done in Miami, with another four in Colombia. The first two singles to be promoted will be "Gotitas De Dolor," a tune made famous by Orlando Vallejo years ago, and "Sin Fé," the bolero brother Rubén sang in the movie "Crossover Dreams." According to Miranda, the label is planning a Venezuelan tour for Blades to commence in November. Also ready for the Christmas season is a new La Solución album of salsa-style ballads.

NOTAS Y NOTICAS: Oops! When reporting on the

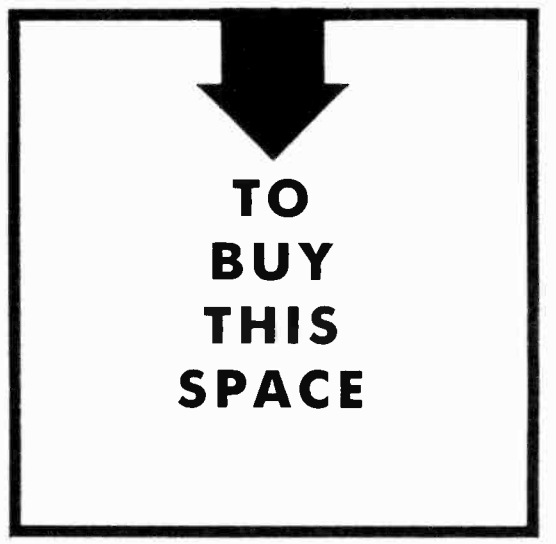
TH/Rodven plans rerelease of 50 classic titles on CD

Las Vegas activities of Emmanuel, José José, and Lucía Méndez two issues ago, the artists were described as working for RCA instead of the current and correct corporate name, BMG. I guess old habits are hard to change. . . Tango great Astor Piazzolla, fresh from two performances at Miami and New York, is getting ready to release an album on WEA with jazz vibraphonist Gary Burton. . . Hopes are high for José Feliciano's debut album on EMI, "Tu Inmenso Amor." The first single to be promoted, "Ponte A Cantar," will debut Oct. 26, during a nationally televised program from Washington, D.C., where "Feli" and others will be honored by none other than first lady Nancy Reagan. . . Discos CBS is readying the second album by Johnny ("El Caballo") Ventura and the debut album of Puerto Rican songstress Sophie, who was recently signed by the label. . . As an avid reader of Mema La Bruja's column on 23 Millones, I'm surprised no record company has marked Olga Guillot's 50th year in the business with a rerelease of her old recordings and/or a televised tribute. Considering all she has done—and is still doing through her benefit work—for the industry, "La Dama Del Bolero" certainly deserves a lot better.

La Radio Latina appears on page 64.



TOMMY OLIVENCIA
One of Salsa's most important Puerto Rican interpreters celebrates his 30th anniversary in the business with this new LP, "LOBO DOMESTILADA," which includes such themes as "LAPIZ DE CARMIN," "SENORA," and "MEDLEY ANIVERSARIO." This popular chart-topper is produced by T. H. Rodven U.S.A.



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COMPACT DISK

Inside The Expanding Universe

By IS HOROWITZ

The comfortable lead compact disc production currently enjoys over demand is expected to continue at least well into 1988, and most probably beyond.

That's the considered view of most, if not all, seasoned observers.

Sharp competition for available pressing business has put record labels in the driver's seat. Everybody wants their business. CD pressing costs have tumbled; other inducements are offered. The days of scrambling for a share of limited manufacturing capacity are over. For the time being, anyway.

All this even as more and more CD players are sold and the universe of potential consumers expands.

If the reversal of the capacity-demand equation

has caused pain to some, it has given a lift to others. Some believe it will lead to significant price reductions at retail, not only through the introduction of more midlines (and even budgets), but also of lower-priced front-line of product.

That latter element will be the prod that could accelerate the rate of growth beyond anything experienced so far, say CD pressers. This conclusion is not challenged by record company executives, but none seem quite ready to put it to a test.

Dennis Hannon, vice president of Shape Optimedia in Sanford, Maine, is not alone among manufacturers who consider a \$10 shelf price for front-line as the critical breakpoint. "Such a price would bring CD within reach of the younger demographic," he says. "The industry still hasn't gotten through to them."

Within a matter of months, the price of CDs at point of manufacture dropped by 47%, says

Mindy Mull, marketing executive of LaserVideo. "But we haven't seen the record companies pass on the production savings to any great extent." This is a commonly held view among pressing plant representatives.

It was almost a year ago that the shift in the demand-supply equation began to make itself felt. Unexpectedly, small labels that were largely shut out from CD production access found orders being accepted.

As more plants came on line and competition intensified, pressing prices softened. But it wasn't until last April, when Digital Audio Disc Corp. published a new price schedule that listed prices as low as \$1.75 per raw disk for major users, that the price war erupted into the open.

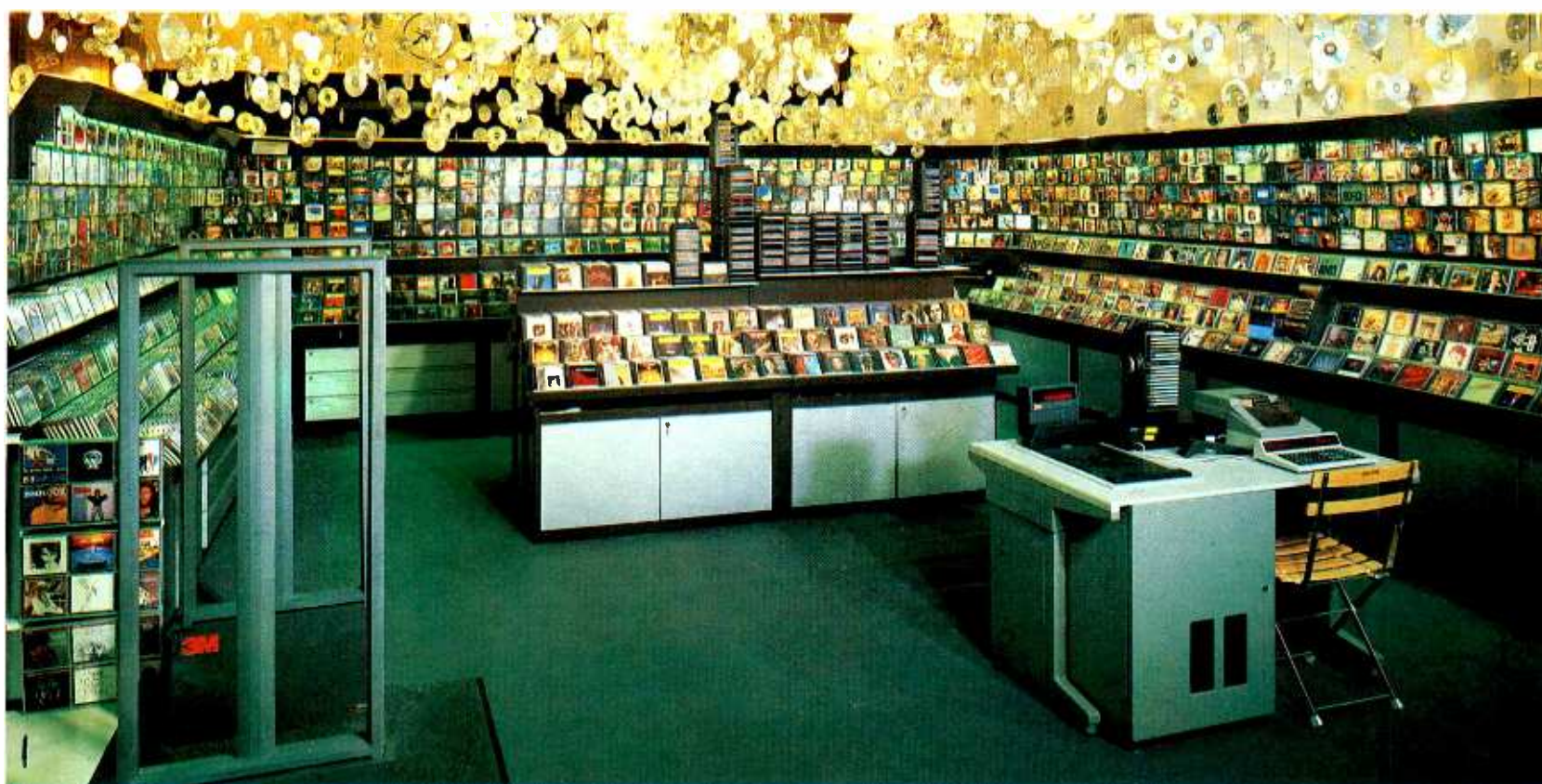
That new price floor was a lot lower than the \$2.50 or so that was the general standard less
(Continued on page C-18)

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Systems with a future.

CD in Europe— Faster and Faster Growth

By NICK ROBERTSHAW

Within five years of its arrival on the retail scene, the compact disk appears set to outstrip both vinyl LPs and cassettes in key European markets. In unit terms the new carrier still lags behind, of course, but store prices fully double those for conventional carriers should ensure that by 1988 the value of CD sales exceeds that of any other configuration.

Such a landmark may pass largely unnoticed among consumers, and even within the record industry its psychological importance can be overrated. On the one hand, many executives expect to be releasing vinyl product well into the next decade, and on the other market acceptance of CD is now taken for granted, attention focusing more strongly on the question of how it will withstand the advent of yet another new format, namely digital audio tape (DAT).

European sales figures thus far have been almost monotonously spectacular, with most European territories registering 100% plus increases every year since 1983.

In Britain, 1986 CD sales were 8.4 million worth \$90.4 million, 171% ahead of 1985's total of 3.1 million. In France, where CD grosses are already ahead of those from any other carrier, 1986 sales were 6.2 million, 166% more than in 1985. Even in West Germany, where more than 400 video dealers are now reportedly renting CD product for as little as 50 cents nightly, 13.4 million CDs were sold last year

compared with 7.5 million in 1985. And in Holland, where CD is generating more revenue than vinyl albums, sales have risen from 1.4 million in 1985 to 3.2 million last year and a predicted 6-7 million for 1987.

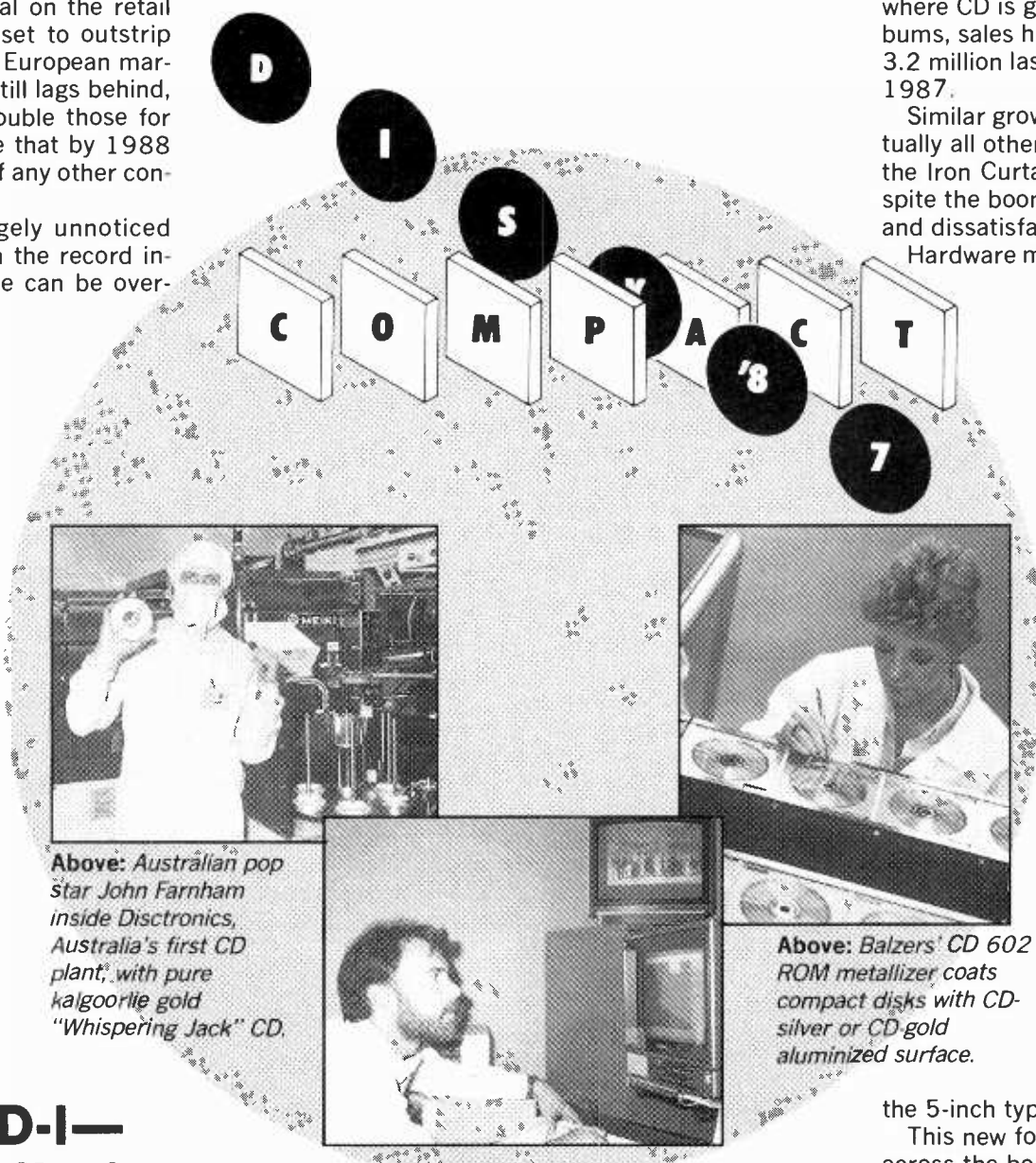
Similar growth rates are being experienced in virtually all other European markets, and even behind the Iron Curtain interest in CD is growing. But despite the boom scenario many areas of uncertainty and dissatisfaction remain.

Hardware manufacturers who have watched player prices fall by at least half since the 1983 launch believe the record industry has been slow to commit to disk production, and has sustained software prices at unnecessarily high levels, in the process retarding CD's penetration of the market.

Consumers harbor similar suspicions, though apparently not strongly enough to be deterred from purchase, and many are still unhappy with the range of repertoire available. In some markets upwards of 10,000 different CD titles are now on sale, but some genres, country music among them, remain woefully under-represented. As for European labels, their chief anxiety apart from DAT is how far CD growth will substitute for the seemingly inexorable decline in sales of conventional soundcarriers.

If retail prices were guaranteed to remain at the levels of even one year ago, this problem might be less acute. But as the CD market

(Continued on page C-10)



Above: Australian pop star John Farnham inside Discronics, Australia's first CD plant, with pure kalgoorlie gold "Whispering Jack" CD.

Above: Balzers' CD 602 ROM metallizer coats compact disks with CD-silver or CD-gold aluminized surface.

CD, CDV & CD-I— Futures Unlimited

By BOB YOUNG

Still an infant format, the compact disk has changed the face of high fidelity faster than any other configuration in history. The digital sound, superior technology and diminutive size of CDs have sparked a revolution in home entertainment.

Where will it all lead? Audio pundits often talk about CDs unlimited potential due to the format's enormous informational storage capacity, only a fraction of which is needed for digital stereo. After all, the compact disk was designed with future applications in mind. In many respects the future is now or fast approaching.

From high-grade video to complex interactive programs, it appears that CDs will soon permeate all forms of home entertainment. And maybe create a few new ones (more on that later).

For the moment, two new forms of short-play CDs are being readied for the marketplace: CD Video and CD singles, the recording industry's answers to the seemingly doomed vinyl single. Gold-colored 5-inch CDVs should hit the market this fall along with CDV players from Magnavox, Pioneer, Panasonic, Yamaha, Sony, Toshiba, Denon, and Hitachi.

"The beauty of CD Video is that it is a standardized system that is both backward and forward compatible—able to play existing CD and LaserVi-

American Interactive Media producer Frank Huttinger reviews preliminary Targa design for an upcoming CD-I demo disk.

sion software—and forward upgradeable," says Jan Timmer, CEO of PolyGram International. "No optical disks playable on the CD Video system will ever be obsolete."

These 5-inch disks—mini LaserVision disks, in a sense—can hold up to 20 minutes of digital stereo along with five minutes of accompanying video. With 250 planned CDV titles from the likes of Bon Jovi, Kool & the Gang and Tears For Fears (and "dedicated" CD-CDV boom boxes set for '88), it's clear that young consumers are being courted.

But do they have the money to blow on \$7.50-\$8 CDVs, not to mention the hardware? Does anyone care about music videos these days? These questions will help decide the fate of CD Videos, at least

the 5-inch type.

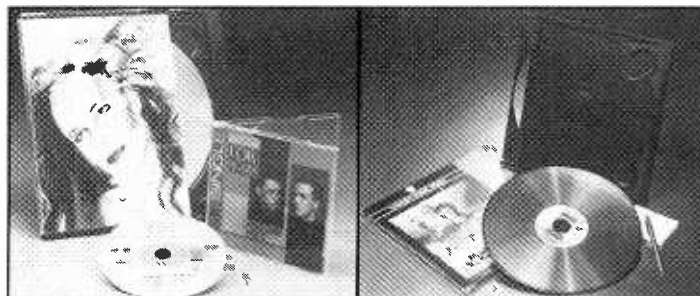
This new format has much going for it, including across-the-board industry support, a more economical manufacturing process than videocassettes, the virtual impossibility of disk piracy and the promise of a higher "sell-through" volume than videocassettes. Also, CDV offers digital stereo and high-grade video resolution that surpasses pre-recorded Beta and VHS product.

In an attempt to ride the magic coattails of CD, 8- and 12-inch LaserVision disks (\$20-\$55) will usurp the CDV logo. Both logos will exist side-by-side on these long-playing disks, at least for now.

"Combi" players (about \$750-\$1,000) will handle all three forms of CDVs along with audio CDs. "Dedicated" players (about \$500) spin CDV singles and audio CDs.

"PolyGram is making a total commitment to ensure that CD Video will become the heart of the home entertainment system of the future," says Timmer. Capitol, Virgin, MCA, and RCA/Ariola are a few of the labels joining PolyGram in a major 5-inch

(Continued on page C-14)



Left: 8-inch jewelbox and 5-inch gold CD video single. **Right:** 12-inch jewelbox and videodisk.

Record Companies: Making Up for Lost Time With Gusto

By DAVE DIMARTINO

If major record labels can be said to have any specific marketing strategy for compact disks, it would have to be this: they are making up for lost time.

Lost time, that is, spent during the well-known "crunch period" of CD production—when the demand for the new-fangled configuration vastly outstripped the supply, when retail outlets that managed to keep Dire Straits' "Brothers In Arms" or Van Halen's "5150" in stock for two consecutive days were few and far between, and when the prospect of actual Beatle CDs emerging seemed years in the future.

But within the past year, much has changed. Several companies now have their own CD pressing plants; even more have access to the growing number of American independent pressing plants. Where there was once a manufacturing crunch, industry watchers now speak of a possible surplus in CD production. And chains and retail outlets, who months ago might have ordered *anything* in the CD format, confident it would sell, are now veering toward cherry-picking—concerned not only about possible slow-moving items, but limited square-footage in their stores.

The result? Most obviously, the rise of the midline CD. Within the past year we've seen budget-line pop product from CBS, PolyGram, MCA, Motown, and A&M, among other companies; midline classical CDs from CBS, MCA, Angel and others; and, most interestingly, catalog items that if not outright deleted, rarely stocked in LP format, filling up the CD racks.

For some consumers, it has, in a sense, become the '60s all over again. A trip to a mall record store might result in a consumer's buying the new Whitney Hous-

ton CD; it might also result in that same consumer repurchasing favorite albums by the Grateful Dead, Steppenwolf, or the Velvet Underground, in the near-indestructible, no-pops-or-ticks CD configuration.

Major labels are very aware of this.

How do they make such catalog decisions? Randomly? Based on total past LP sales? Based on current popularity?

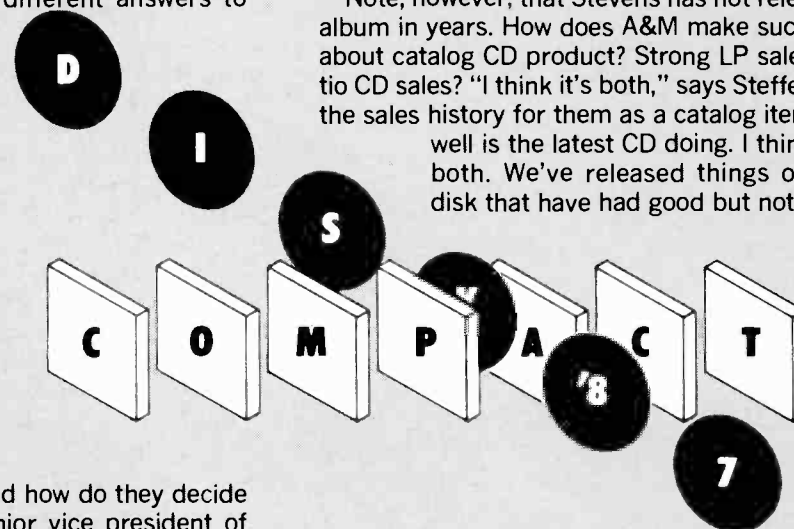
Most label executives have different answers to each of the questions. Says Kenny Hamlin, vice president of sales at Elektra: "There are some things in our catalog that are just such good music, they simply deserve to be out on CD. Obviously, we came with all the Eagles [CDs] first. We're getting ready to come with a lot of the Judy Collins, and we're just shipping the Joni Mitchells. We just feel that those are pieces of music that deserve to be on CD, because there's a buyer out there."

Who exactly is the buyer—and how do they decide what to buy? Harry Anger, senior vice president of marketing at PolyGram, cites a typical example with the Moody Blues—a band whose entire catalog, from their mid-'60s inception, is almost completely available on CD. "The band's older fans buy one or two of the Moody Blues' newer things," says Anger, "and then they want to go back and replicate their entire collection. That's what happens, that's the phenomenon that's evolving here: catalog sales are picking

up."

David Steffen, senior vice president of sales and distribution at A&M, agrees that catalog sales are picking up. In fact, he says, the "Cat Stevens' Greatest Hits" collection "is easily one of the top-selling CDs we've had since the day CDs were introduced at A&M. It has been a phenomenally successful CD with the consumer."

Note, however, that Stevens has not released a new album in years. How does A&M make such decisions about catalog CD product? Strong LP sales? High-ratio CD sales? "I think it's both," says Steffen. "What is the sales history for them as a catalog item, and how well is the latest CD doing. I think it's really both. We've released things on compact disk that have had good but not great cata-



log sales—they might be selling 15,000 units a year as a deep catalog item. Then we'll put it out on CD, and without jamming it down anybody's throat, we'll sell 10,000-15,000 the first year on CD."

Another noticeable change brought on by increased CD manufacturing capacity is that of simultaneous
(Continued on page C-20)

Major Labels:

Midlines Marry '60s Magic to CD Miracle

By CHRIS MORRIS

The compact disk revolution has added new value to the catalogs of the major record labels and spurred new sales on current titles. Thanks to increased domestic CD manufacturing capacities, a flood of classic album titles continue to appear on CD, and fresh product is seeing simultaneous release on CD, LP, and cassette. In short, the marketplace is bulging with old and new sounds on CD.

Billboard contacted representatives of the major U.S. labels for a rundown of their top catalog product, big current sellers, and upcoming fall/winter releases in the compact format.

A&M. Among catalog product, the label has had across-the-board success with both its 25th Anniversary series (24 titles) and its new midline series (75 titles). The biggest sellers so far this year have been Suzanne Vega's "Solitude Standing," Joe Jackson's all-orchestral "Will Power," Bryan Adams' "Into The Fire," Simple Minds' live album "In The City Of Light," and the Nylons' "Happy Together." Out before the end of the year: Sting's "... Nothing Like The Sun," Squeeze's "Babylon And On," Barry White's "The Right Night And Barry White," and the charity album "A Very Special Christmas," to be released on the Special Olympics label.

Arista. Whitney Houston's debut album has been a CD bonanza for the label; other hot catalog items include Billy Ocean's "Love Zone" and "Suddenly," Alan Parsons' "Best Of Alan Parsons" and "I, Robot," Aretha Franklin's "Who's Zoomin' Who?," GTR's debut disk, the Thompson Twins' "Future Days," and hits collections by Air Supply and the Monkees. Re-

cent hot CD sellers have been Houston's "Whitney," Kenny G's "Duotones," the Grateful Dead's "In The Dark," Parsons' "Gaudi," Carly Simon's "Coming Around Again," Exposé's "Exposure," Dionne Warwick's "Reservations For Two," and the Thompson Twins' "Close To The Bone." Arista anticipates big fourth-quarter sales for Parsons' second hits collection.

Atlantic. The label's massive catalog has yielded dozens of heavy CD movers, with titles by Led Zeppelin (perhaps Atlantic's CD leader), Genesis, Phil Collins, Yes, Foreigner, Roxy Music, Stevie Nicks, Manhattan Transfer, Bette Midler, and the Blues Brothers leading the pack. The label also reports consistent CD sales with classic jazz titles by such giants as Ornette Coleman, Charles Mingus, and John Coltrane. Current winners in the compact format include Laura Branigan's "Touch," Pete Townshend's "Another Scoop," Twisted Sister's "Love Is For Suckers," Levert's "The Big Throwdown," and the debuts of Madame X and Debbie Gibson. Upcoming catalog releases include the label's multi-volume jazz retrospective, Aretha Franklin's "30 Greatest Hits" and "Amazing Grace," and Roxy Music's "The Atlantic Years," as well as major jazz titles by Duke Ellington, Lionel Hampton, Yusuf Lateef, Big Joe Turner, and Sarah Vaughan.

Capitol. The Beatles CDs have been consistent chart-toppers for the label; "Magical Mystery Tour" is the latest Fab Four title to see CD issue. Other CD winners from the potent Capitol vaults include the Beach Boys, Nat King Cole, Duran Duran, Heart, Paul McCartney, Steve Miller, Pink Floyd (whose perennial favorite "Dark Side Of The Moon" has proven as du-

(Continued on page C-24)

Indie Labels:

Heads-Up Marketeers Meet CD Boom Head-On

Independent labels around the country are meeting the compact disk boom head-on, with both popular catalog product and new releases appearing in large numbers on CD. The following is a label-by-label overview of some notable indies' current top titles and forthcoming fall releases.

Alligator. The Chicago-based blues/r&b/rock'n'roll label has issued 22 titles on CD, with its Grammy-winning "Showdown," featuring the blues triumvirate of Albert Collins, Robert Cray, and Johnny Copeland, the top seller (13,000 units on CD). In August, the company issued its first budget disk, "Genuine Houserocking Music II," a 16-cut sampler priced at 8.95. Recent catalog issues include Buddy Guy's "Stone Crazy," Johnny Winter's "Serious Business," Professor Longhair's "Crawfish Fiesta," and Albert Collins' "Live In Japan." The fall will bring Roy Buchanan's new "Hot Wires," being issued simultaneously in all formats, and catalog titles from Little Charlie & the Nightcats, James Cotton, and Gate-mouth Brown, as well as the "New Bluebloods" anthology.

Celestial Harmonies. The Wilton, Conn.-based label, a specialist in new age-oriented product, has issued over 40 CDs. The company's top titles include Paul Horn's "Inside The Great Pyramid" and "Inside The Cathedral"; Deuter's "Call Of The Unknown," "Cicada," and "Nirvana Road"; and three volumes by Celtic harpist Patrick Ball. The label's most important release for this fall is Horn's latest, "China."

(Continued on page C-23)

Radio 'CD Jays,' Audiences Embrace Bright New Quality-Sound Connection

By **KIM FREEMAN**

CD Jays" is a more appropriate term than "dee jay" at many rock, classical and jazz stations these days as radio and its related industries continue to embrace the configuration as a major asset to their efforts.

All-CD station WGTR Miami has had an outstanding first year with CDs as its promotional claim to fame. Most album rock, classical and jazz outlets are playing as many CDs as they can get their hands on. Record labels have found numerous ways to exploit the new medium as a promotion vehicle, and the configuration has created several new business opportunities for those supplying services to

radio.

"It's not so much that we got instant credibility because we were all-CDs, but rather that it made people think of quality when they thought about us," says WGTR's program director Bill Wise. "Forty to 50% of our instant success can be attributed to that element of quality association."

The novelty of WGTR's all-CD approach has plenty of mileage left in it, Wise says. "We can create a great deal of excitement every time an old release comes out on CD," says Wise. "We had an absolute field day this year with all the Beatles stuff from Capitol."

Wise says consumers, too, are still thrilled about CDs. "I think sometimes we're close-minded in this business. CDs might be commonplace to us, but I've seen figures that indicate less than 10% of all American households own a CD player, even though they're selling like crazy. I think next year is when consumers will start to feel the big boom. You can see that in record stores already—the first thing you see is the CD section, and nine out of 10 times, it takes up more than half the store."

Wise feels the all-CD approach is a viable angle for rock stations in certain market situations, especially those with a two or three-way album rock race. "For us, it's been a competitive edge that put the other guy [WSHE Miami] in a corner they can't get out of," Wise notes.

WGTR did have its difficulties in relying completely on CDs, but few went unsolved. "Initially, it was a drawback to have to wait for record companies to come up to date with CD releases," says

Wise. "But, that's changed unbelievably. Almost every label is now doing simultaneous release of albums and CDs. Plus, giveaway CDs [supplied by labels] were almost unheard of a year ago. Now, it's an everyday practice."

The other early drawback of broadcasting CDs was familiarizing air talents with operation of the players in studio. "That's easily overcome," says Wise. "Now, my personalities know how much easier they are to queue up."

Within outstanding 12-plus ratings growth, WGTR picked up tremendous gains in the 25-34 demographic. This "money demo" is also the core aim of the new radio format that mixes new age, jazz, and soft contemporary tracks. Overall *quality* is a key positioning goal for this format, and, as such, CDs will most likely make up a high percentage of their playlists.

Steve Feinstein is the PD of brand-new KKSF San Francisco, and says he hopes the "hip AC" will eventually play nothing but CDs. "They just sound better," he says. In keeping with the station's no-hype approach, Feinstein says KKSF will never go overboard on promoting the use of CDs. "We've already had listeners calling up because they've picked up on the fact that we sound really good," he says. "So we might acknowledge it like, 'Thanks to those who've noticed that we sound good. That's because we're using CDs'."

One warning that Feinstein and others have about broadcasting CDs, is that the overprocessing of station signals can negate the positive sound improvements of using CDs. "In many markets there are futile wars to be the loudest station on the dial, which

(Continued on page C-29)



Denon's DN-950F Cart Player is a CD player that functions like a tape cartridge player, and is expected to increase the use of CDs in AC and top 40 broadcasting.

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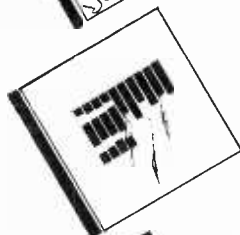
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Retailing CD:

Keeping Up the Heat on the Hottest Product in Years

By EARL PAIGE

Without question, the compact disk is the hottest product retailers of prerecorded software have had in years. But it may also be the most worrisome.

Hot as CD is, with worldwide sales setting records in country after country, American retailers are concerned about a tapering off. Maybe the momentum has died down, frets Russ Solomon, one of the first retailers to complain about too many types of stores jumping into CD.

However, Solomon observes that prices of software are still too high. "What happens after they buy a player is that they discover the records are \$15," says the chief of the vast Tower Records empire of 52 stores generating \$250 million annually.

While retailers like Solomon once worried about hardware stores jumping into CD, and many did, the laser-scanned, thought-to-be indestructible product has inspired much retail channel innovation. Beginning around two years ago, a steady infusion of

CD-only stores have sprung up, as have CD-only one-stops (see separate story, page C-12).

Next aboard were the mass merchandisers such as Handleman Co., boasting it would have 2,000-plus-store K marts fully stocked by late 1986. CD is continuing to explode for mass merchandisers like Target, operating over 250 discount department stores in 28 states.

Now comes the video specialty store, wanting a "new" and hot product as the competition burgeons in video rental. Most potent entry is 125-unit West Coast Video, the curiously named Philadelphia-based company that operates and franchises.

"We don't go into something if we don't do it right," says Richard Apt, executive vice president, confirming a rollout involving 7,000 pieces per store.

Are all these outlets, with mail order yet another potentially potent channel, gnawing away at the traditional U.S. record chain, most of which have by now long diversified into video rental?

At Camelot Music, executive vice president

James Bonk goes over computer reports on CD sales. "July was flat, and June was a little ugly, too. A year ago this time we were up. I attribute the decline now to the lack of outside portability. No doubt price is a factor," says the chief of a 200-store chain stretching from New Jersey to Texas, with nearly all sites in malls and shopping centers as opposed to Tower stores being all in street locations.

Not only are chains being nibbled at by the CD specialty stores, mass merchandisers and now video outlets—the traditional so-called "mom-and-pop" record store and chains too small to buy direct have also enthusiastically grabbed hold of the golden-ring sound carrier.

Traditional one-stops like Nova Distributing in Georgia have fed an insatiable appetite, building up huge stockpiles that now concern Steve Libman, president. He has vocally complained about what he calls "CD devaluation" of one-stop inventories once prices do scale down.

Of all the problems and issues one-stops will tackle at their annual fall conference, CD devaluation
(Continued on page C-11)

Video Retail:

CD Demographics Prompt Serious Look—and Listen

By GEOFF MAYFIELD

If the VCR is the ultimate toy of the '80s, the compact disk player doesn't lag too far behind. Realizing that video and CD hardware owners fall into similar demographics, an increasing number of video dealers are coming to the party.

"VCRs were the last explosion, and CD seems to be the next explosion," says Richard Abt, executive vice president of West Coast Video, explaining why the 125-store web is now testing the CD waters.

Look in any corner of the industry, and you'll see evidence that this trend is growing:

- Several retailers, including Jack Messer's Cincinnati-based, 17-store chain The Video Store, Gary Messenger's 12-store North American Video in North Carolina, and Allan Caplan, of the 69-unit, Omaha-based Applause Video network, have added CDs to some of their stores. Others, like Philadelphia-based franchiser West Coast Video, and Lou Berg, proprietor of Houston superstore Audio/Video Plus, are following suit—in Berg's case with as many as 2,000 titles.

- Several key video distributors, including Ingram, Schwartz Bros., and Artec, have established divisions designed to sell CDs to the video marketplace.

- The CD boon is bringing more music-business veterans into the video fold. North American's compact disk buyer, Ric Culross, once worked in the home office of major music chain The Record Bar. At West Coast Video, Don Weiss, formerly of Philly chain Sound Odyssey, has been brought in to head the expansion. To staff its audio division, Artec has lured staffers from the headquarters of Handleman Co. and Lieberman Enter-

prises, the record industry's two leading rackjobbers.

- The Video Software Dealers Assn. (VSDA) scheduled seminars on how video stores can realize higher profits and supplement their volume with CD sales during its Aug. 16-20 convention in Las Vegas.

- The development of CDV, which marries video and sound—although not yet commercially vi-

able—is prompting more video dealers to give CDs a serious look. Audio/Video Plus' Berg and North American's Culross both plan to jump into CDV as soon as it becomes a commercially viable product.

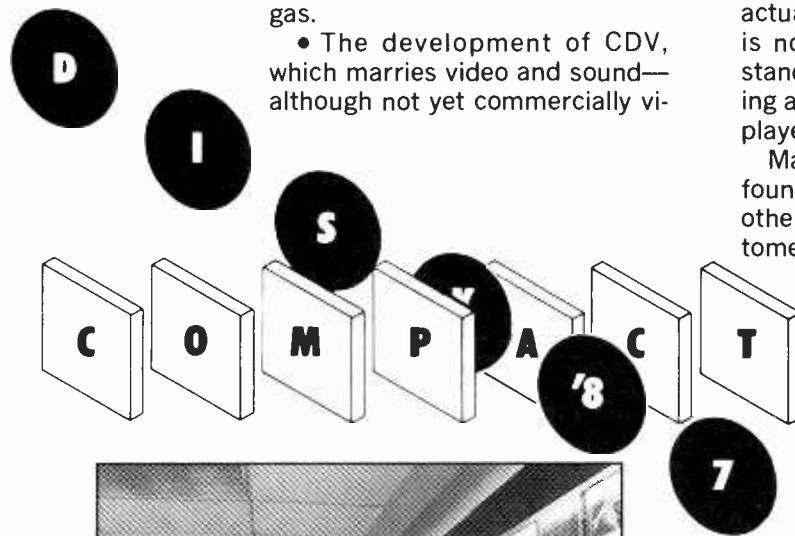
Opinion varies on whether, as popular theory has stated, the demographics of CD and video hardware actually match well. West Coast's Abt, for example, is not convinced. With the cost of buying a CD standing at least two or three times the cost of renting a video, he thinks the economics of owning a CD player are more expensive.

Market studies in some West Coast stores have found CD penetration to be as low as 10%, but at others, Abt says as many as 35% of a store's customers own such hardware.

In Cincinnati, where three of The Video Store outlets carry CDs, Messer says the CD share at some of his locations is as high as 50%. He plans to add the inventory to one of his out-of-town stores, too.

Chainwide, some 5% of North American Video's Carolina customers own CD players, says buyer Culross. But volume generated at the web's two existing CD departments have convinced the firm to add the product to a store adjacent to the Univ. of North Carolina, and he hopes to have the product in all 12 stores by Christmas.

Video dealers vary in their CD philosophies. Messer, for example, does not like to add the prod-
(Continued on page C-36)



In Europe, the 12-inch by 6-inch CD blister pack has been largely replaced by a CD display system from Lift Display Inc. of North Bergen, N.J. With Lift Display, the CDs are removed from their jewelboxes, then stored and filed on register cards, leaving the empty jewelboxes for theft-proof display. Lift's cabinet inventory card system also serves as an automatic re-order reminder.



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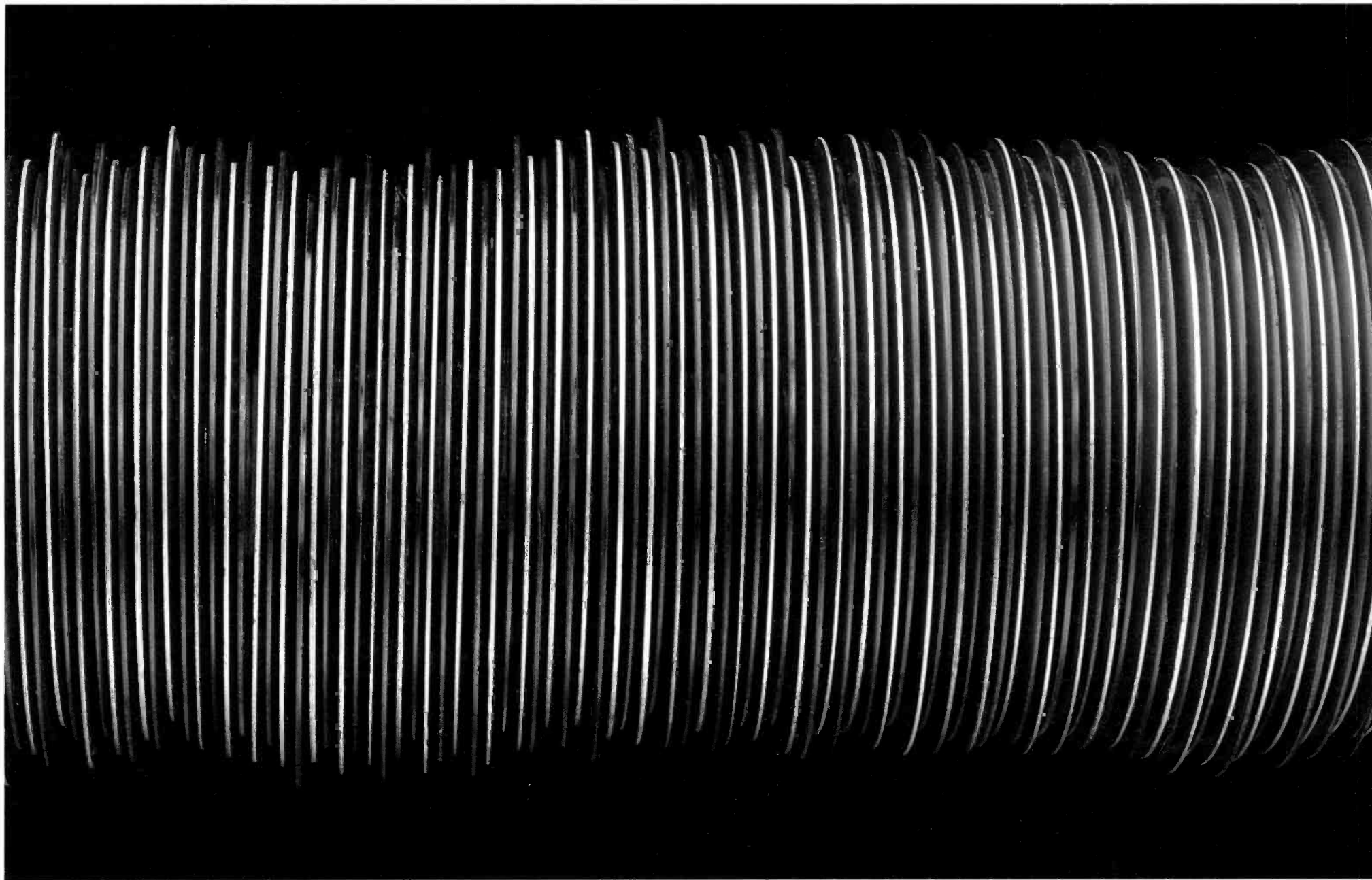
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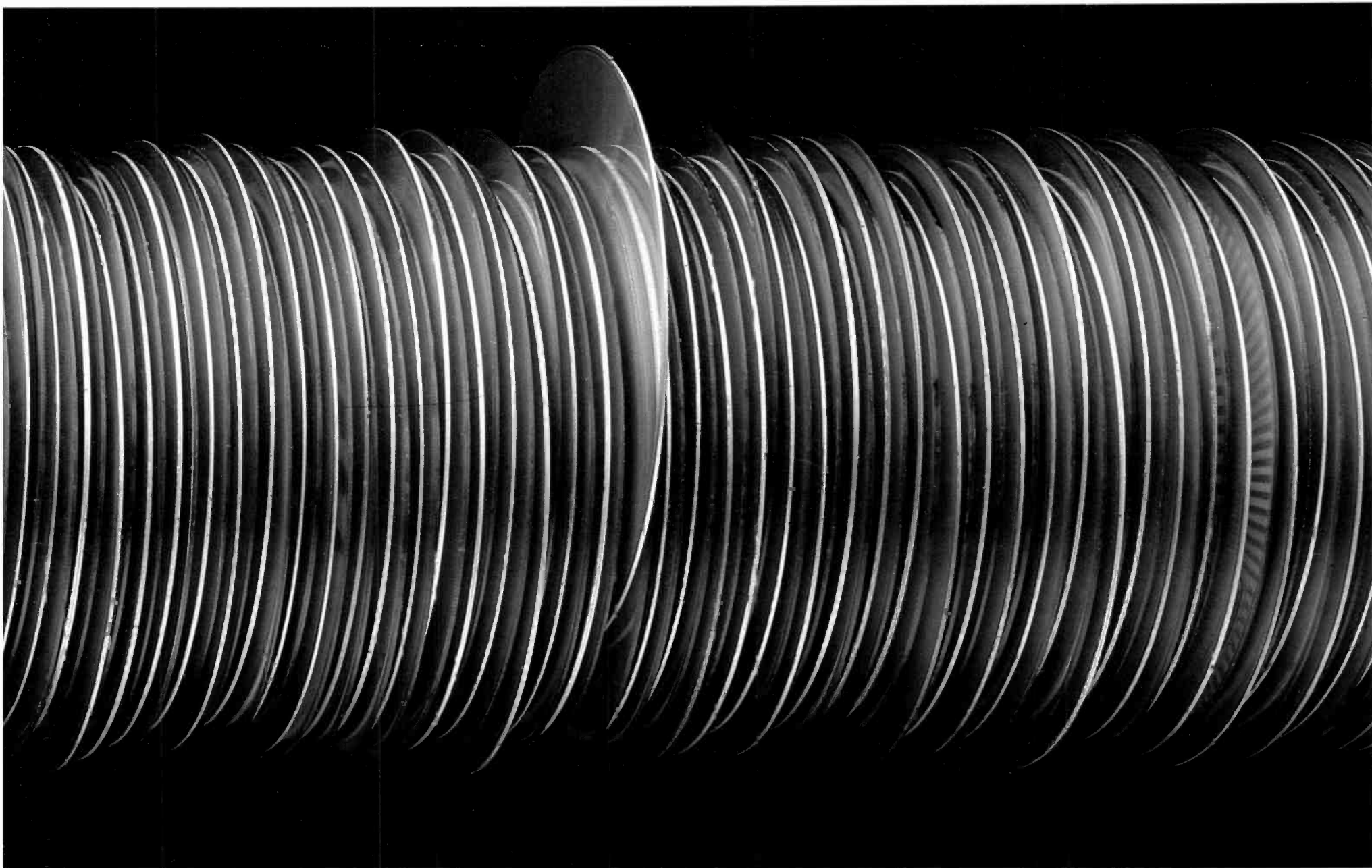


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P H I L I P S A N D D U P O N T O P T I C A L



EUROPE

(Continued from page C-3)

approaches maturity and the balance of power shifts from producer to consumer, mid-price and budget lines are appearing and pressure for full-price reductions is growing.

In Britain, The Compact Co. has just released the first under-\$8 CDs, breaking the five pounds sterling barrier. Says distributor Peter Collins: "I would like to bring the price of CDs within the grasp of ordinary people in the street. If we are the first, there will be others who follow."

Given the small consumer base of CD hardware—penetration is under 10% of homes—and more selective buying patterns—annual sales per machine have fallen from an initial 26 to around 15—it is likely that low-price product will, initially at least, divert sales from more expensive lines as much as it expands the market as a whole.

The first European midline series came not from major labels, but from companies such as Pickwick. Only since the beginning of 1987 have PolyGram and others moved, with apparent reluctance, into this field. EMI's Classics For Pleasure label, one of the best-known of all low-price vinyl series, did not make its first appearance on CD until July this year. Company executives cite shortages of manufacturing capacity, but critics say the labels have only themselves to blame for their tardiness in embarking on CD production. EMI's Swindon plant, for instance, opened only in May last year, and capacity has yet to reach 15 million units annually.

In any event, consumer response to European midline product has been strong. In Britain, PolyGram's initial launch of 52 pop and 60 classical titles attracted advance orders over 250,000 units. Says sales director Peter Rezon: "The Special Price series is the natural second stage of the new format. Trade reaction has been excellent, and the provision of top quality product at this all-important price will have a marked effect on the CD market in general."

In France, PolyGram's mid-price sales topped 400,000 within two months of the April 1987 launch. In Italy, Fonit Cetra's \$10.50 low-price line, packaged in cost-saving cardboard sleeves, has also proven a success, supporting man-

(Continued on page C-37)

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RETAILING

(Continued from page C-6)
tion tops the list, says Jason Blain, president, The Record People, San Francisco, another one-stop.

