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AES CONVENTION NEW YORK CITY

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VOLUME 99 NO. 43 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT October 24, 1987/$3.95 (U.S.), $5 (CAN.)

Injunction Halts Marketing Of HBO's 'Platoon' Video

BY AL STEWART

NEW YORK HBO Video's plan to release "Platoon" has been ambushed by an 11th-hour court decision that could keep the video off dealers' shelves indefinitely.

Acting Oct. 9 on a motion filed by Vestron Video, the 9th U.S. Circuit Court of Appeals ordered HBO Video to cancel its release plans for "Platoon" and recall all copies of another film, "Hoosiers," already released to retailers and distributors.

"Platoon," which was scheduled for release Oct. 14, had posted preorders of 350,000 units; "Hoosiers" has sold 190,000 copies since its release in September. The films were sold as a package by Hemdale Film Corp., the producer of the two movies.

Al Rubin, Vestron's senior vice president of marketing, sales, and distribution, says the company is encouraged by the ruling. "We expected all along that the court would justify our position. We knew it was just a matter of time before the court

(Continued on page 110)

$121.5 Mil Offered By Roy Disney Clan

Wherehouse Rejects Bid

Note: At press time, it was learned Wherehouse had rejected Shamrock Holdings' bid for the chain. An earlier report appears below.

LOS ANGELES A private company owned by the Roy E. Disney family is seeking to acquire Torrance, Calif.-based Wherehouse Entertainment Inc., the 202-store chain that is the largest music and video retailer in California, for approximately $121.5 million.

On Oct. 13, Burbank-based Shamrock Holdings Inc. announced that it has offered to purchase all of Wherehouse's outstanding shares for $14.25 per share in cash.

On the same day, Shamrock also filed a 13-D form with the Securities and Exchange Commission, which confirmed the recent purchase by Shamrock of 567,500 Wherehouse shares, representing 6.65% of 8.53 million outstanding shares.

The handout issued by Shamrock's public relations firm announcing the proposed purchase states, "The cash price represents a premium of approximately 33% over the closing sale price for Wherehouse shares on the American Stock Exhange on Oct. 12, 1987."

Wherehouse stock closed at $10^3/_4$ that day. Following the announce-

(Continued on page 111)

Now, Dance Hits Are OK On MTV

BY STEVEN DUPLER

NEW YORK In the wake of higher ratings and strong audience support for its daily "Club MTV" urban dance show, MTV is opening its doors to top 40 dance music despite commiting itself last year to a rock-only format.

Set to appear on the channel this week for the first time in regular rotation are urban-oriented teen acts Exposé (medium rotation) and Lisa Lisa & Cult Jam (active rotation).

MTV has established a number of criteria that must be met in order for a top 40 track to be placed in rotation:

- The song must be charting in the top 20 nationally.
- The song must be "up-tempo." Only in rare instances will ballads be considered.

(Continued on page 108)

CMA: Williams, Travis Share The Spotlight

BY GERRY WOOD

NASHVILLE An overdue award to Hank Williams Jr., multiple honors to Randy Travis, a record-setting award for Reba McEntire, the impressive emergence of Holly Dunn, more kudos for the Judds, and a well-deserved tribute to BMI chief Frances Preston highlighted the CMA Awards show Oct. 12.

Held at the Grand Ole Opry House in Nashville and beamed nationwide on CBS-TV, the granddaddy of country music award shows flawlessly and forcefully spotlighted country music's top established and rising talents.

After accepting his second video

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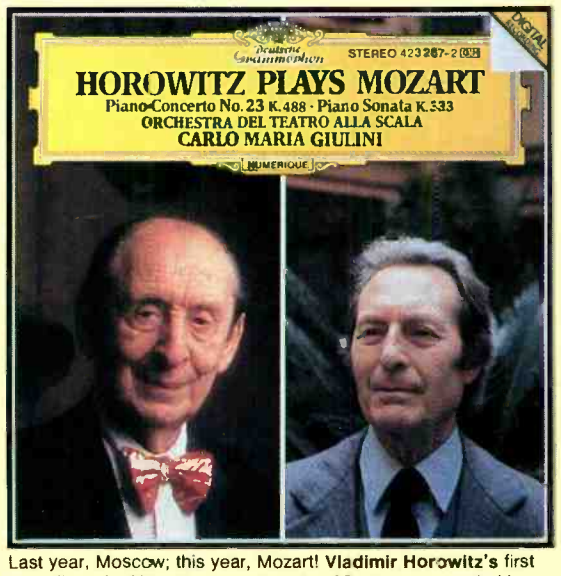
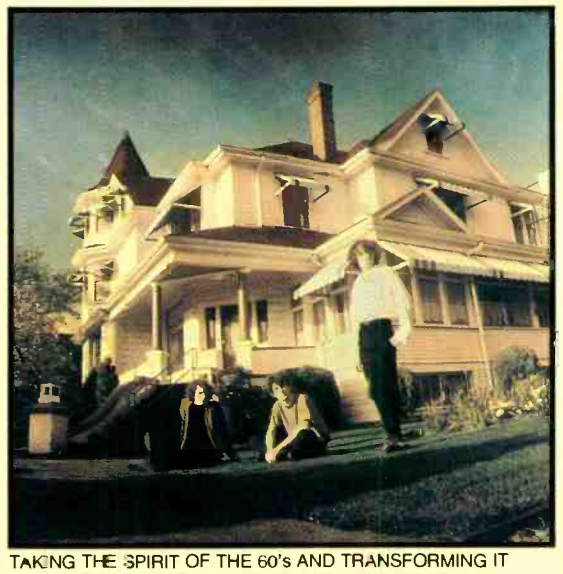


Last year, Moscow; this year, Mozart! **Vladimir Horowitz's** first recording of a **Mozart concerto—No. 23**—is accompanied by Carlo Maria Giulini, the LaScala Orchestra, and Mozart Sonata No. 13. Deutsche Grammophon CDs, LPs and cassettes available from PolyGram.