The fate of CD started bothering one-stops a year ago when Blaine headed the National Assn. of Recording Merchandisers (NARM) One-Stop Advisory Committee. At its spring meeting during the annual NARM convention, Blaine had no trouble getting Libman and others to speak out bluntly about devaluation.

Says Blaine of seeking some protection as prices ease downward, "A lot of us have talked about a buy-in program, but that doesn't really help unless you want to double your stock."

Some one-stops, reflecting the vast constituency of small stores and chains, have bitterly watched their new specialty competitors thrive. After Libman predicted CD-only one-stops would fade away because suppliers want one-stops to push all configurations, strong exception was voiced by Alan Meltzer, president of generically named CD One Stop-Stop, Bethal, Conn.

Meltzer claims traditional one-stops were slow to offer the specialized service CD requires. The early and surging growth of CD found retailers scrambling to get hold of product. Other CD one-stops like Digital Waves in Costa Mesa, Calif., and recently opened Just CD's in Miami claim they offer specialized service, cross-country delivery and concentration on imports.

Meanwhile, traditional and specialist wholesalers like Libman and Meltzer have an entirely new competitor, the video specialty wholesaler. Artec Inc., four-branch wholesaler in Vermont about to add three more branches, has aggressively entered CD. "We were once in audio," says Marty Gold, Artec president.

Actually, the CD is not going to remain an audio phenomenon as CD Video arrives. In this sense, traditional video specialty retailers will be backing into audio. Several, like West Coast, are not waiting. Some have tasted the sweetness, like Gary Messenger, president of the 12-store North American Video, Durham, where CD represents 44% of total revenue in one store.

Also stirred into the whole configuration mix and linked closely to the CD is the full-

(Continued on page C-34)

CD-Only Stores & One-Stops— Promoting an Insatiable Appetite

Of all the phenomena associated with the compact disk, one of the more curious is the evolution of the CD-only store, an emergence that has been closely followed by their wholesale counterpart, the CD-only one-stop.

Spurred by the early shortages of CDs plus the seeming insatiable appetites of purchasers of CD players, the CD store growth was explosive. Daunesh Alcott, 18 and somewhat typical of the entrepreneurial spirit of this new-breed retailer, opened three CD Jungle stores in Columbus, Ohio last year.

Chain development has lagged behind single-store openings. Boston Compact Disc was one of the pioneer store operations and rather quickly established a satellite in San Francisco.

More common is chain expansion somewhat closer to home base. Atlanta Compact Disc has three units in Atlanta and one in Tampa.

Franchisers, at this point, tend to remain rather locally situated, too. Ted Vinson's Compact Disc of Dallas now has franchisees in Austin. National Compact Disc in Los Angeles has likewise expanded inside a radius of various suburbs.

Other pioneers include Lenny Piazza's 21st Century Sound, Philadelphia, Northern Lights in Minneapolis and Michael Bernard, Chicago Compact Disc, latter once a record store. Piazza opened his first store in August 1985, a second one last October.

Typically, compact disk stores are aggressively oriented toward promotion. This led to the "Midnight Madness" craze centered first on Beatles releases. New World Record, Buffalo, owned by Govindan Kartha and Christine Madden, opened an hour prior to midnight "and never closed," says Madden. At around 6 a.m. on what was Monday morning, day of the release, the store ran out temporarily of "Sgt. Pepper."

Whether future releases can maintain the excitement for beating release date by a few hours is debatable. In Chicago, Bernard says, "People aren't just coming to stores at midnight to buy something, it's an event."

Both the specialist one-stops and retail outlets have encountered hot potatoes. CD one-stops, sometimes struggling to qualify for direct purchases from the majors despite rosy pictures for some, cannot afford to draw major-label fire through parallel importing in their quest to bring in product, say partners Randy Beck and Robert Wiebort at Digital Waves, a West Coast wholesale operation. **EARL PAIGE**



Above left: Recoton's Compact Disc Cassette Adapter. Above: Discit's 18-CD "interlocking organizer" from Lift Display. Above right: Hannecke of West Germany's CD display rack.

Right: Recoton's CDX-100 CD cleaning system is a pushbutton electronic cleaner.

Lebo Peerless' "Custom Lite Voyager" nylon CD holders.

Discwasher's CD-V CD Video Disc Cleaner.

By year's end, so the Electronic Industries Assn. conjures, Americans will have bought another 4 million CD players, thereby almost doubling the number purchased from 1984 through 1986. And the EIA forecast is that an additional 5 million CD units—home, portable, and auto—will be plucked from dealers' shelves in 1988.

Such brisk and massive sales have created a refreshingly varied and burgeoning market for CD accessories. Here are 10 of the newest and hottest CD sidekicks.

- **Recoton's** CD23 compact disk automotive shock absorbing bracket mounts on a car's console or dashboard to firmly anchor any portable CD player. Foam padded, it retails for \$19.95. (Contact: 1-800-RECOTON)

- Also new from Recoton: the CD22 DC power adapter for portable CD players. It enables the consumer to energize the unit through a car's cigarette lighter jack. It is designed specifically for Sony, Technics, Panasonic, and JVC portables. Suggested price: \$29.99.

- The "Hold Everything!" floor shelf from **Tree Dimensions** stores 260 CDs (or 160 cassettes) and (on its top tier) 19 videotapes. It is made of solid oak and has a hand-rubbed oil finish. Comes in six models. The CD250 sells for a suggested \$79.95. (Contact: 704-262-0220)

- **Discwasher** has debuted two storage systems, each of which holds a portable player. In addition, one of the cases holds five CDs, the other, 10. Users can see the CD titles through a window in the top of the case, and the front panel tips forward to allow access to the records. Priced at \$8.95 and \$12.95 retail. (Contact: 312-671-5680)

- Replacement jewel boxes from Discwasher are

CD Accessory Hot List

By EDWARD MORRIS

also popular. Suggested price is \$3.99 for a pack of two.

- The CD/NU compact disk restoration system is designed to eliminate surface scratches and restore the original luster to dirty or cloudy CDs. The \$19.95 unit includes a walnut storage base, buffing tray, two kinds of scratch removal pads, and two buffing formulas. Available from **Advance Audio Technologies**. (Contact: 616-929-1166)

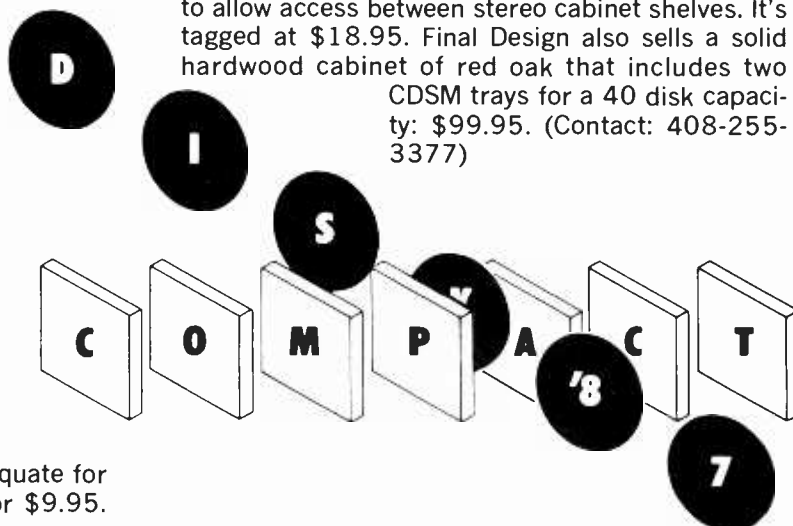
- **Bib's** Compact Disc Care System consists of a radial CD cleaner, cleaning fluid in a pump spray, blower brush, 10 cotton swabs, and a cleaning cloth. It retails for \$29.95. (Contact: 303-985-1565)

- A simpler way to CD hygiene is being offered by **Buff Stuff**. The company's CD Saver is wiped on, left to dry, and buffed off. A 30-milliliter bottle is said to be adequate for "hundreds of applications," and retails for \$9.95.

(Contact: 201-746-4316)

- **Lebo** has two popular CD holders/carriers. Each is housed in a water-resistant, nylon fabric case with a velcro fastener. The Model 25212 holds 12 single CD boxes or six twin boxes. It has an outside accessory pocket and an interior velcro compartment divider. This unit retails for \$11.75. For \$7.95, the Model 25006 offers housing for six single CDs or three twin boxes. It also has a belt loop. Both have adjustable carrying straps. (Contact: 201-429-8600)

- **Final Design** offers a series of free-standing storage cases—the Compact Discollater line—designed to be integrated into bookcases and stereo cabinetry. Each tray stores up to 20 CDs in an upright, staggered formation. The Model CDSA has an adhesive or felt-based tray that fastens inside a drawer or sits on a shelf. It retails for \$6.95. The Model CDSM has a ball-bearing, slide-mounted tray to allow access between stereo cabinet shelves. It's tagged at \$18.95. Final Design also sells a solid hardwood cabinet of red oak that includes two CDSM trays for a 40 disk capacity: \$99.95. (Contact: 408-255-3377)

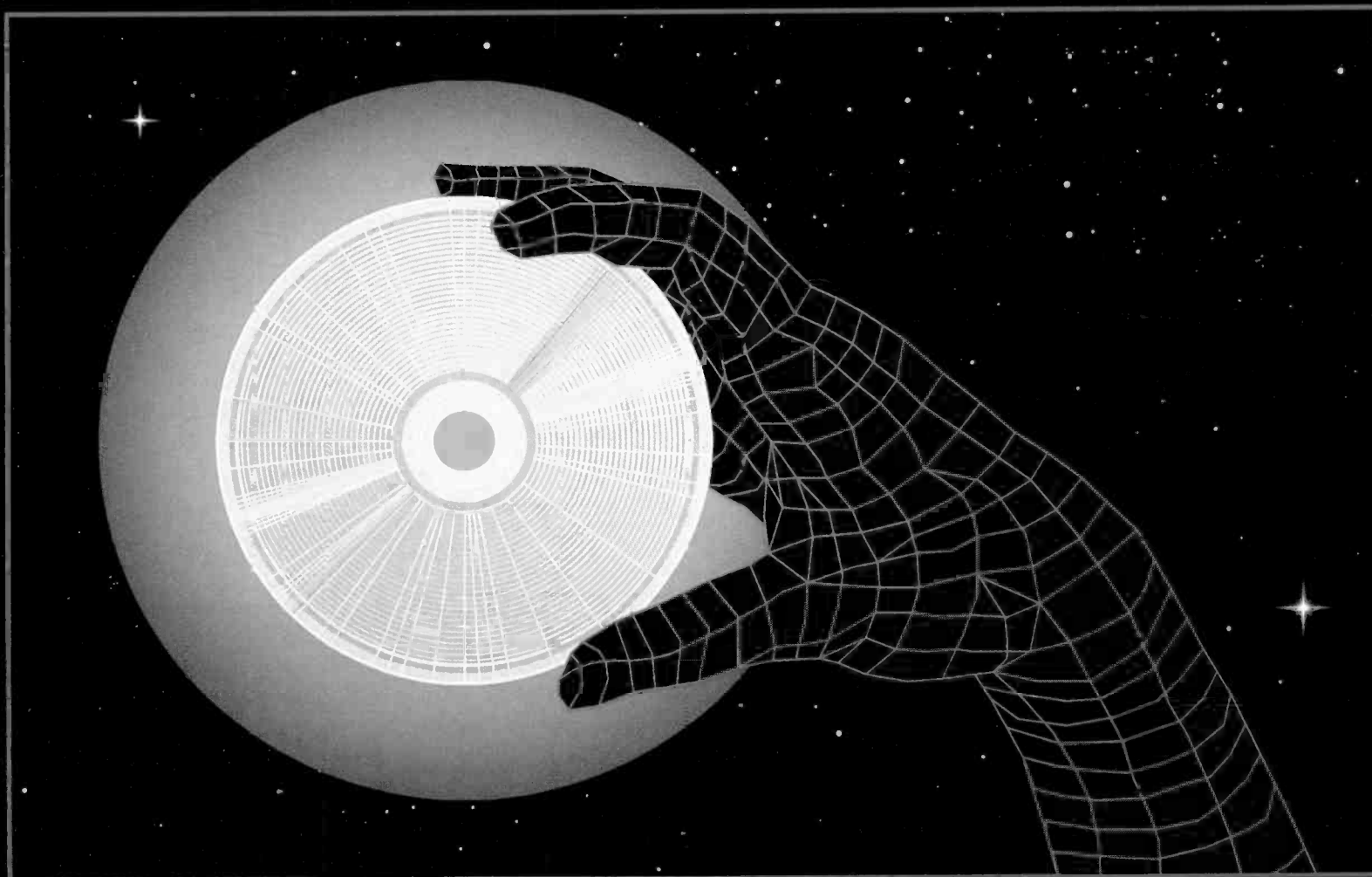


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FUTURE

(Continued from page C-3)
CDV push.

Audio-only 3-inch CD singles are being shipped for in-store and radio promotion by Sony's Digital Audio Disc Corp. Like CDVs, they hold up to 20 minutes of music. Unlike CDVs, they're playable on all CD players, although a snap-on adapter is needed to bring the disks up to standard width in drawer-type CD players. Look for a bottom retail price of \$3.

CD singles—to be marketed by all major labels, according to a Sony spokesman—are apparently the precursor of mini-CD products to come.

"Down the road, Sony is looking at less expensive, much smaller CD products—CD singles players, for instance, that fit in a shirt pocket," says a Sony source. "Three-inch CD Videos are a possibility."

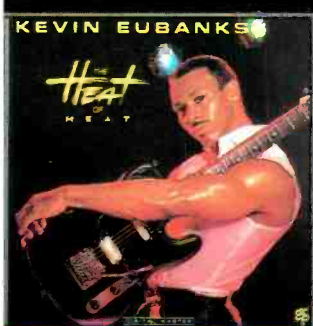
The biggest breakthrough on the CD front is CD Interactive, a super format that should hit the market by fall '88. Controlled by a joystick mounted on an add-on microprocessor, CD-I combines high-grade video stills, animation, graphics and text with digital stereo sound and narration.

"Compact Disk Interactive will require a new type of author," says Stan Cornyn, president of The Record Group in Burbank, Calif. "Hitchcock wouldn't be at home with it. Neither would Irving Berlin. Right now, we're thinking that music programs would be especially well suited to this format. Programs like 'A Young Person's Guide To The Opera,' 'Everything You Wanted To Know About Rock'N'Roll,' for example."

You could call up the entry on Mick Jagger, view a selection of photos, hear some of his biggest hits, get complete biographical information and a discography.

American Interactive Media—a Philips/PolyGram corporation—is designing a "Treasures Of The Smithsonian" CD-I that will offer up-close views of all exhibits from all angles along with complete details and narration. Also in the works for AIM is a deal with Parker Brothers. "We're going to produce CD-I versions of Clue and maybe Monopoly, Risk and Sorry," says a spokesman for American Interactive Media.

Software will range from action offerings to vacation planners; from complex mystery (Continued on page C-33)



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Viki & Flirt, Hungary (Polimer-Kristály/Vap);
Gianna Nannini, Italy (Polydor/Polydor);
Mijares, Mexico (EMI/Toshiba EMI);
Fra Lippo Lippi, Norway
(Virgin/Virgin Japan);
Erasure, United Kingdom (Mute/Alfa);
Nathalie Archangel, U.S.A.
(Columbia/CBS Sony);
Lady Lily, West Germany (Global/Victor);
Yopie Latul, Indonesia (Winner of
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(Japanese entries to be decided soon.)



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EXPANDING UNIVERSE

(Continued from page C-1)
than a year earlier.

By last month, pressing costs had dropped generally to about \$1.50 per raw disk, with some plants asking as little as \$1.25 in their bid for clients. Labels that basked in undisguised pleasure in this new price climate, found other desirable criteria surfacing. Quality, service, and a variety of other service-oriented factors began to enter the equation of choice with greater vigor.

Most observers expect that domestic shipments of CDs this year will total about 100 million units, almost double the 53 million reported by the Recording Industry Assn. of America to have been shipped in 1986.

But no one anticipates that the rate of growth will continue without some erosion in 1988. The growth curve, while still spectacular compared to other new product line, should drop by about half, traders speculate.

Estimates by the Electronic Industries Assn. place the number of CD players to be sold in the U.S. this year at 4 million, rising to 5 million next year. But Hans Gout, executive president of Philips & DuPont Optical Co., is even more bullish. He thinks we'll come close to realizing that latter figure by the end of the current year. Not all that bad for an industry that didn't even exist in this country five years ago.

Gout's vision of worldwide CD sales to the trade in 1987 is about 250 million, increasing to 400 million or 450 million in 1988. However, when he weighs these figures against announced capacities of the world's software plants—in operation and planned—they just don't balance. Claimed capacity worldwide comes close to 500 million this year, notes Gout, and as much as 700 million in 1988.

CD production estimates, it must be admitted, are typically inflated. They reflect ideal conditions.

Pressing plants are loath to disclose actual production rates lest they compare unfavorably with competitors. In a technically demanding industry, even the most responsible estimates can be defeated by break-in experience.

True capacity in this industry, as in most others, is a variable directly related to the pressures of competitive forces. It's a flexible attribute. The addition of another press, or another workshift, brings the product yield closer to capacity. If sales are soft, yield drops, although theoretical capacity holds

steady.

The accompanying chart, listing anticipated plant-by-plant production totals in 1987, represents estimates by close observers who are likely to err, if at all, on the side of conservatism rather than hyperbole.

This past spring, as a number of new plants opened for business, record companies, too, found that the CD business, despite its special glamour and spectacular growth, was still very much the record business. No matter how seductive the playback medium, people still buy music and entertainment. They must be given what they want, and at the right price.

Come last spring and early summer, many in the industry were looking at the burgeoning CD phenomenon and crying "Glut." Too much product for the apparent demand.

Jack Kiernan, vice president of PDO, lays part of the blame for sluggish pipelines on undisciplined purchasing. Retailers, still accustomed to an atmosphere of shortages, continued to overorder, he says. They had learned a painful lesson during the period of shortages: they could count on delivery of only a portion of orders. To get 100 copies, you had to order 150. All of a sudden, though, 150 start arriving.

"It was an aberration," says Kiernan. Business at the factory level almost came to a standstill because everybody was loaded with product. Inventory had to be sold off before quantity orders for catalog could be placed again.

As summer began drawing to a close, however, orders in preparation for pre-holiday business began to impact positively at factory level.

Robert Heiblim, vice president of sales for Denon America, like other seasoned observers, sees demand increasing substantially. But he's not surprised to find the rate of increase tapering.

(Continued on page C-22)

1987 Pressing Plant Capacity, U.S. & Canada

A Conservative Estimate

Plant (millions)	
Capitol EMI , Jacksonville, Ill. (6)	
Digital Audio Disc Corp. , Terre Haute, Ind. (48)	
Discovery Systems , Dublin, Ohio (2)	
JVC Ltd. , Tuscaloosa, Ala. (8)	
Denon America , Madison, Ga. (10)	
LaserVideo ,	
Anaheim, Calif. (2)	
Huntsville, Ala. (15)	
Memory-Tech , Plano, Texas (1)	
Nimbus , Greene County, Va. (1)	
Philips & DuPont Optical ,	
Kings Mountain, N.C. (12)	
Sanyo , Richmond, Ind. (3)	
Shape Optimedia , Sanford, Maine (5)	
Technetronics , West Chester, Pa. (2)	
Technidisc , Troy, Mich. (2)	
Warner Communications , Olyphant, Pa. (12)	
Americ Disc , Drummondville, Quebec (4)	
Praxis , Mississauga, Ont. (3)	
Cinram , Scarborough, Ont. (1)	

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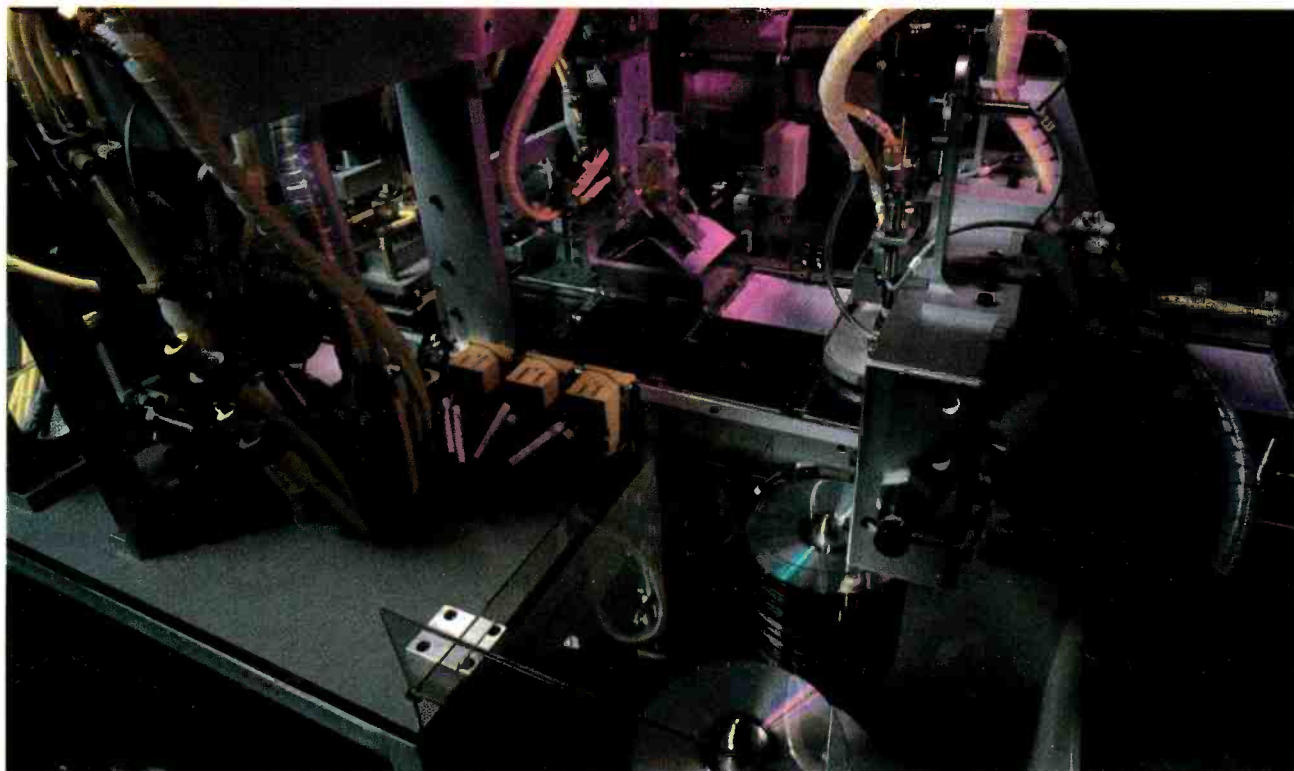
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LABELS

(Continued from page C-4)
LP/cassette/CD release. Where labels were once handicapped by an extended delay in getting new hot product out on CD, it is very quickly becoming less and less of a problem. Says Harold Sulman, vice president of sales for MCA Distributing: "We have not had the luxuries that a lot of the other labels have had. We're really working hard toward that right now, to try to put things out simultaneously. On 'Miami Vice,' we probably put [the CD] out about six months after the album sold 200,000."

With the rise in CD production, however, MCA is not only becoming a leader in establishing a CD midline base, it's shifting part of its marketing focus to that configuration. Two recent releases—one by Police guitarist Andy Summers, the other Elton John's "Live In Australia" album—have enjoyed an extremely high proportion of their sales in the CD format. Furthermore, where it was once a major question whether a new album would even be released as a CD, today it is no longer an issue. "We're just about getting to the point now," says Sulman, "that any record that we're going to put out, that we believe in, we're going to put out on CD. Whereas in the beginning, we said, 'let's wait and see what happens to the record.' Now, if it's a new record and a priority, we put it out."

Ron McCarrell, vice president of marketing at Capitol Records, acknowledges that his label presently has a marked advantage over others: it has its own CD pressing plants. "Being that we have our own factory, we have a fairly good turnaround time on filling compact disk orders," he says. "So we don't tend to suffer some of the kinds of problems that other companies do, when they may be out of stock for 2-4 weeks at a time."

Because Capitol is now able to issue new releases simultaneously in all configurations, sales patterns that were once hypothetical can now be readily examined. Where once it was unknown how many copies of a new CD release would sell in proportion to LP and cassette, McCarrell notes that patterns are emerging.

"What we generally find—what I've been finding, anyway—is that your initial sale of 30 to 60 days tends to be more heavily skewed toward the LP and cassette," says McCarrell. "Specifically, more toward the LP. There's still a lot of people out there with turntables. I think

that what you find is that a lot of hard-core consumers that are into the LP format tend to be your more active consumers. They go out and buy an album by an artist early on. And then, as you get into your second, third and fourth singles, and you begin to expand beyond that core music buyer, I think that that's when it really starts to skew towards the cassette, specifically. And then, on a secondary kind of level, the LP diminishes and the diminishing sale on the LP tends to be picked up by the CD. In other words, they're offsetting each other. It's a sort of chronological order."

What kind of artists are enjoying strong CD sales? Most executives hate to use the infamous Y-word, but somehow "yuppie" crops up in any answer to that question. Lou Dennis, vice president and director of sales at Warner Bros., implies as much, pointing to the strong CD sales of such artists as Peter Gabriel, Paul Simon and Dire Straits, and others. "Fleetwood Mac has been tremendous on CD," says Dennis. "Notice the names, notice the type of music that these things are. Very strong melodies, and words you can understand. Not necessarily intellectual—certainly Peter Gabriel and Paul Simon are—but they're strong melodies, and you understand the words. Steve Winwood has been tremendous on CD."

As Warner Bros. begins to release its vast album catalog on CD, buyers are once again confronted with such names as Jimi Hendrix, the Grateful Dead, Neil Young, Joni Mitchell, Van Morrison, and other countercultural icons, and making the choice to re-buy their favorites in the new format. But, says Dennis—and others agree—the number of old favorites being swiftly released can cause considerable consternation to inventory-conscious retailers. "Frankly, I think we're not getting them into all stores," says Dennis. "Because stores are so inundated with CDs, I think they're beginning to pick and choose as to which ones they might carry."

From not-enough-to-go-around to picking-and-choosing in just a few years indicates how new the CD is in the marketplace, and how an adjustment—at retail, record label, and consumer levels—is called for.

As of the end of '86, CD players were in only 5% of American households. Clearly, the number is set to grow exponentially. For most major labels, this year—right now—is the period when fine-tuning will make all the difference in the world.



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EXPANDING UNIVERSE

(Continued from page C-18)

While players are affordable, the industry needs greater diversity in the price of software, says Heiblim. "Factory orders are not likely to rise significantly unless leveraged by major orders," he suggests. "And that's not likely to happen before the labels reduce the consumer price of front-line product." That price should be \$9.98, he adds.

Heiblim sees current capacity as "ample" for the next several years. Even more, he feels there are too many plants in operation now. He warns of the possibility of a shakeout.

Even more dire in his predictions is PDO's Hans Gout. He sees a "dramatic overproduction capacity" worldwide at this time. He estimates that 50% more CDs can be produced this year than the industry can absorb.

"There is bound to be a shakeout," says Gout. "Pressing plants allied with record companies will be in the best position. Newcomers entering into CD manufacturing at this time will be throwing their money away."

The competitive climate in the U.S. will thicken even more next year when CBS opens a CD pressing facility in Pitman, N.J. The move is certain to siphon off significant numbers of orders now handled by other plants.

Gout sees the prices of CD continuing to fall. At retail, this will happen more quickly in Europe than in the U.S., he says.

Observers (and participants) like Heiblim and Gout however, hardly consider themselves prophets of doom. Quite the contrary. Industry growing pains are unavoidable in a climate of adjustment and competition. They remain bullish about the future. But they expect growth to come on a more orderly basis. And they look forward to the positive force that newer configurations, such as the CD single (either 3-inch or 5-inch), the maxi-single and

CD-V will exert.

At Digital Audio Disc Corp., the country's pioneer CD manufacturer and by far the leading domestic producer, vice president Jim Frische continues an expansion program that will bring the plant's capacity to a claimed 6 million a month during the first quarter of 1988.

That doesn't mean the company escaped the recent glut unscathed. And Frische feels that despite rapid expansion in the universe of players, capacity will continue to outpace demand for some time.

Sales patterns in the first quarter of next year, reflecting movement of hardware during the holiday season, will be key indicators. He's not alone in awaiting these results with some impatience.

Warehousing, pick-and-pack, and drop-shipping are among the ancillary services LaserVideo's Mull considers of value in retaining client loyalty. The company early on made a special point of soliciting business from independent labels, a practice it will continue to stress.

(Continued on page C-29)

CD's High-Speed Growth— Quick Profits Vs. Costs & Service

Scenario: It's 1985 and the compact disk is showing remarkable vitality. The new technology has captured the imagination of the American public and an unprecedented expansion is underway. Hardly anyone challenges the prediction that CD will become the preferred recording medium. The only question: How fast?

The demand for disks is startling to industry traders. There are just not enough to go around. Those few plants in Japan and Europe actually producing CD software are flooded with orders they can only partially fulfill.

Record companies around the world want to get in on the bonanza—fast. But most can't secure production commitments that even come near their perceived requirements.

Entrepreneurs galore take a quick look at the growing phenomenon and see a potential fortune waiting to be gathered in. They envision a sellers market for years to come. They put pencil to paper and calculate immense profits. Generous amounts of venture capital become available.

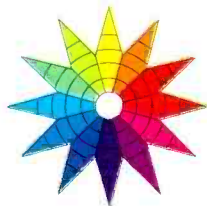
Those CD plants in operation are charging \$2.50 to \$3 a raw disk and labels are waiting in line to place orders. There seems no early end to a market of scarcity. And new plants begin to pop up all over the place.

Two years later we find the world's romance with the CD has not cooled. The laser-read disks have overtaken the LP (measured in dollars) even more rapidly than expected. But the number of plants in operation and bidding for a share of the market has also multiplied—even faster.

Now entrepreneurs sharpen those pencils again and find that because of burgeoning competition they can only charge around \$1.50 a raw disk. That's \$1 less than they calculated originally.

The easy buck has proven elusive. CD is still a good business, with loads of potential for growth. But it is a business that must be nurtured. Cost and service are the keys to success, if heightened competition is to be met. It's an old story. Only it happened more quickly with CD.

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INDIES

(Continued from page C-4)

Denon. A leader among independents with over 400 jazz and classical titles on CD (jazz available on cassette), the Plainfield, N.J. company has enjoyed recent success with such jazz disks as Peter Erskine's "Transition," Eliane Elias' "Illusion," and Randy Brecker's "In The Idiom." The label's series of Mahler symphonies by the Frankfurt Radio Symphony Orchestra has logged the best classical sales; Mahler's Symphony No. 8 (the "Symphony Of A Thousand"), performed by the Frankfurt Radio Symphony, is scheduled for release this month. In October, the company will issue a CD by the Ritz, a vocal jazz group in the Lambert Hendricks & Ross/Manhattan Transfer mode.

Dunhill Compact Classics. Based in Northridge, Calif., this CD-only outlet has scored its biggest successes with the Judy Garland package "America's Treasure" and "Toga Rock," a raucous collection of party favorites from the '60s. Its most recent releases, compiled by Steve Hoffman, are "The Amboy Dukes—The Ultimate CD Package," a compilation of Ted Nugent rockers, and "Beach Classics," an anthology of surf music hits. Dunhill has also issued "Reggae Roots," a budget-priced Bob Marley package.

Enigma. The El Segundo, Calif.-based label has enjoyed big CD sales with some of its 1986-87 chart-toppers: "Look What The Cat Dragged In" by Poison (100,000 units), "To Hell With The Devil" by Stryper (40,000 units), and "Especially For You" by the Smithereens (over 30,000 units). Enigma has high hopes for its summer and fall releases by Don Dixon, the Textones, Lääz Rockit, and Game Theory (the latter is a two-LP set on one 74-minute CD). The company issued a \$7.98 30-minute dance single on its Synthicide label in August, and plans a 3-inch CD by Stryper for the fall.

GRP. The jazz label's CD best sellers include Glenn Miller's "In The Digital Mood," Dave Grusin and Lee Ritenour's "Harlequin," Grusin's solo projects "Night Lines" and "Cinemagic," The Duke Ellington Orchestra's "Digital Duke," Diane Schuur's "Timeless," and the various artists collection "GRP Live In Session." The most recent issues from the company are "Diane Schuur And The Count Basie Orchestra" and "Portrait," featuring Ritenour with the Yellowjackets and Kenny G.

(Continued on page C-27)

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MAJORS

(Continued from page C-4)
 rable on the CD charts as the LP logs), Bob Seger, Frank Sinatra, and Tina Turner. Recent smashes include Heart's "Bad Animals," Poison's "Look What The Cat Dragged In," "Crowded House," Great White's "Once Bitten," Freddie Jackson's "Just Like The First Time," and Tina Turner's "Break Every Rule." The late-'87 release schedule is massive; highlights among forthcoming releases include new work by Joe Cocker, Martha Davis, Megadeth, and Meli'sa Morgan. There will be six new digital Sinatras and four Nat Coles; the Beatles' "Let It Be" and "Abbey Road" will be issued on CD Oct. 14. Finally, the company will enter the midline market in October with an outpouring of titles by such artists as the Band, the Beach Boys, Glen Campbell, George Clinton, Grand Funk Railroad, Sammy Hagar, Iron Maiden, the Little River Band, the Motels, Anne Murray, Pink Floyd, Billy Squire, and Yma Sumac.

Columbia and E/P/A. The CBS labels have scored some of the biggest hits in CD history, with Bruce Springsteen's "Born In The U.S.A." and Michael Jackson's "Thriller" the unquestioned champions. The company's list of top performers includes Barbra Streisand ("The Broadway Album"), Boston, Pink Floyd ("The Wall" and "Wish You Were Here"), Billy Joel ("Greatest Hits," "An Innocent Man"), Aerosmith, Journey ("Escape," "Raised On Radio"), Neil Diamond ("Greatest Hits"), the Bangles ("A Different Light"), Willie Nelson ("Stardust"), Cyndi Lauper, Sade, Wham!, the Hooters, Andreas Vollenweider, Eddie Money ("Can't Hold Back"), Miami Sound Machine, the Rolling Stones ("Dirty Work"), the Fabulous Thunderbirds, Luther Vandross ("Give Me A Reason"), and Huey Lewis & the News ("Sports" and "Fore!"). Columbia's Jazz Masterpieces series has also proven a solid line. Moving into fall, albums by the Hooters, Alexander O'Neal, LL Cool J, Europe, Regina Belle, and Dan Hill have proven strong on CD. The fourth quarter looks dazzlingly bright, with Springsteen's "Tunnel Of Love" and Jackson's "Bad" leading superstar product by Pink Floyd, Loverboy, and Mick Jagger into the Christmas market.

EMI Manhattan. Top catalog performers include Kenny Rogers' "Greatest Hits," the Pet Shop Boys' "Please," David Bowie's "Let's Dance," George

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Thorogood's "Live" and "Bad To The Bone," and Kate Bush's "The Whole Story." The latest hits from the recently consolidated label include Bowie's "Never Let Me Down," John Waite's "Rover's Return," and the self-titled albums by Richard Marx, Robbie Nevil, and Najee. The Pet Shop Boys' "Actually" and Brian Setzer's "Live Nude Guitars" lead the pre-Christmas product. Like its parent Capitol, EMI Manhattan will make a mid-line splash in October, with titles culled from the United Artists catalog by (among others) Shirley Bassey, Crystal Gayle, Earl Klugh, Ronnie Laws, Willie Nelson, Kenny Rogers and 15-track hits collections by Rogers, Eddie Cochran, Spencer Davis, Fats Domino, Rick Nelson, the Nitty Gritty Dirt Band, Johnny Rivers, Ike and Tina Turner, and the Ventures in the offing. A host of classic titles from the Pacific Jazz catalog will also move to CD; artists include Lee Konitz, Gerry Mulligan, Art Pepper, Clifford Brown, Gil Evans, Art Blakey, and John Lewis.

Elektra. Scoring top CD tallies for the label are such notables as the Eagles (virtually their entire catalog), the Doors (the recent "Best Of The Doors" package), Linda Ronstadt (her "Greatest Hits" and the trio of Nelson Riddle collaborations lead in sales), Jackson Browne, the Cars ("Greatest Hits" and "Heartbeat City"), Howard Jones ("Dream Into Action"), Motley Crue ("Theater Of Pain") and Simply Red ("Picture Book"). In '87, disk sales were sparked by Anita Baker's "Rapture," the Cure's "Kiss Me, Kiss Me, Kiss Me," and Motley Crue's "Girls, Girls, Girls." The company expects new albums by the Cars, Dokken, and Metallica to move large CD numbers. Upcoming catalog releases include Love's "Forever Changes," Carly Simon's "No Secrets" and "Anticipation," the Stooges' "Funhouse," Television's "Marquee Moon," the Paul Butterfield Blues Band's "East West," and Harry Chapin's "Greatest Stories Live."

Geffen. Recent and current hits for the label include Whitesnake's self-titled album, Peter Gabriel's "So," Sammy Hagar's "I Never Said Goodbye," the Pat Metheny Group's "Still Life (Talking)," Tesla's "Mechanical Renaissance," Aerosmith's "Permanent Vacation," Ray Parker, Jr.'s "After Dark," Elton John's "Greatest Hits Volume III," Donna Summer's "All Systems Go," and Robbie Robertson's debut solo album. In catalog
(Continued on page C-30)



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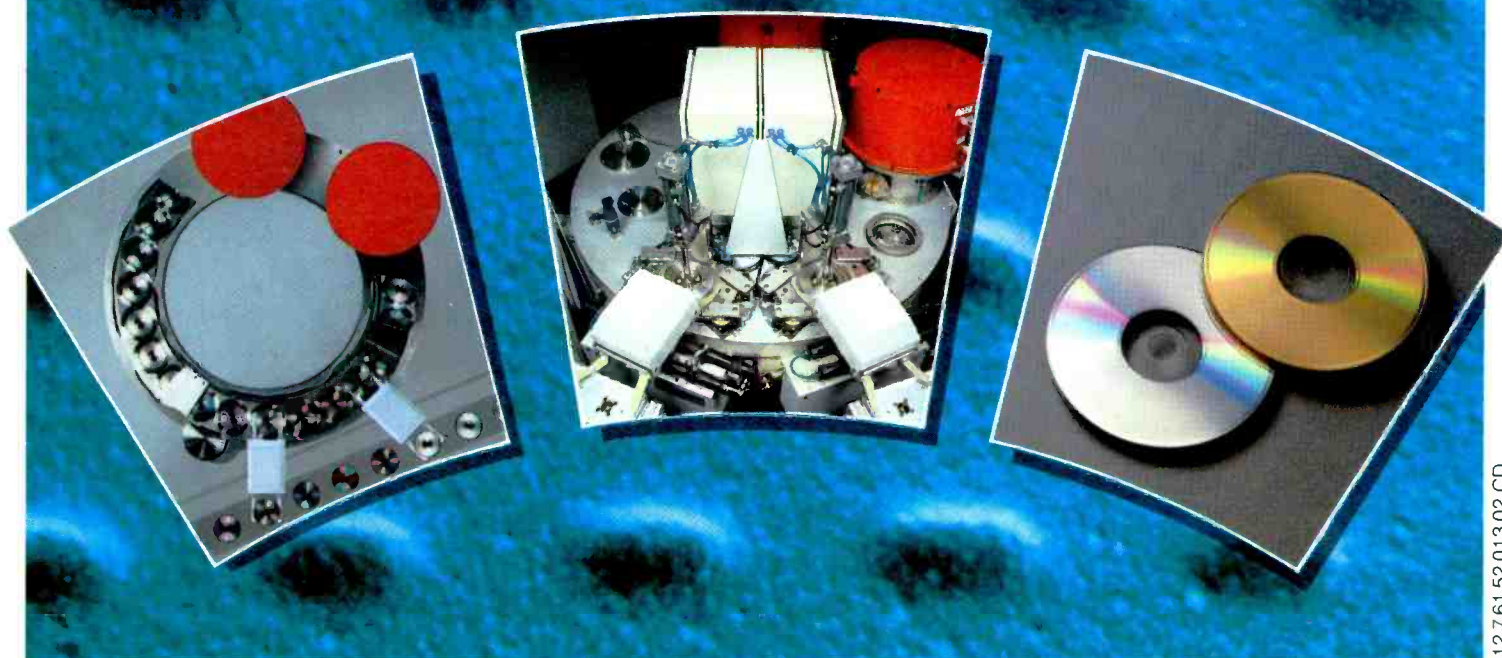
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INDIES

(Continued from page C-23)

Jem. The film soundtrack "The Rocky Horror Picture Show," "The Rocky Horror Show" (the original cast album of the L.A. stage production), "The Compact King Crimson," and the Rippingtons' "Moonlighting" are the top-selling titles for the South Plainfield, N.J.-based label. At present, the company has a CD catalog of 100 titles. Coming soon from the label are the first four Killing Joke albums and Brian Eno's "Discreet Music." Notable recent catalog titles include the Bad Brains' "Rock For Light" and Big Star's third LP "Sister Lovers," which contains extra tracks on the CD release. Jem intends to release everything by Editions EG artists Eno, Robert Fripp, King Crimson, and the Penguin Cafe Orchestra.

Priority. The L.A. label has scored well with its CD-only series of eight anthologies of oldies from the '50s and '60s. War's "Greatest Hits" and "The New Greatest Hits Of Engelbert Humperdinck" have also chalked up healthy sales. A CD release for the third in Priority's successful "Rap's Greatest Hits" series is imminent.

Prism Entertainment. The home video company entered the CD market earlier this year;

their catalog currently numbers 22 titles. The label offers an eclectic blend of classics (11 disks); Beatles orchestrations ("Classically Beatles" by the Royal Philharmonic Orchestra); a five-title "New Horizons" series featuring such new age-style players as Gordon Giltrap and Steve Parsons; two heavy metal compilations; and a "Graceland"-inspired anthology of South African street music.

Profile. Predictably, the New York label has seen its best CD sales on its hit album by Run-D.M.C.; the chartbusting "Raising Hell" has tallied 78,000 units in the compact format. Motorhead's "Orgasmatron" and the recent Dana Dane album have also sold well. The company is releasing its product simultaneously on CD, LP and cassette.

Ras. This reggae label has released six titles on CD to date, with Black Uhuru's "Brutal" the top seller at 10,000 units. CD-only compilations are due soon, led by Eek A Mouse's "Mouse-A-Mania." The latest from Black Uhuru, "Positive," will be released on Oct. 1. Ras includes extra tracks on most CD issues.

Rhino. Among its most recent entries, the reissue-oriented L.A. label has found winners in Billy Vera's "By Request" (which in-

(Continued on page C-28)

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INDIES

(Continued from page C-27) includes the No. 1 hit "At This Moment") and the new Monkees album "Pool It." Rhino's first releases of Todd Rundgren's Bearsville albums have also been CD hits. Their Dionne Warwick anthology and the Memphis rockabilly compilation "The Sun Story" have won sales among older buyers. In the future on CD: the Phil Spector catalog, the Foghat catalog, a three-CD distillation of the 12-LP "Soul Shots" series, and "The Best Of Ritchie Valens."

Rounder. George Thorogood's three blues-rocking albums have been the biggest CD sellers for the Cambridge, Mass. label, with titles by Nanci Griffith, John Fahey, Ricky Skaggs, Roomful Of Blues, Dave Grisman, and Alan Stivell also among the most consistent per-

formers. The company has embarked on a program of 60-minute CD anthologies; the series should ultimately include 45-50 titles. The hour-long programs will feature such artists from the label's eclectic catalog as Buckwheat Zydeco, Gatemouth Brown, J.D. Crowe, Norman Blake, Johnny Copeland, NRBQ, John Fahey, and Mark O'Connor, as well as samplers of African music, bluegrass, and old time music.

Rykodisc. The Salem, Mass. label enjoyed the biggest CD-only success of the year with the Jimi Hendrix Experience's "Live At Winterland," which has sold over 100,000 units. Among Ryko's marketing innovations are the \$6.98 sampler "Steal This Disc" and the first commercial 3-inch CD, Frank Zappa's "Peaches En Regalia," which is scheduled for October. The sin-

gle will promote the October release of more Zappa and Mothers Of Invention CDs—"Freakout," "Cruisin' With Ruben And The Jets," "Uncle Meat," and "Hot Rats." Ryko will also issue material from the Douglas label, including John McLaughlin's "My Goal's Beyond," Howard Wales and Jerry Garcia's "Hooteroll," and Charlie Rouse's "Cinnamon Flower." The label is also preparing a CD video release of "Peaches En Regalia," which will include unique audio material.

SST. The punk-skewed label based in Lawndale, Calif. will have 45 CDs available by the end of September, and its entire 140-title LP catalog out on disk by December. Its top disk product includes Hüsker Dü's "Flip Your Wig," Firehose's "Ragin' Full On," Sonic Youth's "Sister,"

(Continued on page C-32)

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EXPANDING UNIVERSE

(Continued from page C-22)

Mull notes that LaserVideo is now prepared to supply CD maxi-singles, offering up to 12 minutes of music, on a regular production basis.

Shape's Hannon, who admits to running at less than capacity and to shelving plans for early expansion, says his company has taken a new approach to customers in the past six months. "We're becoming more a music firm than a factory," he says. Like a number of other facilities, Shape is offering warehousing and other support to clients. "We're setting up a creative services department for those who need it."

Shape has also assumed financial interest in one label, Newport Classic, and may take on others. Company executives say this was done primarily to get a hands-on feel of the music business and what it requires.

At Technetronics, Dave McQuade believes that his challenge is to convince potential clients that "all CDs are not created equal." There *are* quality differences, he insists, and argues that the company's rapid production cycle inhibits the ever-present possibility of disk contamination.

At Discovery Systems, president Jeffrey Wilkins sees movement by domestic labels to realize more of their CD requirements from American suppliers as positive. Service and quick turnaround times are basic to the firm's client posture.

In Canada last month, Praxis Technologies was rehiring people it had laid off in June. This was in response to increased orders for the holiday season. Exports account for 80% of the firm's business, and that's where they expect to concentrate.

Basic Praxis strategy, says executive vice president Anthony Tuxford, is to develop a strong representation in the U.S. "We can deliver product in the U.S. seven days after we receive tapes," he says

In addition to attracting more stateside business,

Praxis hopes to turn around the practice of most Canadian labels to import CDs. He recognizes this as a daunting challenge since most major Canadian labels are tied to multinationals who have their own CD plants either in the U.S. or Europe.

Nimbus, scheduled to open its U.S. plant at this turbulent time, expresses little concern over its ability to make its mark. It starts production in September in Charlottesville, Va., with a backlog of experience in operating two plants in the U.K.

Mark Galloway, Nimbus vice president of manufacturing, points out that it starts out with A&M as a prime client, and expects that some of the U.S. accounts it services in its U.K. facilities will switch their requirements to the new plants.

Technidisk Inc., in Troy, Mich., counts on its track record in videodisk production to help attract new clients. The company also provides sophisticated audio post rooms, as well as digital storage and editing rooms to generate CD premasters, reminds Sharon Burman, marketing consultant.

RADIO

(Continued from page C-5)

wipes out the sound quality and cleanliness you get with CDs."

KKSF's engineer Tim Pozar says, "The format we're doing contains a lot of dynamics . . . Like a Mannheim Steamroller song that starts with birds chirping. A lot of stations tend to overcompress their signal, but we found we don't have to do that and can get almost the same loudness and better clarity of sound. The main secret is to avoid overkill in the processing."

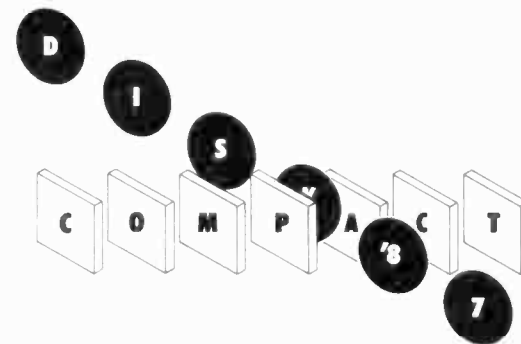
Audiophile Bob Linder, general manager of rock outlet WDHA Dover, N.J., says, "My feeling is that virtually everyone hears some differences. Initially, it was only those with educated ears knew the difference. Now, I think people accept CDs as the standard."

The introduction of CDs give programmers a whole new element to wrap exciting promotions around. One of the most successful offerings comes from the Digital Radio Network, based in Brooklyn, N.Y. The young firm offers "the CD Hotline," an 800 number affiliates give to listeners, which is answered by operators equipped to tackle zillions of questions about CDs—local availability, sound quality, release schedules, etc. The Hotline has clearance agreements in 23 of the top 25 and 42 of the top 50 markets. Affiliates include WXRK New York, KROQ Los Angeles, WLUP Chicago, WBCN Boston, and KTXQ Dallas.

Locally produced CD-related promotions are myriad. Laszer Lunches, Digital Dinners, CD Upgrades, and CD jukeboxes cover just a few of the possibilities.

In one of its biggest annual events, WDHA's commitment to the configuration is well illustrated in the fact that its "New Jersey's Rock" local band contest and compilation is only available on CD and cassette this year and last.

Other radio suppliers have been quick to jump on the CD bandwagon. Syndicator DIR Broadcasting, New York, recently took its legendary concert program "The King Biscuit Flower Hour" to a CD configuration.



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MAJORS

(Continued from page C-25) log, the top sellers are Gabriel's old titles, Whitesnake's "Slide It In," and the "Cats," "Dream Girls," and "Les Miserables" original cast albums.

I.R.S. R.E.M.'s catalog leads sales for the MCA-distributed label; "Dead Letter Office" (distributed by A&M in a one-off deal) scored nearly a quarter of its sales in the compact format, with the "Chronic Town" EP in-

cluded on the CD as an inducement. The first General Public album and the English Beat's "What Is Beat?" and "Special Beat Service" also logged good CD totals. Following the "more cluck for your buck" program

established with the R.E.M. release, new albums by the Bolshoi and the Balancing Act incorporate the bands' debut EPs on the CD. R.E.M.'s "Document" looks like I.R.S.'s major CD product for the latter part of '87, with albums by the Alarm ("Eye Of The Hurricane"), the dB's ("The Sound Of Music"), heavy metal act Shok Paris ("Steel And Starlight"), and Primitive Man artists the Bears also available. The first albums from the all-instrumental No Speak label will be issued simultaneously on CD, LP, and cassette; disks by William Orbit, Stewart Copeland, Wishbone Ash, and Peter Haycock see daylight in October. I.R.S. hopes to rerelease the dB's "Repercussion" and "Stand For Decibels" on CD in December.

Island. Unsurprisingly, U2's "The Joshua Tree" tops the list of the company's CD titles; the blockbuster album sat atop the disk sales charts early this year. U2's live "Under A Blood Red Sky" is also a fast-moving Island CD; the Bob Marley & the Wailers and Robert Palmer catalogs are also consistent sellers. The company expects '87 titles by Tom Waits, Bourgeois Tagg, and Peter Dinklage to catch fire on CD.

MCA. The company has enjoyed hearty catalog sales with albums by the Who, Elton John, Steely Dan, Jimmy Buffett, Neil Diamond, Triumph, and the Fixx. The "Beverly Hills Cop II" soundtrack and albums by Stephanie Mills and Jody Watley, Tiffany, and Melvin James have notched the best CD sales so far this year. Albums by the

Oak Ridge Boys, Reba McEntire, Lynyrd Skynyrd, Belinda Carlisle, Alice Cooper, the Jets, Triumph, Timothy B. Schmitt, Jimmy Davis, and Walk The Moon and greatest hits collections by George Strait, Steve Wariner and John Schneider are expected to sweeten the kitty. MCA has issued 30 midline CDs and anticipates 90 more by the end of the year; artists in the line include Elton John, Tom Petty, Olivia Newton John, Barbara Mandrell, Lee Greenwood, and George Strait.

Motown. Lionel Richie is the catalog leader, with "Dancing On The Ceiling" and "Can't Slow Down" the label's top CDs. This year, Smokey Robinson's "One Heartbeat" and Bruce Willis' "The Return Of Bruno" have also shown CD muscle. The company's dense catalog of soul classics has been a goldmine: anthologies by Marvin Gaye, the Supremes, the Temptations, and the Jackson 5 and such albums as Gaye's "What's Going On," Smokey Robinson & the Miracles' "Command Performance," and Stevie Wonder's "Innervisions" and "Talking Book" have notched CD sales. The "Big Chill" soundtrack has also won favor from baby-boomer CD fans. Wonder's new "Characters" leads Motown's fall product; forthcoming catalog items include Wonder's "Music Of My Mind," "My Cherie Amour," and "Fulfillingness' First Finale" and Grover Washington's "Inner City Blues." The Jackson 5's Christmas album will also get a CD release, just in time for the Yuletide party season.

PolyGram. The label's top-selling artists on CD include the Moody Blues, Eric Clapton, the Allman Brothers, Kiss, Rainbow, Rush, and jazz artists Keith Jarrett, Ella Fitzgerald, and Sarah Vaughan. The entire ECM jazz line has been a booming CD seller. A raft of recent PolyGram megahits have captured muscular CD sales: Bon Jovi's "Slippery When Wet," Cinderella's "Night Songs," Robert Cray's "Strong Persuader," Cameo's "Word Up," Def Leppard's "Hysteria," John Cougar Mellencamp's "The Lonesome Jubilee," and ABC's "Alphabet City." Coming before the end of the year are new albums by Kiss, Rush, and Bananarama; a new studio recording of "My Fair Lady" starring Kiri Te Kanawa and Jeremy Irons; and albums by classical artists and perennial CD sellers Luciano Pavarotti and Vladimir Horowitz.

RCA. Albums commemorating the tenth anniversary of Elvis Presley's death have exploded on CD: "The Number One Hits," "The Top Ten Hits," "The Sun Sessions CD," and "The Mem-

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phis Album" have experienced King-sized sales. Other top CD sellers for the label have been "Alabama's Greatest Hits" and the Jefferson Airplane compilation "2400 Fulton Street," which included 10 additional tracks on the twin-disk issue. Recent albums by Bruce Hornsby & the Range, Jonathan Butler, Restless Heart, Starship, Diana Ross, Pseudo Echo, and the Judds have demonstrated CD legs. For fall and winter, RCA expects to cash in on albums by the Silencers, Mr. Mister, Marc Jordan, and Love and Rockets; new releases by the Judds and Alabama are coming on the country side. CD-unique reissues will enter the market this fall on the company's Bluebird jazz line.

Virgin. The young American arm of the English label doesn't have a large back catalog, but has still managed impressive CD numbers with such early releases as Warren Zevon's "Sentimental Hygiene," "T'Pau," "Meet Danny Wilson," and Roy Orbison's "In Dreams—Greatest Hits." Studio whiz Mike Oldfield is a major CD star: "Tubular Bells," "Hergest Ridge," and "The Killing Fields" are sounding and selling better than ever in the hi-tech format. Late in '87, new albums by Millions Like Us, the r&b group Deja, and Oldfield ("Islands") will be released, as well as the soundtrack for the film "Hiding Out." In October, the company will bow a new label, Venture; artists include Klaus Schulze, Lester Bowie's Brass Fantasy, and the English group Itchy Fingers.

Warner Bros. The label's top catalog product includes best sellers by Bob James and David Sanborn, Van Halen ("1984" and "5150"), Dire Straits ("Brothers In Arms"), Fleetwood Mac ("Rumours"), Rod Stewart, Roxy Music ("Avalon"), Madonna (all titles), Talking Heads ("Little Creatures"), John Fogerty ("Centerfield"), Randy Travis, and ZZ Top ("Eliminator" and "Afterburner"). The company's hottest CD titles this year were hits by Stevie Nicks, Paul Simon, David Sanborn, Fleetwood Mac, the trio of Emmylou Harris, Linda Ronstadt, and Dolly Parton, George Benson and Earl Klugh, and Travis' (the second album "Always And Forever"), as well as the "Who's That Girl" and "La Bamba" soundtracks. Top titles for fall and winter include albums by Hank Williams, Jr., Force MDs, Prince, Echo & the Bunnymen, New Order, Dio, Highway 101, Sherrick, the Bee
(Continued on page C-32)

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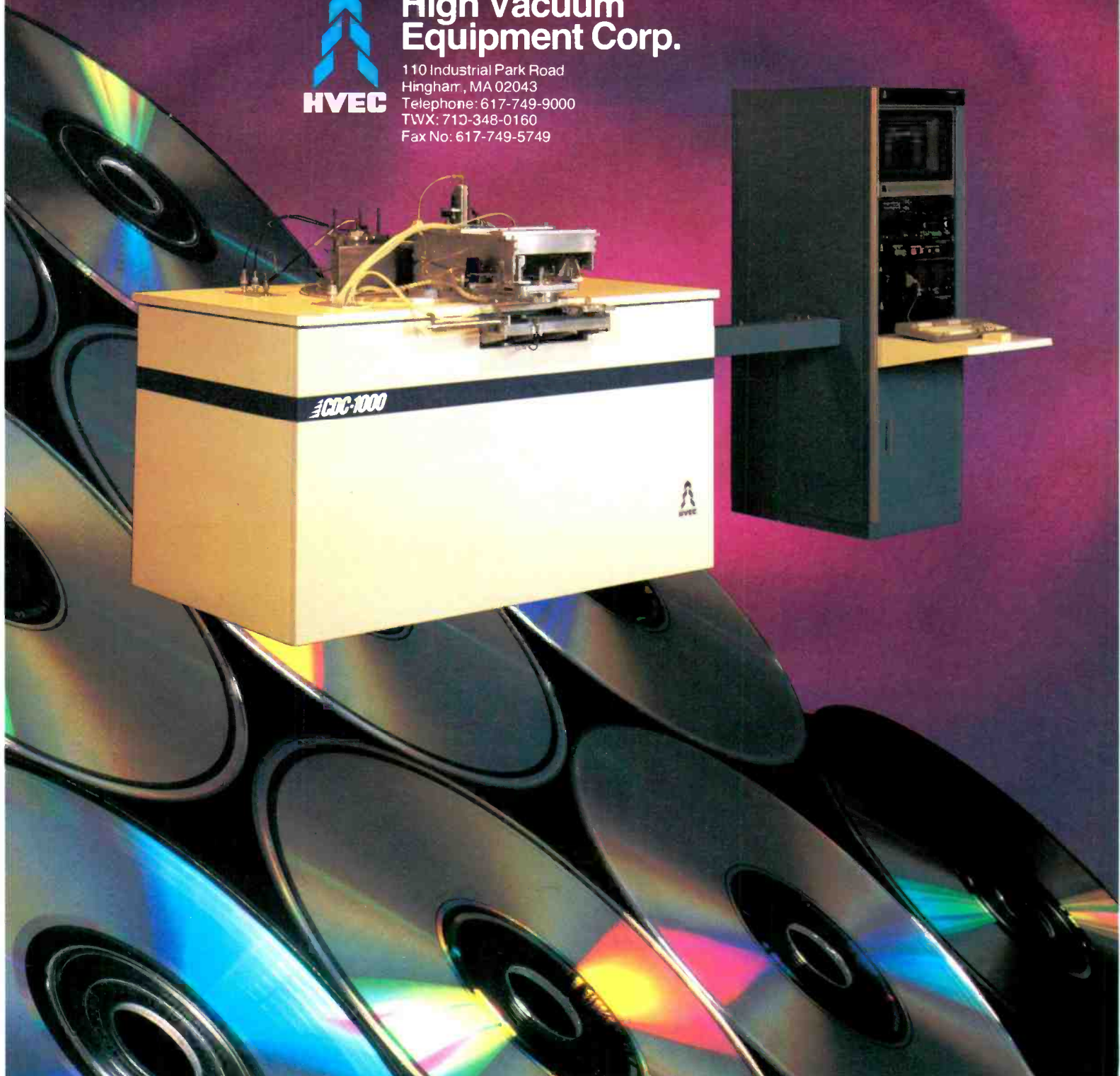
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INDIES

(Continued from page C-28)
and Black Flag's "Slip It In" and "Damaged." In the forthcoming deluge of titles will be a two-CD collection of early tracks by the Minutemen and new albums by Divine Horsemen, Brian Ritchie of Violent Femmes, HR of Bad Brains, Elliot Sharp, Screaming Trees, Glenn Phillips, and Zoogz Rift.

Shanachie. The reggae and African music specialist has close to 20 CD titles available. Ladysmith Black Mambazo, the stars of the recent Paul Simon "Graceland" tour, have notched big sales on their three Shanachie titles. Other movers for the label include the anthology "The Indestructible Beat Of Soweto," Yellowman's "Going To The Chapel," Bunny Wailer's "Roots Radics Rockers Reggae," and the Chieftains' "Ballad Of The Irish Horse." The company has high hopes for two recent CD releases, Judy Mowatt's "Love Is Overdue" and Bunny Wailer's "Rootsman Skanking."

Windham Hill. The Palo Alto, Calif. label has seen sizable CD sales on two 1987 releases, the Nylons' "Happy Together" and Andy Narell's "The Hammer"; the George Winston catalog and the four Windham Hill samplers are also steady sellers on disk. New arrivals include Scott Cossu's "She Describes Infinity" and Michael Hedges' "Live On The Double Planet." The company will also be releasing three new children's albums. Windham Hill is releasing its product simultaneously in all configurations.

MAJORS

(Continued from page C-31)
Gees, Taja Seville, the Bodeans, George Harrison, Depeche Mode, George Benson, Outloud, Steve Winwood (a retrospective package), Dire Straits (a hits collection), and Rick James. Major catalog releases are also forthcoming. In October, Warners will issue a ZZ Top "six-pack" collection; on Nov. 3, seven more Van Morrison albums will be released; on Oct. 6, two more Little Feat titles are arriving; on Oct. 20, the label will reissue three pre-Buckingham and Nicks Fleetwood Mac albums; and Nov. 17 brings a two-disk Frank Sinatra hits collection and Joni Mitchell's "Blue" and "Ladies Of The Canyon."

Warners Special Products. Long noted for their intelligently assembled mail order albums, the special products group is gaining attention with their CD-only compilations. Major sellers include the anthology "Atlantic

Soul Classics," hits collections by Otis Redding and the Rascals, and the Velvet Underground's "Loaded." A "Classic Rock" compilation, much like the earlier "Highs Of The Seventies," will be out before the end of the year; artists will include Joe Walsh, Procol Harum, Lynyrd Skynyrd, Joe Cocker, Free, Rod Stewart, Delaney & Bonnie, and Fleetwood Mac.

FUTURE

(Continued from page C-14) games to hands-on how-to programs. Stan Cornyn says that short CD-I tracks showing album-like graphics, photos, interviews and liner notes will someday be inserted at the end of audio CDs and CDVs.

"This is a real breakthrough because CD-I is the first interactive audio/visual medium that has found a world standard, unlike personal computers," Cornyn says.

The fact that CD-I will be fully compatible with CDV players via a black box add-on component is a big plus for both formats. All-in-one CD-I players will handle all forms of CDs.

"The CD-I black box will probably sell initially for about \$1,000," Cornyn says. "But that should go down to around \$300-\$400 soon enough." The CD-I players will likely retail for \$1,200 to \$1,500.

Compact Disk Interactive programs—the same dimensions as audio CDs—should sell for \$30. "But that's still hypothetical," says Cornyn.

It's not nearly as flashy as the other CD formats, but Compact Disc Read-Only-Memory (CD-ROM)—the ultimate in information storage—can't be overlooked as a near-future home library medium. Already in use at the Pentagon, Library of Congress and some corporations, CD-ROM is capable of storing up to 300,000 pages worth of text on a single five-inch disk, complete with cross referencing.

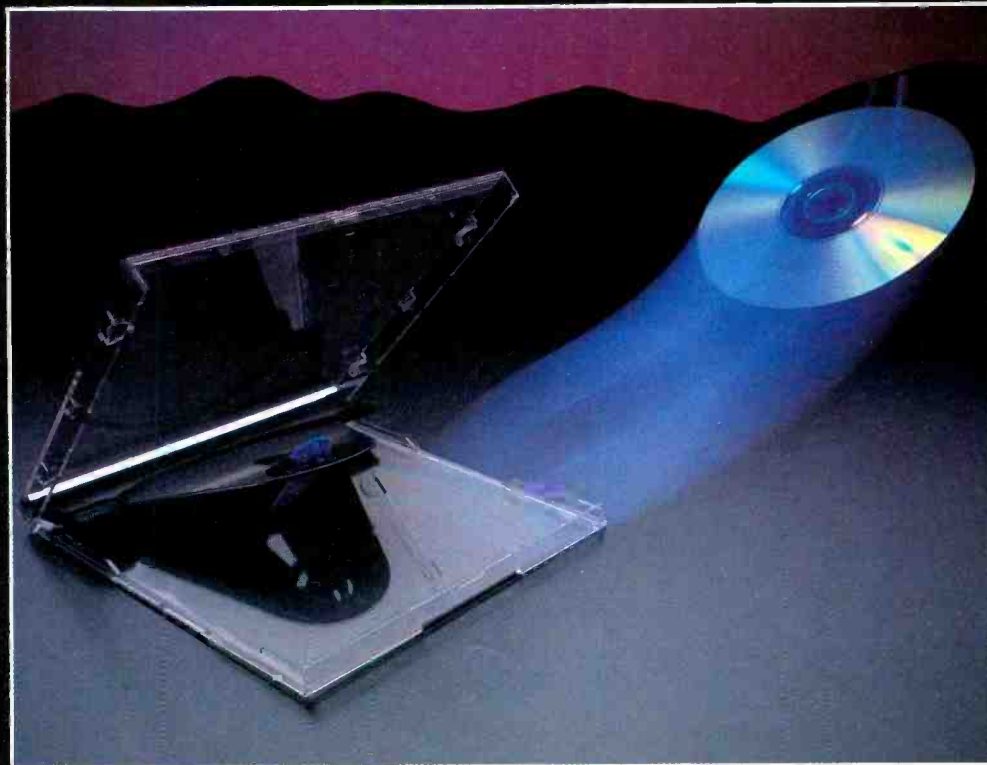
In other words, one CD-ROM disk equals 1,000 computer floppies or a 20 volume encyclopedia.

It's conceivable that all-in-one, multi-format CD systems will become the heart of home entertainment and armchair education. The future seems limitless. Recordable/erasable disks, digital video and long playing 5-inch CDVs are well within reason, although years away.

One thing CD won't become is obsolete in favor of the embattled Digital Audio Tape for-

(Continued on page C-34)

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FUTURE

(Continued from page C-33)

mat. Because DAT has come along later than CD, many casual observers contend that DAT will knock off CD like CD is knocking off vinyl.

No way. "The two formats are complementary, like LPs and analog cassettes. If anything, DAT may someday supplant analog cassettes," says Larry Rosen, co-president of GRP Records Inc., a pioneer purveyor of both formats.

"I see DAT succeeding as a home medium and a portable medium, although I prefer CDs for home use. They both sound equally good but CDs have quicker access between tracks. You can switch from track seven to track five almost instantly."

For portable use, DAT is superior because consumers can make compilation tapes from

their favorite CDs and LPs for portable use, Rosen says. "Compact disks just aren't as practical to carry in your car," he says. "They won't warp, but their jewelboxes will if the sun hits them."

Let's take a look at the two formats: DAT is prone to breaking and stretching. CDs are nearly indestructible.

Like CDs, DAT has multi-track programming but the high-speed rewinding and cueing required for DAT track access—which is appreciably slower than with CDs—only adds to tape wear, drop-outs and fidelity loss. Of course, DAT's big advantage is that it is a recording medium. And that's the crux of the current, well-documented controversy between the recording and electronics industries.

Initially high prices—around

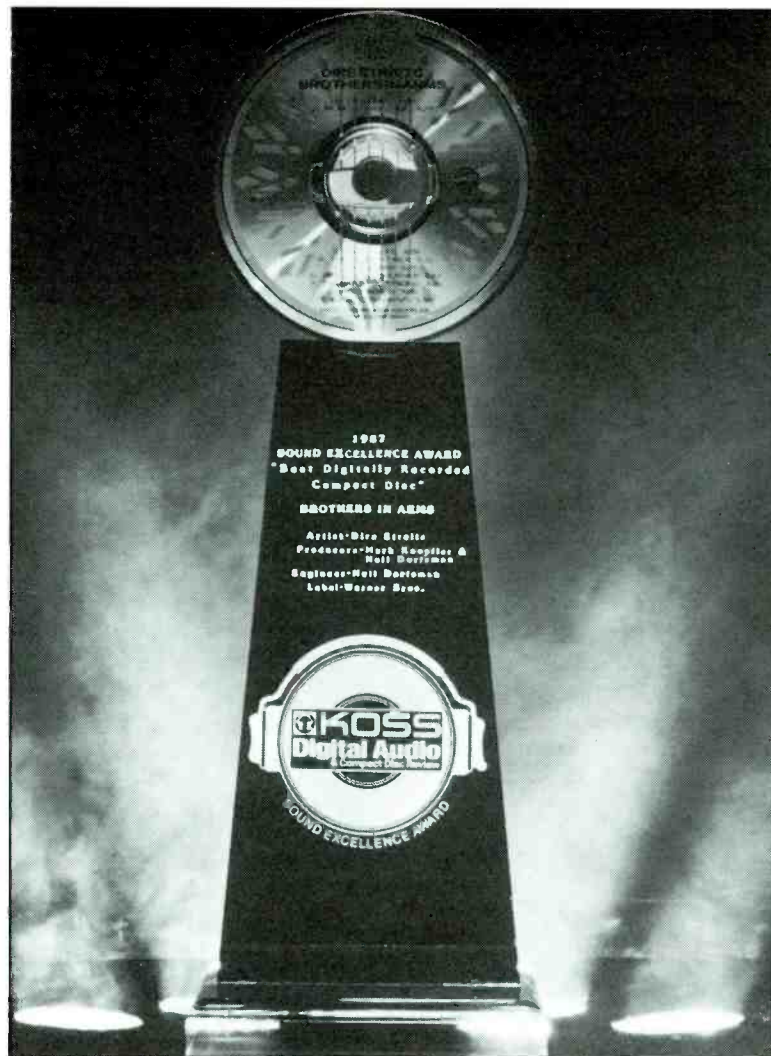
\$1,000 for home DAT decks and \$20 for prerecorded cassettes—should keep this new format on the ground for awhile.

"Second generation hardware and software will be much less," Rosen says. "High-speed duplicators with a 300-to-1 speed should be available by then. They'll be able to duplicate a one-hour program in 12 seconds."

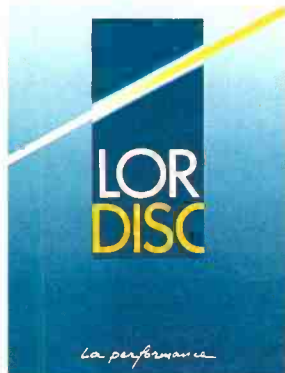
DAT should debut sometime in the fall. Marantz, the first company to announce a date, has targeted Oct. 1 for the release of the DT 84 deck. If plans hold, DAT software should trickle out simultaneously.

"I believe that it won't be long until there are no more LPs and analog cassettes on the market," says Rosen. "There will only be CDs and DAT cassettes."

A Billboard Spotlight



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RETAILING

(Continued from page C-11) fledged videodisk, 12-inch—as when the fitful video counterpart of the LP emerged—and now 8-inch, too. This has inspired yet another type retailer, LaserLand, a Colorado-based chain now stocking 50% audio CDs but convinced videodisk will emerge as a profitable market in its own right.

As a medium of complex potential, first an audio disk and now evolving as a combination of audio and video, the CD frustrates retailers. "We pulled it out," says Dave Ballstadt, president 10-store specialty chain Adventures in Video, Minneapolis.

The Minneapolis store operator grabbed the CD ring in mid-1986, racking all stores with 1,000 pieces. He went to Lieberman Enterprises, the rack-jobber, conveniently headquartered in Minneapolis. "We still believe in it," says Ballstadt. "But we have to make some adjustments."

Exacerbating retailers' concerns about CD is its arrival at a time of configuration transition. Many record/tape chains have been enjoying added volume, profits and traffic stimulation from video rental. The prerecorded audio cassette along with the CD have spurred the decline of the vinyl LP,

though not necessarily the vinyl 12-inch or even 45 single. As space allocations are shifted around still other configurations emerge—sell-through video, the cassette single, soon digital audio tape, maybe 8mm video.

With many record/tape chains seeing as much as 30% of total volume coming from the space-greedy video rental sections and needing rental for traffic, adjustment of space allocation becomes critical. As long as CD was exploding, management could tolerate the crunch. Now Lou Fogelman, head of 48-store Music Plus in the competitive Los Angeles market, is worried.

"We are not bringing it to the mass market," he says of CD. "It's not growing as a percentage of total sales," Fogelman adds. As Music Plus leaders work daily at leasing adjacent space to their stores, putting video rental on balconies, scrounging space wherever, the flattening off of CD is a big worry.

Mass merchandisers like Target are equally concerned. Right now, CD is exploding with field representatives believing attractive \$11 prices help lure customers to the self-service 1,000 square foot sections. Theft is a problem in un-

(Continued on opposite page)

RETAILING

(Continued from page C-34)
manned departments and configuration ratio is delicate. Right now, the total 5,100-piece inventory is cassette 39%, CD 35%, LP 13% and video 11% (accessories are also stocked).

Watching all this and, most definitely not from the sidelines, is retail analyst Keith Benjamin of Silberger, Rosenthal & Co. "Probably the most important question is when will the record companies drop wholesale prices, as opposed to letting retailers suffer lower margins," says Benjamin, who has just published a 100-page report on publicly-held chains.

Midline CDs are coming and even cut-out CDs are surfacing, indicating that CD is achieving maturity as a configuration. But the name of the game is

still hits, and retailers fear continuing and increasing competition will allow labels to hold higher prices.

As things stand, CD share of total revenue varies from 11%-23% chain to chain. The share comparisons offered by Benjamin: 546-store and 85% mall operation Musicland 23%; regional 33-store Spec's Music with 21 street stores, 22%; 75% street located 200-store Wherehouse 18%; also near totally street-situated 100-store Sound Warehouse 16%; and 16% street 200-store Trans World, 11%.

Predictions for 1988 and 1989 CD share total volume: Spec's 30%-40%; Musicland 30%-35%; Trans World doubling to 22%, then 32%; Wherehouse 25%-29%; Sound Warehouse 24%-27%.

Further ratio comparisons

show CD ranking 1-4 with other product or service categories, with CD second with Musicland, Spec's and Sound Warehouse: Musicland (CD 23%, tape 37%, records 16%, accessories 9%); Spec's (CD 22%, cassette 34%, records 17%, blank tape & other 11%); Sound Warehouse (CD 16%, cassette 35%, blank tape & other 13%, rental 12%); Wherehouse (CD 18%, cassette 35%, other 33%, rental 27%); Trans World (CD 16%, tapes 48%, records 20%, other 17%).

There is also one indication from Benjamin of where rack-jobbers may be with CD. Handler share versus other categories shows CD 6.8%, music 52%, video 19% and books 7.6%.

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VID RETAIL

(Continued from page C-6)

uct to stores that sit close to a major music store. Thus, he would not bring CDs to his Northgate Mall unit in Cincinnati, where he would face competition from a Camelot Music store within the mall and a Trans World-owned Peaches store across the street.

At North American Video, though, Culross says the chain does not mind record-store competition. With opening inventory of 1,400 titles, he tries to include hard-to-find specialty items in his CD lineup. "You

can find the major sellers anywhere, but how many places will you find Loudon Wainwright III?" he asks. "Those are the kinds of titles that add personality to your store's selection."

Abt, despite his reservations about compatible demographics, sees CD as a product that can boost West Coast's sales volume. But he is concerned that the program might hamper the quality of service that the chain's rental customers enjoy.

To lessen such risks, the firm is testing the program at

some of its company-owned stores before making it available to its franchisees.

"We want to make sure it doesn't impact negatively on our rental operations," says Abt. "I have seen some of the combos, like Wall-To-Wall [Sound & Video], Tower Records, and Peaches, where they don't do rental especially well. Obviously, rental has been our bread and butter, so if I see that CDs detract from our rental service, I'm going to stop it, even if the program does make money."



CD Video "combi players" have been engineered to play (foreground left to right) new 5-inch gold CD video singles and 5-inch compact disk digital audio disks, and (background left to right) 8-inch and 12-inch LaserVision disks with either analog or digital sound. Consumer launch of CD-V is now planned for the first quarter of '88.

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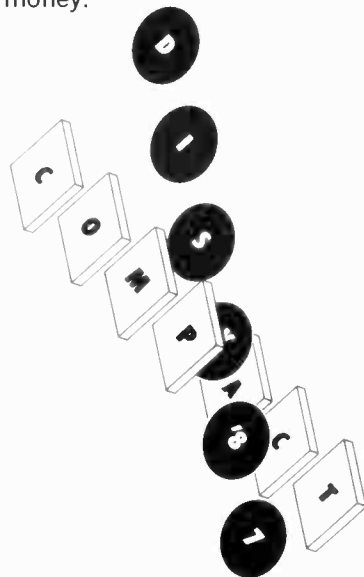


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EUROPE

(Continued from page C-10)
ing director Lucio Salvini's contention that: "The general retail price of CDs is much too high. If you get the price down you will sell many more units."

Lower prices may also serve to discourage CD rental, now perceived as a serious threat in several key markets. In Germany a court ruling is expected soon on the legality of a practice now widespread among video rental stores, and a similar process is underway in Holland following the opening of the country's first specialist CD rental outlet earlier this year, with local officials of trade group NVPI warning that the combination of CD rental and DAT hardware availability could "deal a death blow to the CD business." In Britain a 1986 BPI survey found upwards of a dozen CD rental clubs in operation, though more alarming was the trend for U.K. public libraries to switch record stocks from vinyl to their more durable CD album equivalents, these being loaned to player owners at almost nominal charge.

CD manufacture in Europe is dominated by PDO, whose Hanover plant pressed its 100 millionth CD late last year. With additional capacity in Britain and France, the company's output for 1987 alone may almost match that figure. Other major suppliers include Bertelsmann's Sonopress plant in Gutersloh, Germany, opened last fall with a reported 30 million annual capacity, and Sony's new DADC Austria in Salzburg, in which CBS has a 25% stake. By 1988, the factory is expected to be turning out two million CDs monthly. WEA manufactures in Germany, as do Bellaphon and Teldec, the latter having developed CD Direct Metal Mastering techniques employing mechanical rather than laser cutting.

Among the independents, Britain's Nimbus leads the pack, with two U.K. plants producing close to 30 million CDs a year. Rival U.K. operation Disctec has recently been bought by Australia's Disctronics, which now plans a further Stateside acquisition in an ambitious bid to become the leading independent CD manufacturer worldwide. MPO in France, ICM in Switzerland and CD Plant in Sweden are among other significant suppliers to the record industry.

After years of manufacturing
(Continued on page C-38)

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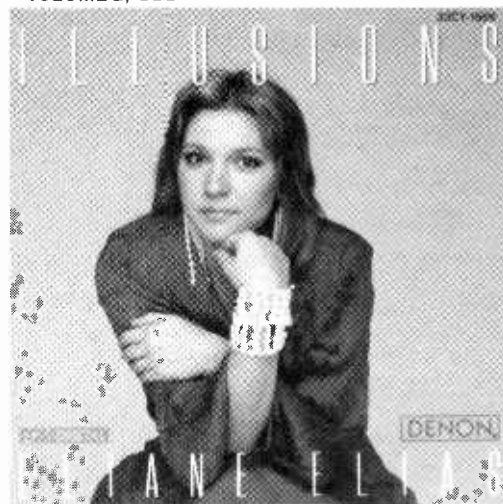
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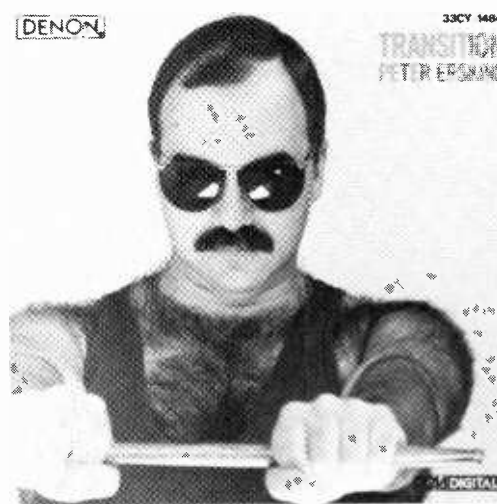
DENON. CY-1768. BOB BERG, "SHORT STORIES," DDD



CY-1483. RANDY BRECKER, "IN THE IDIOM," DDD



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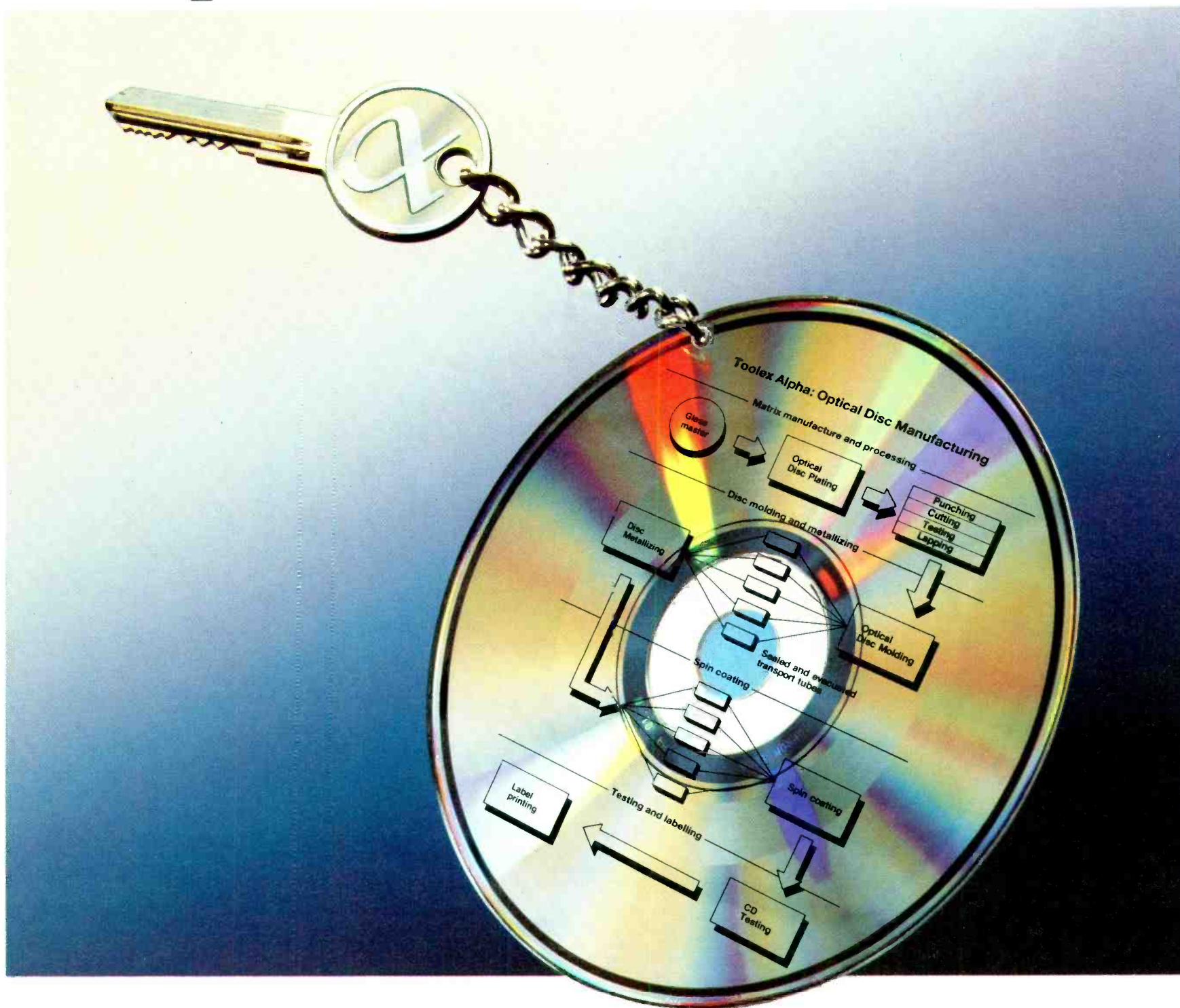
(Continued from page C-37)
 shortfalls, the specter of overcapacity has now come to haunt the CD production business. Several European facilities are said to be running well below maximum output, and Nimbus has gone so far as to axe 20% of its workforce. With bulging order books, unit prices held steady at around \$3, but the explosion in global capacity has begun to squeeze margins, with Far Eastern companies offering ultra-competitive rates and even some State-side prices dropping to around \$2.

The prospect of a European DAT launch has also served, in the words of Discotec founder Phil Race, to "scare off City money," and conventional industry wisdom says that only the larger plants, generally those with corporate links to record companies, will continue to prosper. In the short term at least, labels and consumers should enjoy the benefits of lower manufacturing costs in the more competitive environment, while the frequency of new plant openings is certain to decline.

The longer term picture may be more encouraging for manufacturers, however. CD player sales in Europe last year were only 2.34 million, out of a worldwide total of around 10 million. This year's figure will be at least double, and similar growth rates can be sustained into the 1990s, each year bringing a doubling in the size of the potential software market. CD singles, CDV, CD-I, CD-ROM and other variants of the basic CD format also promise to dramatically increase future production requirements. The result may be that demand once again outstrips supply, sending the CD production sector into a new cycle of expansion.

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Arm-Wrestling Promos Take Shops 'Over The Top'

BY VALERIE BISHARAT

LOS ANGELES There was a lot of muscle-flexing going on as two Los Angeles-based video outlets promoted the Warner video release of "Over The Top" with arm-wrestling extravaganzas here Aug. 22.

Both contests took place on shopping mall parking lots, the first in front of American Home Video's 7,000-square-foot outlet in suburban Granada Hills, the second in Video Movies To Go's 5,000-square-foot store in nearby Glendora. They attracted about 3,500 and 500 attendees, respectively, according to American Home Video store manager John Phalen and Video Movies To Go owner Michelle Messang.

Open to men, women, and chil-

dren, the Video Movies To Go competition attracted 40-50 competitors in 10 novice classes, said Messang. American Home Video's contest drew 178 competitors in 13 novice and amateur classes, says Lori Cole, organizer of the event. (Cole is herself a nine-time arm- and wrist-wrestling champion.) "This is the biggest tournament [there has ever been] for amateurs," she says.

Special guests at the American Home Video competition included MC "Big" Rick Zumwalt, co-star with Sylvester Stallone in "Over The Top"; John Brzenk, current world super-heavyweight arm-wrestling champion; Sam Scarber, an arm wrestler featured in the movie; and Ed Levitt, a referee for both the movie and the event. The Video

Movies To Go competition featured Bob Eazor and Bruce Way, both arm wrestlers prominent in "Over The Top."

While the contestants' hooting, huffing, puffing, and flexing attracted passers-by into both stores, timely promotional stunts, special giveaways, and prizes guaranteed high public turnouts, increased business, and media coverage.

Weeks before the event, Video Movies To Go advertised it in the Glendora Tribune, sent mailers to all club members, stationed a coin-operated wrestling table near the

sales counter, and ran videotapes of actor Stallone arm wrestling. "[It] drew a lot of attention for us," says Messang.

American Home Video, a superstore that carries 10,000 titles, gave one free rental each to the first 1,000 customers with an "Over The Top" arm-wrestling contest promotional flier.

Prizes and giveaways at both contests were numerous. The 65 winners at American Home Video's all-day event were awarded television sets, VCRs, video stands, portable radios, and skateboards. Video Mov-

ies to Go's winners received arm-wrestling trophies and medals. At both outlets, onlookers—and in the case of American Home Video, "the loudest noise-makers"—were awarded T-shirts, tote bags, mugs, headbands, visors, hats, balloons, flashlights, and promotional posters, many of which provided by Warner Bros. Cole describes American Home Video's event as "a total circus giveaway day."

People came in substantial numbers to witness or participate in the actual arm-wrestling contests, but (Continued on next page)



The Los Angeles-area video outlet American Home Video promoted the Sly Stallone film "Over The Top" (Warner) with an arm-wrestling contest. Pictured are two men giving it their all at the promotion. Prizes included television sets, VCRs, and other products.

FOR WEEK ENDING SEPTEMBER 26, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	NEW		★ ★ NO. 1 ★ ★ AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	1	48	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	2	16	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
4	3	104	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
5	7	16	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	5	16	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
7	4	104	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
8	11	16	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
9	9	16	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
10	8	15	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
11	6	99	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
12	13	66	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
13	12	76	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
14	10	67	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
15	18	46	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
16	15	16	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
17	14	67	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
18	16	28	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
19	21	47	MICKEY KNOWS BEST ◆	Walt Disney Home Video 442	1986	14.95
20	20	41	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
21	19	67	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
22	17	16	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
23	22	29	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
24	24	50	POUND PUPPIES	Family Home Entertainment F 1193	1985	14.95
25	23	2	TEDDY RUXPIN: COME DREAM WITH ME TONIGHT	Hi-Tops Video HT 0072	1987	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million 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 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Blockbuster Video Opens First Downtown Outlet

BY MOIRA McCORMICK

CHICAGO Blockbuster Video, the Dallas-based franchise chain that operates more than 100 stores across the country, opened the first downtown store in its entire system here recently.

The Aug. 10 opening of the 5,200-square-foot superstore brings the total number of Chicago-area Blockbuster units to 15.

Licensed partnership Blockbuster Midwest operates stores in Chicago, Atlanta, Detroit, Minneapolis, and Milwaukee, and company officials estimate that Blockbuster Midwest will oversee 40 individual operations by the end of the year.

The company's recent acquisition of Movies To Go, a 30-unit, St. Louis-based chain, added eight stores to seven existing Chicagoland Blockbusters. The number of stores in the area is expected to reach 20 by the end of the year, according to Scott Beck, Blockbuster Midwest managing partner.

Several major video chains are beginning to establish beachheads in

Chicago, including Sound Warehouse and Erol's, the most recent entrants. Beck points out that Blockbuster has more stores in the area than any other chain, but adds, "The video market is so strong and the demand so high, many people can win. [It's possible] Chicago will have three to four good video chains."

Beck says Blockbuster had not opened a downtown store before primarily because "real estate is hard to come by. This is a prime corner, and we didn't want to settle for less." The store is located at the busy intersection of Clark and Division streets, in the heart of Chicago's nightlife district and adjacent to its upscale Gold Coast residential area. To take full advantage of its location, the store is open from 7-2 a.m.

While smaller than some Blockbuster superstores (several are larger than 10,000 square feet, according to Beck), the new unit features 8,000-10,000 VHS-only titles.

The store has an atmosphere of (Continued on next page)

PUMP UP SALES AND PROFITS

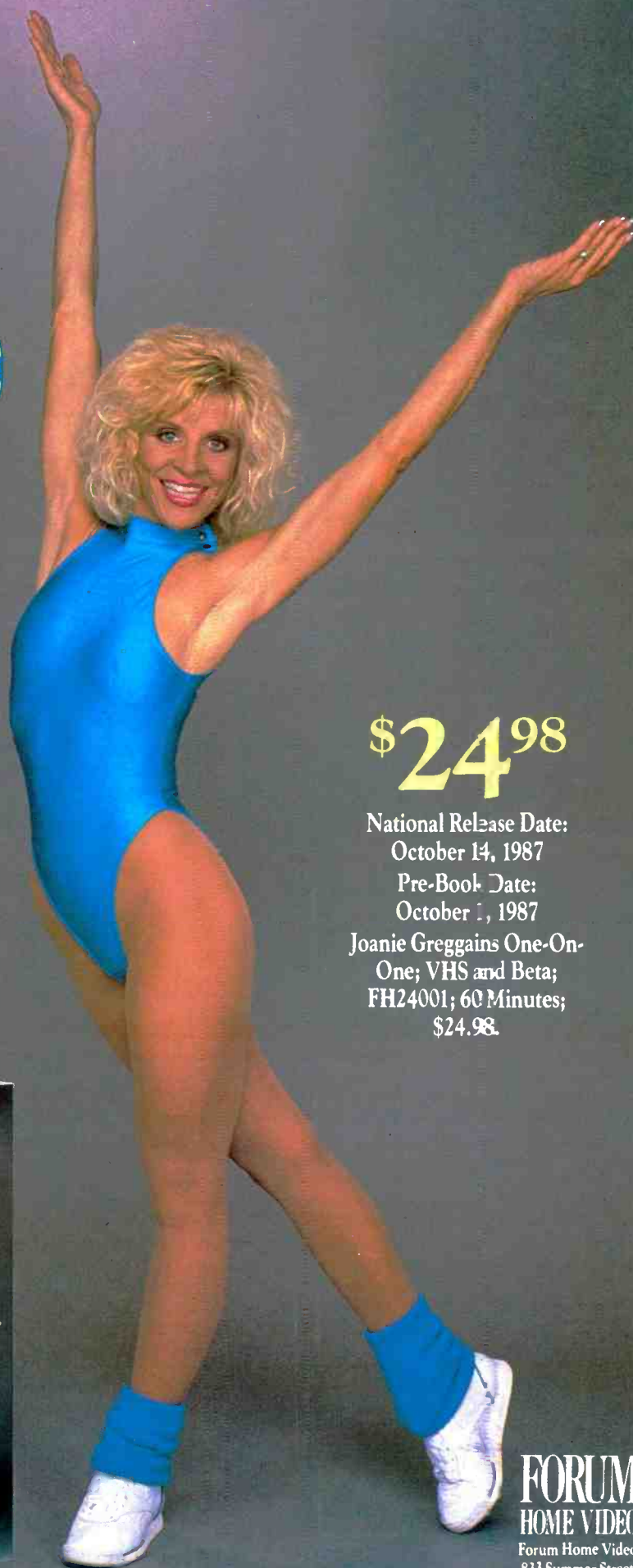
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This original, made-for-home video production includes a complete warmup, low-impact and high-energy aerobics, resistance exercises and weight training.