TAKING THE SPIRIT OF THE 60's AND TRANSFORMING IT INTO THE MUSIC OF THE 80's IS WHAT THE GRAPES OF WRATH HAVE DONE WITH THEIR NEW ALBUM "TREEHOUSE." ALREADY COOKING AT COLLEGE RADIO, (AND EXPLODING IN CANADA) THE GRAPES ARE RIPE AND READY FOR THE MAINSTREAM. INCLUDES: OH LUCKY MAN AND PEACE OF MIND. PRODUCED BY TOM COCHRANE OF RED RIDER.

Teldec Tells AES DMM CD Is Here

BY MIKE HENNESSEY

HAMBURG German label Teldec is set to make a high-powered presentation of its Direct Metal Mastering compact disk manufacturing system—already commonplace on LP releases—at the Audio Engineering Society convention in New York on Oct. 16-19.

Manfred Atzert, Teldec's joint managing director, also reveals that the firm has tested DMM CDs on 20

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A/V ACCESSORIES

Follows page 56

STORM WARNING

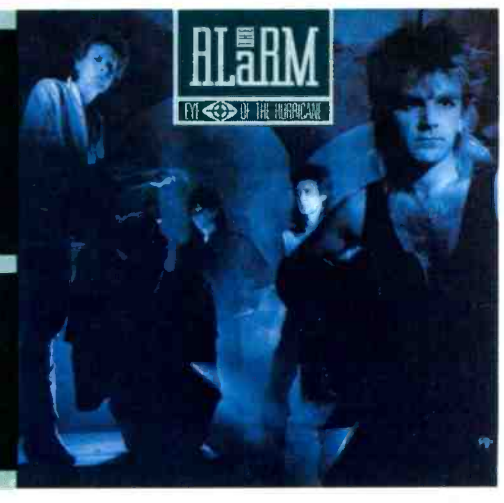
THE ALARM

EYE OF THE HURRICANE

ALBUM, CASSETTE & COMPACT DISC.

FEATURES "RAIN IN THE SUMMERTIME"

IRS-42061 PRODUCED BY JOHN PORTER AND THE ALARM. ENGINEERED BY TONY PLATT. MIXED BY DAVID LEONARD. I.R.S.



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With all the superstar traffic getting released this time of year, when a new group is strong enough to emerge from the pack, they must mean business.

Introducing THE KANE GANG.

Even if you haven't heard their new single MOTORTOWN, you must have heard about the excitement it's causing at radio. Not every station at every format is on it yet, but a lot are and the rest are more than mildly interested. In fact, the way it's developing, by the time the holiday shopping season swings into high gear, MOTORTOWN is going to be a certified, multi-format smash. The album it's featured on will be too.

MIRACLE doesn't have just one strong track on it or two or even three. The whole record works which is one of the reasons we've chosen to put it on our special NEW ARTIST PROGRAM. So, if you're in the market for that one new act that's good enough to take a shot with this fall, give it to the one that's good enough to deserve it.

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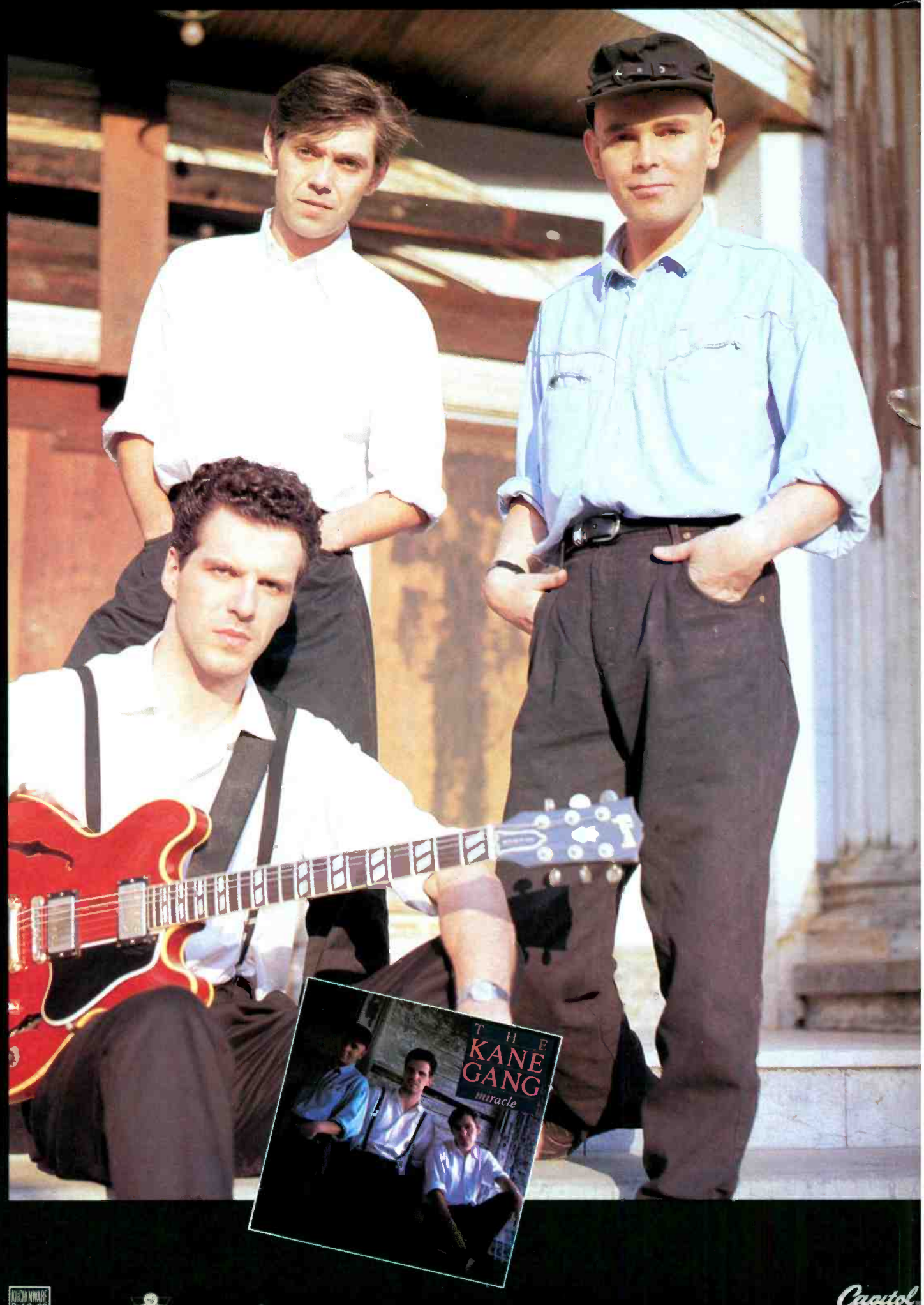
the new album from