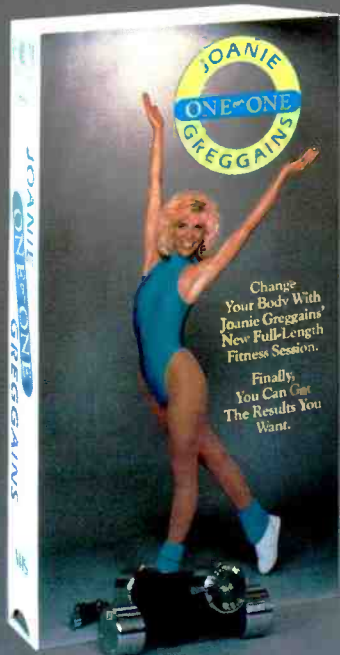


\$24⁹⁸

National Release Date:
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Pre-Book Date:
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V VIDEO RETAILING



Two women fight it out at Video Movies To Go, Glendora, Calif., as part of the retailer's promotion of the Warner release "Over The Top."

ARM-WRESTLING PROMOS FOR 'OVER THE TOP'

(Continued from preceding page)

they also browsed, bought, and rented, according to store personnel. "On a normal Saturday, we rent 1,200 movies. We rented 1,900 movies," says Phalen. "All 40 copies of 'Over The Top' were [rented] out before the promotion actually started that day." A total of 84 new memberships were also sold that day, he adds, at \$4.99 per person, including two free rentals.

Though Video Movies To Go recruited 20 new members and rented all 20 "Over The Top" cassettes by noon—and an additional 300 videos beyond its usual 1,000 on weekend days—Messang insists that there were "no increased sales per se. And we didn't expect that." The goal, she says, was to "promote our image, make customers happy, generate recall," and generally distin-

guish the store from others. "We're creating an image."

Video Movies To Go, a single-store, family-owned outlet carrying 8,500 titles, features a drive-through window through which approximately 35% of its rental business is done.

American Home Video, a three-store chain with locations in Granada Hills, Van Nuys, and Woodland Hills, finds its main source of income in VHS and Beta video rentals. However, the chain does have a solid stock of sell-through product and a sideline inventory that includes blank tape, cabinets, head cleaners, and popcorn. Two new stores are expected to bow in near-by Studio City and Encino by Christmas.

BLOCKBUSTER OPENS FIRST DOWNTOWN STORE

(Continued from preceding page)

understated flash, with mirrored ceiling bulkheads and movie posters framed by chaser lights. Four television monitors air trailers, produced in-house at Blockbuster's Dallas headquarters.

Thirty-three movie categories are featured, including Le Bad Cinema and Drive-In Movies (cult films), in addition to the standard drama, foreign, sci-fi, western, travel, and other generic headings. An extensive

nights in stores in outlying areas. Bar-code check-in and check-out, operated by laser gun, aid in transaction speed. Customers pay on check-out, and they need not wait when returning a movie due to the "return" basket near the front of the store. "Everything is geared to speed," says Beck.

Blockbuster's information desk is staffed by store employees, all coached in specific film genres so they can suggest movie selections to customers. Each month, the store highlights a genre or theme; August, for example, was Brat Pack Month, in which films with such noted young Hollywood stars as Rob Lowe, Emilio Estevez, and Diane Lane were spotlighted.

Blockbuster also offers frequent promotions, often revolving around contest drawings. As the "official video stores of the Chicago Cubs," Blockbuster sponsors periodic trips to Cubs games; tickets for the games can be won by customers. Each grand-prize winner throws out the first pitch.

According to Blockbuster Midwest executives, the one problem with the new store is the lack of parking. Regardless, they have high hopes for the outlet. Says chief operating partner Jeff Shearer, "We anticipate this will be one of our busiest stores."

Top video chains are looking to set up beachheads in the Chicago area

performing-arts section is also offered, along with the Kids' Korner section, a standard feature at Blockbuster Video outlets.

The New Releases (up to 100 copies of a hot title may be stocked) and Chartbusters (recent popular titles) areas are set in the back of the store, to draw customers through the other sections. All titles are front-faced, with open display of live product; a Checkpoint security system guards against theft.

Membership in Blockbuster's rental club is free. Rentals are \$2.50 per night, as opposed to \$3 for two

VIDEO RELEASES

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

AN AMERICAN TAIL

Animated
 ♣♥ MCA/\$49.98

CHERNOBYL

Documentary
 ♣♥ Films For The Humanities/\$29.95

DEAD OF WINTER

Mary Steenburgen, Roddy McDowall
 ♣♥ CBS/Fox/\$34.98

DOLPH LUNDGREN MAXIMUM POTENTIAL

Exercise
 ♣♥ IVE/\$29.95

HIGH STAKES

David Foley, Roberta Weiss
 ♣♥ Cinema Group/\$79.98

JUDI SHEPPARD MISSETT'S FITNESS FORMULA

Exercise
 ♣♥ JCI/\$29.95

LIGHT OF DAY

Michael J. Fox, Gena Rowlands, Joan Jett
 ♣♥ Vestron/\$79.98

SCENE OF THE CRIME

Catherine Deneuve, Danielle Darrieux
 ♣♥ Vista/\$79.95

THE SONG REMAINS THE SAME

Led Zeppelin
 ♣♥ Warner/\$39.98

THE STICK UP

David Soul, Pamela McMyler
 ♣♥ Cinema Group/\$79.98

STRANGE BUT TRUE FOOTBALL STORIES

Documentary
 ♣♥ NFL Films/\$19.95

26 BATHROOMS

Documentary
 ♣♥ Films For The Humanities/\$29.95

YESTERDAY'S HERO

Suzanne Somers, Ian McShane
 ♣♥ Cinema Group/\$79.98

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.

AVA Sets '88 Convention In Palm Springs

NASHVILLE The American Video Assn. will hold its 1988 convention March 25-28 in Palm Springs, Calif. Made up of 2,800 independent video dealers, the group will offer its members a series of meetings, seminars, and exhibits, all based on the theme of Formulas For Success.

The AVA is organized strictly for indie video dealers. Additional membership and convention information is available from 602-892-8553.

An all-laser store is cutting into new markets, see page 40



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MONO ROXANA ZAL DANIEL ROEBUCK JOSHUA MILLER
and DENNIS HOPPER as FECK Production Designer JOHN MUTO
Director of Photography FREDERICK ELMES Co-Producer DAVID STREIT
Executive Producers JOHN DALY and DEREK GIBSON Written by NEAL JIMENEZ
Copyright © 1987 Hemdale Film Corporation Produced by SARAH PILLSBURY and MIDG. SANFORD
REMDALE All Rights Reserved R Directed by T. HUNTER



**AVAILABLE ON VIDEOCASSETTE AND
LASER VIDEODISC OCTOBER 28, 1987**



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SHOP ADDS LOTTO

(Continued from page 56)

if you plan ahead, wait for the right deals, and utilize your assets to their greatest advantage, you'll stay in business, because not many people know how to do it."

Thus, Video Pursuit's owners say they are unconcerned about competition. Indeed, since moving to the current location over a year ago from a nearby area, business has quadrupled.

"Before, it was like the docks of Brooklyn," says Robleski. "No yuppie traffic."

Adds Torres, "Eighty percent of our members here work in New York and are under 40. We now have 2,500 members, and every time they build a new condo we get more."

Video Pursuit offers free membership to major-credit-card holders (it's \$15.99 per year otherwise)

'People come in like mad'

and charges rental rates of \$2 per night, though older titles are two-for-one. The store also rents VCRs and video cameras and handles VCR repairs.

Video Pursuit has tried a second traffic "grabber"—a 50-inch Hitachi screen in the window, which showcases current titles for passers-by—again with mixed results.

"We put on a good action movie and it attracted the rumdums," says Robleski. "The next night they came back with folding chairs and wanted to see the whole thing. Next night they requested an Eddie Murphy movie, so I put on 'Alice In Wonderland' and only two stayed. So the next night I put on a Japanese movie and only one stayed. So I figured if I put on the 'Care Bears' next, that would finally get rid of them. But that brought in a whole new group—the yuppies, who stand around singing and dancing with the Care Bears!"

But Woolsey, whose idea it was in the first place, still can't wait till the fall when it gets darker earlier and he can screen "The Untouchables" for the homeward bound.

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HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

WITH THE POSSIBLE EXCEPTION of Paramount's "Friday The 13th" series, perhaps no other horror series has built a steadier and loyal audience than Media Home Entertainment's "Nightmare On Elm Street" yarns. "Nightmare On Elm Street 3: Dream Warriors"—claimed to be the top-grossing independent film to date—just became Media's best-selling title in history, shipping 200,000 pieces on pre-order for its Aug. 5 entry into video stores. In June of 1985, the original "Nightmare On Elm Street" shipped 100,000, which was then a horror milestone. "A Nightmare On Elm Street 2, Freddy's Revenge," shipped last year, just missing the 200,000 unit plateau. The theatrical box-office total for the trilogy is in excess of \$100 million. And yes... the fourth installment is in the works. The phenomenon has scared up lots of home video bucks for dealers.

LIKE THE HOCKEY-MASKED JASON, the burned-skinned face and razor-glove signatures of Freddy Krueger [played by actor Robert Englund] have made him a cult figure. Teen-agers dress up like Freddy to attend midnight showings of his films. They bring their own homemade gloves for him to sign at in-stores. Two years ago, remembers Englund, he marched in New York's Greenwich Village Halloween parade and was mobbed by teenage fans who screamed "I'll die for you, Freddy." Last year, when doing a video in-store in Chicago, Englund says he stuck his head up through the roof of his limo as it approached the store and yelled "You are all my children now" to the hundreds eagerly waiting. "You should have seen them scatter." Freddy also has a huge

How a 'Nightmare' became a home video dream

following abroad. "Perhaps the strangest thing," says Englund, "are a series of Freddy Krueger jokes they're telling in Yugoslavia. They don't translate well into English but they go something like, 'So, your house has burned down and your wife has run away with the milkman. At least you are not disturbed in your dreams by that fiendish horror killer Freddy Krueger!' Weird." In India, adds Englund, Freddy is seen as a contemporary manifestation of a traditional evil spirit.

CHUCK RUSSELL DIRECTED the latest Freddy saga, working with original "Nightmare" creator Wes Craven, who executive-produced the film and contributed story elements. "I think 'Nightmare On Elm Street' is one of the best contemporary horror films ever made," Russell says. "It still scares me. In the first and second 'Nightmare' movies you see the effects of the kids' nightmares, but in the third one, we go deeper into Freddy's territory. We're taking him a little further, developing him. If you're going to do a sequel, I believe you have to expand the original concept and do it well. I literally feel the responsibility to carry out this continuation of the Freddy nightmare."

UNDER ORDINARY CIRCUMSTANCES, the "Nightmare" videos would have probably done very well, given that horror is one of the hottest home video rental categories and these particular films were a "cut" above the rest, but Media Home Entertainment deserves credit for having put together a jolting retail and consumer campaign to boost sales even further. Appealing directly to Freddy's fans, the company engineered the same kind of fantasy fulfillment that MTV is doing successfully with its viewers and rock stars. The new title is being promoted via a "Be In My Nightmare" consumer sweepstakes with the grand prize—you guessed it—a cameo appearance in "Nightmare On Elm Street 4." The promos have been running on MTV as well via ads in high profile consumer magazines like Rolling Stone, Us and Circus. In less than one week after the promotion's kick-off, more than 65,000 people filled out sweepstakes coupons. More than 1,750 other prizes will be handed out including "Nightmare" cassette libraries, T-shirts and posters. Video dealers are also looped into the sweepstakes with counter cards and other in-store material. Englund as Freddy also pumped up retailers by appearing in a seven-minute trailer that was sent to video distributors and retailers nationwide. To prime the pump even further, the Freddy factory slashed the price on the first two "Nightmare" films by way of a limited supply, shrink-wrapped twin-pack priced at \$29.95. For every 10 "Nightmare 3" cassettes purchased by distributors, they can buy one of those special low-priced twin packs. JIM McCULLAUGH

Remember last week's puzzler? What U.S. director cut his horror teeth on "Piranha II: The Spawning" before hitting it big with a major horror sequel? Answer: Director James Cameron started with small fish, but scored heavily with "Terminator" and then "Aliens."



FOR WEEK ENDING SEPTEMBER 26, 1987

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	CROCODILE DUNDEE	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
2	2	6	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
3	3	9	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
4	4	5	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
5	5	5	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
6	6	5	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
7	11	3	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
8	8	3	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
9	NEW ▶		AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
10	7	9	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
11	9	5	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
12	NEW ▶		LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
13	24	3	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
14	NEW ▶		FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
15	13	4	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
16	12	10	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
17	10	12	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
18	14	11	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
19	17	3	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
20	15	14	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
21	16	12	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
22	20	18	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
23	23	18	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
24	21	15	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
25	26	14	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
26	18	17	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
27	19	8	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
28	25	8	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
29	22	22	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
30	31	3	NATIVE SON	Cinecom Vestron Video 9963	Oprah Winfrey Geraldine Page	1986	R
31	27	2	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
32	29	10	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
33	36	2	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
34	30	15	WANTED DEAD OR ALIVE	New World Entertainment New World Video A86230	Rutger Hauer Gene Simmons	1986	R
35	28	4	KING KONG LIVES	DEG Inc. Lorimar Home Video 420	Brian Kerwin Linda Hamilton	1986	PG-13
36	34	25	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
37	33	23	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
38	32	3	THE KINDRED	Vestron Video 5210	Amanda Pays Rod Steiger	1987	R
39	39	8	ALLAN QUATERMAIN AND THE LOST CITY OF GOLD	Cannon Films Inc. Media Home Entertainment M866	Richard Chamberlain Sharon Stone	1986	PG
40	37	2	BETTY BLUE	CBS-Fox Video 3907	Beatrice Dalle	1986	NR

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V VIDEO MUSIC

Backstage At MTV's Video Music Awards Universal Amphitheatre Los Angeles, Sept. 11

(Photos: Attila Csupa)



Bernie Taupin (left) is interviewed with Elton John (middle) by a TV reporter at the Amphitheatre. The two friends were presented with a special recognition award at the show.



Capitol's Crowded House showed up not only to play a well-received set, but also to pick up the award for best new artist in a video. Shown here are band members (from left) Nick Seymour, Paul Hester, Neil Finn, and Eddie Raynor.



Aerosmith's Steven Tyler (left) and Joe Perry hit the stage with Run-D.M.C.



Kenny Loggins demonstrates the quiet subtlety of his favorite tailor after handing out the award for best direction to "Sledgehammer's" Stephen Johnson.



Vanna White, the undisputed queen of the game show, proved she can do more than spin the "Wheel Of Fortune" by showing up to deliver the award for best choreography to Paul Abdul for Janet Jackson's "Nasty."



Susanna Hoffs of the Bangles wears a smile, a few sequins, and not much more after performing with the band.



Cyndi Lauper is captured in black lace, showing off her King Tut impersonation. The songstress performed two songs and presented the award for most experimental video to Peter Gabriel's "Sledgehammer."



Whitesnake's (from left) Vivian Campbell, Tommy Aldridge, Adrian Vandenberg, David Coverdale, and Rudy Sarzo performed live on stage at the show.



Enigma's Poison (from left), C.C. DeVille (guitar), Bret Michaels (vocal), Bobby Dall (bass), and Rikki Rockett (drums) presented the best female video award to Madonna for "Papa Don't Preach."



One of the best live sets of the evening was by Run-D.M.C. and Aerosmith, playing their version of the classic, "Walk This Way." Shown here are Run-D.M.C. members (from left): Jam Master Jay, D.M.C., and Run.



Stevie Nicks (rear) gives Fleetwood Mac partner Christine McVie an affectionate squeeze as the pair pose backstage after handing out the award for best group in a video to Bon Jovi for "Livin' On A Prayer."



Mr. Mister's Richard Page looks relaxed and a bit amused at the backstage pandemonium.

Gabriel's 'Sledgehammer' Sweeps MTV Awards

BY STEVEN DUPLER

LOS ANGELES Peter Gabriel's video for "Sledgehammer" lived up to its title, smashing its way to a record-setting nine prizes at the MTV Video Music Awards here Sept. 11 at the Universal Amphitheatre. The awards ceremony featured a slew of live and via-satellite performances, as well as celebrity presenters. (see separate review of the show.)

But despite the glitz and a sellout crowd at the Amphitheatre, the show's national ratings were disappointing, down 25% from last year's numbers. According to A.C. Nielsen, the program pulled only a 3.3 rating and a 6 share, based on 34 million television households. This

means that only about 6% of the TV sets that were on at 9 p.m. EST in those households were tuned to the Video Music Awards.

Gabriel's "Sledgehammer," a humorous, fast-moving montage of live action, Claymation, and special effects swept the house, taking the honors for video of the year; best male video; best concept video; best overall performance; best special effects (Peter Lord); best art direction (Stephen and Tim Quay); best editing (Colin Green); best direction (Stephen Johnson); and most experimental video.

In addition, Gabriel was inducted into the MTV Video Vanguard, a hall of fame for those whose influence on the genre has been especially significant. Past inductees in-

clude film director Richard Lester, the Beatles, and David Bowie.

The following is a complete list of the winners in the other categories:

- **Best female video:** Madonna, "Papa Don't Preach."
- **Best group video:** Talking Heads, "Wild Wild Life."
- **Best stage performance:** Bon Jovi, "Livin' On A Prayer."
- **Best new artist:** Crowded House, "Don't Dream It's Over."
- **Best new video in a film:** Talking Heads, "Wild Wild Life."
- **Best cinematography:** Robbie Nevil, "C'est La Vie" (Mark Plummer).
- **Best choreography:** Janet Jackson, "Nasty" (Paula Abdul).
- **Viewers' choice:** (voted by the TV audience, via a 900 number) U2,

"With Or Without You."

• **Special recognition:** Elton John and Bernie Taupin.

• **Video Vanguard:** Julien Temple.

The awards ceremony featured performances by Bryan Adams, the Bangles, Bon Jovi, David Bowie, the Cars, Crowded House, Whitney Houston, Cyndi Lauper, Los Lobos, Madonna, Prince, Run-D.M.C. with

Aerosmith, and Whitesnake. Not all of the performances were live, with some arriving via satellite from Europe.

Presenters included a variety of music, film, TV, and comedy figures. Among them were Eddie Money, Whoopi Goldberg, Cher, Kenny Loggins, Howie Mandel, Tina Turner, Vanna White, and others.

A Critic's-Eye View From The Universal Live Music: A; Staging: C+

BY DAVE DiMARTINO

LOS ANGELES The 1987 MTV Video Music Awards ceremony, broadcast live from the Universal Amphitheatre here Sept. 11, lasted nearly four hours. Despite some strong musical performances, that was easily two hours too long.

First and foremost, of the 18 awards presented here, only three winners were present to accept their awards: Crowded House, voted the best new artist in a video; choreographer Paula Abdul, for her work on Janet Jackson's "Nasty" video; and Stephen Johnson, director of "Sledgehammer." Winners of the other 16 awards were either on the road or otherwise engaged, and their absence hurt.

Second, the limited number of nominations per category—five—guaranteed vast duplications of actual video snippets shown during the event. Thus, champion of the night Peter Gabriel was on-screen more often than not for his work in "Sledgehammer" and "Big Time." Madonna appeared at least six times, and Paul Simon and Steve Winwood, five each. Noting the rep-

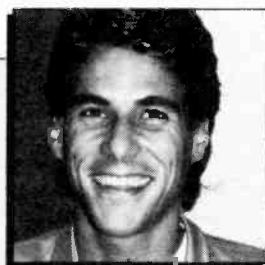
etition, one industryite wondered if the WEA convention had in fact been moved to Universal City.

Third, a large portion of the on-screen participants doling out awards had little or nothing to do with MTV or music itself. Though the capacity amphitheater crowd seemed thrilled to see Vanna White, Robin Leach, Whoopi Goldberg, and Steve Guttenberg make various presentations, the show's obvious need for tacked-on "star power" diluted what might have been a uniquely musical night. (A specially prepared video featuring appearances by Tammy Bakker, Donna Rice, Jessica Hahn, and Fawn Hall, though not related to music in the least, undoubtedly tickled Rice—who coincidentally sat in the amphitheater audience and watched it.)

There was little to quibble about by way of performances, however. There were on-stage appearances by Los Lobos, Bryan Adams, and the Bangles and also a healthy diversity of live and taped concert footage by David Bowie, Madonna, Whitney Houston, and others.

The three best performances of
(Continued on next page)

THE EYE



by Steven Dupler

the charts again."

Opelka has had "Honestly" in Power rotation for the last two weeks, and he says the song is the most requested in his entire video lineup. The album is now back in the Billboard top 100, hanging in at about No. 95.

And what of MTV? After asking for significant edits and turning the clip into a straight performance piece, MTV finally aired "Honestly" on Sept. 2. The following day, the video showed up as the eighth most requested in the rotation. A week later, it was the top clip on the channel, at least in terms of audience call-ins. Obviously, the Lord continues to work in mysterious ways.

As of press time, though, radio had not changed its views on the song. Virtually no album rock stations are playing "Honestly," and Devaney remains convinced that it is the band's born-again Christian stance that is turning off programmers.

NEWS FLASH: Look for a new MTV VJ sometime soon: **Adam Curry**, an American living in Holland and the current host of "Countdown," the Netherlands' most popular video show, looks set to become repatriated and fill the extra slot.

MICHAEL MEDIA MANIA: So what's the exclusive story on who's "Bad" and who ain't? Frankly, the exclusivity logistics surrounding the new **Michael Jackson** video are only slightly less complicated than the new "simplified" IRS 1040 short form.

You may have noticed, for instance, that both MTV and BET are "exclusively sharing" the video right now, even though MTV got the solo exclusive nod on "Thriller" all those years ago. (Inside sources say that it was Jackson and manager **Frank Dileo**, rather than CBS, who decided to eliminate MTV exclusivity on the video.) Another curiosity: Both channels are playing only the uncut 18-minute longform, even though they'd admittedly like to be able to program a shorter, clip-length version.

So, here's how it breaks down: After CBS-TV's world premiere of the video Aug. 31, MTV and BET received the \$2 million-plus minimovie simultaneously, on Sept. 10. The two nationals get a co-exclusive window on "Bad" until Friday (25). At that point, an edited version, about four minutes long, goes out to the other major national video outlets, including **Hit Video USA** and "**Friday Night Videos**." It's only then that MTV and BET get to play the shortform. And it won't be until Saturday (26) that the rest of the world is finally allowed to get down and play "Bad."

HOTTER TRACKS? A new version of video music show "Hot Tracks" hit the national syndication airwaves in 56 markets Sept. 18. The new show, titled—what else?—"The New Hot Tracks," features **Gene Anthony Ray** (Leroy of "Fame" fame) and newcomer **Carla Brothers** as co-hosts. Don't look for it in New York, though—the show isn't expected to go into Big Apple syndication until January.

FIRST, THE FORMALITIES. This is the opening of *The Eye*, a new weekly column looking at and into cable and broadcast video music programming. Each week, various national and local outlets will reveal which clips they—and their audiences—are especially hot on, and why.

Sometimes video is way out in front of radio; other times, the television crowd is forced to play catch up. We'll focus on how and why this happens. All genres of music will be covered, and *The Eye's* scope will be as wide and varied as the programming formats out there.

Next, the informalities. *The Eye* will also keep watch on programming trends and programmer moves and will cover particularly creative promotions and special events; we will even editorialize on our favorite—and not-so-favorite—videos and video programs.

BANDS THAT ARE perceived as too extreme—in any sense—can sometimes have trouble getting a shot at serious airplay from major national programmers. A good example is Enigma act **Stryper**, the altar boys of heavy metal, whose lyrics are permeated with the band's loudly proclaimed born-again Christian morality.

Consider this: Stryper managed to get its first two videos from the album "To Hell With The Devil" into MTV rotation. Once there, both the "Free" and "Calling On You" clips met with surprisingly strong approval from the station's audience, eventually settling high up in the top 10 audience video-requests list.

Despite this, MTV hesitated when approached by Enigma in July with the band's current video, "Honestly." According to Bart Devaney, Enigma's director of national album promotion, MTV programmers told him the clip for the song, which is a ballad, was "too soft" for the channel.

"It did feature a lot of Memorial Day picnic footage with wives and babies, real strong family-values stuff," says Devaney. "They ended up passing on the video."

But Houston-based national outlet **Hit Video USA** decided to give the clip a shot at heavy national rotation, despite the fact that radio was virtually ignoring the cut. Programming director **Mike Opelka** says that move paid off, for both his station and the band.

"We've been playing it since July 23," he says. "The album was stuck at around 140 on the Billboard chart and had lost its bullet. Three or four weeks after we started playing the clip, the album began moving up

NEW VIDEOCLIPS

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

BRYAN ADAMS
Victim Of Love
Into The Fire/A&M
Propaganda Films
Dominic Sena

BELOUIS SOME
Animal Magic
Belouis Some/Capitol
Jane Rieardon/Libman-Moore Productions
Michael Utterback

TERENCE TRENT D'ARBY
If You Let Me Stay
Introducing The Hard Line According To Terence Trent D'Arby/Columbia
Paul Darbyshire/M.D.P.
Vaughn Arnell, Anthea Benton

ELEANOR ACADEMIA
Perfection
Jungle Wave/Columbia
Yukio Morisaki, Doug Dilge
Blaine Novak

ERIC B. & RAKIM
I Ain't No Joke
Paid In Full/4th & Broadway/Island
Vivien Goldman, Mick Sawyer/Spellbound Pictures
Vivien Goldman, Mick Sawyer

IT'S IMMATERIAL
Driving Away From Home
Life's Hard And Then You Die/A&M
LimeLight Productions
Peter Care

LOVERBOY
Notorious
Wild Side/Columbia
David Warfield/Propaganda Films
David Fincher

EDDIE MONEY
We Should Be Sleeping
Can't Hold Back/Columbia
Theona O'Mahoney/MGMM
Nick Morris

NOEL
Silent Morning
4th & Broadway/Island
Vito Bruno
Mark Pellington

THE NYLONS
Happy Together
Happy Together/Open Air/A&M
Robert Quarty, Steve Chase/Champagne Pictures
Philip Mellows

GREGG ROLIE
The Hands Of Time
Gringo/Columbia
Elizabeth Trafford, Robert Lombard/GLO
Duncan Gibbons

U2
Where The Streets Have No Name
The Joshua Tree/Island
Michael Hamlyn/Midnight Films
Miert Avils

VIDEO TRACK

LOS ANGELES

VIDEO DIRECTOR Victor Ginsburg (Bob Pfeiffer, New Order) recently directed a couple of clips for Epic artist Dave Alvin. "New Tadoo" was shot on location at both the intersection of Hollywood & Vine and at the Whiskey A-Go-Go and has been serviced to a wide cross-section of video outlets. "Every Night About This Time," the other clip, is to be serviced to country music video outlets to support the simultaneous country single now being distributed. Both singles are from the album "Romeo's Escape."

Columbia Records artist Gregg Rolie (ex-Journey and Santana keyboardist) recently wrapped his latest clip for the track "The Hands Of Time." Duncan Gibbins directed for GLO Productions, with Robert Lombard producing and Elizabeth Trafford executive producing. The conceptual clip was shot on location at Zuma and Westward beaches and at the Mission Furniture Warehouse. Postproduction took place at Unitel/Los Angeles, with Michael Krupnick and Keith Cook handling the on-line editing.

NEW YORK

LITTLE STEVEN LENSED his latest clip for the song "No More Party's" from the Manhattan album "Freedom—No Compromise" at SIR Studios. The clip also includes performance footage shot in and around Asbury Park, N.J., during two performances at the Stone Pony club there. Doug Nichol produced, directed, and photographed the clip for ZM Productions. Craig A. Colton edited.

Computer/video artist Maureen Nappi, whose talents have graced more than a few music clips, has designed and directed the computer graphics for HBO's "The Original Max Talking Headroom Show."

Nappi worked on Paintbox at HBO Studios and Data Motion Arts Inc. Optical editor Tim Farrell composited the multilayered designs at VCA Teletronics.

OTHER CITIES

A CONCERT STOP in Vancouver, British Columbia, provided the backdrop for the filming of Joe Ely's latest clip, "My Baby Thinks She's French," from his HighTone album "Lord Of The Highway." Producer was Paul Gongaware of Los Angeles-based Cascade Films,

with production assistance provided by Cactus Productions.

Island Records act Millie Scott's single "Automatic" is being videoized by Orphan Eyes, the film/video division of Orphan Records. The clip is being shot in Detroit, Scott's hometown.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.



She Gets A 10—He Liked The Beat. Atlantic's Debbie Gibson made her "American Bandstand" debut recently, performing "Only In My Dreams" from the album "Out Of The Blue." The teen-ager is shown with the show's ageless host, Dick Clark.

LIVE MUSIC CARRIES MTV AWARDS

(Continued from preceding page)

the night—by Prince, Cyndi Lauper, and Run-D.M.C. with guests Steven Tyler and Joe Perry—stood out specifically because they seemed like live performances rather than televised appearances. Ironically, those artists provided the only palpable energy in a nearly-four-hour spectacle devoted to rock'n'roll.

The amphitheater itself—not too cramped and not too cavernous—

was the ideal site for the ceremony, providing ticket holders with a uniformly good view of all stage action. A large portion of the night's proceedings, however, took place off the stage, midway up the amphitheater floor, where MTV hosts Julie Brown and Dweezil Zappa introduced guest presenters and delivered the night's only three personally accepted awards to Crowd-

ed House, Abdul, and Johnson.

Those below them, closer to the stage, therefore had to turn completely around to see much of the night's ceremony—or else watch it on the two huge video screens placed at each side of the stage.

By hour three in the amphitheater, a large percentage of those in attendance was filing in and out—trekking to the lobby for refreshments, to talk with friends, or simply to escape the sixth or seventh appearance of the inevitable Gabriel videoclip.

As time wore on and various MTV hosts continued soliciting home viewers to call their 900-number phone lines to vote for their favorite video—this for the viewer's choice award—one was left with the impression that a solicitation for the joint MTV/Ma Bell fund was under way rather than a democratic voting process.

Broadcast live to an estimated audience of 38 million, the telecast will be shown in syndication in "abbreviated" form.

MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
BRYAN ADAMS	VICTIM OF LOVE A&M	SNEAK PREVIEW
AEROSMITH	DUDE (LOOKS LIKE A LADY) Geffen	SNEAK PREVIEW
BEAT FARMERS	HOLLYWOOD HILLS Curb/MCA	BREAKOUT
BELINDA CARLISLE	HEAVEN IS A PEACE ON EARTH MCA	SNEAK PREVIEW
BRANDOS	GETTYSBURG Relativity	MEDIUM
JIMMY DAVIS & JUNCTION	KICK THE WALL Quantum	BREAKOUT
DEF LEPPARD	ANIMAL PolyGram	SNEAK PREVIEW
GRATEFUL DEAD	HELL IN A BUCKET Arista	SNEAK PREVIEW
WHITNEY HOUSTON	DIDN'T WE ALMOST HAVE IT ALL Arista	ACTIVE
ICEHOUSE	CRAZY Chrysalis	BREAKOUT
KISS	CRAZY CRAZY NIGHT PolyGram	MEDIUM
MOJO NIXON & SKID ROPER	ELVIS IS EVERYWHERE Enigma	BREAKOUT
NORTHERN PIKES	THINGS I DO FOR MONEY Virgin	BREAKOUT
TIMOTHY B. SCHMIT	BOY'S NIGHT OUT MCA	BREAKOUT
TERENCE TRENT D'ARBY	IF YOU LET ME STAY Columbia	HIP CLIP
SNEAK PREVIEW VIDEOS	VIDEOS	
FABULOUS THUNDERBIRDS	HOW DO YOU SPELL LOVE Epic	45
BILLY IDOL	MONEY MONEY Chrysalis	4
MICK JAGGER	LET'S WORK Columbia	4
LOVERBOY	NOTORIOUS Columbia	2
RICHARD MARX	SHOULD'VE KNOWN BETTER Manhattan	5
MR. MISTER	SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA	2
MOTLEY CRUE	WILD SIDE Elektra	4
TINA TURNER	PARADISE IS HERE Capitol	4
U2	WHERE THE STREETS HAVE NO NAME Island	4
SUZANNE VEGA	SOLITUDE STANDING A&M	4
HEAVY ROTATION		
BANANARAMA	I HEARD A RUMOUR London/PolyGram	8
PETE BARDENS	IN DREAMS Capitol	7
*DAVID BOWIE	NEVER LET ME DOWN EMI America	9
*EUROPE	CARRIE Epic	15
*FAT BOYS & THE BEACH BOYS	WIPEOUT Tin Pan Apple/PolyGram	8
FLEETWOOD MAC	LITTLE LIES Warner Bros.	6
*GENESIS	ANYTHING SHE DOES Atlantic	8
*GRATEFUL DEAD	TOUCH OF GREY Arista	14
HEART	WHO WILL YOU RUN TO Capitol	5
MICHAEL JACKSON	BAD Epic	2
*HUEY LEWIS & THE NEWS	DOING IT ALL FOR MY BABY Chrysalis	11
*JOHN COUGAR MELLENCAMP	PAPER IN FIRE Mercury/PolyGram	7
POISON	I WON'T FORGET YOU Capitol	7
PRINCE	U GOT THE LOOK Warner Bros.	9
REO SPEEDWAGON	IN MY DREAMS Epic	13
*WHITESNAKE	HERE I GO AGAIN Geffen	11
ACTIVE ROTATION		
CUTTING CREW	I'VE BEEN IN LOVE BEFORE Virgin	5
ECHO & THE BUNNYMEN	LIPS LIKE SUGAR Warner Bros.	5
GREAT WHITE	ROCK ME Capitol	11
INSIDERS	GHOST ON THE BEACH Epic	5
MARC JORDAN	THIS INDEPENDENCE RCA	3
TOM KIMMEL	TRYIN' TO DANCE Mercury/PolyGram	3
EDDIE MONEY	WE SHOULD BE SLEEPING Columbia	2
R.E.M.	THE ONE I LOVE I.R.S.	4
MEDIUM ROTATION		
ABC	WHEN SMOKEY SINGS Mercury/PolyGram	11
BEE GEES	YOU WIN AGAIN Warner Bros.	2
GLEN BURTNICK	FOLLOW YOU Arista	5
CROWDED HOUSE	WORLD WHERE YOU LIVE Capitol	12
GO WEST	DON'T LOOK DOWN Chrysalis	7
LOU GRAMM	LOST IN THE SHADOWS Atlantic	10
MELVIN JAMES	WHY WON'T YOU STAY MCA	4
PET SHOP BOYS	IT'S A SIN EMI Manhattan	4
SQUEEZE	OUR GLASS A&M	3
JOE WALSH	IN MY CAR Warner Bros.	3
BREAKOUT ROTATION		
BOLSHOI	PLEASE Beggars Banquet/RCA	2
THE CULT	WILD FLOWER RCA	6
CURIOSITY KILLED THE CAT	MISFIT Mercury/PolyGram	10
FIRE TOWN	RAIN ON YOU Atlantic	3
FROZEN GHOST	PROMISES Atlantic	2
DAVID HALLYDAY	HE'S MY GIRL CBS	7
HOODOO GURUS	WHAT'S MY SCENE Elektra	2
HURRAH!	SWEET SANITY Arista	4
IQ	PROMISES Squawk/PolyGram	3
LOLITA POP	BANG YOUR HEAD Virgin	3
NEW ORDER	TRUE FAITH Warner Bros.	2
THE OTHER ONES	HOLIDAY Virgin	7
GREGG ROLIE	HANDS OF TIME Columbia	3
STRYPHER	HONESTLY Enigma	3
SWING OUT SISTER	BREAKOUT PolyGram	11
VIENNA	TALKING WITH THE HEAT Warner Bros.	7
WA WA NEE	SUGAR FREE Epic	3
JOHN WAITE	DON'T LOSE ANY SLEEP EMI/Manhattan	2
WALK THE MOON	DADDY'S COMING HOME MCA	3
WENDY & LISA	WATERFALL Columbia	7

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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LAWRENCE ENTERPRISES

Jazz BLUE NOTES



by Peter Keepnews

ONE OF THE COUNTRY'S few full-time commercial jazz radio stations is playing a key role in the drive to help the ailing and indigent **Woody Herman**, who was recently threatened with eviction from his Hollywood Hills home.

All-jazz **KKGO** Los Angeles came to the great bandleader's rescue on Sept. 8 by giving him \$4,600 to pay the four months' back rent he owed his landlord, **William Little**, who was on the verge of evicting him that day. Little, a local businessman, bought Herman's house in 1985 after the Internal Revenue Service auctioned it off to pay part of Herman's \$1.6 million tax bill. Herman has lived in the house since 1946.

Herman, 74, has been in poor health for some time and has not performed since March. He is suffering from a heart ailment, is under 24-hour-a-day nursing care, and owes some \$10,000 in medical bills, according to his daughter, **Ingrid Herman Reese**. His whopping IRS bill dates back to the '60s, when a business manager reportedly failed to withhold payroll taxes.

KKGO's efforts on Herman's behalf didn't stop with the \$4,600 donation, which came directly from the bank account of station owner **Saul Levine**. The station has now become a fund-raising conduit.

As it happens, the machinery was already in place to raise money for Herman: **KKGO** had been planning a benefit concert since May. Set for Oct. 23 at the **Wadsworth Theater** in West Los Angeles, it will feature such stars as **Tony Bennett**, **Rosemary Clooney**, **Doc Severinsen** and his orchestra, and a Herman alumni band under the direction of **Nat Pierce**.

In addition, says **KKGO** operations manager **Jeff Gehringer**, "People have delivered over \$18,000 in contributions to the station, and it's all going directly to Woody. We're not soliciting funds on the air, but we've become the main place to send money." Contributions can be sent to the **Woody Herman Tribute Trust Fund**, c/o **KKGO**, Suite 2006, 10880 Wilshire Blvd., Los Angeles 90024.

Other benefits are being staged all over the country. New York's **Blue Note** is staging an unusual two-night fund-raiser on Sept. 28 and 29, featuring the **Widespread Jazz Orchestra** with such special guests as **Al Cohn** and **Urbie Green**. Benefits are

Woody Herman's plight: The call for help is heard

also scheduled for Boston, Detroit, Little Rock, and other cities.

Meanwhile, Herman's **Thundering Herd** is still on the road, under the direction of saxophonist **Frank Tiberi**, and "doing fine," according to Herman's booking agent, **Tom Cassidy**, who adds that "any money the band makes over and above the basic costs goes straight to Woody"—and that Herman himself, cheered by the outpouring of support, has been doing much better in recent days.

The currently Herman-less **Herd** has gigs lined up through mid-December, including an appearance at this month's **Monterey Jazz Festival**, and a tour tentatively set for early in 1988 with classical clarinetist **Richard Stoltzman**. It appears virtually certain that Herman's orchestra, like those of **Duke Ellington**, **Count Basie**, and others, will go on swinging no matter what.

Gospel LECTERN



by Bob Darden

SANDI PATTI MAINTAINS her almost unprecedented high profile these days. On Sept. 17, she joined President Reagan on the CBS television special commemorating the 200th anniversary of the U.S. Constitution. In case you missed it, she reprised her version of "The Star-Spangled Banner," which garnered her such acclaim during last year's Liberty Celebration.

Two days earlier, she flew out to perform three songs at the **Pre-Mass Celebration of Joy** at the Los Angeles Coliseum for Pope John Paul II, and last month she performed at the opening ceremony for the 10th **Pan American Games** in Indianapolis, singing the official Pan Am anthem. It is a shame the U.S. men's basketball team didn't perform as well during its moment in the sun a couple of weeks later!

Oops! We goofed! In the last two interviews with **Marvin Winans**, we neglected to mention yet another Winans aggregation, **Daniel Winans & the Second Half**. Daniel's band has just released a self-titled debut album for **Word's Rejoice** label. The group joins the **Winans (Qwest)**, **Bebe & Cece Winans (Sparrow and Capitol)**, and **Vicki Winans (Light)**, who all have recording contracts.

Larnelle Harris was recently featured as guest artist at **Billy Graham's Denver Crusade**. More than 50,000 people filled Denver's Mile High Stadium. The entire evening was videotaped for delayed broadcast, perhaps as early as December.

TV evangelist **Rex Humbard** will headline the 1987 **National Quartet Convention** in Nashville. The convention, which will last nine days, will feature

virtually every major Southern gospel group in the country. **Humbard** will speak at the **NQC's** Sunday morning worship service Sept. 27. For more information, call 615-320-7000.

Bob Longman Jr. is trying to network college radio programs to feature contemporary Christian music of all kinds—and has a lot of people willing to help if you are interested in starting one up. Longman's "Morning Star" on **WUSB 90.1 FM** is a good example of what it's all about. Contact him c/o **Morning Star**, 85 Hewlett Ave., East Patchogue, N.Y. 11772-4701 for more information.

The annual **Kentucky Fried Chicken Washington, D.C./Baltimore area Gospel Music Competition**, staged at the **Kennedy Center**, saw Washington-area groups and singers walk away with the bulk of the awards. The Washington winners were **St. Teresa Of Avila Young Adult Choir** (for choir), **Serenity Of The Word Of God Baptist Church** (for ensemble), and **Michelle Slaughter** of the **Greater Mount Calva-**

Sandi Patti keeps up high profile

ry Holy Church (for female soloist). **Samuel L. Shufford** of the **Pennsylvania Avenue A.M.E. Zion Church** in Baltimore won the male soloist title. **KFC** awarded more than \$12,000 to the finalists' churches. **Deniece Williams** was the featured performer of the evening.

As usual, the **Greenbelt Festival** last month in England featured the most eclectic lineup of all of this summer's Christian music festivals. Artists performing this year included **Peter Case**; **Charlie Peacock**; **Steve Taylor**; **Bruce Cockburn**; **Daniel Amos**; **Steven Soles**; a host of mainstream contemporary Christian artists; and performers from Australia, Nicaragua, France, Sweden, Northern Ireland, and Canada.

FOR WEEK ENDING SEPTEMBER 26, 1987

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	19	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	15 weeks at No. One MICHAEL BRECKER
2	2	31	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	13	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
4	4	7	CHARLIE HADEN VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
5	5	15	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
6	6	9	JANIS SIEGEL ATLANTIC 81748 (CD)	AT HOME
7	8	17	CLAUDE BOLLING & JEAN-PIERRE RAMPAL CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
8	7	21	TONY WILLIAMS BLUE NOTE 85138/EMI-MANHATTAN (CD)	CIVILIZATION
9	NEW		WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
10	14	5	OUT OF THE BLUE BLUE NOTE BT 85141 (CD)	LIVE AT MT. FUJI
11	10	5	SPHERE VERVE 831 674-1/POLYGRAM (CD)	FOUR FOR ALL
12	9	15	JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
13	12	9	ROB MC CONNELL & THE BOSS BRASS MCA/IMPULSE 5982/MCA (CD)	BOSS BRASS & WOODS
14	13	11	NANCY WILSON COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
15	11	19	EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	7 weeks at No. One COLLABORATION
2	2	9	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
3	3	7	PAT METHENY GROUP Geffen GHS 24145 (CD)	STILL LIFE (TALKING)
4	5	5	GROVER WASHINGTON JR. COLUMBIA FC 40510	STRAWBERRY MOON
5	4	31	KENNY G. ▲ ARISTA AL8 8427 (CD)	DUOTONES
6	11	3	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
7	6	17	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
8	9	5	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
9	8	31	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
10	7	9	MICHAEL FRANKS WARNER BROS. 25570-1 (CD)	THE CAMERA NEVER LIES
11	10	15	THE CHICK COREA ELEKTRIC BAND GRP 1036 (CD)	LIGHT YEARS
12	16	11	ANDY NARELL WINDHAM HILL 0107 (CD)	THE HAMMER
13	14	31	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-MANHATTAN (CD)	SPONTANEOUS INVENTIONS
14	12	19	DAVID BENOIT GRP 1035 (CD)	FREEDOM AT MIDNIGHT
15	17	15	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (CD)	JONATHAN BUTLER
16	13	31	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
17	19	5	JOE TAYLOR PROJAZZ CDJ 635 (CD)	MYSTERY WALK
18	NEW		FREDDIE HUBBARD BLUE NOTE BT 85139/EMI-MANHATTAN (CD)	LIFE FLIGHT
19	23	7	LESLIE DRAYTON & FUN ESOTERIC 1005/OPTIMISM (CD)	INNUENDOS
20	22	5	CARLA BLEY ECM/WATT 17 831 697-1/POLYGRAM (CD)	CARLA BLEY SEXTET
21	15	23	FRANK POTENZA TBA 222/PALO ALTO (CD)	SOFT & WARM
22	18	21	STANLEY TURRENTINE BLUE NOTE 85140/EMI-MANHATTAN (CD)	WONDERLAND
23	21	7	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
24	24	9	KENNY PORE TBA 226/PALO ALTO (CD)	AT THIS MOMENT
25	20	7	GRANT GEISSMAN TBA 224/PALO ALTO (CD)	SNAPSHOTS

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Billboard

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TOP CLASSICAL ALBUMS™

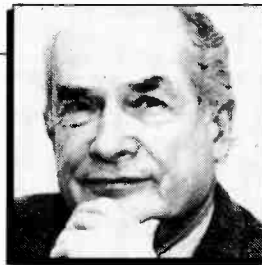
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	48	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	44 weeks at No. One VLADIMIR HOROWITZ
2	1	28	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
3	3	18	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
4	10	6	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
5	4	80	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
6	5	10	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
7	6	14	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
8	7	20	HOLST: THE PLANETS LONDON 417-553 (CD) MONTREAL SYMPHONY (DUTOIT)	
9	8	60	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) KATHLEEN BATTLE	
10	20	4	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD) MURRAY PERAHIA	
11	11	6	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD)	YO-YO MA
12	9	16	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
13	12	10	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD)	VARIOUS ARTISTS
14	13	58	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) VLADIMIR HOROWITZ	
15	15	18	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
16	18	10	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
17	14	20	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
18	17	150	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
19	NEW		MOZART: THE MARRIAGE OF FIGARO ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)	
20	16	22	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD) BARRY DOUGLAS	
21	NEW		TELARC SAMPLER 4 TELARC 80004 (CD)	VARIOUS ARTISTS
22	NEW		WORLDS GREATEST OVERTURES PRO ARTE CDD-813 (CD)	VARIOUS ARTISTS
23	19	84	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) VLADIMIR HOROWITZ	
24	22	18	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
25	23	52	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	4 weeks at No. One KIRI TE KANAWA
2	2	26	TRADITION ANGEL DS 47904 (CD)	ITZHAK PERLMAN
3	6	4	GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
4	3	28	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
5	4	30	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
6	5	18	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
7	7	34	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
8	8	54	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
9	NEW		STAR TRACKS II TELARC 80146 (CD)	CINCINNATI POPS (KUNZEL)
10	11	58	BACHBUSTERS TELARC 80123 (CD)	DON DORSEY
11	9	24	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
12	10	20	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
13	12	58	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
14	NEW		AN ENCHANTED EVENING PRO ARTE CDD-275 (CD) ROCHESTER POPS (KUNZEL)	
15	14	44	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical KEEPING SCORE



by Is Horowitz

BACK IN THE PIPELINE: It's been about three years since Teldec and Intersound parted company, leaving the prestigious German label unrepresented in the U.S. Since then, some scattered Teldec recordings have been imported on an ad hoc basis; a number of anticipated alliances with major labels or importers failed consummation. Now Teldec and Koch Imports are putting the final details on an agreement, due to be signed this week, which will see full domestic representation of the line restored.

As of Oct. 1, the entire compact disk line of Teldec, which now numbers more than 250 titles, will be stocked by the Long Island, N.Y., distributor. Koch, which operates its own CD pressing facility in Germany, also has its own label and represents some 30 other imprints, mostly classical, that are based in Germany, Austria, and Switzerland. Schwann, Acanta, and Bayer are among the labels handled.