THE KANE GANG

featuring
the multi-format hit,
MOTORTOWN



KITCHENWARE RECORDS

LONDON

Echo

Capitol

Produced by Peter Wingfield and the Kane Gang. © 1987 EFRR Records Ltd trading as London Records under exclusive license to Capitol Records, Inc.

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VOLUME 99 NO. 43 OCTOBER 24, 1987

LOW-PRICED CDS PUSHED

With the arrival of the crucial fourth quarter, record labels are increasing their output of low-priced compact disk titles and aggressively promoting the expanded lines. Talent editor Steve Gett reports. **Page 4**

Nashville Honors Songwriters

It was a busy week in Nashville, where ASCAP, BMI, and SESAC all held their annual awards ceremonies honoring the finest in country music. **Page 43**

MAXELL MAN STARS IN BLANK-TAPE PROMO

Maxell is counting on its famous Maxell Man character to boost a blank-tape promo that's the biggest in the company's history. Budgeted at $300,000, the five-month campaign hopes to promote both consumer interest and competition among retail store managers. Marketing editor Earl Paige reports. **Page 50**

Big Apple Hosts AES Meet

The Audio Engineering Society is meeting in New York, and we've expanded our pro audio/video section to celebrate. Featured are pros commenting on home studios; an in-depth look at all-in-one digital workstations; an examination of how computers have insinuated themselves into the studio; advice on how to cash in on the audio-for-video boom, and more. **Page 79**

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4th-Quarter Deals Trim CD Costs

Dating Options Find Favor, Too

BY GEOFF MAYFIELD

NEW YORK Compact disk deals loom as the largest gift that music dealers and wholesalers found in labels' 1987 holiday-season buy-in plans.

In contrast to 1986, when MCA and PolyGram were the only distributors to offer CD discount plans in their fourth-quarter stocking programs, virtually all labels have included the configuration in their deals. In several cases, CD discounts are equal to the percentages that are being applied to other configurations.

"I expected that," says Chuck Papke, marketing director for the 23-store Detroit-area chain Harmony House. "CDs have become such a major part of their business, and I'm sure they've been a very profitable item for the labels."

Another customer who is not surprised is George Tunder, director of merchandising for the 78-store Pittsburgh-based National Record Mart.

"For the last six months, the configuration has really slowed down," says Tunder. "They had to do something to help it along."

CD deals are attracting the most attention from buyers, but the 1987 menu of deals indicates other trends are taking hold. Among them:

- Discounts for box-lot buys have disappeared, because base prices from most distributors already favor box over loose.
- WEA, CBS, and PolyGram are offering larger discounts on CDs and cassettes than they are on LPs.
- Several buyers are noticing that PolyGram's programs are beginning to mirror those of CBS, a reflection of the fact that many of PolyGram's high-level management staffers once worked for CBS.
- Dealers say they are not seeing as many deals on major hits. "Everybody's lists are a little funky this year," says one buyer.

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U.K. Producer Asks Action On Digital Sampling Issue

This story was prepared by Peter Jones in London and Steven Dupler in New York.

LONDON A call for the British music industry to take a stand on the issue of digital sampling as a potential instrument of copyright infringement has been issued by Pete Waterman of Stock, Aitken & Waterman, the U.K. hit-making production team.

Digital sampling is a relatively new technology that allows any sound to be recorded (sampled) digitally, stored into some form of digital memory, and then played back across the entire musical spectrum in any key or pitch. The samples are often pieces of other recordings or, in some cases, live performances. .

Concern about the legality of sampling and the ability of current copyright laws to deal with issues raised by the new technology has been gaining momentum worldwide during the past two years.

The question was first raised publicly in the summer of 1986, when percussionist David Earl

(Continued on page 107)

Country Promoter Will Keep Offices In Tulsa, L.A.

Jim Halsey Co. Moves To Nashville

BY GERRY WOOD

NASHVILLE The Jim Halsey Co., the largest country music talent agency, is moving its world headquarters to Nashville from Tulsa, Okla.

The giant agency is expected to have a Nashville staff of 30 in place by January. Already, 15 people have been moved to Nashville from Tulsa, joining 10 employees hired here.

The company will maintain offices in Tulsa and Los Angeles, where Halsey lives and will be based.

Four agents will remain in both Tulsa and Los Angeles. "It was just time to move down here," says Halsey, who began his career in the talent business in Oklahoma City and Dallas in 1952 and moved to Tulsa in 1970.

The Nashville move has been planned for five years, Halsey says. "This is the most aggressive five-year plan I've had. It's philosophical, creative, and financial planning."

Halsey opened the Nashville office in 1983 with the knowledge that the whole operation would eventually be based in the country music capital, where most of his artists live and record. "Nashville has always been important to us," he says, "but now it's our world headquarters."

The Halsey Co. is now headquartered at 24 Music Square W. in Nashville's famed Record Row area. The firm logs more than $50 million annually in everything from booking to international festival promotion. Among the acts booked by Halsey are Brenda Lee, Reba McEntire, Roy Clark, Merle Haggard, Tammy Wynette, the Oak Ridge Boys, the Judds, Minnie Pearl, and Ronnie Milsap.

Terry Cline has relocated from Tulsa to Nashville to serve as president of the company, which will continue to expand. "We're expanding with agents rather than artists," says Halsey.

Besides his Halsey Co. duties, Halsey is writing a book on management, setting up music industry seminars, and planning another country music tour of Russia—Leningrad and Moscow—perhaps as early as January. He also plans to

(Continued on page 110)

CBS Weighs Options

NEW YORK CBS Inc. kept the industry hanging again last week on the ultimate status of its Records Group, which is the subject of a $2 billion acquisition bid by Sony Corp. of Japan.

Following a regular meeting of the CBS board of directors Oct. 14, the company said it was "continuing to explore alternative ways to maximize the short- and long-term shareholder values in its records operations." A CBS spokesman declined further comment.

CBS president and chief executive officer Laurence Tisch is now reported in favor of spinning off all or part of the records operation, a move that would be tax-free to the company. If Sony were to buy out the division, CBS would incur an estimated $600 million tax liability.

CBS chairman William Paley, who has opposed the sale of the Records Group in the past, was said last week to favor a partial spinoff, giving the company—which has a 50-year history in the music industry—a continuing interest in the record business.

The CBS statement points to directors' concern over the tax liability issue. Loews Corp., of which Tisch is chairman, owns 25% of CBS stock, and Paley owns 8%. Thus, their reputed support for a spinoff carries a great deal of weight.

Industry observers speculate that Tisch might be angling for a higher bid from Sony or holding out until a November offering of 20% of PolyGram Records (Billboard, Oct. 17). One analyst suggests that Tisch wants to see how PolyGram stock opens and trades, so he can gauge CBS' chances of raising more cash on the open market than in an outright sale.

CBS stock closed Oct. 14 at $211, down $7^1/_4$ points on the day, after rising 7 points in the previous trading session.

On the day the CBS board made its latest statement on the Sony offer, CBS Inc., in a third-quarter report, had more rosy news for the records operations. CBS said that profits for the CBS/Records Group increased 21% before unusual items to $42.4 million as revenues rose 22%. Revenues at the CBS/Records Group for the third quarter reached $414 million, compared with $339 million in the same period last year.

Price Cutbacks On Product Already Out, Too

Labels Push Low-Price Catalog CDs

BY STEVE GETT

NEW YORK For the all-important fourth quarter, record labels are increasing their output of low-priced compact disk catalog titles and are aggressively touting the expanded lines. Some have even begun reducing prices on catalog items already on the shelves.

In addition to its Collector's Choice line, launched in February, CBS recently introduced the Best Value CD series, featuring some 320 pop and rock titles (Billboard, Oct. 17). A flood of titles from other major labels during the coming weeks should provide consumers with a glut of catalog product at about $10 a pop.

"I think the catalog CD business is coming to life again with the introduction of these midline series," says Jim Cawley, vice president of sales at Arista. "We've just got into ours, which is called the Affordables. We shipped about 25 titles at the beginning of October, and we'll have another 30 coming in December. I think it was necessary because CD catalog sales were definitely starting to slow down."

"We had started to see the ceiling on catalog sales lower," says Daryl Booth, RCA national sales director. "We needed to penetrate the catalog, and introducing these lines was largely down to demand from consumers at this point."

Booth says RCA has "generated somewhere between 12 to 18 times the previous sales" on selected titles in its initial batch of 30 Best Buy CDs, introduced to stores at the beginning of September.

Included in RCA's first Best Buy CD releases were albums by Hall & Oates, John Denver, Jefferson Starship, Alabama, the Pointer Sisters, Mr. Mister, and Elvis Presley. "We'll have about 30 more titles in January," says Booth. "And then we'll probably be coming with them every other month."

All titles in the RCA series were previously available as full-price CDs. Similarly, other companies have reduced prices on existing stock, while some are putting out catalog product directly as low-priced items.