Koch sales exec **Howard Hart** estimates that about one-third of the CDs in the Teldec catalog have never been available in the U.S. On new titles, LPs will also be offered, as will cassettes on a smaller segment of the catalog. Back-catalog LPs may be special-ordered.

Teldec is continuing its exhaustive survey of the Bach cantatas performed by **Nikolaus Harnoncourt** and the *Concentus Musicus*, with 40 volumes already on hand. The complete scores, packaged together with the LPs,

will now be available gratis from Koch to buyers of the CD sets, says Hart. Among other new releases, the initial Teldec entries in its Brahms cycle with the Cleveland Orchestra under the direction of **Christoph von Dohnanyi**—the First and Fourth Symphonies—are due in October.

About 10 new Teldec titles a month will be released, says Hart, among them product in the company's new midline CD-only series, Reference. The latter starts out with 20 titles, mostly new compilations of material formerly available.

WINNERS IN A LONDON RECORDS contest run in conjunction with KKHI San Francisco will be special Ascot Day guests at the Bay Meadow Track Saturday (26) to witness the 10th race, dubbed "My Fair Lady." But

Teldec is to be distributed in the U.S. by Koch Imports

that's only one among a series of promotional blasts set off by the label to support the release of its production of the musical starring **Kiri Te Kanawa** and **Jeremy Irons**. Other radio promos, says the label's **Ellen Kazis**, will send winners on junkets to London, where special festivities will include elocution lessons with Professor Higgins himself, otherwise known as Irons.

London has also made known some of its recording plans with the San Francisco Symphony conducted by **Herbert Blomstedt**. Under a five-record deal, upcoming sessions will put to tape performances of Hindemith ("Mathis Der Maler," "Symphonic Metamorphosis," and "Trauermusik"), Nielsen (Symphonies Nos. 1, 4, 5, and 6), Strauss ("Alpine" Symphony), and Grieg ("Peer Gynt"). Sessions begin next month and run into 1989.

LA RADIO LATINA



by Carlos Agudelo

SALSA MUSIC, AS PLAYED at Madison Square Garden Sept. 5, has proved once again to be a driving and thriving force in the New York metropolitan area. According to its promoter, **Ralph Mercado**, the concert was sold out two weeks in advance. The scene outside the Garden was as full of action and energy as that outside any major rock concert, while inside the music was the best a salsa lover can expect to hear.

Perhaps the most important thing to be noted at the Garden gathering was the resurgence of salsa and the passing of the *merengue* fever that began a few years ago. The occasion couldn't have been more propitious for the celebration of the 25th anniversary of **El Gran Combo**, a band that has kept Afro-Caribbean music alive through good times and bad. This time—in contrast to the 1986 salsa concert at the Garden, when the unrehearsed and shaky **Fania All Stars** tried to celebrate their own 25th anniversary with a badly produced concert—there was an authentic air of celebration, not only for **El Gran Combo** but also for **Franky Ruiz** and **Eddie Santiago**, the two young Puerto Rican musicians who have contributed most to the resurgence of salsa.

Tito Puente, Ceia Cruz, Cheo Feliciano, Andy Montanez, Hector Lavoe, and Oscar De Leon all contributed to the celebration. Particularly moving was Montanez's reunion with **El Gran Combo**, from which he departed 10 years ago to sing his own way into Latin stardom.

Also interesting was the continuous parade of DJs acting as MCs of the concert, most of them representing noncommercial radio stations in the metropolitan area, which have kept our music alive. One exception was **WKDM New York**, which despite some sponsorships and its vociferous DJs still doesn't give Afro-Caribbean music its due. Neither do two of the other three stations, which have opted for a predominantly pop-ballad format.

The concert was good for **El Gran Combo**, and we

wish them many more years of success. It was good for **Ralph Mercado**, who fared a lot better this year than last. It was good for **Ruiz** and **Santiago** and the other singers and musicians, especially **Rafael Ithier**, **El Gran Combo's** leader and founder. And, finally, it was good for the salsa-loving people and good for our music.

ASCAP REPORTS NO PROBLEM in its relationship with Spanish-language radio in the U.S. One of the reasons is the method used by the organization to collect its dues, based on random recordings of the stations' programming, according to ASCAP execs **Dave Hackman**, director of radio programming, and **Gloria Messinger**, managing director.

"We don't rely on stations giving us logs," says Hackman. "If any, the problems we may have would have to do with the stations' ability to pay. We should remember that Spanish-broadcasting radio is a very competitive field." Although ASCAP doesn't keep sep-

September salsa concert rocks N.Y.C.'s Garden

arate records for Latin stations, its executives believe the situation has improved substantially in the last few years, especially since the organization opened an office in Puerto Rico. ASCAP executives, including **Karen Sherry** from the public relations office, have traveled frequently to the island, where besides attracting membership, the office acts as a liaison with the Latin music world.

MERENGUE FEVER IS SWEEPING Colombia, thanks to the work of **Wilfrido Vargas** and **Las Chicas Del Can**. A monster concert with *merengue* bands from the U.S., Puerto Rico, and the Dominican Republic is being planned by a well-known radio network... **Tommy Olivencia** and **John Sebastian** are both in the top 10 on Colombian radio with their respective versions of the song "Lobo Domesticado." Other tunes having a good showing there are "Buscando Tus Besos" by **Rubby Perez**; "Te Prometo" by **Carlos Alfredo**; **Wilfrido Vargas'** "Cafe Con Leche"; "Que Locura Enamorarme De Ti" by **Eddie Santiago**; and **Franky Ruiz's** "Desnuda Mujer."

Retailers Put Manufacturers On Stand At Seminar

BY AL STEWART

NASHVILLE A seminar aimed at bolstering retail profits in 1988 quickly became a sounding board for retail gripes at a conference here hosted by the distributor Ingram Video.

The discussion by a panel of executives from nine home video suppliers was peppered with complaints about a host of topics ranging from Macrovision to pricing. The session, called "How To Profit In 1988," was moderated by Ingram president John Taylor.

For their part, the manufacturers urged dealers to hike rental prices, stock more copies of hit titles, and offer the types of services that will keep customers coming back—advice that has repeatedly been given by suppliers at similar meetings in the past.

While most of the dealer grievances were not aimed at a specific panelist, Jerry Ruttenbur, senior VP of sales for HBO Video, was assailed by a number of retailers for his company's decision to charge a list price of \$99.95 for the film "Platoon."

"How can HBO have the audacity to go to \$99.95 on 'Platoon'?" Some jerk will rent it for 99 cents," said a retailer in the audience. "You guys are living in a dream world." Another retailer, mindful of Vestron's claim that it is the rightful owner of the video rights to the movie, asked how much of the money is being used for legal expenses.

Apparently unfazed by the acrimonious reaction from the dealers, Ruttenbur defended his firm's position: "We put a lot of thought into this. It's not like 'Top Gun,' where people will watch it three or four times. We're spending a lot of money telling people it's available," said Ruttenbur, alluding to the \$3 million promotional cam-

aign launched by HBO to promote the video.

Ruttenbur found an ally on the panel in Gene Silverman, senior VP of sales for Orion Home Video, who pointed out that "retailers exist in a free-enterprise system that gives them the right to price goods [as they see fit]." He stressed that suppliers enjoy the same right. "You won't find a consensus," said Silverman.

While a large percentage of the 300-person audience appeared to be irked by the pricing of "Platoon," one retailer expressed approval for the lofty price point. "I like it. If I can raise my rental prices to \$3 on 'Platoon,' maybe I can go to \$3 on all rental product," said the dealer.

The dealer's desire to hike rental prices was warmly greeted by the panelists. Indeed, if the manufacturers voiced one key complaint about video dealers in general, it evolved around their lack of willingness to raise the price of nightly rentals.

Laura Terranova, director of merchandising for CBS/Fox Home Video, noted that suppliers have seen the price of their acquisitions soar over the past few years. "Six years ago we spent \$1 million on the [home video rights to a motion picture], now it's \$6 million. Prices are going up for us well, but the ratio is far greater [for manufacturers than for retailers]."

Silverman of Orion also pointed out that prerecorded videocassette unit sales have now grown at the same rate as the VCR population. Because the dealer universe has not increased the size of its orders to the level most companies expect, suppliers have been forced to seek alternative ways to stimulate profit, he said.

Silverman's comments were in response to a question about another source of discomfort for

many retailers, pay-per-view. "I get paid by the home video division. I don't make any money when Orion sells [video rights] to PPV, but the people I work for want to make a profit, [and that means] you raise profits or you find other

'How do suppliers have the audacity to go to \$99.95? You guys are living in a dream world'

markets," he said.

Silverman added that retailers who buy fewer copies of a movie because of PPV are "chasing product to other markets."

"We're sensitive to it," said Dave Bishop, VP of sales for

MGM/UA Home Video, when asked why a hotel's Selectravison PPV system had hit movies like "The Secret Of My Success," and "Star Trek IV—The Voyage Home" well before the titles' video store debut. "It not just in the hands of the home video division—it takes time," said Bishop.

Retailers on hand for the seminar appeared to surprise a number of panelists with some sharp criticism of Macrovision, a system designed to prevent the copying of a prerecorded cassette.

"What are we supposed to do with tapes that [no longer play properly] after two months but can't be returned because it's after the 30-day return period?" asked a member of the audience during the discussion on the merits of Macrovision. While no panelist offered a direct response to the question, the manufacturers agreed that the effectiveness of the anti-piracy system has much to do with the quality of the VCR being used.

"It fools some VCRs and not others," commented Alan Benjamin, national sales manager of Nelson Entertainment. "We had a lot of problems with it the first time we used it on 'Cotton Club.' Since then, [the developers of Macrovision] have made many improvements. We haven't had any complaints—maybe because we didn't tell anyone it was there."

After hearing a dealer complain that tapes featuring Macrovision often render poor playback quality, Saul Melnick, president of Tri Star Home Video, apparently underestimated the retailer's knowledge of VCRs when he asked, "Did you try the tracking control?" The comment drew a roar of laughter from the audience and prompted the retailer to respond in mock astonishment: "Is that the little knob on the bottom?"

FOR WEEK ENDING SEPTEMBER 26, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	7	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	★ ★ NO. 1 ★ ★ The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
2	6	9	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
3	4	13	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
4	NEW ▶		CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
5	2	35	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
6	5	41	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
7	8	11	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
8	3	15	KISS EXPOSED ●	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
9	9	41	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
10	11	43	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
11	10	11	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
12	NEW ▶		ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
13	NEW ▶		GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
14	13	15	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
15	19	3	CYNDI LAUPER IN PARIS	CBS Video Music Enterprises CBS-Fox Music Video 3570	Cyndi Lauper	1987	C	24.98
16	NEW ▶		VISIBLE TOUCH	Picture Music Intl. Atlantic Video 50117-3	Genesis	1987	SF	19.98
17	12	65	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
18	NEW ▶		THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
19	7	95	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
20	18	7	BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million 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 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

S.I. Readies Second Catalog Mailing; 150 Titles Planned

LOS ANGELES S.I. Video, a Los Angeles-based marketer of special-interest videos, plans to mail 1.5 million copies of its second quarterly catalog, split between November and January mailings.

The company, which sells most of its product through television spots and telemarketing, mailed its first catalog in June to 850,000 VCR households, according to company president Patricia Leonard. In the second catalog, the number of titles will jump from 67 to 150, featuring both new entries and carryovers, Leonard says.

Fifty-seven manufacturers are participating with S.I., including Nelson Entertainment, HBO Video, LCA, MGM/UA, Hanna-Barbera, Twin Tower, Video Releasing, Pacific Arts, and others.

S.I. was founded on the premise that special-interest video needs its own form of exposure, both through broadcast [primarily cable] and a national catalog, to fully

realize sell-through sales potential, Leonard says.

Each title in the catalog has an accompanying two-minute commercial featuring S.I. senior vice president Jim McKrell, a veteran screen personality. The spots explain the contents of the tape, show a brief clip from it, and then tell viewers how to order it.

The catalog is also set to be distributed this fall to 5,000 newsstands, convenience stores, and catalog kiosks nationwide. S.I. Video also plans to pitch its product on 1,100 Eastern Airlines flights and on the Hotel Satellite Network, with closed-circuit spots in Holiday Inns and Marriotts.

"We'll also be participating in a video retail store sell-through program, where stores will be handing out catalogs to preferred customers," Leonard says. "We will then give the stores a certain percentage of our sales."

(Continued on page 74)



Classic Signature. Pianist Claudio Arrau, center, discusses his forthcoming home video series Claudio Arrau Signature Performance Series with Martin Bookspan, host of the videos, left, and Peter Rosenhost, producer of the series. The first tape is titled "Emperor" and will be released by Video Artists International Inc. on Oct. 19 (preorder cutoff is Oct. 9). The 85-minute tape, featuring maestro Arrau performing Beethoven's "Emperor" Concerto, has a list price \$49.95.

newsline...

JUST A VIDEO GIRL: After a less-than-muscular box office showing, Madonna's "Who's That Girl?" will bow in video stores Nov. 11 from Warner (\$89.95 list). The company, one of the most progressive in addressing the Hispanic market, will simultaneously release a Spanish-subtitled version. At the same time, Warner will add six new titles to its \$19.98 Screen Legends series. Included are "Chisum" and "The Cowboys," both with John Wayne; "Finian's Rainbow"; "The Spirit Of St. Louis"; "What Ever Happened To Baby Jane?"; and "Who's Afraid Of Virginia Wolf?" According to the company's just published 1987-88 catalog, the following films are "coming soon": "The Witches Of Eastwick," "Innerspace," "The Lost Boys," and "Superman IV: The Quest For Peace."

A WINNING SALES RECIPE is on the minds of at least two distributors of cooking tapes, J2 Communications and Warner Home Video. J2 plans an extensive campaign for its already highly successful "Chef Paul Prudhomme's Louisiana Kitchen" series during October and November. The bayou broiler will appear on the "Today Show" Oct. 12, in addition to a number of other national and local television talk shows. Chef Paul will also visit radio stations and major metro newspapers. Meanwhile, Warner Home Video will debut "Spago Cooking With Wolfgang Puck" Oct. 21. The one-hour program will be priced at \$29.98. Puck's Spago eatery in Hollywood, Calif., boasts an international celebrity clientele. Kate Capshaw, Cristina Ferrare, Joel Grey, Vincent Price, and Robert Townsend appear on the tape.

A NEW TRADE GROUP devoted to companies and institutions that offer interactive video products held its first meeting Aug. 25. About 125 people representing 90 firms attended their Interactive Video Industry Assn. meeting in Washington, D.C. Rockley Miller, president of Future Systems Inc. and acting director of the new group, says IVIA will promote interactive video and attempt to expand the market. He says the group will help users achieve the benefits that technologies that combine computers and video offer. Interactive video "needs its own voice in the world and a forum to address the issues critical to its continued growth," Miller says. "The IVIA will be that voice and offer that forum." For more information, contact Miller at Future Systems, P.O. Box 26, Falls Church, Va. 22046.

THE WATCHDOG GROUP for children's entertainment, Parents Choice, is teaming up with Consumer Reports to publish a book on children's video. "The cassettes we hope to include in 'The Consumer Reports/Parents' Choice Guide To Children's Video Cassettes' should have commercial as well as substantive appeal," says Diana Huss Green, an editor for the forthcoming publication. Parents will serve as reviewers, commenting on whether the videos meet their personal standards. The book is slated for release in the summer of 1988. The Parents Choice mailing address is Box 185, Walban, Mass. 02168

EIGHT MORE CLASSICS are due from Nelson Entertainment on Oct. 21. Permanently priced at \$19.95, the titles are "Ball Of Fire," "Dead End," "The Divorce Of Lady X," "Hobson's Choice," "The Hurricane," "Knight Without Armour," "The Private Life Of Henry VIII," and "Tunes Of Glory." Orders close Oct. 5.

JIM McCULLAUGH & AL STEWART

FOR WEEK ENDING SEPTEMBER 26, 1987

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
2	17	2	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
3	2	49	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	3	36	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	27	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
6	7	99	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	8	93	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
8	5	15	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
9	39	3	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
10	10	66	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
11	6	47	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
12	29	10	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
13	15	17	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
14	19	7	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
15	13	15	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
16	14	14	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
17	30	4	BLUE HAWAII	Key Video 2001	Elvis Presley	1961	NR	19.98
18	25	92	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
19	37	51	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
20	11	9	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
21	RE-ENTRY		FROM RUSSIA WITH LOVE	CBS-Fox Video 4566	Sean Connery	1963	NR	19.98
22	12	2	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	89.95
23	26	4	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R	89.95
24	9	8	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
25	33	11	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	19.95
26	20	95	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
27	23	35	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
28	22	24	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
29	27	28	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
30	35	3	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG	89.95
31	36	112	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
32	NEW		LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13	79.98
33	21	112	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
34	40	15	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
35	NEW		GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
36	24	8	THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
37	31	2	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R	79.98
38	38	97	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
39	16	18	YOU ONLY LIVE TWICE	CBS-Fox Video 4601	Sean Connery	1967	NR	19.98
40	34	6	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	89.98

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million 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 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

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that will make your skin crawl.

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—NEW YORK POST

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NEW WORLD VIDEO

VIDEO REVIEWS

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

"Bill Cosby: 49," Kodak Video Programs, 67 minutes, \$19.95.

As evidenced by its rank on Billboard's video sales chart, retailers have already found this to be a sell-through winner—no surprise since Cosby has been the ratings champ of network television for three consecutive years, even in reruns. Beyond that, this is material with no previous exposure. This is not the Cosby who heads the Huxtable family or the rambunctious stand-up comic we knew from his early Warner Bros. records; nor should this be confused with his earlier video, "Bill Cosby: Himself." The Cosby trademark of humorous specifics are ever-present in the bit about why a middle-aged man with a 38-inch waist buys 34-inch underpants. This Cosby is laid back, delivering most of his lines from an easy chair. The program is best suited for mature audiences—not due to sex or violence, but because older viewers will better appreciate Cosby's personal encounters with the aging process. **GEOFF MAYFIELD**

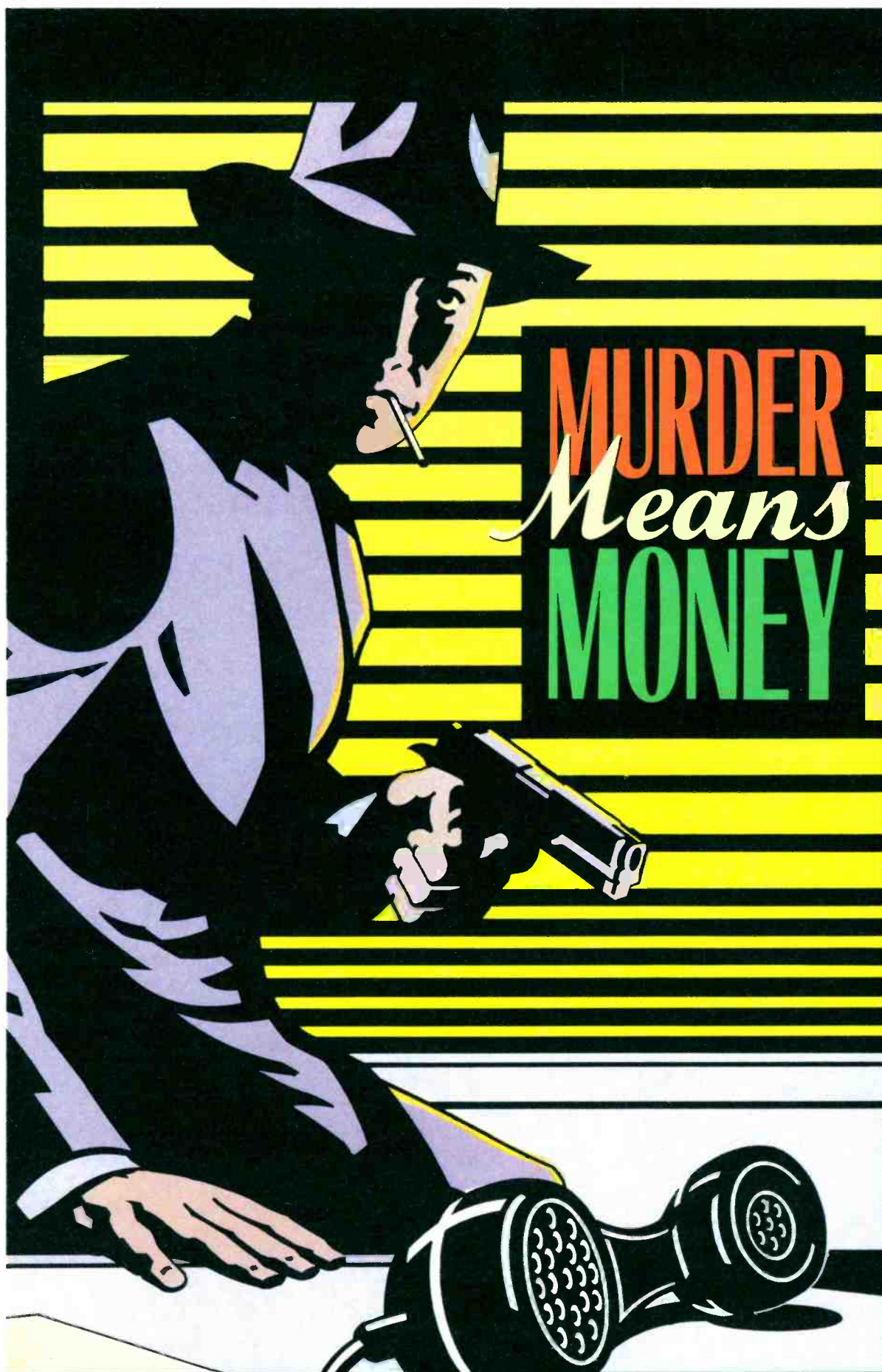
"Paul McCartney Special," Sony Video, 60 minutes, \$29.95.

This enlightening and entertaining look at Paul McCartney's 25-year (already?) career is a must for Beatles fans, largely because it features one of the best interviews ever with a member of the group. The interviewer asks Paul about his much-maligned "silly love song" style and recent album failures, to which the usually evasive McCartney replies with amazing candor that he often records material before it's really "finished" and that he misses John Lennon as a writing partner.

Rare footage of the very first Beatles sessions, circa 1962-63, will have fans glued to their sets watching for historic details, like the white-shirted session men clapping around a microphone. Clips of McCartney's first concerts with Wings are likewise riveting for Beatles chronologists. The video is chock-full of Beatles trivia: Paul's original lyrics to "I Saw Her Standing There" were "Well, she was just 17, never been a beauty queen," until John vetoed that last phrase and changed it to "and you know what I mean." Just when you thought you'd seen and heard everything about the Beatles, a video like this comes along. **ED BURKE**

"Dick Clark: Best Of The Superstars," Vestron Video, 45 minutes, \$29.98.

"American Bandstand"—the forum that engineered lip-syncing—comes to home video with this collection of top-name entertainment, in clips that appear in their entirety
(Continued on next page)



OCTOBER 15, 1987. It was cold in the city but I knew preorders were going to be hot.

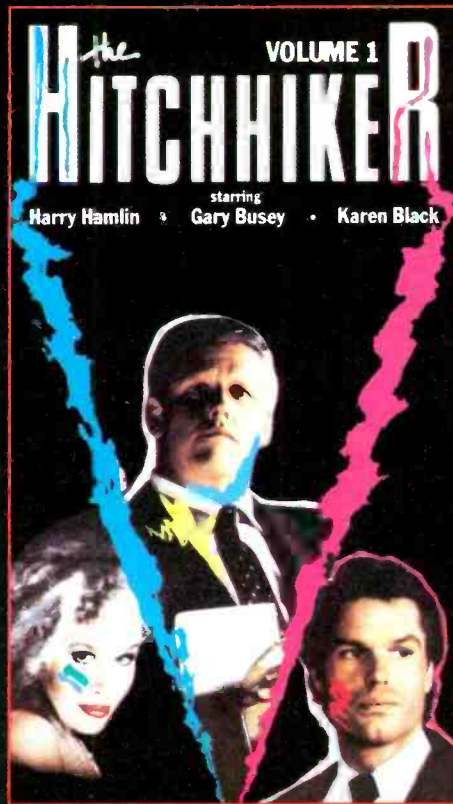
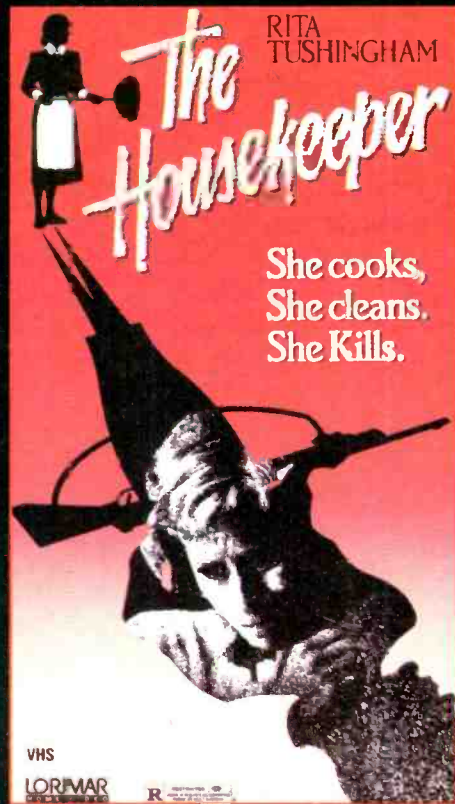
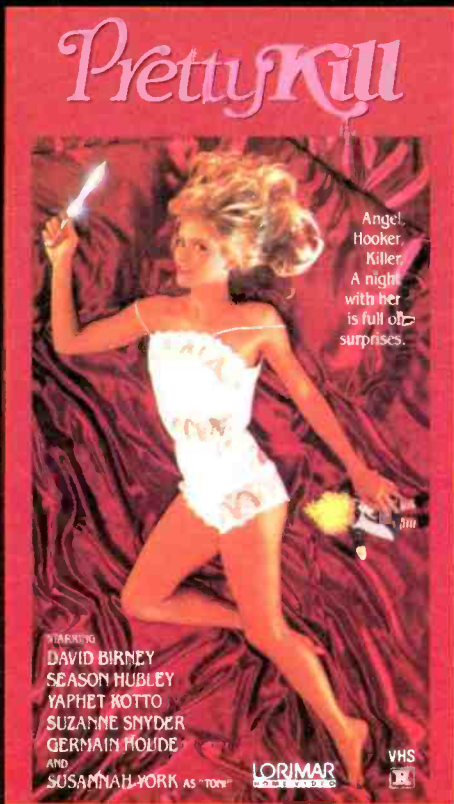
Another dirty job. The voice on the phone was thick with gin and guilt. "Trace every step," she pleaded, "find what I need." The dough in the envelope looked green enough so I headed out into the rainy night.

I found one tough trio. PRETTYKILL—a dame who could curl the toes of a day-old corpse. And the HOUSEKEEPER—the only thing more sour than her face was her temper. She gave starch a bad name. Then the weird one, THE HITCHHIKER. No known address—ever.

I called my client. The gin and guilt choo-choo had finally jumped the track. I still had the envelope. Murder, you see, means money.

Promotional support calls for: • National consumer advertising in major magazines. • Newspaper advertising & radio promotions (in select markets; dealer tags based on orders). • Provocative P.O.P., including full-color theatrical size posters for "Pretty Kill" and "The Housekeeper." • Call your Lorimar distributor for details and place your orders today.

"WHO SAYS CRIME DOESN'T PAY?"



Murder and madness menace an honest cop and his posh call-girl girlfriend in this taut, gripping suspense thriller. Starring David Birney, Season Hubley, Susannah York and Yaphet Kotto. Catalog #447 • Approx. 95 min. • Sugg. Retail Price \$79.95

Based on the best selling novel, "A Judgement In Stone" by Ruth Rendell, "The Housekeeper" reveals a secret which drives a distraught domestic from her native England, bringing terror to an unsuspecting family in America. Starring Rita Tushingham and Jackie Burroughs. Catalog #804 • Approx. 97 min. • Sugg. Retail Price \$79.95

If your customers loved the Twilight Zone, they'll die for "The Hitchhiker." Featuring three chilling tales. Starring the late Academy Award Winner Geraldine Page, Gary Busey, Harry Hamlin (L.A. Law) and Karen Black, these haunting stories of the supernatural are destined to become the cult hit of the year. Catalog #469 • Approx. 90 min. • Sugg. Retail Price \$39.95

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PRETTYKILL
 STARRING DAVID BIRNEY • SEASON HUBLEY • YAPHET KOTTO
 SUZANNE SNYDER • GERMAIN HOUDE • AND SUSANNAH YORK AS "TONY"
 DIRECTOR OF PHOTOGRAPHY JOAO FERNANDES MUSIC BY ROBERT O. RAGLAND
 WRITTEN BY SANDRA K. BAILEY PRODUCED BY JOHN R. BOWEY & MARTIN WALTERS
 DIRECTED BY GEORGE KACZENDER
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 spectrafilm

RITA TUSHINGHAM
 in "THE HOUSEKEEPER" a KODIAK FILMS presentation
 with ROSS PETTY TOM KNEIBONE SHELLEY PETERSON JESSIE STEIN
 JONATHAN CROMBIE and JACKIE BURROUGHS as "Joan"
 music by PAUL ZAZA edited by STAN COLE director of photography DAVID HERRINGTON
 executive producer DAVID PADY OLSAMA RAWI HARVE SHERMAN line producer JIM COLL
 screenplay by ELAINE WAGGLASS based on the novel "A Judgement In Stone" by RUTH RENDELL
 produced by HARVE SHERMAN directed by OLSAMA RAWI a CASTLE HILL production
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PRE-ORDER: 10/15/87 STREET DATE: 11/4/87

VIDEO REVIEWS

(Continued from preceding page)

for the first time since their original broadcast. Digitally rerecorded and strung together by a Dick Clark voice-over, this "best-of" zooms in on quite a diverse lot: The Supremes, Danny & the Juniors, Sam Cooke, Annette Funicello as a puppet, and the Jackson Five actually playing something live. Though it isn't immediately clear what makes some of the acts here worthy of superstar status, it is a kick just to see the progression of middle-of-the-road rock, complete with dancing teen-agers who, today, probably baby-sit their grandchildren, and a Dick Clark play-by-play, which again proves his is the most well-preserved mug in the business. Featuring 10 acts in all, "Best Of The Superstars" will prove to be a great party tape. COLLEEN TROY

"An Orchestral Tribute To The Beatles," Sony Video, 52 minutes, \$19.95.

This magical instrumental tour of the Beatles' music catalog is beautifully performed by the Royal Philharmonic Orchestra before Queen Elizabeth II and an appreciative music hall audience during the Christmas 1983 season.

"Tonight we are paying tribute to the greatest rock'n'roll band ever," proclaims Joan Collins, of all people, in introducing the show. The Beatles' music speaks for itself, as a variety of tunes from "I Want To Hold Your Hand" to "Let It Be" are committed to full orchestral arrangements. Rockers like "Get Back," seemingly unsuited to symphonic translation, are adapted expertly by maestro Louis Clark, while historic clips and colorful artwork sometimes accompany the music to good effect.

Special note is taken of John Lennon's death two years earlier, and the tragedy casts a bittersweet pall over the proceedings. "Imagine" comes off a bit syrupy—a backing choir performs as the lyrics are read—but on the whole a splendid time is guaranteed for all Beatles fans. E.B.

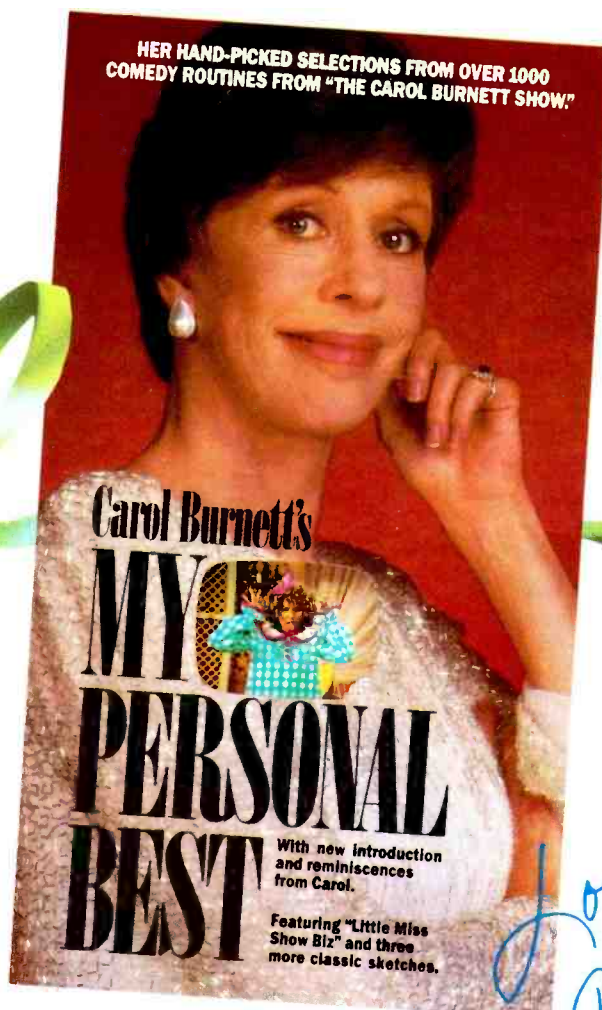
"The Drive For Five: 1986-87 Los Angeles Lakers Season," CBS/Fox Video, 60 minutes, \$19.98.

This wonderfully crafted documentary—part of a series that comes through CBS/Fox's link with NBA Entertainment—does justice to the Lakers' impressive 1987 championship campaign.

Several humorous segments about the players' off-the-court demeanor will heighten enjoyment for casual fans of the sport, while action segments are handled with a no-nonsense eye that basketball die-hards will appreciate. A wise disdain for replays leave only the cream-of-the-camera angles to capture the Lakers' all-star cast, a tactic that demands attentive viewing. The tape's crisp script, delivered by Lakers' voice Chick Hearn, sets a quick pace—appropriate to the team's hi-tech, breakneck style of play—that includes a delicious blow-by-blow look at their entire play-off match. G. M.

"Desert Vision," Miramar Produc- (Continued on next page)

CHRISTMAS CAROL



Love, Carol

It's a sure-fire best-seller, the ultimate in Holiday Cheer. It's Carol's favorite routines from the five-time Emmy-award winning "Carol Burnett Show." A unique blend of comedy talents. Wildly funny and outrageously popular. And, beginning in October, a comprehensive TV, radio and print media campaign will drive consumers to your stores for Carol Burnett's MY PERSONAL BEST. Your customers won't want to miss it. Neither will you.

VIDEO REVIEWS

(Continued from preceding page)

tions. 50 minutes, \$29.95.

Ten national monuments and parks provide the inspiration for this video/album, which turns out to be as much an effective piece of public relations for the Southwest as it does a study in nature. Through its mixture of camera angles, film speed, and focuses, "Desert Vision" offers an almost hypnotic sequence of canyons, mountain ranges, desert flowers, and cloud formations. It's something of a "Koyanisquasi" without the bite of Philip Glass' music. The music of David Lanz and Paul Speer provides a fitting backdrop for the most part, but the entirety of "Desert Vision" may lull a viewer more than he bargained for. C.T.

"Elton John," J2 Communications, 95 mins., \$29.95

Though much of the flash is gone, Elton John endures as a dynamic performer, willing to offer up flamboyance as well as crack piano playing and some of the most beautiful lyrics ever penned. In this live concert, in which he fronts for both his own band and the Melbourne Symphony Orchestra, many of the tunes are done quite beautifully—if not always dynamically. And, though some of the selections here are less than compelling, those momentary slips are made up for with such beauties as "Candle In The Wind," "Daniel," and "Blue Eyes." Elton John will not dance on his piano any longer, or don dozens of sunglasses and wigs in a single evening. The bottom line is that he has matured with his audience—a marketing decision that can certainly take him into another decade—even when the high notes elude him and the sequined pants no longer fit his waistline. A good find for fans new and old. C.T.

"Video Violence... When Renting Is Not Enough," Camp Video, 90 minutes, \$49.95

This painfully inane attempt at parodying slasher movies becomes revolting and insulting to the intelligence, as do the worst excesses of the "Chainsaw" genre. The plot centers on a video store and finds the newly arrived owners struggling to stay in one piece in a town populated by gleefully sadistic murderers. The victims are sliced'n'diced while captors record the carnage on videotape for future viewing pleasure. Maybe the intent was to comment on the home video crowd's morbid fascination with violence, but the video does nothing more than revel in it. The amateurishness of this whole endeavor, including execrable make-up work, raises the questions why this tape was ever released and whether the public will even buy it. It is something to be avoided like the plague.

Carol Burnett's MY PERSONAL BEST

Featuring "Went with the Wind" J2-0015 Running time: 60 minutes \$29.95 Suggested retail
Featuring "Little Miss Show Biz" J2-0016 Running time: 60 minutes \$29.95 Suggested retail



Pre-book date
October 1

Release date
October 15

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
1	1	39	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
★★ NO. 1 ★★						
2	2	39	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	5	11	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
4	4	33	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
5	10	17	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	8	11	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
7	9	29	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
8	RE-ENTRY		VIC BRADEN'S TENNIS VOL. 1	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
9	11	39	HOW TO PLAY POOL STARRING MINNESOTA FATS	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
10	RE-ENTRY		WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
11	6	15	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
12	13	21	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
13	RE-ENTRY		SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
14	3	19	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
15	15	21	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
16	RE-ENTRY		ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
17	7	33	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
18	14	31	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
19	18	3	PLAY BETTER GOLF: VOLUME 2	Spinnaker Software Corp.	More golf basics including shot refinement, the wedge, and putting.	9.95
20	16	3	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95
HOBBIES AND CRAFTS™						
1	1	39	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	11	31	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
3	6	23	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
4	3	39	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	2	25	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
6	5	17	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
7	12	33	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
8	4	3	L.L. BEAN GUIDE TO OUTDOOR PHOTOGRAPHY	Simon & Schuster Video Paramount Home Video	Program packed with info on how to take better outdoor photos.	29.95
9	RE-ENTRY		CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
10	7	5	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
11	RE-ENTRY		CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
12	8	17	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
13	10	25	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
14	9	11	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
15	13	3	MADE EASY-REMODELING	Lorimar Home Video 140	Volume is designed to save you money on common home repairs.	14.95

♦ 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. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

HOME VIDEO



The Distributor Middleman. Marty Jorgensen, director of sales for the distributor Commtron, is flanked by two top executives from Virgin Vision: national sales manager Ray Sohl, left, and VP of sales, Tim Olson. The trio were celebrating Virgin's entry into the home video arena at a cocktail party hosted by the company at last month's Video Software Dealers Assn. Convention.

More Family Programming Sought Miramax Eyes Kids' Market

BY JIM McCULLAUGH

LOS ANGELES Miramax Films, a steady supplier of feature films for the home video market, is planning to step up its commitment to children's programming, says Harvey Weinstein, company co-chairman.

"This is a division we really want to build and put our resources into," Weinstein says. "We're anxious to talk to producers of children's product, and we're in a position to co-fi-

nance and co-produce both live-action and animated family programming." The company wants to acquire at least six family films a year, he says.

The company's main link to home video with feature films has been through Nelson Entertainment, as evidenced by a recent 12-picture, multimillion dollar deal that includes "I've Heard The Mermaids Singing" and "The American Way."
(Continued on page 73)

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BILLBOARD COVERS IT ALL!

Quasar To Market Combination Units TV/VCR Pioneer Realizes Dream

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

BY MARK HARRINGTON

No one was happier than Sandy Gordon the day Quasar introduced a combination TV/VCR. Quasar is, after all, a division of Japan's biggest electronics company, Matsushita, and the TV/VCR is, after all, Gordon's idea.



It has been a long time coming. Gordon says he first conceived of the TV/VCR in 1982 and has spent years trying to convince companies to bring it to market.

He waved off critics who said the product wouldn't fly because TVs and VCRs had different life spans, promoting instead the neat simplicity of the combination unit almost obsessively. Like early tape decks with built-in AM/FM receivers, the combination TV/VCR ergonomically addresses difficulties some people have making two separate products operate as one.

Gordon says he first attempted to develop the product while at Funai, the Japanese OEM that markets in the U.S. under the Symphonic brand. "I tried to get them to develop it but they disagreed with my reasoning so I left there in 1983," he says.

In 1986 Gordon was on the verge of bringing in the first TV/VCRs under the unlikely Brentwood brand name. The company contracted thousands of machines from Funai, and the order was being exported on a ship from Japan when Brentwood backed out, according to Gordon. The contents of the ship were sold to Lloyd's Electronics, which has been marketing TV/VCRs ever since.

But the Quasar announcement could make all the difference. After all, Matsushita has a way of single-handedly spurring a market along.

"It is here," says Gordon, today a consumer electronics consultant. "The snowball has already started to roll."

Why did it take so long? Gordon says the main factor has been the difficulty within companies of coordinating VCR-manufacturing with TV-making facilities. Often the two are on separate continents. Quasar says the key to introduction of its TV/VCR is a combined TV and VCR manufacturing plant in Vancouver, British Columbia.

Since 1982 Gordon has known the combination units were a sure thing. Similar intuition led him in 1974, while at Sanyo, to package slow-selling four-channel-sound stereo receivers with a record changer and four speakers by tying them with a steel band and rubber stamping a model number on them. Two years later, he says, someone gave his idea a name: the one-brand system.

Today, along with TV/VCRs aimed at industrial markets from the likes of Supra and Citizen, video combination product is available from Lloyd's, Symphonic, Quasar, Goldstar, and Sony. In the near future, Panasonic will also have product out.

Quasar says that in the month since it introduced its model VV7220, it has taken so many orders for the piece that it will step up production in January.

Suzanne Scott, Quasar marketing manager for VCRs, says the response has been "overwhelming, especially from the rental market."

Gordon insists he foresaw all that years ago: "I have worked on this unit, the marketing of it, and can see a very clear channel. First of all, 35% of the buying public is female, and they don't like two pieces."

"Second, 70% of the time VCRs are used to play back rental tapes, not for recording, mainly because people find recording on two separate units complicated. With the combo unit it is 50% easier because

your eye isn't going from one unit to another.

"Third, the category lends itself to the replacement market.

"Fourth, there is a rental market. A large portion of people who rent products are transient, so they're looking to rent both a TV and VCR. There is a huge market there, probably larger than the market for sales. And the unit makes for an easier sales transaction. You're moving two products at once."

Gordon says the ideal TV/VCR would include the following: a high-resolution monitor tube; dual tuners so users can record while watching another program; a 14-day/four-event timer, at minimum; bar-code or on-screen programming; an easily removed VCR section for servicing; and a unified remote control.

Quasar says the warm reception to its initial piece may pave the way for a second step-up unit in the spring—one that features four heads and an MTS tuner.

Sony entered the market last summer with a step-up unit that incorporates a lightweight 8mm deck and a 25-inch stereo TV. A spokesman says the product appeals to the customer who "wants a nice, neat single package [and does] a lot of time shifting." The unit, still available but probably not far from close out, has a lofty \$1,495 price tag. For the future, it appears that Sony will put the bulk of its efforts in combination units in a category it calls personal video, using small-screen TVs and 8mm decks in units that fit on a desk or in a pocket.

In any form, if combination units do take off, it will likely happen with Gordon watching from the sidelines, a fact that he says angers him—despite his elation.

"I put a lot into it and not to be able to exploit it—that is really what it was all about," he says. "It'll be a long time before something like this comes along again."

Colorado Regional Fair Fills A Gap In The West

NEW YORK "Customers no longer walk into your store, stuff your pockets with money, and walk out," says Kelly Grover, the owner of Video Grows in Boulder, Colo., recalling the early days of video retailing. "To make a go of it you have to be an educated retailer. You have to read everything you can about video and do all you can to stay on top of industry developments—that's how the small guy can make it," adds Grover.

Still, Grover points out that there are many retailers in his area that don't make it a point to

confab is tailored to the needs of small dealers in the eight-state area surrounding Colorado.

According to Ed Hildebrandt, president of UIVDA and owner of the four-store, Denver-based Video Odyssey chain, the regional show does not strive to match the flash of VSDA. "We want to offer retailers an opportunity to sit down with each other, one-on-one, and talk about their business. Everyone has their moans and groans," he says.

While the schedule of events is yet to be finalized, show organizers plan to present a series of seminars on topics like generating additional profits, the new tax laws, and the problems associated with arranging insurance coverage for video stores. In addition, many suppliers will have booths set up in the exhibit area in an effort to promote their new titles and other products of interest to video stores.

Hildebrandt stresses that neither his organization nor its annual show is attempting to compete with VSDA. "We support VSDA. Many of our members are also members of VSDA, but because of our smaller size, we are able to do things like get discounts for our members by acting as a buying group. VSDA is very strong on national issues, but because it's so large it can't do many of the things that we do for our members," he says.

The video fair will be held Oct. 11-12 in the Regency Hotel in Denver, and there is no charge to anyone involved in the home video industry. Show organizers say they are expecting at least 1,000 attendees, almost all of them from Colorado, Utah, Idaho, Montana, Wyoming, Kansas, New Mexico, and Arizona.

For more information contact UIVDA at 16796 East Iliff Ave., Aurora, Colo. 80013.

'You have to read everything you can about video and do all you can to stay on top of developments'

travel to the Video Software Dealers Assn. convention. "They say it's too expensive or they can't get away or that they hate Las Vegas," he says. And while Grover, who serves as president of the local VSDA chapter, laments this lack of participation, he has helped establish a modest regional supplement to the annual VSDA convention: The Rocky Mountain Video Fair.

Though it is not likely that the celebrities that have become the staple of the VSDA show will make the trek to Denver Oct. 11-12, the show is positioned as an opportunity for those unable to attend VSDA, or either of the Consumer Electronics Shows, to brush up on their industry knowledge and meet other retailers. Sponsored by the United Independent Video Dealers Assn., the two-day

Publishers Ready Kid Vids Storytellers Will Spin Yarns

LOS ANGELES Paperback Visual Publications and Family Circle magazine have joined forces to enter the children's video market.

The new project, called Family Circle's Storyland Theatre, will feature skilled storytellers relating tales before live audiences of

Volume II features "New Year's Eve," "King Of Togo Togo," and "Foolish Rabbit."

Volume III contains "The Wooden Box," "The Three Little Pigs," and "The Woolly Mammoth." Volume IV features "The Bird Man," "Superbowl Sundae," "Moon And Otter," and "The Magic Princess."

The storytellers used on the first four volumes are Jay O'Callahan, Laura Simms, and Rafe Martin.

Bierman says initial distribution will be through direct mail and telemarketing. The company also has inked a national distribution agreement to market the line to libraries and schools.

Bierman says PVP will also offer the product to mass merchandisers, toy stores, supermarkets, and other outlets with customers who fit the target demographics.

Initial plans call for the release of four tapes

youngsters, says PVP president Todd Bierman.

Initial plans call for the release of four tapes, all produced with On Top Productions. The tapes will be priced at \$14.95 list.

Volume I contains "The Remarkable Horse," "Donkey And Goose," and "The Little Dragon."



Who's The Fox? Actor Michael J. Fox hobnobbed with officials from the Video Software Dealers Assn. and MCA Home Video during last month's VSDA convention. Pictured, from left, are Louis Feola, MCA senior VP, marketing; Jane Ayer, MCA director of publicity; Arthur Morowitz, VSDA president; Mickey Granberg, VSDA executive VP; Fox; and Gene Giaquinto, president, MCA Home Entertainment.