"There's also a lot of stuff we're putting out that has not previously been available on CD," says Cawley. He says upcoming releases in the Affordables series will include titles by Jerry Garcia, Bob Weir, and a best-of Jennifer Warnes set.

Capitol's Starline series comprises "titles that are all first time out on CD," says Dave Witzig, the label's national sales director. The initial rollout of Starline releases, due in stores Wednesday (21), fea-

(Continued on page 117)

Vestron And RCA Link To Promote 'Dirty Dancing'

BY AL STEWART

NEW YORK Vestron Video and RCA Records are teaming to cross-promote the home video release and soundtrack album of "Dirty Dancing." The motion picture is a first-run box-office hit; the soundtrack is bulleted at No. 4 on the Billboard Top Pop Albums chart.

Under the terms of the $1.5 million joint venture, a commercial touting the RCA soundtrack album will be placed at the end of each videocassette, while ads for the album appearing in various consumer magazines throughout November and December will call attention to the videocassette release. Vestron says it is actively exploring the possibility of placing another commercial on the tape, at its beginning, if a sponsorship deal can be finalized prior to the tape's release.

The movie, which was produced by Vestron's theatrical division, will be released Jan. 6 at a list price of $89.98 (prebook cutoff date is Dec. 9). Vestron is projecting sales of at least 200,000 units, according to Al Rubin, Vestron senior vice president of sales, distribution, and marketing.

RCA has shipped 1.3 million copies of the soundtrack and forecasts that it will go double platinum before the end of the year.

"This is the first time two [suppliers of] entertainment media have

(Continued on page 111)

Dornemann Lukewarm On DAT Spoiler

But BMG Exec Says Fight Helps Copyright Cause

BY MIKE HENNESSEY

NEW YORK The spoiler method of protecting recordings from home copying on digital audiotape machines is probably not the best way to overcome the problem, but the publicity resulting from its advent might help educate people to the need for software to be protected.

That's the opinion of Michael Dornemann, co-chairman of the Bertelsmann Music Group. He says, "I think the spoiler is a good thing to demonstrate to hardware people, just to show that the music industry cannot exist by hardware alone."

Dornemann insists, on the other hand, that in the long run it is impossible to stop technological developments from entering the marketplace. "Digitilization is with us, and record companies have to accept this," he says. "They also have to stop thinking only in terms of mechanical sound carriers. Things are going to look very different in the marketplace four or five years from now.

"Music will become more inexpensive and available in many more different ways. Record companies will have to look at all the ways in which they can best serve and protect their artists."

Noting that he sees the blank-tape royalty method as a better solution for the problem of protecting intellectual property and safeguarding future creativity, Dornemann says, "In the long term, the protection of software is better than modifying the hardware. IBM's strength, for example, is that it protects itself through its software, which is the same worldwide. But it makes its money in hardware.

"It is easy to develop technology, but developing an artist is a difficult and expensive process, and this creative area has to be protected. And if we cannot achieve that protection mechanically, then it has to be done by means of a royalty system."

Commenting on the implications of Sony's $2 billion bid for the CBS Records Group, Dornemann says that the popular view is that if the deal goes through, it would torpedo the record industry's spoiler cam-

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DAT Chip Test Begins

BY BILL HOLLAND

WASHINGTON The National Bureau of Standards is "well into" the testing and evaluation of the controversial CBS Copycode antiduping system and should be able to release a final report in December, according to a spokesman for the federal agency.

The NBS technical evaluation of the antiduping system is being made at the request of several Congressional subcommittees. The test is meant to answer three major questions raised by opponents of the system, which is designed to prevent unauthorized duplicating on digital audiotape machines of copyright sound recordings.

NBS will decide if the Copycode system:

- Can fulfill its purpose of preventing DAT machines from copying.
- Can be used without diminishing the quality of the prerecorded material into which the anticopying code is inserted.
- Can thwart attempts by consumers of DAT machines to bypass the system.

NBS policy, according to the spokesman, is to release no further information prior to the issuance of the final report. However,

(Continued on page 110)

Whitney's Gentlemen. Cruising on the Hudson River after her standing-room-only performances at Madison Square Garden in New York, Whitney Houston is joined by Arista president Clive Davis, left, and Eddie Murphy, right. Also in attendance were Grace Jones, Phyllis Hyman, the Beastie Boys, Kenny G, Oran "Juice" Jones, Whodini, Gregory Abbott, and the Force M.D.'s.

EXECUTIVE TURNTABLE

BILLBOARD. **Bill Coleman** is promoted to dance music editor, based in Billboard's New York headquarters. In addition to his new responsibilities, he will continue as singles reviews coordinator. Coleman was project coordinator for Billboard Information Network. **Yvonne Olson** joins as West Coast radio reporter, based in Los Angeles. She was with Radio & Records magazine and worked with several local stations prior to that.

RECORD COMPANIES. EMI-Manhattan Records in New York names **Geoff Bywater** to the newly created post of vice president of artist development. He was director of operations/sales, West Coast, for Manhattan Records.

Ronnie Jones is appointed vice president of black music promotion for Motown Records in Los Angeles. He served in a similar capacity at Capitol-EMI.

Dede Whiteside joins Geffen Records as head of national AC promotion in Los Angeles. She was national director of pop promotion at MTM

COLEMAN

OLSON

BYWATER

JONES

Records in Nashville.

Van Woerkens is promoted to the newly created post of vice president of international marketing for BMG Classics, based in London. He was director of European marketing, classical division.

Arista Records in New York names **Al Kiczales** vice president of finance. He was controller for Chrysalis Records. Additionally, the label promotes **Ife Green** to r&b promotion manager for the Southeast, based in Atlanta, and **Linda Ingrisano** to national coordinator of video. Green was local marketing manager in Chicago.

Edna Collison-DeGree is appointed executive vice president and general manager of the newly formed Perry/Williams Entertainment Corp., which includes American Records. She was director of marketing for Total Experience Records/RCA.

Higher Octave Music in Los Angeles names **Dee Westlund** vice president of creative services. She served in a similar capacity for Allegiance Records.

Kenneth M. Kaufman becomes senior vice president of corporate affairs and general counsel for PolyGram Records in New York. He was senior vice president of legal affairs for the label. Also, **Lisa S. Rothblum** is elevated to vice president of legal and **Michael S. Kushner** is named senior attorney, legal affairs. Rothblum was senior attorney. Kushner joins from the law firm of Gold, Farrell & Marks.

HOME VIDEO. **Jon Barbour** is promoted to director of marketing services for RCA/Columbia Pictures Home Video in Burbank, Calif. He was manager of that area.

PRO AUDIO/VIDEO. FOR-A Corp. of America in Newton, Mass., appoints **MacKenzie Leathurby** audio product manager. He has a broad background in audio sales, marketing, and engineering.

Teri Sosa is promoted to marketing communications manager for the Magnetic Tape Division of Agfa-Gevaert Inc. in Ridgefield Park, N.J. She was assistant advertising/promotions manager.

RELATED FIELDS. Radio City Music Hall Production in New York appoints **Mark Felton** vice president of concerts and booking. He was director of concert/talent booking for the company.

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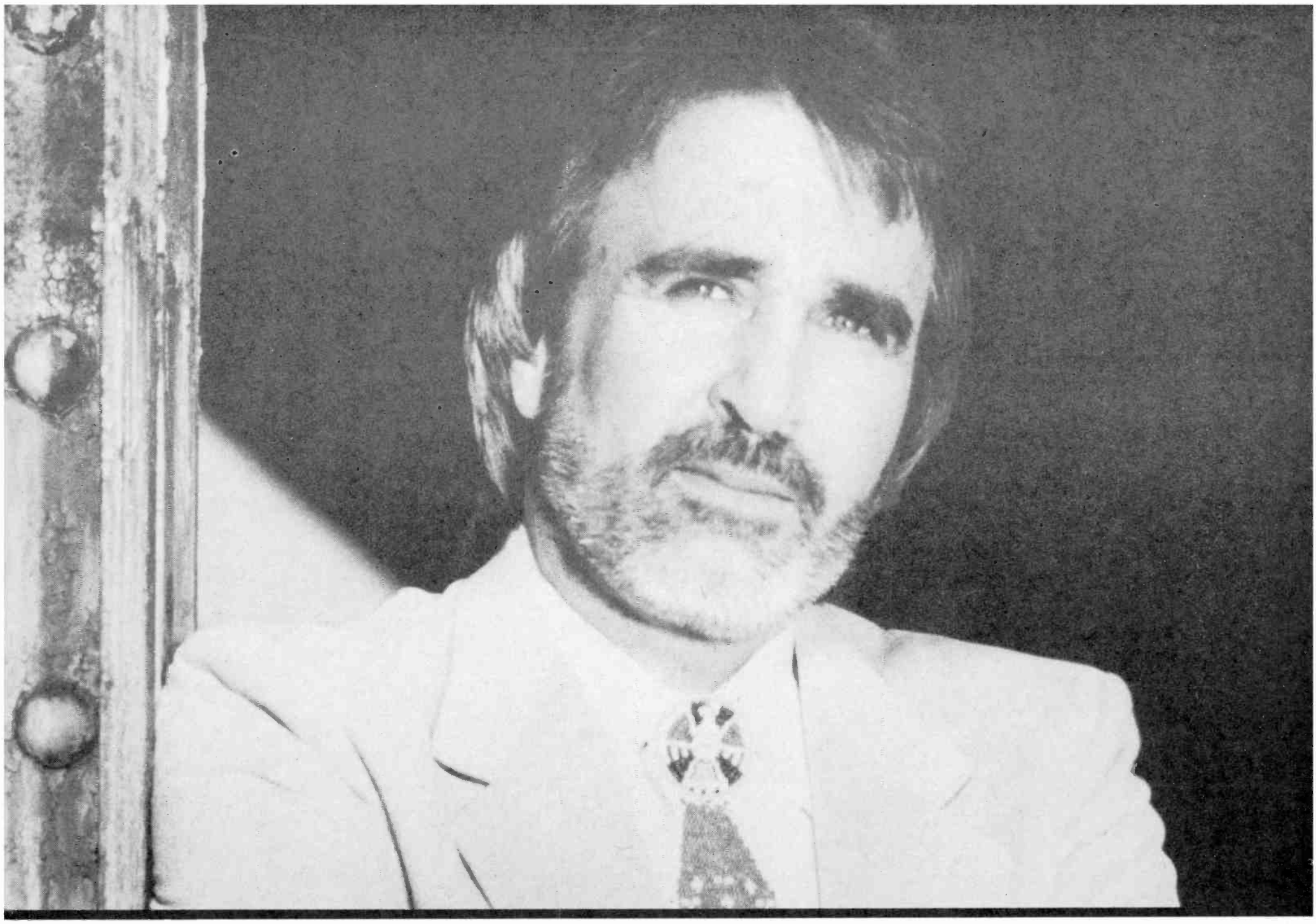

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SALUTES

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WE CONGRATULATE THE NSAI ON THEIR 20TH ANNIVERSARY!