KIDS' MARKET EYED

(Continued from page 71)

Both are due in theaters nationwide by year's end and in video stores next year.

Another recent Nelson/Miramax collaboration was with "Working Girls," an unusual arrangement because the film received a major theatrical reissue just before the Aug. 12 home video date.

Between productions and acquisitions, says Weinstein, Miramax hopes to release eight to 10 features a year.

Children's programming, he says, has become a separate division within the company. Called Family Programming, it's headed by Eve Chilton. Mark Silberman, formerly director of acquisitions at The Disney Channel, is director of overall acquisitions at Miramax.

While Miramax has distributed such award-winning family programming as "The Dog Who Stopped The War" and "End Of The World Man," the company wants to distribute and co-produce more titles.

"The Gnomes," for example, is an animated television series co-produced by Miramax and BRB in Spain. The first episode is on the Family Home Entertainment home video label. F.H.E. will also get home video rights to "The Gnomes Great Adventure," a full-length movie.

Family product has been licensed to several home video firms, says Weinstein, but "what we're thinking of doing is making a package deal on all our family programming for video, perhaps under the Family Programming label. We have interest from a number of home video companies."

"The Dog Who Stopped The War," says Weinstein, tested the home video waters on HBO Video and at \$79.95 sold 10,000 copies, "which we were very pleased with."

One option the company is considering, says Weinstein, is distributing its own family video product.

New acquisitions include "Steel Riders" and "The Undercover Gang," both live-action family films from New Zealand Television.

Other films under the Family Programming aegis are "I Own The Racecourse," "Tail Of A Tiger," "The Young Visitors," "Skateboard Romance," "Platypus Cove," "Gulliver's Travels," "Dogtanion And The Three Muskehounds," and "Around The World With Willy Fog."

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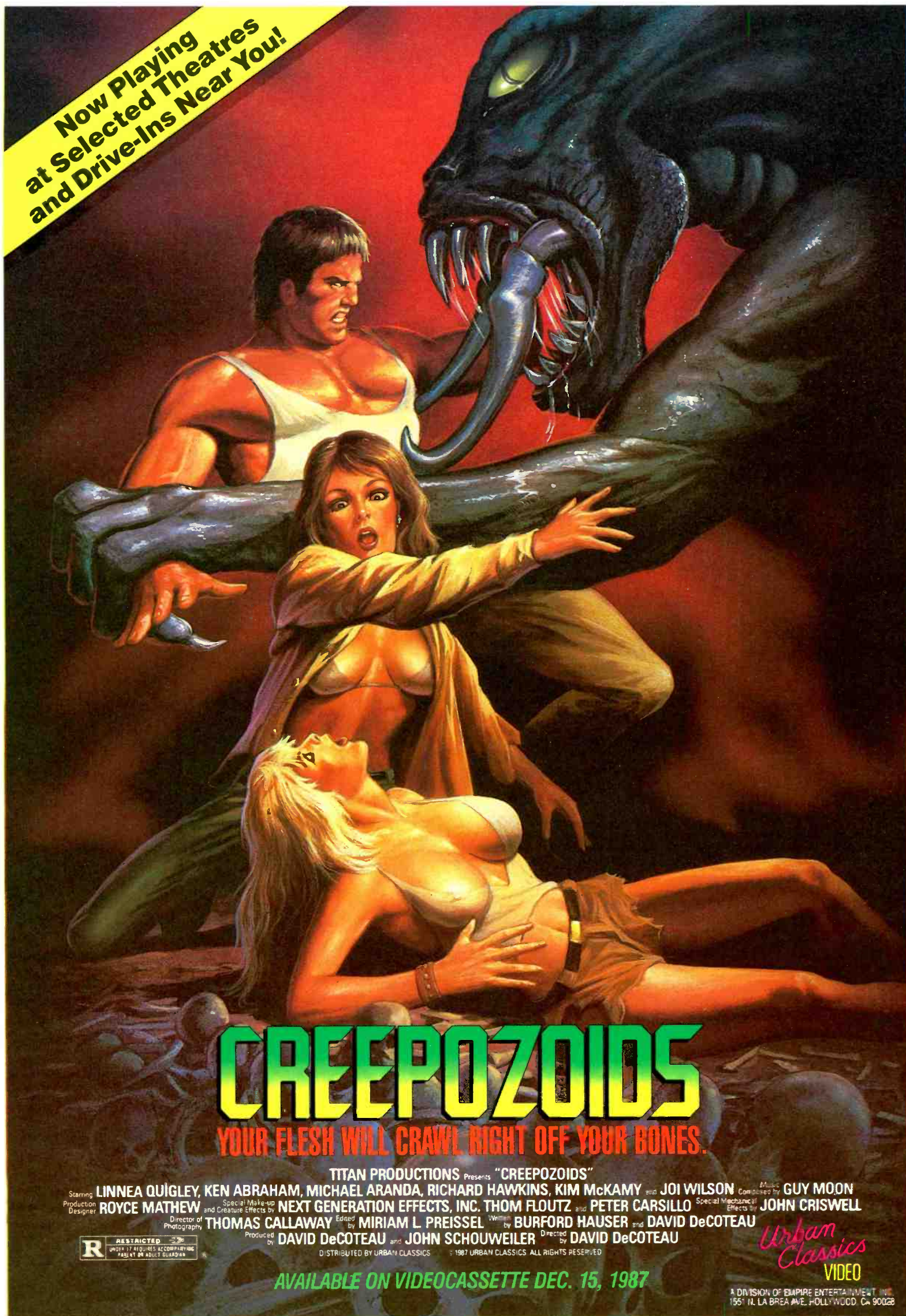
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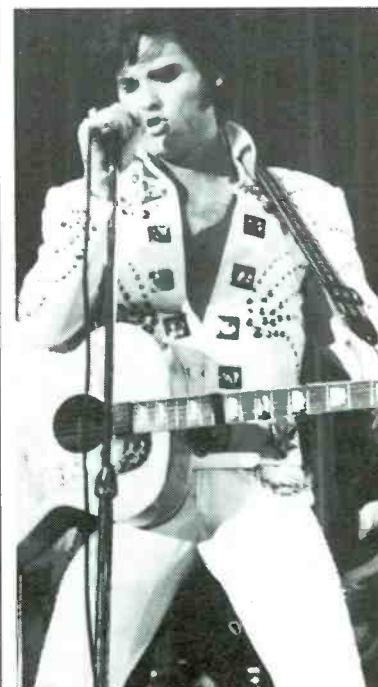
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Kurt As Elvis. Kurt Russell belts out one of the King's classic tunes in "Elvis: The Movie." The dramatization of Elvis Presley's life, acclaimed by critics when it was first released in 1979, is slated for release from Vestron Video Nov. 25. Directed by John Carpenter ("Halloween," "Starman"), the 117-minute feature has a list price of \$69.98. Also appearing in the film are Shelley Winters and Ed Begley Jr.

S.I. TO MAIL CATALOGS

(Continued from page 65)

The company is also embarking on a joint advertising campaign with a still undisclosed major supermarket chain. S.I. will provide catalogs to the supermarkets, which will set up point-of-purchase advertising displays. Customers who send S.I. three to five grocery receipts will be eligible for discounts on tapes.

In October, S.I. also plans to test the waters at three military bases in Western Europe with both catalogs and local television spots.

In June, S.I. ran test cable spots to an estimated subscriber base of 35 million in Los Angeles and New York, Leonard says.

"What we have found is that the spots do very well when positioned behind programming," she says. "Our horse race handicapping tape, for example, does very well on the horse racing programming that New York's Madison Square Garden cable program features in the evenings. We try to position the spots with appropriate programming."

S.I.'s best-selling videos to date include "Weight Loss" from Potentials Media, "Railroading" from Pentrex Productions, "Forever Hawaii" from Video Releasing Co., "Marty Hogan: Power Racquetball" from Pacific Arts, "The World's Greatest Photography Course" from Vid-America, "Kathy Blake's Let's Learn How To Dance Series" and "Beginning Guitar" from Master Images, and "Say Goodbye To Back Pain" from Enhancement.

Leonard also says the company plans to step up advertising in professional and special-interest magazines.

Radio Blamed For Sluggish Singles Sales

HAMBURG Overexposure of singles product on West German radio is to blame for steadily declining 7-inch sales, according to many record companies here. Unit volume in the first half of 1987 was just 12 million, about 3 million below the same period in 1986.

According to Dieter Ohms, head of PolyGram distribution arm PMV, the days when radio broadcast acted as an incentive to purchase are gone. "Power-play in particular, when a single is played time after time, leads to a flagging of consumer interest, especially as the consumers' needs are more satisfied by home taping," Ohms says.

Annual sales of 90 million blank tapes here underline Ohms' point that radio exposure encourages home taping. As a result, established artists, composers, authors, and the record companies themselves suffer economically, and lesser-known acts find airplay almost impossible to get because the radio stations are only interested in playing hits.

More than singles have been affected, Ohms says. Since 1980, LP sales have fallen by about 35%, equivalent to 35 million units annually. And in other major Western markets, where radio is also a prominent feature of everyday life, LP sales are also down more than 30% from five years ago.

A thorough re-examination of radio's role and effectiveness in the promotion of prerecorded music is overdue, West German executives believe.

Japanese VCR Exports Drop

TOKYO Japan's exports of VCRs in unit terms dipped 30.6% in July as compared with the same month in 1986. This was the ninth month in a row that exports have fallen against last year figures.

Total VCR exports totaled 1.88 million. Japanese production of VCRs in July was 2.49 million, down 17.7% from 1987, while shipments came to 2.3 million, down 21.5%. However domestic shipments were up 34.4% at 559,000 units.

Exports to the U.S. in July came to 918,000 units, down 48.3% from the same month in 1986, while those to the European Economic Community territories totaled 295,000 units, up 5.8%. The July figure brought the production total for the first seven months of this year to 15.72 million, down 15.6% from the same period of last year.

Color television production in July came to 1.19 million units, up 6.4% over 1986, bringing the January-July tally this year to 8.06 million units, up 4.6% on last year.

Seeks To Double Blank Tape, Hardware Profits GEMA Demands Increased Levies

MUNICH GEMA, the West German performing and mechanical rights society, is mounting a determined campaign for an increase in the statutory home taping royalties on blank tape and hardware, which are now at six cents and \$1.38, respectively.

The organization also plans to press for a more thorough application of the law, claiming that at present 18% of blank tapes sold in Germany escape the levy.

Gross revenues from the tape and hardware levy total \$27.7 million for the last 18 months, but GEMA wants to see this revenue at least doubled.

Although the record industry and GEMA are fighting a well-funded and highly organized blank tape lobby, GEMA chief Erich Schulze says he sees no chance of a revision being implemented before 1990.

Another consideration seen as tipping the odds in favor of the blank tape manufacturers is the fact that the German chancellor, Helmut Kohl, is an ex-BASF employee and represents a region in which the BASF headquarters are located—an electoral factor that many predict will dampen his enthusiasm for any increase in the home taping royalty.

The GEMA move follows the announcement by the German division of IFPI that it is preparing a deposition to put before the Ministry of Justice calling for a levy increase and a statutory requirement for a spoiler device to be incorporated in digital audiotape hardware.

GEMA's Shulze is on record as rejecting the spoiler antidote to home copying. He argues that there should be levies on both analog and digital hardware and software.

Meanwhile, the tape industry in West Germany is also mounting a new campaign. Launched at the Berlin International Audio & Video Exhibition in August, the campaign seeks to have the tape and hardware levy abolished. The industry says the levy is unfair because it is impossible to control "gray" and low-budget imports, giving this product an unfair advantage over that of the legitimate trade.

Sales of prerecorded and blank cassettes in West Germany run at \$550.4 million annually, according to the German tape manufacturers' association.

A provision for a review of the blank tape royalty rate after three years is incorporated in German copyright revision legislation, and the three-year period is up next year.

France Set To Lower Tax On Albums VAT Will Be Cut Nearly In Half

BY PHILIPPE CROCQ

PARIS French Prime Minister Jacques Chirac has confirmed that the 33% value-added tax on records and tapes here will be cut to 18.6% beginning Jan. 1. The surprise decision will provide a major boost for the French record industry, which has suffered steadily declining sales in recent years.

The long-running campaign for a reduction has united record companies, artists, consumer groups, and even government officials, with Culture Minister Francois Leotard among those calling for change. It is almost traditional for French politicians to pledge lower VAT rates for recordings during election campaigns, but until now none has subsequently made good the promise.

Chirac's move is seen as a breath

of oxygen for an industry badly in need of resuscitation. In the first four months of this year, album sales were down 32.5%, single sales down 14%; and cassette sales down 7%. According to trade group SNEP, volumes should now rise by at least as much as the VAT rate will fall, or around 15%.

Full-price album costs are expected to drop by as much as 20%, and CD product, which can cost up to \$26.50, should in some cases be brought below the psychologically important 100-franc (\$16.65) barrier. At FNAC, France's largest record retailer, prices have been based on a 18.6% VAT since April, with the store chain itself making up the difference. Now FNAC is considering whether to introduce even lower rates for 1988.

The government stands to lose an

estimated \$100 million or more in annual revenues from its decision, but if sales benefit to the extent anticipated, it could end up with almost as much income as before as well as enjoying the public relations pay-off from an uncontroversial and almost universally popular move.

Only the date of introduction of the new VAT rate is now at issue, with label chiefs and the BLIM music liaison bureau pressing for a December 1987 start so that the Christmas period sales can be maximized.

Says Phonogram managing director Denis Boyer: "Moving the start date forward to December can only help energize the market, whereas the new year is always marked by a drop in industry grosses."

'Bad' Hits India's Stores On Time

BY JERRY D'SOUZA

BOMBAY With Michael Jackson's "Bad" safely in the stores, CBS here has achieved a feat unprecedented among Indian record companies—putting out an album on its scheduled international release date.

A characteristic saga of problems and delays accompanied the launch, however, and at one stage it appeared all the planning that began nearly three months ago would come to naught, with inlay card positives missing and the master tapes themselves held up at customs until mid-August.

The first problem was overcome by adapting LP artwork for the initially cassette-only release, while the delayed masters were sent to CBS' Aurangabad plant 400 miles from Bombay under conditions of strict security. A sample cassette, sealed and signed by the factory manager, was back at CBS head-

quarters here by Aug. 27.

Aurangabad's limited capacity meant that outside duplication was needed, so part of the initial run came from Sagarika Accoustronics here. All entrances were closed, save one which was guarded. All those who entered or left were searched. A periodic count of pancakes and blank and finished cassettes was made.

The first batch of inlay cards arrived two days late and only 36 hours before the release date. International music division manager Atul Churamani flew to Aurangabad to oversee the work but was forced to hitch a ride back to Bombay by truck. The remainder of the 65,000 inlay cards ordered turned up Aug. 10, and CBS branches were serviced by air, not as usual by rail or road. On Aug. 31, local dealers were stocked by wholesalers, and CBS had met the date.

"We spent three sleepless nights," says Churamani, "but it

was worth it. Initially, we could only supply part of the demand, but now we have fulfilled all orders. We can also claim another first for servicing discos and radio stations with a promotional copy of the 'Bad' single."

Prerelease orders totaled close to 50,000 copies, and CBS expected actual sales to pass 70,000 units by the end of October, rising to a projected 150,000 by March 1988. The Jackson album appears to have escaped the attentions of the pirates, largely thanks to a massive prepublicity campaign and the timely supply of cassettes to dealers.

Jackson became a major name in India after a one-hour Grammy Awards program was screened here in 1984. "Thriller," which had been languishing in stores, experienced a renewed sales surge and has now racked up 57,000 cassettes and 20,500 LPs sold, plus 30,000 further LPs exported to Hungary.

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CANADA (Courtesy The Record) As of 9/21/87

SINGLES	
1	3 LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA
2	4 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS
3	1 WHO'S THAT GIRL MADONNA SIRE/WEA
4	2 I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
5	6 HEART & SOUL T'PAU VIRGIN/A&M
6	7 LUKE SUZANNE VEGA A&M
7	5 FUNKYTOWN PSEUDO ECHO BMG
8	8 DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG
9	9 DON'T MEAN NOTHING RICHARD MARX CAPITOL
10	18 WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
11	10 ALONE HEART CAPITOL
12	11 SHAKEDOWN BOB SEGER MCA
13	15 MARY'S PRAYER DANNY WILSON VIRGIN/A&M
14	14 SEVEN WONDERS FLEETWOOD MAC WARNER BROS./WEA
15	22 CROSS MY BROKEN HEART JETS MCA
16	16 ALWAYS ATLANTIC STARR WEA
17	13 TOGETHER JOEY GREGORASH ATTIC/A&M
18	23 BREAKOUT SWING OUT SISTER MERCURY
19	25 PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
20	12 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG
ALBUMS	
1	1 U2 THE JOSHUA TREE ISLAND/MCA
2	2 WHITNEY HOUSTON ARISTA/BMG
3	3 LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
4	5 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
5	15 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
6	38 MICHAEL JACKSON BAD CBS
7	6 SUZANNE VEGA SOLITUDE STANDING A&M
8	4 HEART BAD ANIMALS CAPITOL
9	8 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
10	9 WHO'S THAT GIRL SOUNDTRACK SIRE/WARNER BROS./WEA
11	7 VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
12	10 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
13	11 WHITESNAKE GEFEN/WEA
14	12 CROWDED HOUSE CAPITOL
15	13 THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
16	16 GRATEFUL DEAD IN THE DARK ARISTA/BMG
17	20 T'PAU VIRGIN/A&M
18	18 STARSHIP NO PROTECTION GRUNT/BMG
19	14 DAVID BOWIE NEVER LET ME DOWN CAPITOL
20	NEW R.E.M. DOCUMENT I.R.S.

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/14/87

SINGLES	
1	1 VOYAGE VOYAGE DESIRELESS CBS
2	2 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
3	3 IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
4	8 WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
5	12 BOYS SABRINA CHIC
6	5 I LOVE TO LOVE TINA CHARLES ARISTA
7	4 HOLIDAY THE OTHER ONES VIRGIN
8	7 LA BAMBA LOS LOBOS METRONOME
9	6 WHO'S THAT GIRL MADONNA SIRE/WEA
10	14 NEVER LET ME DOWN DEPECHE MODE MUTE
11	8 BALLA BALLA FRANCESCO NAPOLI BCM
12	9 I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
13	NEW C'EST LA OUATE CARLINE LOEB BARCLAY/METRONOME
14	10 THE LIVING DAYLIGHTS A-HA WARNER BROS./WEA
15	15 MARCELLO THE MASTROIANNI SILICON DREAMS BLOW UP/INTERCORD
16	NEW FUNKYTOWN PSEUDO ECHO RCA
17	11 TEARS OF ICE BOLLAND & BOLLAND TELDEC
18	NEW TRUE FAITH NEW ORDER ROUGH TRADE
19	13 GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
20	NEW DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
ALBUMS	
1	NEW MICHAEL JACKSON BAD EPIC
2	2 WHITNEY HOUSTON WHITNEY ARISTA/ARIELA
3	1 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
4	3 U2 THE JOSHUA TREE ISLAND/ARIELA
5	4 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	7 MIXED EMOTIONS DEEP FROM THE HEART EMI
7	6 SUZANNE VEGA SOLITUDE STANDING A&M/DG
8	5 NICKI KLEINE WUNDER VIRGIN
9	10 JENNIFER RUSH HEART OVER MIND CBS
10	8 HOT CHOCOLATE 2001 EMI
11	NEW KLAUS LAGE BAND AMTICHE MUSKANT/EMI
12	11 MARILLION CLUTCHING AT STRAWS EMI
13	15 DEF LEPPARD HYSTERIA MERCURY
14	9 JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
15	12 SALLY OLDFIELD FEMME CBS
16	14 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
17	18 TINA TURNER BREAK EVERY RULE CAPITOL
18	13 DIE FILPPER TRAEUME LIEBE SEHNSUCHT DINO
19	17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
20	NEW HEART BAD ANIMALS CAPITOL

ITALY (Courtesy Germano Ruscitto) As of 9/10/87

ALBUMS	
1	1 ZUCCHERO BLUE'S POLYGRAM
2	2 MADONNA WHO'S THAT GIRL WEA
3	6 VASCO ROSSI C'E' CHI DICE NO RICORDI
4	3 WHITNEY HOUSTON WHITNEY RCA
5	4 EDOARDO BENNATO OK ITALIA VIRGIN/EMI
6	5 MANGO ADESSO FONIT-CETRA
7	11 SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
8	9 SIMPLY RED MEN AND WOMEN WEA
9	8 U2 THE JOSHUA TREE RICORDI
10	7 PINO DANIELE BONNE SOIREE EMI
11	18 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN/EMI
12	NEW SUZANNE VEGA SOLITUDE STANDING POLYGRAM
13	15 BOY GEORGE SOLD VIRGIN/EMI
14	NEW BON JOVI SLIPPERY WHEN WET POLYGRAM
15	16 NICKI KAMEN WEA
16	NEW EUGENIO FINARDI DOLCE ITALIA FONIT/CETRA
17	NEW MICHAEL JACKSON BAD CBS
18	19 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	14 MADONNA TRUE BLUE WEA
20	13 PRINCE SIGN O THE TIMES WEA

MUSIC MEDIA PAN-EUROPEAN CHARTS 9/19/87

HOT 100 SINGLES	
1	1 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
2	3 WHO'S THAT GIRL MADONNA SIRE
3	2 IT'S A SIN PET SHOP BOYS PARLOPHONE
4	7 WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
5	8 I WANT YOUR SEX GEORGE MICHAEL EPIC
6	11 BALLA BALLA FRANCESCO NAPOLI BCM
7	10 LA BAMBA LOS LOBOS LONDON
8	5 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
9	9 THE LIVING DAYLIGHTS A-HA WARNER BROS
10	4 CALL ME SPAGNA CBS
11	6 I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
12	12 DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
13	13 FUNKYTOWN PSEUDO ECHO RCA
14	17 U GOT THE LOOK PRINCE PAISLEY PARK
15	16 NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
16	NEW HEART AND SOUL T'PAU SIREN
17	18 TRUE FAITH NEW ORDER FACTORY RECORDS
18	NEW NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
19	NEW BOYS SABRINA FIVE RECORDS
20	NEW BRIDGE TO YOUR HEART WAX RCA
HOT 100 ALBUMS	
1	1 WHITNEY HOUSTON WHITNEY ARISTA
2	2 U2 THE JOSHUA TREE ISLAND
3	3 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
4	4 SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
5	5 MADONNA TRUE BLUE SIRE
6	6 SUZANNE VEGA SOLITUDE STANDING A&M
7	NEW MICHAEL JACKSON BAD EPIC
8	DEF LEPPARD HYSTERIA MERCURY
9	9 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	7 GENESIS INVISIBLE TOUCH VIRGIN
11	12 PAUL SIMON GRACELAND WARNER
12	17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
13	10 MARILLION CLUTCHING AT STRAWS EMI
14	18 PRINCE SIGN O THE TIMES PAISLEY PARK
15	11 SAMANTHA FOX JIVE
16	13 SIMPLY RED MEN AND WOMEN WEA
17	16 HEART BAD ANIMALS CAPITOL
18	19 COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	14 JEAN MICHEL JARRE IN CONCERT LYON HOUSTON POLYDOR
20	15 DIO DREAM EVIL MERCURY

AUSTRALIA (Courtesy Australian Music Report) As of 9/21/87

SINGLES	
1	1 LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
2	2 LA BAMBA LOS LOBOS LONDON/POLYGRAM
3	3 OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
4	4 SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
5	11 ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
6	5 FALL OF ROME JAMES REYNE CAPITOL
7	6 BEDS ARE BURNING MIDNIGHT OIL CBS
8	9 STAR TREKKIN' THE FIRM POLYDOR
9	7 WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSAIS/FESTIVAL
10	8 TRUE FAITH NEW ORDER FACTORY/CBS
11	10 WILD HORSES GINO VANNELLI POLYDOR
12	14 IT'S A SIN PET SHOP BOYS PARLOPHONE
13	16 YOU I KNOW JENNY MORRIS WEA
14	20 LET'S DANCE CHRIS REA MAGNET
15	12 WHO'S THAT GIRL MADONNA SIRE
16	13 RESPECTABLE MEL & KIM LIBERATION
17	15 CRAZY ICEHOUSE REGULAR/FESTIVAL
18	18 HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
19	NEW F.L.M. MEL & KIM LIBERATION/CBS
20	NEW HEART AND SOUL T'PAU VIRGIN/EMI
ALBUMS	
1	1 MIDNIGHT OIL DIESEL AND DUST CBS
2	2 MICHAEL JACKSON BAD EPIC/CBS
3	4 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	3 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
5	8 MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
6	5 MEL & KIM F.L.M. LIBERATION/CBS
7	14 MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
8	17 JAMES RAYNE CAPITOL/EMI
9	7 WHITNEY HOUSTON WHITNEY ARISTA
10	6 ROBERT CRAY BAND STRONG PERSUADER MERCURY
11	13 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
12	NEW JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
13	11 CROWDED HOUSE CAPITOL/EMI
14	9 SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
15	16 NEW ORDER SUBSTANCE FACTORY/CBS
16	15 JENNY MORRIS BODY AND SOUL WEA
17	12 ELTON JOHN LIVE IN AUSTRALIA WITH THE MSO ROCKET/POLYGRAM
18	10 SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
19	19 HEART BAD ANIMALS CAPITOL
20	18 U2 THE JOSHUA TREE ISLAND/FESTIVAL

FRANCE (Courtesy Europe 1) As of 9/12/87

SINGLES	
1	1 JOE LE TAXI VANESSA PARADIS POLYDOR
2	4 LA ISLA BONITA MADONNA WEA
3	3 UNE AUTRE HISTOIRE GERARD BLANC PATHE
4	11 WHO'S THAT GIRL MADONNA WEA
5	6 QUAND TU M'AIMES HERBERT LEONARD WEA
6	9 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
7	2 BELLA VITA DAVID & JONATHAN CHARLES TALAR
8	7 JE TE PROMETS JOHNNY HALLYDAY PHILIPS
9	5 ELLE A FAIT UN BEBE TOUTE SEULE J J GOLDMAN CBS
10	8 KOLE SERE PHILIPPE LAVIL/JOCELYN BEROARD RCA
11	10 LE COEUR EN EXIL IMAGES FLARENASH
12	19 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
13	18 BALLA BALLA FRANCESCO NAPOLI VOGUE
14	12 HELENE JULIEN CLERC VIRGIN
15	NEW CALICOBA GOLD WEA
16	20 CES IDEES LA LOUIS BERTIGNAC & LES VISITEURS VIRGIN
17	NEW LES TZARS INDOCHINE RCA
18	13 I WANT YOUR SEX GEORGE MICHAEL CBS
19	NEW I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA
20	NEW IT'S A SIN PET SHOP BOYS PATHE MARCONI

Loverboy Is Powered By Producer Bruce Fairbairn

BY KIRK LaPOINTE

OTTAWA Not so long ago, a fellow named Jon Bon Jovi rang up Loverboy's Paul Dean and asked about a producer he was thinking about hiring for his next album, Bruce Fairbairn.

Loverboy was Fairbairn's calling card, having been the band's producer for its first three gold- and platinum-selling albums. Now, some people are taking a closer look at Loverboy's fifth album, "Wildside," when

they see Fairbairn's production credit on Bon Jovi's megahit "Slippery When Wet."

"Now, he's our calling card," Dean says. "Things have an interesting way of turning around like that."

Turning around was exactly what Loverboy did two years ago with "Loving Every Minute Of It," produced by Tom Allom. Having stalled with its third album, the Vancouver-based band again cracked the top 10 and scored heavily once more months later with a single on the "Top Gun"

soundtrack, the Mike Reno/Nancy Wilson duet "Almost Paradise."

This time, attention has been fueled by the leadoff single from the album, "Notorious," co-written with Bon Jovi and bandmate Richie Sambora.

"My title, Jon's stutter," Dean says of the first line of the song's chorus. "And the line 'Every mother's nightmare, every schoolboy's dream' came from a T-shirt [a woman was wearing at a concert] I saw in the South. The line was too good to pass up."

With Fairbairn once again at the board, the accent is on guitars. But Dean also wanted "Wildside" to serve as a showcase for Reno's voice. Too often, he says, the band has found that songs were written or produced in such a way that their duplication in concert is made cumbersome.

"Mike would be uncomfortable playing them," Dean says. "This time, we made decisions on songs on the basis of how they would sound live."

Once again, the band has used outside writing to its advantage. Particularly noticeable are two Nashville songwriters, Todd Cerney and Taylor Rhodes, who help out on five and four tunes, respectively. Apart from the Bon Jovi contribution, Bryan Adams co-penned "Hometown Hero," Juno-winning vocalist Alfie Zappacosta co-wrote "That's Where My Money Goes," and Vancouver veter-

an Brian MacLeod of Chilliwack and Headpins fame co-wrote "Don't Let Go." Dean sees outside involvement as a positive factor and wonders why the band gets criticized for it.

"As long as you have your heart in the song, it doesn't matter who writes it," he says. "That goes for one of our songs or someone else's."

It remains unclear where Loverboy will next tour or how soon. With heavy traffic in North America this fall, the band may opt for Europe or may simply stay off the circuit until next year.

Long legs are predicted for the album because of its surfeit of single material. However, once its impact subsides, Dean is ready with the first-ever solo album from the band.

He is just putting the finishing touches on an album he characterizes as "much tougher, less pop-oriented" than his work with Loverboy, due from Columbia also. He says he will cut a video and take to the road on his own to support the album, probably some time in 1988.

"I want to go out as a support act," he says. "That way, I'll stay in the large halls."

Deans says that there was no difficulty segregating his and the band's goals while working on "Wildside." A few songs discarded by the group have made their way to his album, though.

"The band's attitude is 'go for it,'" Dean says. "And I intend to."



Simon-ized. On a North American promotional tour for her new album "Coming Around Again," Carly Simon drops in on Montreal's CJFM. Shown from left: music director Henry Van Den Hoogen; Simon; VP and program director Susan Davis; CJFM reporter Rick Moffat; and promotion director Eden Polansky.

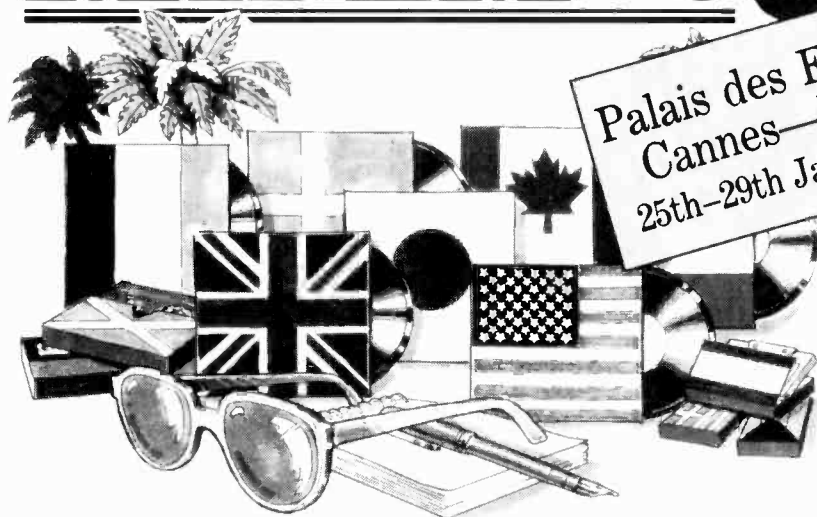
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A MAJOR CAMPAIGN has been launched by video retailers and distributors to get consumers to write the federal government to complain about proposed anti-pornography legislation. Hundreds of thousands of postcard-type letters to MPs are being distributed at retail outlets, convenience stores, and elsewhere in Canada to demand the rescindment of the bill, which some be-

lieve could be interpreted too strictly by the courts and keep many art films from public view.

THE AUG. 28 DAVID BOWIE concert (with Duran Duran and Eight Seconds as supporting acts) set a record for attendance in Ottawa. The Lansdowne Park show drew more than 30,000 fans, eclipsing the 1978 mark of 28,000 set by the Eagles.

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POP

DONNA SUMMER
All Systems Go
PRODUCERS: Harold Faltermeyer, Peter Bunetta & Rick Chudacoff, Richard Perry, Donna Summer, Keith D. Nelson & Jeff Lams
Geffen GHS 24102

Mechanical maestro Faltermeyer produced six of the nine tracks on Summer's latest, so it's a bit of a surprise that disk's liftoff is being supplied by the bouncy Perry-produced "Dinner With Gershwin." Likely second single, the Summer-Mickey Thomas duet "Only The Fool Survives," could provide the oomph to put supple-voiced singer back into commercial orbit for good.

SQUEEZE
Babylon And On
PRODUCERS: Eric "E.T." Thorngren, Glenn Tilbrook
A&M SP 5161

After a musically and commercially lackluster return in 1985 with "Cosi Fan Tutti Frutti," band bounces back with this delectable venture. Songs display the smarts and melodic savvy of its best work; unfussy production lets the tunes shine. "Hourglass," the lead single, is a perky chart contender; "Footprints" is an equally lively bet.

ELTON JOHN
Elton John's Greatest Hits Volume III 1979-1987
PRODUCERS: Various
Geffen GHS 24153

John's former label continues to churn out product on him; included here are the most recent biggies, from "Mama Can't Buy You Love" to "Heartache All Over The World."

RAY PARKER JR.
After Dark
PRODUCER: Ray Parker Jr.
Geffen GHS 24124

Parker's back on the attack and Geffen's got him. "I Don't Think That Man Should Sleep Alone" is already vaulting up the charts and may not cool its jets until it hits crossover casino. Natalie Cole and Philip Bailey guest with the clown prince of sex-funk on his label debut. The wolf is back, very hungry and very funky.

W.A.S.P.
Live... In The Raw
PRODUCER: Blackie Lawless
Capitol CLT 48053

PMRC antagonists offer straightforward live version of their blood-spattered heavy-metal vaudeville, culled from two California dates. Nearly hourlong album features old favorites "Harder Faster" and "9.5-N.A.S.T.Y.," as well as "Scream Until You Like It," from the "Ghoulies II" soundtrack.

BODEANS
Outside Looking In
PRODUCER: Jerry Harrison
Reprise/Slash 25629

Second album by much-raved-about Milwaukee-area rockers still doesn't quite capture the thrill of their live sets, but there are enough fiery numbers here to grab programmers and consumers who didn't buy in the first time. Top tracks: "Only Love," "Say About Love," "Forever Young (The Wild Ones)." CD and cassette include three extra songs.

RAMONES
Halfway To Sanity
PRODUCERS: Ramones, Daniel Rey
Sire 25641

The pooh-bahs of high-power punkola are in good form on their umpteenth release, with brother Dee Dee delivering a pair of suitably cretinous tunes and Joey showing new lyrical ambitions. Sadly, Sire missed the boat

by not releasing the Debbie Harry/Johnny Ramone duet "Go Lil' Camaro Go" as a summer single; it's the best commercial bet here.

PUBLIC IMAGE LIMITED
Happy?
PRODUCERS: Gary Langan, P.I.L.
Virgin 90642

Latest from five-piece proves that founder and former Sex Pistol John Lydon has lost none of his punk edge and has only sharpened his songwriting and arranging skills. College and alternative formats—as well as the critics—should be ecstatic over deep-groove rockers like "Seattle," "The Body," and "Open And Revolving."

ORIGINAL MOTION PICTURE SOUNDTRACK
He's My Girl
PRODUCERS: Various
Scotti Bros. Z 40906

Just-opened low-budget comedy was preceded by star David Hallyday's title-track single, currently stalled on the lower rungs of the Hot 100. Three oldies mingle with several other new cuts; only "I Saw Mary" by Sylvie Vartan has character.

BOYS DONT CRY
PRODUCERS: Boys Dont Cry
Atlantic 81795

Oddball act makes the jump to the majors after scoring on Profile with "I Wanna Be A Cowboy." In a somewhat similar vein are "Who The Am Dam Do You Think You Am?" and "Young Men Drive Sports Cars"; interesting, but after a few spins novelty wears off.

DOUBLE
Dou3le
PRODUCERS: Felix Haug & Double
A&M SP 5155

Duo of Haug and Kurt Maloo specializes in a kind of muted Europop with new agey bias, and overall effect of its latest is soothing in the extreme. However, hooks are in short supply, leaving long-term chart prospects dim at best.

WALK THE MOON
PRODUCER: Dave Jerden
MCA-5791

Heavily synthesized tracks on duo's debut aspire to a certain brand of funk, best captured in the leadoff single, "Daddy's Coming Home." "She Flies" demonstrates a sweet melodic sense.

RICHARD LLOYD
Real Time
PRODUCER: Steve Katz, Richard Lloyd
Celluloid CELL 6135

The decade's most overlooked, underappreciated guitarist/songwriter (even vocals, previously only so-so, shine here) releases a powerful live set showcasing the best of his career with Television—including hard-to-find "Fire Engine"—and solo. College outlets will pounce, as should a major.

SILENT RUNNING
Walk On Fire
PRODUCER: Terry Brown
Atlantic 81797

Simple Minds influences run rampant here, tempered with just of dab of U2-isms; four-piece hails from Ireland. Group puts what it has picked up from others to good use, however; "Under Your Skin" is best of a bountiful bunch.

ALEX CHILTON
High Priest
PRODUCER: Alex Chilton
Big Time/RCA 6047-B

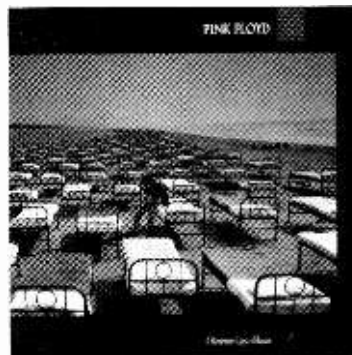
Big Star leader's first full-length album in many moons is entertaining but disappointingly short on new originals. The daffy "Dalai Lama" and tunefully brooding "Forbidden Love" stand out; quirky covers include "Volare" in Italian, no less. As ever, distinctively strange pop.

SPOTLIGHT



MICK JAGGER
Primitive Cool
PRODUCERS: Mick Jagger, Keith Diamond, David A. Stewart
Columbia OC 40919

Mick gathers no moss on second solo shot as he veers slightly—but perceptibly—away from straight Stones sound; synthesizers and ornate guitar work are in evidence. "Say You Will" is a slow, sultry number that demands repeated listens; "Throwaway" is far and away the album's catchiest track. Platinum is assured on Jagger's name alone, but this one will earn the cert on the merits.



PINK FLOYD
A Momentary Lapse of Reason
PRODUCERS: Bob Ezrin, David Gilmour
Columbia OC 40599

Most commercial Pink Floyd effort since "The Wall" despite absence of that album's main writer, Roger Waters, now a solo artist after an extended wrangle over rights to group's name. Featuring longtime members Gilmour, Nick Mason, and Rick Wright, album recalls Gilmour's solo projects, with typical Floydian female chorus tacked on. Accessible, airworthy, and the lucrative answer to "What's in a name?"

NEW AND NOTEWORTHY

BAILLIE & THE BOYS
PRODUCERS: Kyle Lehning, Paul Davis
RCA 6272-R

This is an album for those who prize pretty melodies, imaginative lyrics, and ethereal vocal harmonies. The one-woman/two-man trio—although country only in the most marginal sense—has paid its Nashville dues writing and singing backup; the proficiency shows. Best cuts: "Oh Heart," "He's Letting Go."

THE DELGADO BROTHERS
PRODUCERS: Bruce Bromberg & Dennis Walker
Hightone HT8009

The production/songwriting team that mined gold for Robert Cray makes a spectacular find: a trio of East L.A. siblings who hone the same contemporary blues that made "Strong Persuader" a surprise monster hit. Led by the scorching lead guitar of Joe Delgado, band soars through a mature repertoire of blues and rockers. In-store play recommended.

BEN VAUGHN COMBO
Beautiful Thing
PRODUCER: Ben Vaughn
Restless/Enigma 72216

While musically more subdued than last year's debut outing, latest from the loopy Philadelphia transplant and his band still hinges on off-kilter humor (lead track is "Jerry Lewis In France") and a primitive rock'n'roll attack. Good fun for alternative enclaves.

JOHN KAY & STEPPENWOLF
Rock & Roll Rebels
PRODUCERS: John Kay, Michael Wilk, Rocket Richotte
Qwil NU 1560

Warhorse Kay is in powerful voice on this latest edition of the hitmaking '60s band, but weak writing doesn't help current incarnation's chances. "Give Me Life" and title cut are okay shots for airplay, though.

THE DROOGS
Kingdom Day
PRODUCER: Earle Mankey
PVC 8956

Long-lived L.A. garage band makes good with well-produced effort harking back to the '60s only occasionally. Will thrive on college radio; upcoming national and European tour will enlarge cult band's steadily growing profile.

BLACK

WHODINI
Open Sesame
PRODUCER: Larry Smith, Sinister, Whodini, Roy Cormier
Jive/Arista JC-8494

Gold rapmasters issue their most uncompromisingly excellent effort yet. Taking a cue from hard-rock/rap success of Beasties and Run-D.M.C./Aerosmith is "Rock You Again (Again & Again)"; first single, "Be Yourself" featuring Millie Jackson, should conjure a treasure chest of sales. Superfly.

THE WINANS
Decisions
PRODUCER: Marvin Winans
Qwest 25510

This album's warm ballads and spiritual message are part of a delightful excursion into gospel aimed at a broad audience. Anita Baker is featured on "Ain't No Need To Worry," which has found its rightful home on the singles chart. Michael McDonald makes a strong appearance on "Love Has No Color," as do the Winans on Michael Jackson's "Bad," boosting their profile in a timely fashion.

ROSE ROYCE
The Best Of Rose Royce
PRODUCERS: Various
Omni/Atlantic 90641

The title says it all; the "Car Wash" gang captured 10 times in all its vocal glory.

JAZZ

DUKE ELLINGTON
The Private Collection, Volumes 1-5
PRODUCER: Duke Ellington
LMR CD 83000-83004

Impressive series, available on CD only, consists of more than five hours of previously unreleased material recorded between 1956 and 1970. Three of the five disks come from what Ellington called his "stockpile"—sessions he organized on his own time, at his own expense, mostly to give him a chance to hear

what various new compositions sounded like. Another contains two worthy additions to the canon of Ellington's extended works—the scores for a 1970 ballet and an unreleased 1968 film—while the remaining volume captures the band in action at a 1956 dance. The master and his orchestra are in good form throughout, the sound is exceptional (Harry Hirsch produced the sessions for CD), and longtime Ellington associate Stanley Dance has annotated with love and care. Contact: 40 W. 57th St., New York, N.Y. 10019.

HIRAM BULLOCK
Give It What U Got
PRODUCER: Hiram Bullock
Atlantic Jazz 81790

Despite label affiliation, this is only nominally jazz; "Late Night With David Letterman" guitarist exhibits far more rock and funk influences. Title track and "Too Hip 2 B Needy" are best. Guests: David Sanborn, Al Jarreau, Michael and Randy Brecker.

JANE IRA BLOOM
Modern Drama
PRODUCER: Jane Ira Bloom
Columbia FC 40755

Soprano saxophonist's label debut displays an innovative blend of melody, electronics, and top-line playing, helped by presence of pianist Fred Hersch, bassist Ratz Harris, and longtime associate David Friedman on vibes and marimba. Should pay off given airplay.

CLASSICAL

SIBELIUS: SYMPHONY NO. 5; POHJOLA'S DAUGHTER
Philharmonia Orchestra, Salonen
CBS MK 42366

It may be too pat to attribute young Salonen's sympathetic interpretation to his ethnic origin, but he's obviously tuned in to the shifting moods and tonal colors of this music. Orchestral support is superb, further tribute to his communicative powers.

DEBUT: GREAT COLORATURA SOLOS
Beverly Hoch, Soprano, Hong Kong Philharmonic, Schermerhorn
MCA MCAD-2596

How she may yet develop artistically remains an open question, but there's doubt about the vocal agility of Hoch and about her ability to soar confidently into the scalar stratosphere or deliver a true trill. Display pieces by Arne, Proch, and Benedict are, predictably, the most effective.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON HAS IT all on the Hot 100 this week as "Didn't We Almost Have It All" (Arista) goes to No. 1 in sales and airplay and is also the most widely played record on the chart, with 221 of the 232 pop reporters on it. **Whitesnake's** "Here I Go Again" (Geffen) is No. 2 in both sales and airplay, but it will need major point increases (or major losses by Houston) to hit No. 1 next week.

TO NO ONE'S SURPRISE, Michael Jackson's "Bad" (Epic) is the Power Pick/Airplay, jumping from 40-29 on the strength of 32 adds and many upward moves from the radio panel, including 18-6 at KKYK Little Rock, Ark.; 35-18 at KJYO Oklahoma City; 32-15 at 93-Q Houston; and 6-4 at WHYT Detroit. "I Think We're Alone Now" by **Tiffany** (MCA) jumps over Jackson, however, moving 41-28 on a combination of strong radio point gains and a larger sales gain than Jackson, since the "Bad" single is still new at stores.

QUICK CUTS: Richard Marx has the Hot Shot Debut with the second single, "Should've Known Better" (EMI-Manhattan), from his debut album. Two new artists appear on the Hot 100 for the first time: Philadelphia duo **Pretty Poison** enters at No. 84 with "Catch Me (I'm Falling)"—it's already No. 9 at Power 96 in Miami and No. 18 at KMEL San Francisco—while New Jersey rocker **Glen Burtnick** enters at No. 91 with "Follow You" (A&M) . . . "Something Real" by **Mr. Mister** (RCA) has good radio adds and moves, including 19-14 at KFMV Salt Lake City and 18-13 at KZZU Spokane, Wash., but is caught in a tight area of the chart and moves only from 37 to 36 with a bullet.

THE BILLBOARD RADIO AWARDS, announced in the Sept. 19 issue, were Billboard's latest attempt to improve its service to the radio community. Let's take this opportunity to summarize the improvements in Billboard's radio music coverage. On all of the major singles charts, we've added a Power Pick/Airplay—and a Power Pick/Sales on those charts using sales information—to highlight developing records showing exceptional growth. This column was introduced to tell the stories behind the numbers and bullets on the Hot 100. We're providing more radio music information with the Power Playlists feature, which contains the complete playlists of the 28 largest top 40 radio stations in the country. The expanded Radio Action Box in each major format gives detailed information on the progress of key titles.

OTHER MAJOR IMPROVEMENTS INCLUDE the expansion of the radio reporting panels in all five radio music formats; the introduction of a sixth radio format, crossover, with its own separate Hot Crossover 30 chart; and the introduction of the exclusive Billboard come weight system for reporting stations in all formats.

FOR WEEK ENDING SEPTEMBER 26, 1987

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS 232 REPORTERS	TOTAL ON
SHOULD'VE KNOWN BETTER RICHARD MARX EMI-MANHATTAN	2	14	60	76	83
HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA	10	15	34	59	59
I THINK WE'RE ALONE NOW TIFFANY MCA	10	11	26	47	161
BOYS NIGHT OUT TIMOTHY B. SCHMIT MCA	4	7	31	42	68
HOURLASS SQUEEZE A&M	2	9	29	40	72
BEAT PATROL STARSHIP GRUNT	4	3	32	39	44
THE TIME OF MY LIFE B. MEDLEY/J. WARNES RCA	4	8	23	35	54
BAD MICHAEL JACKSON EPIC	1	6	24	31	215
BREAKOUT SWING OUT SISTER MERCURY	2	10	16	28	153
I WON'T FORGET YOU POISON CAPITOL	0	5	23	28	86

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

NEW AGE MUSIC TAKES NAB CONFAB BY STORM

(Continued from page 1)

the mix of new age, soft jazz instrumentals, and gentle AC vocal rock make the new format a much more sizzling topic.