Growth & Profits Sound Upbeat Note

Western Merchandisers Meets

BY CHRIS MORRIS

SAN ANTONIO, Texas Spirits were high and prognostications for the future were upbeat at Western Merchandisers' 1987 Sales Seminar, held at the company's home base here Oct. 7-10.

The parent company of Hastings Books & Records welcomed more than 500 district and retail store managers to the confab, which was last held in May 1986. Record label representatives and vendors brought the total number in attendance to nearly 1,000.

The event, which this year had the company planning for its fourth-quarter Holiday Fanfare Christmas season promotion, found the Hastings chain on a profitable track.

"Not only is our retail division contributing record profits, but also supporting rack sales," Western president John Marmaduke told retail managers.

While Marmaduke would offer no hard profit figures for publication, he told his staff, "Our profits for the first three months of this [fiscal] year—that's June, July, and August—exceeded the first six months of last year, and that included Christmas."

The company's rack division, which handles 1,000-1,500 total accounts, has also picked up steam: Western recently signed on 150 Wal-Mart department store outlets and is racking more than 100 Target book departments, with new business in San Diego; Orange County, Calif.; and Arizona.

At present, Western's retail operation totals 115 Hastings stores, representing a drop of four stores since the company's meeting last year.

John Marmaduke himself appeared somewhat in doubt when queried about his store numbers.

"The way we've been opening and closing and moving and remodeling stores, we have to have a tally sheet just to tell us," he told Billboard. "It's nuts."

Approximately 80 of these stores are mall music outlets (six combine music and video). But the chain is putting increasing emphasis on its so-called triple-combo stores, which market music, books, and video in strip centers.

"Only in numbers have we remained stable," Marmaduke said. "We've been increasing our store size, volume, and inventory dramatically in the last 18 months. Beneath the figures is the fact that we've shuttered many small music stores and opened many large triple combos, usually in the same markets."

Western has opened eight stores in the last year and added video to "a handful," he reported.

The triple-combo tally now stands at 35. Marmaduke added, "We hope to open between eight and 10 triple-combo stores and merge as many existing music stores as possible to that format in the next year."

Most of the new outlets are running 10,000-12,000 square feet, according to Robin Blanchard, direc-

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Frehley Associating. Megaforce/Atlantic artist Ace Frehley and members of Frehley's Comet meet with label brass after their recent performance at New York's Beacon Theatre. Pictured, from left, are band member Jon Regan; Marsha Zazula, Megaforce president; John Zazula, chairman of Megaforce Records Worldwide; Diane Gilmour, Atlantic associate director of media relations; Frehley; Ahmet M. Ertegun, Atlantic chairman; and band member Tod Howarth.

Spec's Meet Is Upbeat

BY GEOFF MAYFIELD

MELBOURNE, Fla. Having more than doubled its store count in the two years since its initial public offering, the Miami-based Spec's Music web has caught a wave of growth with no slowdown in sight.

On the crest of vigorous expansion and a record-breaking sales year, enthusiam was high as the Spec's management team gathered for its third annual convention, held here at the Melbourne Hilton At Rialto Place Oct. 6-9.

Despite the infusion of stock-market funds, the 35-store Spec's chain is still very much a family affair. Martin W. Spector, the 82-year-old founder and chairman, is still in the forefront—not as a figurehead, but as one actively involved in the company's business. At the chain's helm are Spector's daughters, Ann Lieff, president, and Rosalind Spooner, executive vice president. Ann's husband, Bill Lieff, is vice president of development.

While Spector's family remains at the core of management, the chain's booming growth has spawned career development for others in the organization. Eight home-office staffers and store managers were recently promoted to new positions, including chief financial officer Peter Blei, Vicky Carmichael, and Jeff Clifford, who were elevated to vice president titles.

Ann Lieff strongly hinted that more career-growth opportunities are on the way. "It's hard, but I'm really delegating the responsibil-

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Feds After Music Pirates

15 Busted in 4 California Cities

BY VALERIE BISHARAT

LOS ANGELES As part of an ongoing campaign to curtail music piracy (Billboard, Oct. 17), local police and the FBI conducted raids Sept. 30 on alleged audiocassette counterfeiting plants and residences in Arcadia, Bell, Glendale, and Pasadena, Calif.

The raids resulted in 15 arrests and the seizure of manufacturing equipment, pirated tapes, and other raw counterfeiting materials, according to a statement released Oct. 8 by the Recording Industry Assn. of America during a press conference in Universal City, Calif.

The RIAA statement called the crackdown "the most significant antipiracy action in a single state in our [35-year] history."

According to RIAA attorney Neal Edelson, the crackdown on the suspected pirates, who allegedly produced a combined total of approximately 300,000 illegal cassettes a week, has put a 25% dent in sound recording and tape piracy.

The RIAA has estimated that piracy costs the music industry $300 million annually.

About 70% of the product seized in the California raids was of Latin music, including illicit cassette recordings of the "La Bamba" soundtrack. The other 30% included pop, rock, country, and heavy metal titles by such artists as Madonna, Michael Jackson, Bruce Springsteen, Steve Winwood, and others.

The RIAA says that the counterfeit tapes were distributed in at least 14 states, Canada, and Mexico.