Opinions differ over the musical style's boundaries and whether it can command a large listenership. Arguments also rage about what programming elements can and must be used in a new age format.

Many Wave-type programmers believe their audience neither wants nor needs talk about the artists or back-announcing. At the original Wave, there are no on-air personalities at all.

Others say that for a station in any format to be successful in a large market, there must be station-audience interaction—and that means jocks, community involvement, news, and information about the artists. Many of these programmers say that new age combined with soft jazz and vocal pop music gives the format a broader base.

Record companies with new age product are not thrilled by the decision of some new age stations to pass over artist and track announcements.

"The end result is that listeners won't be able to look at these artists in a career sense and won't support them," said one executive. "I truly think they made the decision at the beginning of all this, and now they're stuck with it. It's become a point of honor or something. I'm worried."

Programmers at the convention said they were pleased with the airing of the problems. "You can almost hear the hammering out of the pros and cons," said one. "It can

only do the format—whatever it turns out to be—more viable. Nobody wants another fad format, another disco."

There are already nine stations in medium or large markets with some variant on the new age format, and more are on the way. Two weeks ago, Satellite Music Network announced that it would distribute the Wave's format nationwide. Wodlinger Broadcasting's KZZC-FM Kansas City, Mo., will sign on this month, and SMN claims to be close to several more major-market deals.

Where did this wave of popularity come from? Industry insiders point to the popularity of alternative music programming on National Public Radio and other noncommercial outlets.

They also point to Urban Broadcasting's quiet storm format as an influence. Also, since the early '80s, syndicators and consultants have supplied stations with short-term programs featuring new age and soft jazz music. Such consultants as John Sebastian point to smaller successes on both coasts that paved the way for the present interest.

Sebastian and others also charge that among many in the 25- to 54-year-old demo, there is an "active hatred" of radio as served up by the traditional outlets; many also object to the "insulting, intrusive style" of commercials. This leads to speculation that perhaps listeners are not flocking to new age radio but rather running away from traditional youth-oriented programming.

Nevertheless, the Wave's performance has so far been impressive no matter where its listeners are

coming from. KTWV-FM debuted phoenixlike from the ashes of KMET-FM on St. Valentine's Day and logged good ratings in 12-plus numbers, especially 25-54, in the spring 1987 Arbitrons. Some observers, however, are maintaining a wait-and-see attitude.

But the giddiness generated by the format's initial success did occasion some eyebrow-raising remarks from programmers at the convention. The Wave's Frank Cody said, "I know in my heart it can be mass-appeal. It doesn't matter if [the listeners] don't understand it."

Sebastian said he dropped his career as an album rock consultant because he was "driven" to work with the "incredible atmospherics of this music that people said was too good to be on the radio."

Believers thrive on such remarks. But in some markets, such as Baltimore, new age prototype formats have perished without ever finding the oasis of fat ratings.

According to attendees, the fundamental questions for the fledging format are these: How many markets can nurture such a station and can it fly in its "pure" form?

The answers will come soon enough as the format spreads. If Radio '87 was any indication, though, the Wave definitely has momentum. "I couldn't walk down a hall without a couple of people handing me new age tapes to listen to," said one syndicator. "It's happening."

Assistance in preparing this story was provided by Kim Freeman in Los Angeles.

CONTROVERSY SWIRLS OVER 'CAROUSEL'

(Continued from page 6)

gers & Hammerstein musicals in the future without first making arrangements with the Rodgers & Hammerstein office."

Furthermore, the statement notes that while the album contains 70 minutes of material from "Carousel," the Rodgers & Hammerstein Organization "has not licensed to MCA a substantial amount of music and other material from the play which to date have never been recorded. Rodgers & Hammerstein will reserve that previously unrecorded material for use at a future time."

Much of that previously unrecorded material is an eight-minute ballet sequence, which Shepard did record but is not using on the album. The Rodgers & Hammerstein Organization, which owns the publishing rights to the score, has denied Shepard a license to use it. Under the compulsory features of the Copyright Law, the publishers of unrecorded material can prevent its initial release. The publishing rights to the "Carousel" score are administered by T.B. Harms Music, a unit of the Welk Music Group.

Theodore Chapin, managing director of the Rodgers & Hammerstein Organization, says the wording of the agreement between his group and MCA is meant to emphasize the "rights of authors" in the recording of a show score. Chapin maintains those rights are "more than mechanical." He also acknowledges that MCA's desire to make a new recording of "Carousel" stymied his own plan to make a new re-

casting of the score, featuring a different cast, with CBS Masterworks.

"CBS and MCA both came to me for cooperation," Chapin says. "Nobody believed there should be two competing versions. We decided to support CBS for a variety of reasons. Tom didn't like hearing that."

The CBS Masterworks project would have served as a follow-up to the label's successful crossover version of another Rodgers & Hammerstein hit, "South Pacific," featuring Kiri Te Kanawa and Jose Carreras.

But Shepard decided to move ahead with the project, despite realizing that the Rodgers & Hammerstein Organization would offer limited cooperation and could deny him rights to unrecorded material, in addition to other rights it held on the stage production. In fact, there are indications that attempts were made to persuade Shepard not to record the album.

After Shepard moved ahead, CBS Masterworks chief Joseph F. Dash, believing his company's version would be at a competitive disadvantage if it were to follow MCA's release, reportedly decided to put the project on hold. Dash refuses to discuss the matter publicly, except to say that any comment would "not be productive for us or Ted [Chapin]."

Says Shepard: "I knew what my rights were under compulsory licensing, but I hoped that sooner or later we'd sit down and negotiate in an evenhanded, businesslike manner." Shepard concedes that his

casting of the album was not what Chapin and his people had in mind. "My feeling on how to cast it was not theirs. The cast in my own best judgment is a wonderful one for this piece."

Chapin, who served as executive producer of the "South Pacific" album, says that he and others at the Rodgers & Hammerstein would have preferred to create a new "Carousel" with a direct hand in the planning of it, much like the "South Pacific" project.

In its agreement with Chapin's group, MCA appears to acknowledge that certain "grand rights" are controlled by the Rodgers & Hammerstein Organization, which could have resulted in additional limits on the album, including restrictions on character names, dialog, and other rights associated with the staging of the production.

As for the ballet he cannot include on the album, Shepard says, "I feel badly that a beautiful performance is not available to the world."

For his part, Chapin doesn't dismiss the possibility of yet another new recording of "Carousel," one that will contain the ballet music.

In any case, the apparently uneasy truce worked out by lawyers for the two parties has cleared the way for the first digital recording of "Carousel."

Interestingly, it was Decca Records, of which MCA Records is a successor company, that marketed the original Broadway cast version of "Carousel" in 1945.

Grammy Entry Forms Sent To Members & Companies

NEW YORK Final Grammy entry forms have been mailed by the National Academy of Recording Arts and Sciences to members and audio and video companies.

The forms cover product marketed during the final months of the Grammy eligibility period of Oct. 1, 1986, through Sept. 30. NARAS members and companies are urged to make sure their en-

try forms arrive at the academy's national offices before their deadline dates of Oct. 7 for members and Oct. 5 for companies.

For further info on the mailing, contact NARAS' Margaret Leverage, Grammy Awards supervisor, at 3034 N. Glenoaks Blvd., Burbank, Calif. 91502 or by phone at 213-849-1313.

The Grammy Awards will be presented March 2 in New York.

NEW COMPANIES

Francais Records and Francais Publishing, formed by Wendell Foreman, Giles Sonnier, and Raymond Bilbo. First signings are the Zydeco Brothers. First release is "Reach Out" b/w "Zydeco Stomp" by the Zydeco Brothers.

Suntana Records, Pitman Music (BMI), and Jim Pitman Music Productions, formed by Jim Pitman, former member of the Strawberry Alarm Clock. First signing is Face First. First album release is "Out For Blood." P.O. Box 20143, West Valley City, Utah 84120-0143; 801-967-3613.

Electric Records, a subsidiary of Oak Hill Records with licensees in Toronto, London, and Nashville, formed by Jerry West, Tom Gramuglia, and Brad McCuen. The company will concentrate on younger Nashville artists

and will issue its recordings on compact disks and audiocassettes. 54 Music Square E., Suite 300, Nashville, Tenn. 37203; 615-242-5588.

Touch of Class Publishing, formed by J.R. Ruffin. This company will offer services in all areas of the music industry and has masters available for sale or lease. Newest release is "Is This Love" by the J.R.'s Touch Of Class Band. P.O. Box 541751, Houston, Texas 77254; 713-728-9430.

Growth Unlimited Inc. Records, formed by Art Fettig, author of the Three Robots books for children. First release is "Just Say No Rap"/"Just Say Yes Rap" by Fettig & His Lucky Stars. Company specializes in antidrug, propositive living material. 31 E. Ave. S. Battle Creek, Mich. 49017; 616-965-2229.

Send information to New Companies, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

MCA Distribution makes the following promotions: **Bill Hickman** is promoted to director of national video sales in Los Angeles. He was director of national video accounts. **Janis Durr** is promoted to director of national video accounts in Los Angeles. She was regional video director. In Chicago, **Dan Grant** is promoted to regional video director for the Midwest. He was a local sales representative for the company.

JEM East Distribution appoints **Dan MacDonald** to its East Coast sales staff. He was an inventory consultant at RCA Records.

Rick Culross is promoted to full-time CD buyer at North American Video in Durham, N.C.

MUSIC PUBLISHING. Chappell/Intersong Music Group-USA promotes two in Los Angeles: **Linda Blum** is promoted to VP, creative. She was director of professional activities for the company. **Marla McNally** is promoted to VP, talent acquisition, for Chappell and Intersong International, U.S.A. She was director, talent acquisition, for the company.

HOME VIDEO. CBS/FOX Video promotes **Ken Horowitz** to director of acquisition planning. He was director of business analysis and forecasting in the strategic analysis department.

Nelson Entertainment names two to new positions: **Russell Kelban** is named director of creative services. He was an account supervisor at W.B. Doner Advertising. **Monica Sillas** is promoted to manager of creative services. She was assistant manager in the department.

Christine Steinhage is promoted to the newly created position of director of advertising for RCA/Columbia Pictures Home Video. She was advertising manager for RCA/Columbia Pictures.

Orion Home Video names **Matthew Peacock** product manager. He was a marketing assistant for the company.

RELATED FIELDS. **Debra Cain** is named membership representative for ASCAP in New York. She worked in artist development, management and representation in the Minneapolis-St. Paul area.

Jensen Communications names **Jim Sliman** director of the company's newly formed film and television division. He was senior account executive at Michael Levine Public Relations.

A&M YULE CHARITY ALBUM

(Continued from page 4)

the Spector LP.)

• Bon Jovi's "Back Door Santa," originally cut by soul artist Clarence Carter in 1968. The pop-metal act recorded the track live at Nassau Coliseum in Long Island, N.Y., in August.

• Run-D.M.C.'s "Christmas In Hollis," a holiday tribute to the rap group's New York neighborhood and the sole original composition on the album.

Other tracks are the Pointer Sisters' "Santa Claus Is Coming To Town" (on which the Pointers are backed by Roy Bittan and Clarence Clemons of Springsteen's E Street Band, which cut the song a decade ago), Eurythmics' "Winter Wonderland," the Pretenders' "Have Yourself A Merry Little Christmas," John Cougar Mellencamp's "I Saw Mommy Kissing Santa Claus," Sting's "Gabriel's Message" (the B side of his single "Russians," making its first LP appearance), Bob Seger & the Silver Bullet Band's "The Little Drummer Boy," Bryan Adams' "Run Rudolph Run," Alison Moyet's "The Coventry Carol," and Stevie Nicks' "Silent Night."

The Special Olympics album and cassette will carry a \$9.98 list; the compact disk will also be full price.

Besides the artists, who contributed their time to the project for free, a number of suppliers are also chipping in their services, according to David Steffen, A&M senior vice president of sales and distribution.

"Many of the people we do business with in manufacturing the album have given up part of their profit," says Steffen. "Everybody has come to the party."

Steffen says that RCA/A&M/Arista Distribution has cut its fee for the album, while various retail customers are contributing advertising and merchandising space to the project.

"A Very Special Christmas" will be backed by a full complement of point-of-purchase materials, including divider cards and a variety of posters. Steffen says that video will also come into play.

"Two or three of the artists did some video recording when they did their songs for the album," he says. "We'd like to have something to work with all the video outlets to expose the album."

There are no plans for a single, according to Steffen: "We want the radio stations to focus on what they feel is most important for their audience."

CHRIS MORRIS

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.

SEPTEMBER

Sept. 26, Legal And Business Aspects Of The Music Industry—1987, Four Seasons Hotel, Boston. 312-988-5579.

Sept. 27, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 27-29, Focus On Video '87, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, Amusement Business/Billboard Seminar On Sponsorship, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 28-Oct. 2, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.

Sept. 29, Monster Cable Technology: The Power Of Cables, Bennett House Recording Studios, Nashville. 615-790-8696

Sept. 29-Dec. 14, Collectors Circle, New York Univ., New York. 212-777-8000.

OCTOBER

Oct. 3-7, Wax Works/Video Works Sales Meeting And Disc Jockey Chain Convention, Executive Inn, Owensboro, Ky. 502-926-0008.

Oct. 6-9, Spec's Music Convention, Hilton At Rialto Place, Melbourne, Fla.

Oct. 8-11, Western Merchandisers/Hastings Books & Records Convention, Sheraton Hotel & Towers, Fifth Season Inn West and Civic Center, Amarillo, Texas. 806-376-6251.

Oct. 9-11, Country Music Assn.'s Talent Buyers Entertainment Marketplace, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, L.A. Music Equipment Expo, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, Country Music Assn. Awards Show, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, BMI Country Awards, BMI Building,

Nashville. 615-259-3625.

Oct. 14, ASCAP Country Awards, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, JazzTimes Magazine Convention, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, SESAC Country Awards, Nashville. 615-320-0055.

Oct. 16-18, MIDI Seminars, Studio PASS, 596 Broadway, New York. Carol Parkinson, 212-431-1130.

Oct. 16-18, Third Annual Women In Film Festival, Music Video Category, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 16-19, Audio Engineering Society Convention, New York Sheraton, New York Hilton, New York. 212-661-8528.

Oct. 17-20, Erol's Management Information Conference, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.

Oct. 21-22, Connecticut Video Software Dealers Assn. Second Annual Video Expo, Hartford Civic Center, Hartford, Conn. Roger Gould, 203-767-8461.

Oct. 23-24, 12th Annual Friends Of Old-Time Radio, Holiday Inn-North, Holiday Plaza, Newark, N.J. 203-248-2887.

Oct. 24-25, 11th Annual Songwriters Expo, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27, International Radio And Television Society Newsmaker Luncheon With Robert Wright, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, CMJ's Seventh Annual Convention, Roosevelt Hotel, New York. 516-248-9600.

Oct. 31, 1987 New Music Awards, Apollo Theater, New York. 516-248-9600.

Oct. 31-Nov 1, The Canadian Music Industry Conference, Harbour Castle Hilton, Toronto. 416-533-9417.

NOVEMBER

Nov. 2, The Juno Awards, O'Keefe Centre, Toronto, Canada. 416-593-2550.

Nov. 19-21, American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards), Hollywood Roosevelt Hotel, Los Angeles. 212-722-2115.

LIFELINES

BIRTHS

Boy, Brian Matthew, to Terry and Kelly Sautter, July 30 in Chicago. He is branch manager for Capitol/EMI-Manhattan in Chicago.

Girl, Sierra Kiani, to Kenny Lee and Diane Steinberg Lewis, Aug. 23 in Los Angeles. He is a guitarist for the Steve Miller Band. She portrayed Lucy In The Sky With Diamonds in the film "Sgt. Pepper's Lonely Hearts Club Band." Her third album is soon to be released.

Boy, Douglas Joseph, to Phil and Kris McConnell, Aug. 27 in Washington, D.C. He is a prerecorded product buyer at Waxie Maxie's.

Girl, Kaleigh Amanda, to Gary and Mindy Patton, Sept. 1 in Denver, Colo. He is software buyer for LaserLand Corp. USA.

Boy, Jason Robert, to Brad and Margarita Miller, Sept. 4 in New York. She is head bookkeeper for Special Rider Music.

Boy, Matthew, to Rich and Lynn Kudolla, Sept. 4 in West Hills, Calif. He is branch manager for CBS, Los Angeles.

DEATHS

Peter Tosh, 42, of gunshot wounds, Sept. 11 in Kingston, Jamaica. An original member of the Wailers, he was one of reggae's most gifted performers. Tosh is survived by his long-time companion, Marlene, who was wounded in the incident, and numerous children. (Story, page 6.)

Send information to Lifelines, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

FOR THE RECORD

A story in the Sept. 19 issue incorrectly stated the universe of home video accounts sold by MCA Distributing Corp. John Burns, executive vice president, notes that MCA is a full-service home video distributor to music and nonmusic accounts. In addition to MCA Home Video product, the company also handles International Video Entertainment and Family Home Entertainment.

The Sept. 12 New Videoclip listing of the Pretenders' "If There Was A Man" should have credited AWGO as the production company.

In the story on the Video Software Dealers Assn. co-op advertising seminar in the Sept. 12 issue, the locale of Video Library was incorrectly identified. The chain is based in San Diego.

In a Lifelines item in the Sept. 19 issue on the birth of a son to Ira and Donna Jaffe, Ira Jaffe's title at Chappell Music was incorrectly stated. He is senior vice president, creative.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	1
2	4	HERE I GO AGAIN	WHITESNAKE	2
3	1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	3
4	6	WIPEOUT	FAT BOYS & THE BEACH BOYS	12
5	10	I HEARD A RUMOUR	BANANARAMA	4
6	7	WHEN SMOKEY SINGS	ABC	6
7	3	LA BAMBBA	LOS LOBOS	8
8	8	TOUCH OF GREY	GRATEFUL DEAD	9
9	13	LOST IN EMOTION	LISA LISA & CULT JAM	5
10	9	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	11
11	12	I NEED LOVE	L.L. COOL J	18
12	18	CARRIE	EUROPE	7
13	15	U GOT THE LOOK	PRINCE	10
14	20	WHO WILL YOU RUN TO	HEART	13
15	5	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	15
16	22	JUMP START	NATALIE COLE	19
17	16	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	14
18	14	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	20
19	21	ONE HEARTBEAT	SMOKEY ROBINSON	16
20	24	CASANOVA	LEVERT	17
21	11	ONLY IN MY DREAMS	DEBBIE GIBSON	21
22	27	LET ME BE THE ONE	EXPOSE	22
23	31	NEVER LET ME DOWN	DAVID BOWIE	27
24	37	LITTLE LIES	FLEETWOOD MAC	24
25	17	WHO'S THAT GIRL	MADONNA	34
26	34	FAKE	ALEXANDER O'NEAL	25
27	38	I THINK WE'RE ALONE NOW	TIFFANY	28
28	35	YOU ARE THE GIRL	THE CARS	26
29	19	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	41
30	—	CAUSING A COMMOTION	MADONNA	23
31	—	BREAKOUT	SWING OUT SISTER	30
32	25	ROCK STEADY	THE WHISPERS	38
33	—	VICTIM OF LOVE	BRYAN ADAMS	33
34	40	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	36
35	—	IT'S A SIN	PET SHOP BOYS	37
36	26	DON'T MEAN NOTHING	RICHARD MARX	35
37	39	MISFIT	CURIOSITY KILLED THE CAT	42
38	23	MARY'S PRAYER	DANNY WILSON	44
39	28	I WANT YOUR SEX	GEORGE MICHAEL	48
40	—	MONY MONY	BILLY IDOL	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	1
2	3	HERE I GO AGAIN	WHITESNAKE	2
3	1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	3
4	5	CARRIE	EUROPE	7
5	8	LOST IN EMOTION	LISA LISA & CULT JAM	5
6	9	I HEARD A RUMOUR	BANANARAMA	4
7	7	WHEN SMOKEY SINGS	ABC	6
8	11	U GOT THE LOOK	PRINCE	10
9	4	LA BAMBBA	LOS LOBOS	8
10	14	ONE HEARTBEAT	SMOKEY ROBINSON	16
11	17	WHO WILL YOU RUN TO	HEART	13
12	18	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	14
13	6	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	11
14	10	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	15
15	15	TOUCH OF GREY	GRATEFUL DEAD	9
16	22	CASANOVA	LEVERT	17
17	24	CAUSING A COMMOTION	MADONNA	23
18	13	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	20
19	29	BAD	MICHAEL JACKSON	29
20	23	JUMP START	NATALIE COLE	19
21	25	LET ME BE THE ONE	EXPOSE	22
22	20	WIPEOUT	FAT BOYS & THE BEACH BOYS	12
23	27	LITTLE LIES	FLEETWOOD MAC	24
24	12	ONLY IN MY DREAMS	DEBBIE GIBSON	21
25	16	I NEED LOVE	L.L. COOL J	18
26	31	IN MY DREAMS	REO SPEEDWAGON	31
27	30	YOU ARE THE GIRL	THE CARS	26
28	28	FAKE	ALEXANDER O'NEAL	25
29	34	MONY MONY	BILLY IDOL	32
30	40	I THINK WE'RE ALONE NOW	TIFFANY	28
31	38	BREAKOUT	SWING OUT SISTER	30
32	33	VICTIM OF LOVE	BRYAN ADAMS	33
33	32	NEVER LET ME DOWN	DAVID BOWIE	27
34	21	DON'T MEAN NOTHING	RICHARD MARX	35
35	35	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	36
36	39	IT'S A SIN	PET SHOP BOYS	37
37	—	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	39
38	37	DON'T LOOK DOWN - THE SEQUEL	GO WEST	40
39	26	ROCK STEADY	THE WHISPERS	38
40	19	WHO'S THAT GIRL	MADONNA	34

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	10
Def Jam (1)	
WARNER BROS. (3)	10
Sire (2)	
Slash (2)	
Island (1)	
Paisley Park (1)	
Tommy Boy (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	9
Mercury (6)	
London (1)	
Polydor (1)	
Tin Pan Apple (1)	
A&M (7)	8
Open Air (1)	
EMI-MANHATTAN	7
ARISTA	5
ATLANTIC (2)	5
Island (2)	
Critique (1)	
CAPITOL	5
CHRYSALIS	5
MCA (4)	5
I.R.S. (1)	
RCA (2)	5
Grunt (2)	
Jive (1)	
VIRGIN	5
GEFFEN	4
ELEKTRA	2
MOTOWN	2
4TH & B'WAY	1
REPRISE	1
Paisley Park (1)	
RHINO	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78
ALONE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	DON'T LOOK DOWN - THE SEQUEL (ATV, BMI) HL	IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM	LET ME BE THE ONE (Thrust, BMI)	IT'S A SIN (Virgin, ASCAP) CPP	MONY MONY (Big Seven, ASCAP/ABZ, BMI) WBM	NEVER LET ME DDWN (MCA, ASCAP/Jones Music America, ASCAP/Guitaros, ASCAP) HL	NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP) HL	NOTORIOUS (Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	OH YEAH (Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	THE ONE I LOVE (Night Garden, BMI/Unichappell, BMI) CHA/HL	ONE LOVER AT A TIME (Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP/Virgin, ASCAP) CPP/WBM	ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL	PAPER IN FIRE (Riva, ASCAP) WBM	REV IT UP (GX, ASCAP/SBK Songs/Scandinavia, ASCAP/April, ASCAP)	ROCK ME (White Vixen, BMI)	ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP)	SILENT MORNING (Not Listed)	SOLITUDE STANDING (Waitersongs, ASCAP/Ag, ASCAP)	SOMETHING REAL (INSIDE ME/INSIDE YOU) (Warner-Tamerlane, BMI/Entente, BMI) WBM	SUGAR FREE (MCA, ASCAP)	THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	THESE TIMES ARE HARD FOR LOVERS (April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL	TOUCH OF GREY (Ice Nine, ASCAP) WBM	U GOT THE LOOK (Controversy, ASCAP) WBM	VICTIM OF LOVE (Adams Communications, BMI/Calypso Toonz, BMI/Irving, BMI) CPP/ALM	WATERFALL (Girl Brothers, ASCAP/Bobby Z, ASCAP)	WE SHOULD BE SLEEPING (Cashola, ASCAP)	WHEN SMOKEY SINGS (Virgin-Nymph, BMI) CPP	WHERE THE STREETS HAVE NO NAME (Chappell, ASCAP/U2, ASCAP)	WHO FOUND WHO (Rare Blue, ASCAP) CLM	WHO WILL YOU RUN TO (Realsongs, ASCAP) WBM	WHO'S THAT GIRL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	WIPEOUT (Miraleste, BMI/Robin Hood, BMI) WBM	WORLD WHERE YOU LIVE (Roundhead, BMI) CLM	YOU ARE THE GIRL (Lido, ASCAP) WBM	YOU WIN AGAIN (Gibb Brothers, BMI/Unichappell, BMI) CHA/HL	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies
and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

National Video Sees Profits By Late '88

BY MARK MEHLER

NEW YORK National Video Inc., the largest U.S. chain of franchised video outlets, anticipates a long-awaited return to profitability during the second half of fiscal 1988; meanwhile, however, it projects a loss of about \$900,000 for the year ending March 31, 1988. Revenues are forecast to rise from \$8.4 million last year to \$11.5 million for the current 12 months.

Ron Berger, chairman and chief executive of National Video, told a gathering of securities analysts here Sept. 11 that the chain has "turned the corner on the pay-per-transaction program" following a whopping \$1.24 million first-quarter loss, attributed largely to depreciation of PPT tape inventories and bad debt reserves. The PPT program, under which the retailer buys cassettes at dealer's cost and shares rental revenues with the distributor, is the centerpiece of National Video's overall strategy. Berger said that most of the costs of implementing PPT had already been incurred and that the program is beginning to contribute to profitability. PPT is expected to account for nearly half of fiscal 1988's revenues.

Berger said the company would report a small loss in the second quarter, bringing the first-half loss to \$1.4 million. He projected earnings of \$500,000 for the last six months of the year. The CEO said the experimental PPT program now encompasses 200 National Video retail outlets and 26 suppliers, including a majority of the largest 15. He estimated that 40%-50% of Billboard's top 40 titles are currently featured in the program, compared with only three of the top 40 nine months ago, and he projected that about two-thirds of Billboard's 40 top-charted videos would be signed on for PPT by the end of calendar 1987. Berger added that National had essentially completed its store consolidation, which cut the number of outlets from nearly 700 in November to 604.

In a related development, National Video said it has broken off discussions with the Almi Group, which had made an offer to buy the retailer. Berger said the offer did not reflect the value of the company. Other company officials said discussions with Almi had never reached the "serious" stage. Heavy losses and uncertainty about the PPT experiment had driven National's stock down from a high of \$4.25

last fall to a low of \$1.75 several months ago. National Video closed Sept. 14 at \$3.

Berger also said the company's effort to field 500 video superstores by mid-1988 was proceeding on schedule (Billboard, July 18). The first six outlets are expected to open in October in Houston and Corpus Christi, Texas; Milwaukee; Indianapolis; Tampa, Fla.; and one unidentified city. These stores will each carry more than 8,000 titles.

Company officials admitted, however, that National had been slow to pick up on a major trend in the industry. "We didn't realize that with the costs of opening a store rising to several hundred thousand dollars, we weren't selling stores, we were buying markets," noted executive vice president Troy Cooper. "But instead of pursuing the upscale groups of investors who could raise money for additional stores and bring in their own professional management, we were still going after owner-operators. Now we're more actively pursuing sales to investors through the Wall Street Journal. Today, 98% of our stores are owner-operated. Within two years, everything we sell will be to professional investor groups."

Parker Barnum, who follows National for Ladenburg Thalmann & Co. Inc., says the chain has been "killed by having so many little owner-operated stores" and that the new superstores and the move to get existing smaller outlets to upgrade to superstore status will be welcomed by investors. Likewise, Barnum is bullish on PPT as the next wave in video retailing, but he says it remains unclear whether

some leading program suppliers will lower their resistance. "Obviously, buying the tape at cost and sharing rentals is better for the retailer than paying \$60 for a video and getting rid of it two months later," says Barnum. "But I don't think distributors have enough proof that this is better than getting the \$60 up front. Meanwhile, National has had to fund its own pilot program, buying the videos and acting as distributor to the stores, and this has been the biggest drain on their earnings."

National's Berger argued at the New York meeting that a recent upward move in rental prices bodes well for the future of PPT. He said average nationwide rentals, after bottoming out at \$2.25, crept to \$2.29 in September, a trend that signals a larger cut for the distributors. Suppliers under PPT now receive anywhere from 25%-55% of rental revenue. Although Berger called pay-per-view the single most serious threat to video retailers, he insisted PPV—under which studios share in rental income generated from broadcast—would complement, rather than cannibalize, PPT.

"So far in our PPT experience, no title has ever returned to the dealer less than 150% of what he would have made under a standard distribution arrangement," Berger asserted. However, asked when National expects to conclude its tests and introduce PPT across the board, the CEO hedged. "It will be a test until the industry concludes it's the way to go," he said. "It could be a very long test."

Spec's 4th-Quarter Earnings Up 25%

NEW YORK Spec's Music Inc., a Miami-based music and video retailer, reported net earnings for the fourth quarter ended July 31 rose 25% to \$318,000, from \$254,000 in the same period in 1986. Revenues were up 34% to \$6.7 million.

For the 12 months, net earnings rose 32% to \$1.28 million, compared with \$969,000 last year. Revenues for the year were up 44% to \$26.6 million. Same-store revenues increased 11% in the quarter and 20% for the year.

Spec's, which currently operates 35 stores in Florida, opened 10 new units in 1987 and acquired one additional outlet.

Antar To Sell Stock

NEW YORK The founder and chairman of Crazy Eddie Inc. said he intends to sell nearly half of his 9.1% stake in the New York-based electronics retailer.

Eddie Antar disclosed in a Securities and Exchange Commission filing that he plans to sell 1.4 million of his 2.9 million shares and "may determine to sell the balance of his shares in the future." No details of Antar's plan were given. The move would lower his stake to 4.7%, putting him below the federal 5% reporting requirement.

Crazy Eddie, which closed Sept. 14 at \$3.875 in national over-the-counter trading, has been the subject of recent takeover attempts. A group headed by Antar last month withdrew a bid to buy out the company at \$7 a share. Entertainment Marketing Inc., a Houston firm, withdrew its \$8 a share bid, but has threatened a proxy fight for Crazy Eddie.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/04	Close 9/14	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	626.3	194 3/4	213	+18 3/4
Cannon Group	205.9	4	3 3/4	-3/4
Capital Cities Communications	152.6	422	429	+7
Coca-Cola	4740.0	51 1/2	50 1/4	-1 1/2
Walt Disney	2649.4	74 3/4	77 3/4	+2 3/4
Eastman Kodak	7339.3	97 1/2	100 3/4	+3 1/4
Gulf & Western	913.0	86 1/2	88	+1 1/2
Handeman	340.3	33 1/2	33 3/4	+1/2
MCA Inc.	2427.0	62 1/4	60 1/4	-2
MGM/UA	82.5	10 1/4	10	-1/4
Musicland	151.9	32 1/2	31 1/4	-1 1/4
Orion Pictures Corp.	247.5	13 1/4	13 3/4	+1/4
Primerica	1757.5	44 3/4	46 1/2	+1 3/4
Sony Corp.	568.1	34 3/4	35	+1/4
TDK	14.4	67	69 3/4	+2 3/4
Taft Broadcasting	58.6	152 3/4	153 3/4	+1
Vestron Inc.	166.0	5 3/4	5 3/4	+1/4
Warner Communications Inc.	1700.4	34 3/4	37 1/2	+2 1/2
Westinghouse	2221.6	69 3/4	70	+1/4
AMERICAN STOCK EXCHANGE				
Commtron	15.5	5	4 3/4	-1/4
ElectroSound Group Inc.	33.5	10 1/2	11	+1/2
Lorimar/Telepictures	1114.8	16 1/4	16 3/4	+1/4
New World Pictures	64.8	9 3/4	8 3/4	-1/4
Price Communications	158.1	12 1/2	12 3/4	+1/4
Prism Entertainment	8.5	5 3/4	5 1/4	-1/2
Turner Broadcasting System	1.3	24 3/4	23 3/4	-1
Unitel Video	8.5	10 1/2	10	-1/2
Wherehouse Entertainment	161.2	9 3/4	9 3/4	-1/4
OVER THE COUNTER				
Company	Sept. 14 Open	Close	Change	
Crazy Eddie	4	3 3/4	-1/4	
Dick Clark Productions	4 1/4	4 1/4	
Infinity Broadcasting	25 1/2	25	-1/2	
Josephson Inc.	14 1/2	14 3/4	+1/4	
LIN Broadcasting	47	46 1/4	-1/4	
Lieberman Enterprises	20	19 1/4	-1/4	
Malrite Communications Group	13	12 3/4	-1/4	
Recoton Corp.	5 3/4	5	-3/4	
Reeves Communications	12 3/4	12 1/2	-1/4	
Satellite Music Network, Inc.	4	4 1/4	+1 1/4	
Scrapps Howard Broadcasting	82	82	
Shorewood Packaging	26 1/4	26 1/4	
Sound Warehouse	13	12 3/4	-1/4	
Specs Music	10	9 3/4	-1/4	
Stars To Go Video	7 3/4	8	+1/4	
Trans World Music	29	29	
Tri-Star Pictures	14	14	
Wall To Wall Sound And Video	4 1/2	4 1/2	
Westwood One	28	28 1/4	+1/4	
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 9/07	Close 9/14	Change	
Chrysalis	235	232	-3	
Pickwick	225	223	-2	
Really Useful Group	513	513	
Thorn EMI	669	660	-9	
Virgin	146	142	-4	

Revenues Rise 36% In 2nd Quarter Wherehouse Chain Back On Fast Track

BY EARL PAIGE

LOS ANGELES The closely watched 202-store Wherehouse Entertainment chain may soon be back on a fast earnings track.

Earnings for the second quarter, ended July 31, were 5 cents per share, down sharply from 23 cents in the previous year's comparable period but level with the first quarter, ended April 30.

Revenues, meanwhile, increased 36%, to \$65.59 million, from the same quarter last year. Significantly, video rental has leveled off at \$19 million, up from \$16.3 million in the first quarter, accounting for 28% of total revenues.

Wherehouse has also made a change in management; CFO Richard Chapin has departed, and vice president of finance planning and treasurer Leonard Velick has been elevated to acting chief financial officer. The board has requested that an active search be made for a permanent CFO, says Louis Kwiker, president/CEO.

Wherehouse's lagging earnings reflect a buildup to accommodate future growth, such as the computerized replenishment system now on line in 167 stores, says Kwiker.

Analyst Keith Benjamin of Silberberg, Rosenthal & Co., who has just published an exhaustive study of Wherehouse and four other public chains (Billboard, Sept. 19), says its current low multiple of 10 works in its favor on Wall Street.

"Earnings are on schedule, and at least something better than 5 cents is feasible for the third quarter. The stock will be attractive because of its lower multiple," says Benjamin, adding that Musicland, Sound Warehouse, Spec's Music, and Trans World Music are all selling at about 20 times their estimated 1987 earnings, but Wherehouse is selling at only 15 times 1987

earnings.

Prerecorded music and other nonrental revenue for the second quarter was \$46.6 million, up from \$43.2 million in the first period.

Earnings in the second quarter were \$436,000, down 79% from \$2.05 million last year.

Meanwhile, revenues for the six months ended July 31 increased 31%, to \$125.09 million, compared with \$95.69 million a year ago. Net income decreased 74%, to \$909,000 from \$3.48 million, while earnings per share were down to 10 cents from 39 cents on 344,000 fewer average shares.

Certron Net Income Up

NEW YORK Certron Corp., a manufacturer and distributor of audio recording tapes and floppy disks, reported net income of \$23,000 on sales of \$6.52 million for the third quarter ended July 31. This compares with a loss of \$71,000 on sales of \$4.94 million in the year-ago quarter.

For the nine months ended July

31, net income was \$205,000 on sales of \$20.22 million, compared with \$61,000 in earnings and \$18.28 million in sales for the 1986 period.

The company attributed improved results to increased unit sales of cassettes, which allowed it to obtain cost reductions from its suppliers.

Dead Get Injunction On Sale Of Album

BY DAVE DIMARTINO

LOS ANGELES Representatives of the Grateful Dead obtained a preliminary injunction here Sept. 9 to halt the manufacture and sale of allegedly unauthorized cassette copies of the band's 1973 album, "Wake Of The Flood."

Issued in the U.S. District Court for the Central District of California in Los Angeles, the injunction further ordered Nashville-based Gusto Records and its affiliates to turn over the album master and all cassette copies and corresponding j-cards to the Grateful Dead's attorneys pending further investigation.

The injunction stems from a complaint filed by representatives of Grateful Dead Productions and Ice Nine Publishing Co. against Gusto, Starday Records Inc., and the International Marketing Group Inc.—all three are Tennessee corporations—and North Hollywood record store Auditory Odyssey. The latter played a role in the legal struggle between MCA Records and Scorpio Music (Billboard, March 28) by allegedly offering for sale counterfeit cassette copies of the Who's "Odds And Sods" album.

Released in 1973, "Wake Of The Flood" was originally issued on Grateful Dead Records and represents the band's first major effort at establishing its own independent label.

Robert Besser, attorney for defendants Gusto, Starday, and the International Marketing Group, contends that his clients acquired the rights to the album master from CBS. "As far as we know," says Besser, "the rights are appropriate. The rights were transferred with the masters, the manufacturer has

the right to manufacture them, and we've got the right to distribute them. The first knowledge anyone had of these claims was when the plaintiffs filed this suit and served it."

Attorney Joseph Yanny, who is representing the Grateful Dead, estimates that along with the original album master, between 300 and 400 cassettes and 10,000 j-cards have been turned over to his firm. Yanny contends that among other things, the defendants have yet to show legal proof of ownership of the master tape.

"They've shown nothing at all that would tend to illustrate that they have any title at all," says Yanny. "They've put forth not one shred of documentation mentioning the Grateful Dead 'Wake Of The Flood' album from CBS. They've put forth not one shred of evidence, most importantly, showing that any of the people they took the masters from had title or any right of any sort from the Grateful Dead granted anywhere along the track, starting back in 1973."

Both sides expect a resolution of the case within a year.

"I think it will be a matter of months to determine who has the actual rights to [the masters and cassettes]," says Besser.

Yanny, citing a similar case involving Emmylou Harris, points out that having the right to a master and the legal right to commercially manufacture and distribute it are two separate matters entirely.

"Unless we acquire the master," says Yanny, "whoever gets the master is going to have—as they said in the Emmylou Harris case—the right to sit at home and listen to it on their own stereo."

\$89.95 VID TAG: BUSINESS AS USUAL

(Continued from page 1)

While retailers have not reacted with higher-price rentals, the success—for manufacturers—of the price hike has triggered speculation on the likelihood of a \$99.95 price point. Suppliers say that if HBO Video is successful with "Platoon" at \$99.95, the first quarter of 1988 may usher in a number of similarly priced movies.

Paramount Home Video and Nelson Entertainment—the two most notable \$89.95 holdouts—are widely expected to "stop leaving money on the table," as one Paramount executive puts it, and raise their A title price, too.

Rand Bleimiester, executive vice president of Nelson Entertainment, says that given the company's "outstanding lineup of major releases in 1988, we anticipate certain lead titles at \$89.95." Bleimiester declined to identify the titles, since most have yet to make their theatrical debuts.

"If the economics work at retail, we're likely to see more titles at that price point," says Matt Brown, senior vice president of operations for Artec Distributors. "But we've

already seen some bombs [priced at \$89.95], and we'll probably see more if the studios get greedy." Brown says he has seen less activity with B titles, but the "biggest whack" has been C titles.

When the price hike was initiated by CBS/Fox with the release of "Alien" earlier this year, most manufacturers said pricing decisions would be made on a title-by-title basis with only the biggest hits priced at \$89.95. Now, some six months later, retailers point out that that a fair number of box-office failures have come out at the fattened price point.

Specifically, dealers point to films like "No Mercy" (RCA/Columbia Home Video), "The Three Amigos" (HBO Video), "Over The Top" (Warner Home Video), and "Jumping Jack Flash" (CBS/Fox Home Video) as movies that were something less than blockbusters in their theatrical runs but were priced nevertheless at \$89.95.

More recently, RCA/Columbia said the film "Ishtar" would be priced at \$89.95, while Warners an-

nounced that price point for the Madonna movie, "Who's That Girl." Neither film has lived up to expectations at the box office.

"You have to ask, 'How was this picture released? Is there a perception that this is an important movie?'" says Nelson's Bleimiester. "Customers come into a store and ask, 'What's new that I didn't see in the theater but I heard about?'" Keep in mind that many successful home video releases didn't do well in the box office.

"Retailers are concerned when they see these movies at \$89.95, but when you consider the way rental demand outstrips their supply, it really means just two or three more rentals—which they should be able to get without too much trouble," says Bleimiester.

Is \$99.95 on the horizon?

"Absolutely," says Jim Schwartz, president of the distribution firm Schwartz Brothers. "I feel there is going to be a bigger separation in the rental area. Hollywood is sending a message that retailers should charge accordingly." AL STEWART

NATIONAL VIDEO: NO SALE

(Continued from page 4)

picture and noted that the company's over-the-counter stock is experiencing an upswing as well.

Had the buyout been consummated, it would have been ALMI's third major acquisition of a video retailer in a year. In May, the New York-based company purchased National's archcompetitor, Salt Lake City-based franchiser Adventureland (Billboard, June 6). Last winter, ALMI bought Arthur Morowitz's 13 Video Shack outlets (Billboard, Dec. 13, 1986); those stores have since taken on the RKO Warner Theatres Video label.

Michael Spiegler, vice chairman of the ALMI Group, says that the company has no formal comment on the negotiations with National.

CHRIS MORRIS

'PLATOON' GETS VIETNAM TRIBUTE

(Continued from page 1)

dicts sales of at least 300,000 copies of the videocassette, said marketing of the video will be spurred by the "sense of pride and obligation" felt by retailers and distributors with regard to the Vietnam War era.

O'Connell, apparently mindful of criticism from many retailers who contend that the \$99.95 price point is too high, stressed that the video is "a unique event" for home video. He said the company had conducted a series of focus groups revealing a strong interest in the video.

O'Connell also cited a study conducted for HBO Video by Alexander & Associates that concluded there is a high level of demand for

"Platoon" (see story, page 57). He added that the research indicates that the "millions of people [who] have not seen 'Platoon' want to see it and those who saw it want to see in again."

HBO had received numerous offers from corporations anxious to be associated with the Academy Award-winning movie, according to O'Connell. Prior to announcing the deal with Chrysler, HBO officials had said that a traditional commercial message might be out of place considering the stark, often graphic nature of the film. In making the announcement, both companies stressed that the appearance of Iacocca should not be regarded as an

advertisement for Chrysler Corp.

"It's not a commercial, it's a tribute," said Martin R. Levine, general marketing manager for Jeep. "We made every effort not to give the appearance of commercial," he added.

During his poignant segment, Iacocca calls "Platoon" a memorial, "not to war, but to all the men and women who fought in a time and in a place nobody really understood." The clip begins with Iacocca slowly walking toward an old army jeep. "This jeep is a museum piece," he says. "A relic of war. Normandy... Anzio... Guadalcanal... Korea... Vietnam. I hope we will never have to build another Jeep for war."

WEA BUDGET CD LINE

(Continued from page 6)

packs containing 100 units of WEA's top-selling \$6.98 titles are also offered.

Dealers will be allowed to place two orders, with a minimum order of 300 units, during the six-week program.

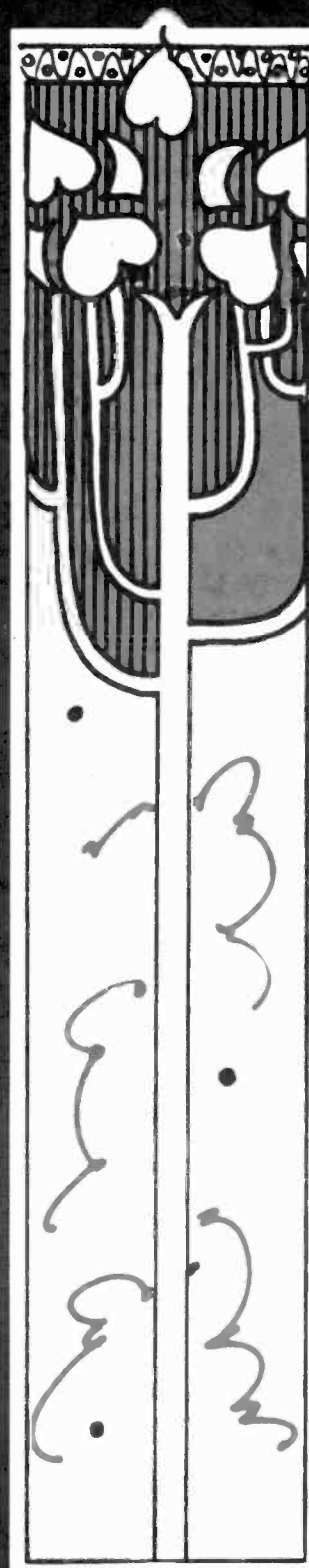
Half of payment will be due Dec. 10, with the remainder due Jan. 10.

WEA's new midline CDs also tie in with the fall program, with a 5%

discount and Feb. 10 due date on all initial orders.