RIAA representative Trish

(Continued on page 117)

No More 'Bad' Jokes: Michael Jackson's Single Leaps To No. 1 On The Hot 100

MICHAEL JACKSON'S "Bad" leaps to No. 1 in its sixth week on the **Hot** 100. That's the fastest that any Jackson single has hit No. 1 since the **Jackson Five** topped the chart in just five weeks with back-to-back 1970 hits, "The Love You Save" and "I'll Be There."

"Bad" makes No. 1 just five weeks after Jackson's duet with **Siedah Garrett**—"I Just Can't Stop Loving You"—reached the top spot. That's the fastest that any artist has returned to No. 1 since 1983, when Jackson was out of the No. 1 spot for just *one* week between "Billie Jean" and "Beat It."

CHART BEAT

by Paul Grein

"Bad" is Jackson's sixth single to top the Hot 100 in the '80s, which puts him in a tie with **Madonna** for the most No. 1 hits by any act so far in this decade. But Jackson will likely fall back to second place in this category within the next week or two: Madonna's latest hit, "Causing A Commotion," jumps three notches this week to No. 2.

"Bad" holds at No. 1 on the Hot Black Singles chart for the second straight week. It's also Jackson's sixth No. 1 hit of the '80s on that chart, which puts him in a tie with sister **Janet Jackson** and **Freddie Jackson** (no relation) for the most No. 1 black hits so far in this decade.

The "Bad" album holds at No. 1 on the Top Pop Albums chart for the fifth straight week. Jackson is the second artist of the '80s—following **Whitney Houston**—to have back-to-back No. 1 albums that each generated two or more No. 1 pop hits.

Of Jackson's 12 No. 1 pop singles to date, half were in the '70s, half have been in the '80s. Half were group or duet efforts, and half have been solos.

"Bad" is producer **Quincy Jones'** ninth No. 1 pop hit—but it's not his fastest riser. Two of his hits have reached the top in just four weeks—**USA For Africa's** "We Are The World" and **Lesley Gore's** "It's My Party."

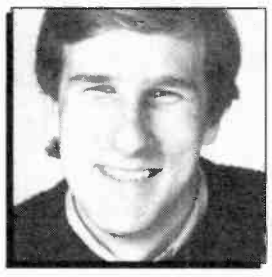
Finally, Robin Scott-Durkee of Altoona, Wis., notes that "Bad" is the fifth three-word title to reach No. 1 in the rock era. The odd part: Three of those hits have been by Jackson—"ABC," "Ben," and now "Bad." (The other two are **Frankie Avalon's** "Why" and **Edwin Starr's** "War.")

REMAKES OF two oldies by **Tommy James & the Shondells** crash into the top 10 on this week's Hot 100. **Tiffany's** "I Think We're Alone Now" jumps six notches to No. 5, and **Billy Idol's** "Mony Mony" leaps seven spots to No. 7. These simultaneous hits come five years after **Joan Jett & the Blackhearts** took the group's "Crimson And Clover" to No. 7.

The Shondells scored five top five hits in the late '60s, and three of them have returned to the top 10 in the '80s. That's a great average and dramatizes the songs' staying power. (You might do well to keep an eye on the group's *other* two top five hits, "Hanky Panky" and "Crystal Blue Persuasion.")

Tiffany is 15, which makes her the youngest artist to crack the top five since **Marie Osmond**, who was just 14 when she did it with "Paper Roses" and—with brother **Donny**—"I'm Leaving It (All) Up To You."

FAST FACTS: **Prince's** current single, "U Got The Look," has been a top five smash for the past four weeks, but it hasn't been able to push his "Sign 'O' The Times" album back into the top 40 (this week it holds at No. 45). Suspected reason: "Sign 'O' The Times" is a double album in a single-album world. There are only six double albums on the current Top Pop Albums chart—none higher than No. 40. At this point in 1978, when the "Saturday Night Fever" and "Grease" soundtracks (both doubles) were driving the industry to a historic peak—there were 22 double albums on the chart—including five in the top 30.



The **Bee Gees'** "You Win Again" jumps to No. 1 in the U.K., three weeks after peaking at a dismal No. 75 in the U.S. "You Win Again" tops the British chart exactly 20 years after the trio first hit No. 1 in the U.K. with "Massachusetts."

Whodini's "Open Sesame" vaults to No. 50 in its second week on the Top Pop Albums chart, becoming the rap group's fastest-breaking album to date. Its 1984 breakthrough album, "Escape," took five weeks to crack the top 50; 1986's "Back In Black" took four.

Mick Jagger's second solo album, "Primitive Cool," is struggling—as is its first single, "Let's Work." The album holds at a bulleted No. 41 for the second week; the single inches up two notches to No. 39 without a bullet. Jagger's 1985 solo debut album, "She's The Boss," was considered a chart disappointment when it peaked at No. 13—as was its first single, "Just Another Night," which peaked at No. 12. Moral: Disappointments are relative.

Jellybean's "The Real Thing"—featuring **Steven Dante**—jumps to No. 1 on this week's Hot Dance Club Play chart. It's Jellybean's third No. 1 hit as an artist, following "The Mexican" and "Sidewalk Talk."

WE GET LETTERS: Raul Nell of Argentina suggests that **Jennifer Warnes** has sung more featured songs in movies than any other current artist—excluding movie-star types like **Barbra Streisand.** Prior to her current hit from "Dirty Dancing," Warnes sang featured songs from "An Officer And A Gentleman," "Twilight Zone," "Norma Rae," "Blind Date," "Ragtime," and "All The Right Moves."

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