A 15% discount on 40 top-selling WEA music videos—including new product by Genesis, Anita Baker, and Paul Simon—is also available from Monday (21) through Oct. 16. Due date for the one-shot program is Jan. 10. Dealers are allowed one order only.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	NEW ▶		1	MICHAEL JACKSON EPIC 40600/E.P.A. (CD) 1 week at No. One	BAD
2	1	1	10	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
3	2	2	14	WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD)	WHITNEY
4	3	3	24	WHITESNAKE ▲ ² GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
5	4	4	6	DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	5	5	16	HEART ▲ CAPITOL PJ 12546 (9.98) (CD)	BAD ANIMALS
7	6	6	15	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
8	21	—	2	JOHN COUGAR MULLEN CAMP MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
9	8	8	16	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
10	10	10	26	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
11	7	7	7	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
12	9	9	10	GRATEFUL DEAD ● ARISTA AL 8452 (9.98) (CD)	IN THE DARK
13	13	15	48	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
14	15	13	56	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
15	16	16	21	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
16	12	12	16	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
17	20	21	9	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
18	14	14	55	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
19	77	—	2	SOUNDTRACK RCA 6408-1 R (9.98) (CD)	DIRTY DANCING
20	22	22	22	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
21	17	17	20	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
22	11	11	16	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
23	19	19	61	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
24	18	18	12	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
25	25	26	23	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
26	43	78	3	THE CARS ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
27	24	23	15	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
28	29	30	76	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
29	31	37	6	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
30	34	40	11	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
31	23	20	10	STARSHIP GRUNT 6413-1/G/RCA (9.98) (CD)	NO PROTECTION
32	55	107	3	METALLICA ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
33	35	35	15	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
34	27	25	18	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
35	38	43	6	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL... "FLASHBACK"
36	28	31	9	HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
37	33	33	14	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
38	32	32	27	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
39	26	28	18	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
40	30	24	13	THE OUTFIELD COLUMBIA OC 40619 (CD)	BANGIN'
41	100	—	2	AEROSMITH GEFEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
42	36	27	8	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
43	NEW ▶		1	PINK FLOYD COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
44	40	39	32	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
45	45	48	24	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
46	NEW ▶		1	R.E.M. I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
47	49	55	4	LEVERT ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
48	48	52	6	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
49	37	29	24	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
50	61	86	3	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
51	42	38	63	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
52	NEW ▶		1	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
53	39	34	55	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
54	54	57	8	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	57	60	6	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
56	56	59	6	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
57	60	85	4	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
58	41	36	82	JANET JACKSON ▲ ⁴ A&M SP 3905 (9.98) (CD)	CONTROL
59	52	49	55	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS DV 41534 (CD)	FORE!
60	44	41	17	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
61	47	45	15	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
62	NEW ▶		1	MR. MISTER RCA 6276-1 R (9.98) (CD)	GO ON ...
63	46	42	44	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
64	50	50	63	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
65	68	83	4	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
66	66	71	5	GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
67	51	47	34	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
68	71	76	5	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
69	59	44	23	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
70	65	56	18	JONATHAN BUTLER JIVE 1032-1 J/RCA (8.98) (CD)	JONATHAN BUTLER
71	81	92	7	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
72	94	143	3	ERIK B & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
73	70	63	19	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
74	92	100	5	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
75	72	72	12	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
76	69	61	13	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
77	53	51	8	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
78	108	196	3	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
79	67	68	28	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
80	97	—	2	THE MONKEES RHINO 70706/CAPITOL (9.98)	POOL IT
81	76	77	8	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
82	58	46	7	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
83	80	66	131	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
84	64	53	66	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
85	85	91	31	REO SPEEDWAGON ▲ EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
86	88	96	6	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
87	78	70	19	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
88	62	62	63	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
89	NEW ▶		1	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
90	NEW ▶		1	BANANARAMA LONDON 828 061-1/POLYGRAM	WOW
91	84	69	11	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
92	63	54	25	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
93	82	67	67	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL-5904 (8.98) (CD)	THE WAY IT IS
94	75	75	7	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
95	74	65	23	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
96	141	179	148	THE BEATLES CAPITOL SWBD 101 (14.98) (CD)	THE WHITE ALBUM
97	83	74	68	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
98	98	106	9	GRIM REAPER RCA 6250-1 R (8.98)	ROCK YOU TO HELL
99	103	112	3	SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)	DISORDERLIES
100	102	108	5	RITCHIE VALENS RHINO/DEL-FIRNLP 70178/CAPITOL (8.98)	THE BEST OF RITCHIE VALENS
101	NEW ▶		1	YELLO MERCURY 828 061-1/POLYGRAM	ONE SECOND
102	86	80	41	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
103	93	84	28	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
104	128	136	5	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
105	90	94	8	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
106	91	79	11	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
107	109	137	4	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
108	110	111	61	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
109	105	105	31	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME

Albums with the greatest sales gains this week. (CD) Compact disk 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. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

MARLON M. JACKSON

THE DEBUT ALBUM

Baby Tonight

includes the hit single

DON'T GO

Produced by Marlon Jackson



Co-Produced by Winston Johnson & Fred Maher

Person & Manager: Jack Lewis

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MELVIN JAMES



FEATURING THE FIRST RELEASE AND VIDEO

WHY WON'T YOU STAY

(COME IN, COME OUT OF THE RAIN)

MCA-53127

THE PASSENGER

MCA-5663

PRODUCED BY BILL SZYMZYK FOR PARADORA PRODUCTIONS, INC.
CO-PRODUCED BY MELVIN JAMES

MANAGEMENT BUDD CAPR FOR THE CARR COMPANY



MCA RECORDS

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Billboard **TOP POP ALBUMS**™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	79	58	46	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
111	112	98	19	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
112	73	73	10	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
113	111	90	15	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
114	101	82	41	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
115	96	64	50	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
116	87	87	14	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
117	107	115	20	DWIGHT YOAKAM REPRIZE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
118	114	114	11	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
119	115	109	13	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
120	118	99	21	OZZY OSBOURNE/RANDY RHOADS ● CBS ASSOCIATED 2X2-40714/E.P.A. (CD)	TRIBUTE
121	138	150	5	UB40 A&M SP 5168 (8.98) (CD)	LIVE IN MOSCOW
122	120	104	25	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
123	95	95	45	STRYPHER ● ENIGMA P.JAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
124	89	88	9	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
125	104	102	27	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
126	99	81	44	ROBBIE NEVIL EMI-MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
127	127	135	8	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
128	106	93	10	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
129	135	140	69	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
130	NEW ▶		1	TIFFANY MCA 5793 (8.98)	TIFFANY
131	150	176	63	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
132	129	89	8	LIVING IN A BOX CHRYSALIS BVF 41547 (8.98) (CD)	LIVING IN A BOX
133	178	—	2	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
134	116	103	12	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
135	NEW ▶		1	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
136	143	144	33	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
137	NEW ▶		1	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
138	117	117	7	ELVIS PRESLEY RCA 6383-1-R (12.98) (CD)	THE TOP TEN HITS
139	113	97	24	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
140	139	123	14	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
141	122	116	12	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
142	NEW ▶		1	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANK'S WILD YEARS
143	123	124	12	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
144	133	139	35	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
145	130	119	15	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
146	142	118	18	SURFACE COLUMBIA FC 40374 (CD)	SURFACE
147	124	113	13	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
148	155	120	21	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
149	165	165	7	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS
150	163	164	4	THE BEAT FARMERS MCA/CURB 5993/MCA (8.98)	PURSUIT OF HAPPINESS
151	NEW ▶		1	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
152	119	122	68	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
153	136	142	28	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
154	179	152	9	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
155	190	—	2	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	NEW ▶		1	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
157	157	141	173	THE BEATLES CAPITOL SMAS 02653 (9.98) (CD)	SGT. PEPPER'S LONELY HEARTS CLUB BAND
158	162	162	9	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
159	158	145	8	ELVIS PRESLEY RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
160	171	175	7	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
161	149	127	57	LIONEL RICHIE ▲ ⁴ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
162	131	129	85	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
163	NEW ▶		1	KENNY ROGERS RCA 6484-1-R (8.98) (CD)	I PREFER THE MOONLIGHT
164	151	154	27	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
165	148	148	19	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
166	RE-ENTRY			COCK ROBIN COLUMBIA BFC 40375	AFTER HERE, THROUGH MIDLAND
167	167	198	16	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
168	186	158	6	THE SILENCERS RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL
169	147	170	95	DEF LEPPARD MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
170	187	180	6	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
171	RE-ENTRY			REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
172	144	133	12	JOHN WAITE EMI-MANHATTAN 46332 (8.98) (CD)	ROVER'S RETURN
173	134	134	50	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
174	145	130	9	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
175	NEW ▶		1	JOHN KAY & STEPPENWOLF QWIL NU 1560 (8.98) (CD)	ROCK & ROLL REBELS
176	140	149	53	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
177	176	153	15	ALISON MOYET COLUMBIA BFC 40653 (CD)	RAINDANCING
178	189	199	23	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
179	NEW ▶		1	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
180	RE-ENTRY			THE BEATLES CAPITOL SW-153 (8.98) (CD)	YELLOW SUBMARINE
181	197	189	695	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
182	172	181	23	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
183	NEW ▶		1	LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)	VISUAL LIES
184	184	194	57	EDDIE MONEY ▲ COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
185	153	151	103	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
186	196	191	6	GO WEST CHRYSALIS BVF 41550 (CD)	DANCING ON THE COUCH
187	182	159	18	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
188	RE-ENTRY			THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
189	175	157	9	JON ASTLEY ATLANTIC 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)
190	161	126	16	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
191	159	138	26	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
192	200	192	7	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
193	NEW ▶		1	ARMORED SAINT CHRYSALIS BVF 41601 (CD)	RAISING FEAR
194	170	146	26	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
195	164	168	13	TOM KIMMEL MERCURY 832 284-1/POLYGRAM (CD)	5 TO 1
196	NEW ▶		1	WHITE LION ATLANTIC 81768 (8.98)	PRIDE
197	194	190	25	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
198	185	183	47	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
199	156	155	13	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS
200	160	128	15	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 35	The Call 199	The Fabulous Thunderbirds 91	Bruce Hornsby & The Range 93	Madonna 64	Pink Floyd 181. 43	Lost Boys 17	Tom Waits 142
10,000 Maniacs 155	Cameo 176	Faster Pussycat 104	Whitney Houston 3, 83	Wynton Marsalis 156	Poison 23	Moonlighting 77	Dionne Warwick 56
ABC 48	The Cars 26	The Fat Boys 9	Ice-T 149	Richard Marx 33	Elvis Presley 159, 138	Top Gun 129	Grover Washington Jr. 66
Bryan Adams 49	Rosanne Cash 192	Fleetwood Mac 20	Billy Idol 198	Reba McEntire 171	Prince 45	Soundtrack-Madonna 11	Roger Waters 76
Aerosmith 41	Cinderella 88	Dan Fogelberg 113	The Isley Brothers 145	Glenn Medeiros 167		Spyro Gyra 89	Jody Watley 79
Herb Alpert 103	Club Nouveau 114	Force M.D.'s 71	Michael Jackson 1	John Cougar Mellencamp 8	R.E.M. 46	Starship 31	Wendy And Lisa 133
Dave Alvin 135	Cock Robin 166	Michael Franks 158	Janet Jackson 58	REO Speedwagon 85	The Replacements 187	George Strait 179	The Whispers 34
Anthrax 122	Natalie Cole 81	Ace Frehley 111	Freddie Jackson 110	Stephanie Mills 37	Restless Heart 197	Barbra Streisand 148	Stryper 123
Armored Saint 193	The Cover Girls 160		Jellybean 107	Lionel Richie 161	Smokie Robinson 38	Surface 146	White Lion 196
Jon Astley 189	The Robert Cray Band 102		Elton John 112	Kenny Rogers 163	Motley Crue 16	Swing Out Sister 68	White Snake 108, 4
Atlantic Starr 69	Crowded House 67		Judas Priest 200	Mason Ruffner 190	Run-D.M.C. 152	The System 139	Hank Williams, Jr. 36
Erik B & Rakim 72	Cruzados 154		The Juds 188	Run-D.M.C. 152	Rush 52	The Winans 137	Danny Wilson 106
Anita Baker 28	The Cult 95		John Kay & Steppenwolf 175	Mr. Mister 62	Salt-N-Pepa 170	Steve Winwood 51	Neil Young & Crazy Horse 128
Bananarama 90	The Cure 61		Tom Kimmel 195	Najee 109	David Sanborn 136	Y&T 141	
Beastie Boys 63	Curiosity Killed The Cat 55		King Diamond 143	Robbie Nevil 126	Marvin Sease 118	Yello 101	
The Beat Farmers 150	Cutting Crew 153		L.L. Cool J 7	New Order 57	The Silencers 168	Dwight Yoakam 117	
The Beatles 157, 96, 180	Dana Dane 78		LeVert 47	The Nylons 87	Carly Simon 25	Warren Zevon 116	
Regina Belle 134	Def Leppard 5, 169		Level 42 92	Alexander O'Neal 29	Paul Simon 53	The Brandos 151	
George Benson/Earl Klugh 75	Dio 82		Huey Lewis & The News 59	Omarr and The Howlers 140	Paul Simon 53		
Bon Jovi 185, 162, 18	The Doors 127		Lisa Lisa & Cult Jam 15	Ozzy Osbourne/Randy Rhoads 120	The Smiths 178		
Boston 173	Echo And The Bunnymen 54		Living In A Box 132	The Outfield 40	SOUNDTRACKS		
David Bowie 73	Gloria Estefan & Miami Sound Machine 27		Lizzy Borden 183	Dolly Parton, Linda Ronstadt, Emmylou Harris 164	Beverly Hills Cop II 22		
The Breakfast Club 125	Europe 13		Loverboy 50		Dirty Dancing 19		
Jon Butcher 194	Expose 44				Disorderlies 99		
Jonathan Butler 70					La Bamba 2		

MUSICLAND ACQUIRES MUSICDEN CHAIN

(Continued from page 3)

its Sam Goody's-at-Silo concept, which is placing separate Sam Goody's operations in three Silo electronics stores in New Orleans.

Eugster also touched on ongoing remodeling operations, the re-vamping of fixtures, and accomplishments in the personnel area and noted the apparent success of the Musicland consumer rock magazine Rock Express, almost a year old.

Conference time was divided

'We're expecting revenues of close to \$500 million by the end of '87'

among general sessions, record company and home video manufacturer presentations, and breakout sessions, which addressed specific issues and were presented four times daily for each geographical region of managers. Evening entertainment was provided variously by Steve Earle, Foster & Lloyd, Restless Heart, the Fabulous Thunderbirds, k.d. lang, and Rock & Hyde.

General sessions in the first half of the conference included Bruce Jesse's presentation of fourth-quarter and postfourth-quarter advertising plans, with Music-

land's theme, Hot For The Holidays, and variations on Sam Goody's theme, Goody's Got It. Plans call for some \$6.8 million in advertising to be spent from mid-November through Christmas on media buys and other promotions, one involving a Rock Express music awards contest and another based on a special \$1.99 Christmas music cassette.

One of the conference's most unusual sessions, and probably its most entertaining, was the Sept. 14 theft-prevention seminar conducted by Michael McCaffrey, president of the crime-prevention consulting firm It Takes a Thief. McCaffrey, a familiar figure at National Assn. of Recording Merchandisers and Video Software Dealers Assn. conventions, is a convicted felon who spent 20 years as a thief and 10 behind bars. He offered a lively, often graphic demonstration of ways to spot and deal with shoplifters.

The Sept. 15 time-management seminar, conducted by Allan Lotsberg of Minneapolis-based Wilson Learning, utilized a series of exercises that illustrated time-saving techniques.

Breakout meetings Sept. 14 and 15 included sessions on buying soft goods (LPs, tapes, and CDs) as well as electronics, accessories, and video; employee training; business ethics; inventory reconciliation; and real estate buying.

REGGAE PERFORMER PETER TOSH SHOT AND KILLED

(Continued from page 6)

are said to have tentatively identified at least one of the gunmen. No further details were released. There also is speculation that the shooting was part of a robbery attempt.

A member of the original Wailers with Bob Marley and Bunny Wailer, Tosh, 42, was known for his uncompromising and often controversial stance on a number of topics, including establishment politics, apartheid, nuclear weapons, and the legalization of marijuana.

When the Wailers broke up in the mid-'70s, Tosh became friendly with the Rolling Stones and was signed

to their record label. Following his acclaimed "Mystic Man" album, Tosh's association with the Stones came to a bitter end, mainly because of a royalty dispute.

He then signed with EMI, releasing the album "Wanted Dread Or Alive" on that label in 1981. Differences arose almost immediately with the new label but came to a head after his album "Mama Africa" was released in 1983.

For the past four years, Tosh had been uncharacteristically quiet. Mired in litigation with EMI, his creative energy had been dissipated.

As he put it, he was "too distracted to create." Earlier this year, however, he began work on another album for EMI that would turn out to be perhaps his most powerful musical statement to date—the recently released "No Nuclear War."

Tosh, who received a Grammy nomination for the best reggae recording in 1985, was due to start a U.S. tour later this month in support of the new album. A dramatic, militant performer, his last concert was in Kingston in December 1983, when he appeared with a guitar in the shape of a gun.

TOWER HOLDS FIRST MANAGER CONFAB

(Continued from page 4)

42 record stores (eight of them overseas), 41 video stores, and 11 bookstores.

The company will continue to expand in the coming months. A 39,000-square-foot showplace in Boston and a New Orleans outlet are scheduled to open before the end of the year, while a new Seattle unit and a second San Francisco store are planned for 1988.

The 1987 conference, with business sessions from Sept. 14-17, was closed to the press, but the schedule for the convention indicated a highly active four days for the Tower managers.

The attending record and video personnel were divided into seven

regional groups, with bookstore management making up a separate group. After an opening session Sept. 14 to which all participants were invited, the conference was scheduled to break down into a round of smaller meetings with Solomon, Goman, and other Tower executives.

The small-group sessions, running between one and two hours, were set to include seminars on computers, payroll, and advertising. The managers were also scheduled to receive tours of the chain's importing and video divisions.

Luncheons (held in a tent on the MTS grounds) and dinners (at four local restaurants) were sponsored

by Pioneer Electronics, CBS Records and Video, MCA Records, Capitol Records, TDK Electronics, the Warner-Elektra-Atlantic group, Paramount Home Video and Nelson Entertainment, and PolyGram Records.

The Sept. 13 reception, sponsored by RCA, Arista, and A&M, was a relaxed affair that eschewed traditional product presentations.

Entertainment was supplied by the Crusher Comic, a raucous comedian who dresses as a masked wrestler. "The Crush" savaged Solomon, Goman, and various Tower executives and managers during his 40-minute stint.

CAMELOT CONFAB SEEKS TO RALLY EMPLOYEES

(Continued from page 4)

mature sales force. Camelot has launched an associates program, which upgrades pay scales for sales staffers and also entitles those over 21 years old to most of the company's benefits—including health insurance, paid vacations, sick pay, life insurance, profit sharing, and an option to participate in its 401K plan—which previously were offered only to management and home-office personnel.

According to Mundorf, the program is already showing results. The average age of a Camelot store associate is now 21, compared with 20 a year ago.

David told his company to be

prepared for new directions. He announced that the mall-oriented chain intends to open "four to six super-Camelots." The first three such stores, which Mundorf says will carry inventories eight to 10 times the size of regular Camelot outlets, will open in Columbus, Ohio; two are slated for November debuts.

David said the freestanding stores, which are being designed in consultation with the Columbus-based firm Retail Planning Associates, are "not designed to take the place of our mall Camelots but rather to complement them."

Also announced by David was a commitment to "another major

renovation of our corporate headquarters." And at the retail level, he said, Camelot intends to install point-of-sale terminals in all stores at a cost of "roughly \$3 million." Research begins in fiscal 1988; the company projects that implementation of its p-o-s system will be accomplished within two years.

Camelot's gross sales and video rental volume topped \$193 million in fiscal 1987, a company record, said David, but short of its \$200 million goal. He projected a \$215 million volume for fiscal 1988, representing a 14% increase. He said

the chain will add 16-20 mall stores during the year.

Glen's presentation included a slide tour of five Camelot stores in northeastern Ohio plus shots of competitors, which were shown at his trade-group stops.

True to his past performances, Glen pulled few punches, criticizing the chain's print ads (for lacking identity), signage (for inconsistent graphics and a tendency to crowd in too much copy), cash-wrap areas (for being too cluttered, with too many fliers or signs that are not specific to Camelot),

and the brown-and-orange color schemes in stores that Camelot built during the '70s and early '80s.

Despite the move away from the "rest and relaxation" orientation of recent Camelot conventions, this was not a matter of all work and no play. Elektra's Georgia Satellites and RCA's Bruce Hornsby & the Range performed; executives from the acts' labels credited the chain with playing a significant role in breaking those artists.

PASSPORT INKS DISTRIB DEAL WITH P'GRAM, A&M

(Continued from page 6)

we anticipate that Paradox will have hits. We need the ability to lay out 100,000 copies in three days, and only a major can do that."

To trumpet Paradox's arrival, Passport is launching a "multilevel teaser" campaign in trade and consumer publications. In addition, the company is starting a newsletter about Paradox, called Pretzel Logic, which will go out monthly to 3,000 retail outlets and distributors.

Scott says Passport has "total autonomy" as to what it releases on Paradox. "The deal with PolyGram is with Passport, not Paradox," he says. "The decision-making on what will come out on Paradox is borne solely by us. The artists that are assigned to Paradox are not part and parcel of the deal; you may see acts going from a different Passport label to Paradox in the future."

The Eastern Bloc and Caufield albums will be the only two releases

on Paradox in 1987, according to Scott, but he anticipates issuing up to eight additional albums on the imprint within a year. Eastern Bloc's members are Ivan Kral, formerly of the Patti Smith Group; Mark Sidgwick, who co-wrote John Waite's hit

"Every Step Of The Way" with Kral; and Frankie LaRocka, who has toured with Bon Jovi and Waite, among others. Caufield was the lead singer of the Raisins, who now record for Primitive Man/I.R.S. as Adrian Belew & the Bears.

Handleman Restructures

LOS ANGELES Handleman Co. has restructured its top management to reflect the giant rackjobber's ongoing growth.

Appointments taking effect in March will see president Frank Hennessey assuming the additional post of chief executive officer—a title formerly held by David Handleman, who continues as board chairman.

Other appointments include Stephen Strome as executive vice president and Louis Kircos as vice president of finance. Strome, a company

vice president, is also president of the video and computer software division; he will continue in the latter post. Secretary/treasurer Kircos retains that post and—in addition to vice president of finance—will be chief financial officer.

The move is seen by analyst Keith Benjamin of Silberberg, Rosenthal as "recognizing the strong performance of the whole executive team" during a period impacted by a changing product mix and software-configuration shifts. The firm posted sales of \$460 million in 1986, up 9%. Since June, its stock has gone from 25⁵/₈ to its present 32⁷/₈. Benjamin predicts earnings per share will hit "from \$2.30-\$2.40 for the year, up from \$1.85." EARL PAIGE

The Grass Route column appears this week on page 47

COPY EDITOR/BILLBOARD

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TDK/BILLBOARD SONG CONTEST NAMES BLUE-RIBBON PANEL OF JUDGES

(Continued from page 1)

writers the opportunity to win more than \$100,000 worth of prizes and chances to land recording and/or publishing contracts.

In addition to a full-scale national advertising campaign, TDK is launching a major retail push to support the contest. The company is inserting competition entry blanks into its two-cassette packs of SA and SA-X audiotape. Additionally, special SA and SA-X 10-packs have been created, which include a free 11th cassette plus a \$3 rebate on the entry fee of \$15.

"This contest encourages the use of audiocassettes to record an art-

ist's own original material," says T. Tsujii, president of TDK Electronics Corp. "It is the logical outgrowth of our company's support of the performing arts and affirms our commitment to new talent."

Billboard publisher/editor in chief Sam Holdsworth says, "We expect to have the entire record industry behind this exciting contest. We will be approaching our new songwriters with contest entry blanks through the record retailers all across the U.S. as well as record and musical instrument stores, college campuses, recording studios, and national advertising cam-

paigns."

Grand-prize and first-prize contest winners will be offered publish-

'The new material will be heard by the best ears'

ing contracts. Capitol Records will also choose one of the winning songs for recording and release. Additionally, the grand-prize winner will receive \$25,000 in cash; \$5,000 in cash will be awarded to each first-

prize winner in the seven categories; second-prize winners will receive Tascam Porta Two Ministudio recording equipment; and 7,000 third prizes of TDK SA-X 90 audiocassettes will be presented.

A carefully structured, multitier judging procedure will assure contestants that their entries will be evaluated by genre specialists in the respective categories. Winners will advance through four stages, and there will be 14 contenders in the final tier of the competition.

"No song will be rejected without having been heard at least twice by two different judges," says Hold-

worth. "This new material will be heard by some of the best ears and minds in our business."

In addition to those already mentioned, the blue-ribbon panel for the last stage of the competition boasts Manuel Alejandro, Andrae Crouch, George Duke, Juan Gabriel, Mtume, Sandi Patti, Carole Bayer Sager, and Michael W. Smith.

A 90-minute television special surrounding the contest, a joint effort between Billboard and the Jim Halsey Co., is in the planning stages.

DEALERS: 'BAD' GROOVES ON BLACK VINYL

(Continued from page 1)

years.

In the case of at least one major retail chain, vinyl tallies are overtaking sales on cassette.

Compact disk sales are running in a range of 15%-25% of the total at chains polled. The solid showing in the laser format is probably attributable to the inclusion of an extra track ("Leave Me Alone") unavailable on other configurations.

One of the major hot spots for vinyl "Bad" sales is Dallas-based Sound Warehouse.

"It's been running 1.5-1, and in some cases 3-1 over the cassette," says John Quinn, director of retail operations for the 102-store web.

Quinn, who characterizes Sound Warehouse as "a strong LP account," adds, "Our buyer Traci Donihoo has a theory that the [LP] package is what's making it sell."

The LP comes in a gatefold sleeve featuring eight photos of Jackson; the inner sleeve includes song lyrics. The cassette j-card includes reduced versions of the photos and omits the lyrics.

Paul Fussell, director of purchasing for 130-store Record Bar in Durham, N.C., says that the LP configuration is making a surprisingly potent showing.

"We underprojected on the LP side, based on what's happened with other product," Fussell says. "People are going for the LP package."

At Record Bar, 57% of the "Bad" sales have been on cassette, with 29% in LPs, and only 14% in CDs.

At the 13 Rose Records outlets in the Chicago area, LP and cassette sales have been running even, with CDs accounting for approximately 25% of sales, according to head buy-

er Tom Jacobson.

"All the stores reordered LPs the first week," says Jacobson, who adds that Rose stores "tend to see very strong LP sales initially."

Los Angeles-based Music Plus saw inordinate demand for the LP, according to Mitch Perliss, director of purchasing for the 50-store chain.

"We're selling more LPs than I thought we would," Perliss says, adding, "I'm not quite sure why."

"Bad" LP sales were holding their own with cassette shares at 84-store Budget Tapes & Records, according to John Wyman, head buyer for the Denver-based chain.

"I sold out of the LP before the cassette or the CD," Wyman says. "I reordered more LPs than cassettes initially."

In terms of overall sales, the cassette now takes 50% of the "Bad"

traffic at Budget, with LPs at 35%, and CDs only 15%.

At 557-store Musicland, where "Bad" fueled the chain's second-biggest week ever, the cassette proved ascendant. According to Bruce Jesse, vice president of advertising and promotion, tapes accounted for 60% of sales at the chain, with LP and CD at 20% each.

In spite of major action on the "Bad" LP at retail, some wholesalers are still finding hefty traffic on the Jackson cassette.

Buyer Fred Pence at the rack firm Interstate Group in Hagerstown, Md., says that "the cassette is running 10-1" over combined LP and CD sales.

Yet Steve Libman, one-stop president of Nova Distributing in Atlanta, reports a solid LP showing—40% of sales—vs. 55% in cassette and a meager 5% on CD.

Mario DeFilippo, vice president of purchasing for rack giant Handleman Co., will not offer any hard numbers on "Bad" sales but says he anticipates a "heavier than usual" vinyl demand.

In spite of the sound and fury surrounding the release of the Jackson title, some retailers were back on the phone during the first week, placing reorders to meet heavy demand.

"I did a reorder the day after it came out, and I've blown through half that already," says Budget's Wyman. "I don't think many people

got in big enough so that they have enough now," he says.

"We've already reordered 20% more than our initial," says Perliss of Music Plus.

Nova's Libman speculates that one-stops are reporting extra business on the Jackson record "because the chains bought short."

"Bad" business is spotty at the four Atlanta Compact Disc outlets, according to Kevin Sechrist, president of the CD-only chain.

"Some of the stores aren't doing real well with it, but the other half are doing real well with it," Sechrist says. "It's kind of isolated."

Sechrist says that the extra track on the CD doesn't appear to be a major sales factor. "In fact, I haven't heard anybody mention it," he says.

Pricing on "Bad" appears to be noncompetitive around the country: most chains report the LP and cassette going for around \$8.99 and the CD for about \$15.99. At a few locations (like Rose in Chicago) chains held a first-week sale, knocking a dollar off the price tag.

"We don't see any point in giving away a package like this, because people are going to buy it one way or the other," says Record Bar's Fussell.

Assistance in preparing this story was provided by Moira McCormick in Chicago.

Gospel Distribution Firm Established Lexicon/Spectra Formed By Nashville Vets

BY HILARY CLAY HICKS

A new gospel distribution entity called Lexicon/Spectra Distribution Inc. has been formed by Nashville music veterans Bob MacKenzie and Ronald W. Kerr. Kerr serves as chairman and chief financial officer of the company, and MacKenzie is president and chief operating officer.

The new firm began business Sept. 14 with the purchase of the Lexicon Distributing division of Lexicon Music Inc., a 23-year-old gospel music firm based in Newbury Park, Calif. Lexicon/Spectra is representing Lexicon Music's Light Records label and Lexicon Publications as well; it is also distributing four labels owned by Refuge Inc. of Allentown, Pa., and in October will begin handling the output of choral publishing house Royal Tapestry of Nashville.

The total price for Lexicon Music, including some 2,700 copyrights, was "something over \$1 million," according to Lexicon Music president Ralph Carmichael.

"We represent a wonderfully diverse body of songwriters, arrangers, and artists of all styles," says MacKenzie, a 20-year industry veteran and the former president of another leading Christian music organization, the Benson Co. "We're committed to being a serious service organization to the general print music field and the general recorded music field as well as the [Christian bookstore] market."

"With Light Records, we handle the premier black gospel label. Refuge gives us some of the most important contemporary Christian music around. We are also choral music publication distributors. We will distribute any and all forms of the gospel lyric."

Edward Clydesdale serves as vice president of operations. Gil Few, formerly with Lexicon Music, heads the distribution organization as vice president of sales. The deal includes transfer of seven of Lexicon Music's field reps and three phone reps. Labels and publishers will be responsible for their own advertising and promotion. Lexicon/Spectra will share headquarters with Lexicon Music in Newbury Park, Calif., which is 35 miles west of Los Angeles. However, the company will eventually relocate to Nashville, according to MacKenzie.

"Light Records now becomes primarily a production company," says Carmichael. Artists with recent albums on Light include the New Jersey Mass Choir, Commissioned, Andrae Crouch, Sandra Crouch, the King James Version, Douglas Miller, and Shirley Miller.

Among the copyrights changing hands are dozens of songs considered gospel classics, penned by such composers as Andrae Crouch, the Winans, Walter Hawkins, Jimmy & Carol Owens, Dony McGuire, Reba Rambo, and Carmichael himself.

Light's first Lexicon/Spectra-distributed product will be a new album by the New Jersey Mass Choir,

which follows the group's recent No. 1 hit, "Look Up And Live," and a 12-cassette collection, "Christian Family Singalong," of 150 favorites. There will also be a new printing of Lexicon Publishing's "The New Church Hymnal," which has sold more than a million copies since it was introduced in 1976.

Refuge Inc.'s Refuge, Pure Metal, Fortress, Shadow, and Alien labels, which were self-distributed before moving over to Lexicon/Spectra, have on their rosters such artists as Wings/McCartney drummer Joe English, Messiah Prophet, Jerusalem, the Daniel Band, Buddy Green, Phil Madeira, White Cross, and Leviticus. Pure Metal is one of the leading Christian heavy metal labels.

Royal Tapestry leaves Bill Gaither's Alexandria House for Lexicon/Spectra, effective Oct. 1. It is the choral publishing company of David T. Clydesdale, well known as the arranger for Sandi Patti, Larnelle Harris, and Steve Green. The first affected product will be Clydesdale's Easter choral musical, "Thou Art Worthy."

The Lexicon/Spectra deal enables Lexicon Music to pay off liabilities remaining from an ill-fated expansion into distribution two years ago. "Our contracts were too generous, and we couldn't bank the operation," says Carmichael. "We are committed to paying 100 cents on the dollar to everyone we owe. We hope to have it all behind us by the new year."

JACKSON/HOUSTON HITS

(Continued from page 3)

chart. Wonder—another child star—had been a hit maker for more than 13 years when "Songs In The Key Of Life" debuted at No. 1 in October 1976.

"Didn't We Almost Have It All" follows Houston's earlier No. 1 hits, "Saving All My Love For You," "How Will I Know," "Greatest Love Of All," and "I Wanna Dance With Somebody (Who Loves Me)." Houston's only single to fall short of No. 1 is her first solo release, "You Give Good Love," which peaked at No. 3 in July 1985.

"Didn't We" is Arista Records' 10th No. 1 pop hit in a little more than three years. Significantly, all 10 have been by black crossover stars: Houston, Billy Ocean, Ray Parker Jr., Aretha Franklin, and Dionne Warwick. Arista's chart toppers are coming at a much faster clip than in the label's early years. Arista amassed only five No. 1 hits between 1974 and the success of Parker's "Ghostbusters" in 1984.

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'Expression Of Interest' In Records Unit CBS Studies Sony Label Bid

BY MARK MEHLER

NEW YORK The CBS Inc. board of directors said Sept. 16 that it has taken under consideration an "expression of interest" by Sony Corp. in purchasing the CBS/Records Group.

CBS had confirmed on Sept. 11 that it had received an inquiry from the Japanese consumer electronics giant regarding a purchase of "all or part" of the Records Group, which accounted for 37% of CBS' 1986 operating profit and 31% of its revenue.

In a statement following an informal meeting of board members Sept. 16, at which reportedly no minutes were taken, CBS said it had received a "further" expression of interest from Sony. CBS also said it will consider and respond to it "in due course." CBS spokesmen will not elaborate on the statement, but sources indicate that Sony had "knocked on the door twice" in recent weeks. Last year Sony was among those unsuccessfully bidding for the records unit. CBS and Sony are already partners in a Japanese record

Marantz Delays U.S. DAT Bow

NEW YORK Marantz Co. Inc., which grabbed headlines at June's Consumer Electronics Show by announcing an October delivery date for its digital audiotape recorder, now says it will not sell DAT machines in the U.S. until the first quarter of 1988.

According to Mike Thompson, Marantz product manager, unspecified "technical problems" at the plant of the company manufacturing the decks for Marantz are at the root of the delay.

Thompson insists Marantz is not bowing to political pressure to hold back introduction of DAT recorders. A bill requiring incorporation of the CBS antidumping Copycode system into imported DAT decks is in committee in Congress.

When ultimately introduced, the Marantz decks are expected to cost about \$2,000.

Calif. Contract Compromise Bill Allows Label, Artist Suits

LOS ANGELES Recording artists and labels are claiming satisfaction—albeit conditional—with a new California law governing contracts.

Signed Sept. 14 by California Gov. George Deukmejian, SB 1049, the new compromise bill, ends what has been a bitter three-year lobbying battle.

The old personal-services-contract law—referred to as the "seven-year rule"—permitted acts to vacate a contract after seven years. Record labels, through the Recording Industry Assn. of America, sought to extend the period by three years. A coalition of groups representing the artists wanted a reduction to five years.

The new bill allows labels to sue for damages involving both guaranteed and optional albums during or after the seven years, providing the label files within 45 days after contract termination. Similarly, artists

company, and Sony has long expressed a desire to merge music software into its hardware business.

CBS sources say the most recent Sony inquiry was not a firm bid and that no negotiations are under way. The latest inquiry is also said to differ from the previous one in that Sony is now looking at acquiring the entire records group, not just a portion of the unit. Analysts expect CBS to field additional offers for the Records Group in the coming weeks.

"The sale of CBS' educational publishing and magazine units was done in days, but [records] is a core business and the dollars involved are much greater," notes analyst Raymond Katz of Mabon, Nugent & Co. "I expect this will not be over for weeks."

Lee Isgur, of PaineWebber, suggests the latest bid may be a means of "giving Tisch more fuel to say this is serious." Laurence Tisch, CBS Inc. president and chief executive officer, is said to favor sale of the record business because of its volatility, while chairman William Paley and other directors have opposed the move. Analysts say the terse wording of the Sept. 16 statement suggests a continuing disagreement.

"This is not simply a matter of business," says Isgur. "It's an emotional thing. Tisch is not comfortable with the record business, and the higher the price goes, the more it's difficult to argue against him."

Walter Yetnikoff, the president of CBS/Records Group, is seen as a key figure in a possible sale. Although he is said not to be directly involved in the latest overture by Sony, analysts believe any possible deal would hinge on his remaining as head of record operations.

Another issue is the use of the proceeds from a possible deal. CBS already has about \$1.6 billion in cash, but analysts say it will need more if it seeks to buy additional television stations. Sony last year reportedly offered about \$1.25 billion for the Records Group, and analysts speculate the ultimate price could be \$1.6 billion to \$2 billion, or higher. The Records Group posted \$162.1 million in operating profit on \$1.49 billion in revenues last year.

can bring breach-of-contract suits within the same time constraints. The bill as originally proposed would have given labels one year after the seven-year period to file suit.

The new law will go into effect Jan. 1. **EARL PAIGE**



Edited by Irv Lichtman

THEY'VE WORKED IT OUT: CBS Records and MTV Networks Inc. have finally signed a new exclusivity deal for the label's video product. The two had been working out clip exclusives on a "case-by-case" basis for about eight months, says an MTV representative. Terms of the contract are confidential, but word is it gives MTV windows of exclusivity much shorter than in the original CBS deal, signed about four years ago.

A PRINCELY SURPRISE: Not content to strut his stuff at the MTV Awards show, Prince limoed his new band from the Universal Amphitheatre to the Country Club in the San Fernando Valley suburb of Reseda for a surprise wee-hours blowout. Scheduled to start at midnight, the show didn't kick off until after 2 a.m. on Sept. 12, but the crowd—a mix of rock celebs and hoi polloi—wouldn't let the Purple One leave the stage until after 4. The generous show ran down a number of regal hits and some unexpected covers (Al Green's "Love And Happiness" and Sly Stone's "I Wanna Take You Higher") and showcased the 10-piece post-Revolution ensemble, which includes three horn players and Sheila E. on drums and timbals. Huey Lewis clambered onstage to contribute.

WEA WALL TO WALL: That's what it looked like Sept. 12-13 at the Diplomat in Miami, where the distributor organization's annual sales gathering drew 750 people, including representation from a broad range of accounts, racks, one-stops, and retail webs.

DESPITE SOME TESTIMONY OBJECTING to a plan for the special distribution of \$40 million in interim local TV license fees, New York federal judge William Conner signed an order of approval Sept. 10. Under the plan, which resulted from the Buffalo Broadcasting case, writers will receive \$22.5 million, while publishers will share \$17.5 million of the total. Dissidents at a hearing in Foley Square in New York City included veteran ASCAP members writer Pinky Herman and publisher Hal Webman, who said that older ASCAP members suffered monetarily from the changes in payment formulas. Conner noted that the plan had been approved earlier by the Justice Department and a court-appointed adviser.

EIGHTEEN COUNTRIES ARE CONFIRMED as the International Federation of Festival Organizations prepares for its "pre-MIDEM" convention at the Hollywood Roosevelt Hotel in Los Angeles Sept. 25-27. Headed by talent impresario Jim Halsey, the group will hold seminars, workshops, and showcases featuring artists from nine countries. The group has members in 57 countries representing more than 300 music festivals.

IT'S ONLY A PAPER SET: Foreign visitors from the Working Committee On Public Relations of CISAC, the international licensing group, enjoyed a spectacular view of New York's concrete canyons on the 46th floor of the Time/Life Building. There as dinner guests Sept. 10 (a luncheon was held the same day) of U.S. hosts ASCAP, BMI, and SESAC, they heard ASCAP president Morton Gould confess that the view was merely a set erected to impress them and would be removed after the dinner. Veteran ASCAP

composers Sammy Fain and Burton Lane played and sang songs from their considerable repertoires, while pianist Tommy Flanagan played BMI jazz, including an original composition dedicated to BMI. And Lane dedicated one of his songs, with lyrics by the late Alan Jay Lerner, to Col. Oliver North of Iran-contra hearings fame: "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life?" A three-day session at the Parker Meridien Hotel was also jointly hosted by ASCAP, BMI, and SESAC. Karen Sherry, ASCAP assistant to the president/director of public affairs, was elected the committee's first chairman by delegates from 15 of CISAC's member societies.

THE BLUEBIRDS OF HAPPINESS: RCA Records, intent on giving jazz a big lift via digitalized versions of its vaunted vault material, much of which hasn't seen the light of day in decades, is glowing over \$500,000 in billing on its Bluebird line during August alone... Producer Phil Ramone delivers the keynote at the 11th annual Songwriters Expo '87 in Los Angeles Oct. 24-25 at the Pasadena Conference Center.

COMMITTING THE CRIME TO RHYME: Composer Bernie ("Blue Velvet") Wayne, incensed over the closing of the Regency, a longtime showhouse for movie classics on Broadway and 67th Street in Manhattan, has written a poem titled "A Tribute To The Regency." It concludes with "So what if they build an emporium!/Or a bank, or a leafy arboretum!/A lost cause/Let us pause/In memorium/For the Regency, my friend/The Regency!"... Walter Wager, music publicist and board member of the Songwriters Hall Of Fame, has written a new suspense novel, "58 Minutes," which MacMillan will publish in November. A Japanese edition is due sometime in 1988.

IT'S NOT A BOOK AND RECORD, but Sight & Sound Music Software Inc., based in New Berlin, Wis., has made a deal with Sesame Street to create a line of books that enables preschoolers to read a story and play a tune by way of color-coded numbers on a built-in minielectronic keyboard. Three Sesame Street Musical Storybooks are now available, "Big Bird's Tea Party," "Grover's Animal Parade," and "Ernie's Nursery Rhymes." They list at \$13.95 each.

A METAL HOW-TO: New York-based Integrated Video is producing a video, "How To Break Into Heavy Metal (Without Being Screwed)," featuring Grim Reaper guitarist Nick Bowcott, reports company co-owner Tony Seideman. The one-hour tape should be available before the end of the year at a list of below \$20.

NEW TURN FOR SPIN: Spin Magazine, dropped by Penthouse publisher Bob Guccione as an in-house publication in August after two years, returns as an independent with a November-December year-end issue. Bob Guccione Jr. continues as publisher/editor, with Richard Keech, former ad director of Penthouse, joining as associate publisher/ad director. The magazine's offices are now open at 251 Fifth Ave. in New York... Former Elektra/Asylum public relations chief George Dassinger and his wife, Isabel, have started Dassinger Creative Service in Bloomfield, N.J. The telephone number is 201-7748-7025.

HEADING EAST: Ken Kai, president of Pioneer Video Inc., is due to depart that post and return to Japan at the end of this month, according to company sources. No word on Kai's new responsibilities or whether he will even remain with Pioneer upon his return to his native soil.

Quantum's First TV Program Bows In October

NEW YORK Quantum Media Inc., the multimedia entertainment firm founded last year by ex-MTV chief Bob Pittman and MCA Inc., brings its first television effort to broadcast screens next month.

Until now, Quantum's primary public visibility had been in the home video arena, with its acquisition of the videocassette (and closed-circuit TV) rights to the Marvin Hagler/

Sugar Ray Leonard fight.

On the music side, QMI Records, the label division of the firm, released on Sept. 21 its first album, "Kick The Wall," by Memphis, Tenn.-based artist Jimmy Davis & Junction.

QMI's maiden TV program, "The Morton Downey Show," will debut at 9 p.m. EST Oct. 12 on superstation WOR-TV, which reaches 20 million households. The show runs for one

hour, five times a week.

Pittman describes Downey—who hosts an afternoon talk show on Chicago radio station WMAQ—as an ultraconservative, at the far end of the talk show spectrum from Oprah Winfrey and Phil Donahue.

Pittman says QMI is entering production on another show, "The Beat," which he describes as a "break-through, late-night series" dealing

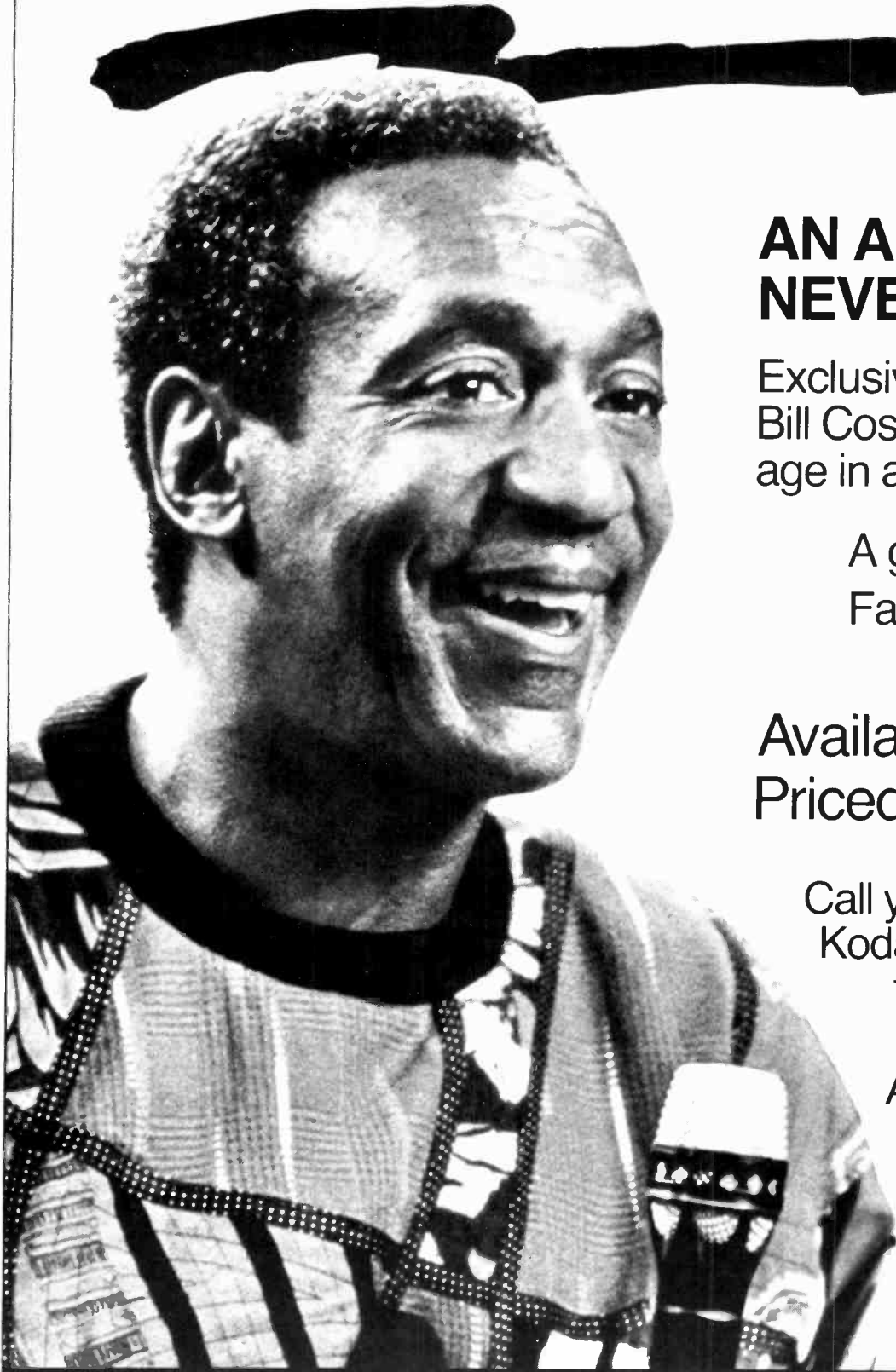
with the lives of two teams of Newark, N.J., cops. The program's creators are Dan Pine and John Mankewicz, who wrote "Hard Copy," a critically acclaimed TV series from last season.

Pittman also says QMI and MCA have a "serious commitment" from CBS-TV for an on-air series. The project is still in development.

STEVEN DUPLER

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