Indie Label Ties To Majors Unleash Tide Of Hit Acts

This story was prepared by Dave DiMartino in Los Angeles and Linda Molaski in New York.

LOS ANGELES The success of new albums by Poison, Los Lobos, Love & Rockets, and the Smithereens indicates that independently owned specialty labels are strongly coming into their own via an assortment of special deals with the majors.

Through such pacts, labels like Slash, Enigma, Big Time, Windham Hill, and Tommy Boy are enjoying their heaviest chart action to date. Independents and majors say that their current alliances—including but not limited to pacts arranged—benefit both parties. Independents enjoy greater visibility through the increased distribution and marketing capabilities of the major label; majors, meanwhile, enjoy a consumer base that in most cases the independent label has already cultivated.

Warner Bros. Records has shared in the success of the New York-based Tommy Boy label, which claims major efforts.

'87 Looks Like '64 In Beatles' CD Chart Surge

This story prepared by Geoff Mayfield in New York and Chris Morris in Los Angeles.

NEW YORK Is it 1964 or 1987?

Four Beatles albums make chart debuts with positions in the top 10 this week. But a clear indicator that this is indeed an '80s phenomenon is that the chart the Beatles are climbing is Billboard's Top Compact Discs chart (see page 40), where the Fab Four's four-title CD debut holds down a sweep of Nos. 7-10 with recordings produced over 20 years ago.

(Continued on page 85)

Exposure Aids Simon, Baker, Winwood Grammys Pack A Sales Wallop

This story prepared by Chris Morris and Carl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Music retailers say this year's Grammy Awards broadcast provided an even greater boost to record sales than the substantial postprogram action they have come to expect in recent years.

Among the performers who saw their sales rise in the wake of the Grammy telecast were Paul Simon, Anita Baker, Steve Winwood, and Bruce Hornsby & the Range. The program's exposure also built sales for artists outside the pop mainstream, including jazz vocalist Bobby McFerrin, blues performer Robert Cray, and the venerable classical pianist Vladimir Horowitz.

"The Grammys had a huge impact on us," says Jeff Cohen, assistant buyer for the 60-store Strawberries Records & Tapes chain, based in Framingham, Mass. "It usually does [pick up our sales], but this year it seems even more than in years past."

Several of this week's Billboard charts corroborate Cohen's observation, as many artists who either won awards, performed, or otherwise gained exposure from the program.

(Continued on page 76)

Mixed View On Sell-Through But Dealers Say Vid Promos Help

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

NEW YORK Few would dispute that home video sales for the first two months of 1987 are dramatically better than sales during the corresponding period last year. But beyond the record-setting performance of "Top Gun" (see separate story, this page), a sharp dip in sell-through activity immediately after the winter holiday season has left some retailers scratching their heads.

Ron Berger, head of the Portland, Ore.-based National Video web, says his sense of the last two months is that sales were down, but this was expected.

(Continued on page 85)

'Top Gun' Sales Near 2-Mil Mark

BY AL STEWART

NEW YORK Before a single copy of "Top Gun" has even been placed in a consumer's VCR, the title is rewriting the video record books. Paramount Home Video claims sales to dealers have topped the 1.9-million-unit mark, positioning the action-adventure movie as the best-selling cassette of all time.

Paramount estimates that "Top Gun," which grossed more than $176 million during its theatrical release in 1986, has already generated

(Continued on page 76)
She's bad. She's beautiful. And she's back on HBO!

From her classic '60s soul to her all-out '80s rock, Tina Turner proves why she's the reigning queen of rock 'n' roll in this all-new music special.

Director: David Mallet
Executive Producer: Roger Davies

Premieres Saturday, March 14
10 PM EST/PST

HBO

Nobody Brings It Home Like HBO.

"Break Every Rule," over 4 million sold worldwide, available on compact discs, albums and cassettes from Capitol.
GEMA: Let’s Meet On Collections
Trade Would Iron Out Mechanical Issue

BY MIKE HENNESSEY

LONDON A call for a meeting of representatives from all parties concerned in the central accounting dispute (Billboard, March 7) was recently made by GEMA (German member of the International Finance Corporation). It was an unusual step by an employee of the company, calling it a "disaster waiting to be recognized."

Home video editor Al Stewart was there and has the whole story.

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SPOTLIGHT ON PROFESSIONAL DUALPICATION

The face of the audiocassette- and videocassette-duplication industries could drastically change if, as now looks possible, high-speed systems are developed that can be used interchangeably with audiocassette or videotape. Pro audio/video editor Steven Dupler and ITA executive vice president Henry Brief report.

Follows page 62

Solar Switches To Capitol

After signing on with several indie distributors, Solar Records has instead renewed its association with Capitol/EMI America/Manhattan/Angel. For the details, turn to Inside Track.

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Retail Reporting System
Improved for Pop Charts

BY MIKE HENNESSEY

NEW YORK This week’s Top Pop Albums and Hot 100 Singles charts feature a new retail reporting system designed to match the weight of each report with its actual share of sales. The change is the first step in a broad ongoing program by Billboard to improve its reporting system, according to Marty Feely, associate publisher and director of research for the magazine. “We cleaned up for more sophisticated information as it relates to every facet of our businesses,” says Feely.

The new reporting system is the result of recommendations from an advisory group formed last fall under the aegis of NARM and its then-president, Roy Imber of Elroy/Record World Enterprises. “We realize making improvements will have to be a step-by-step process,” says Feely. “And although the weight of retailers to their actual market share is the first step.”

Under the new system, pop chart retailers are broken into eight separate categories, each with a new retailing “yardstick” based on sales volume. Larger volume dealers now account for a larger percent of the points used to compute the charts. However, smaller and regional retailers still make up a sizable portion of the pop chart reporters.

The new weighting system was implemented only after an extensive testing to ensure its accuracy. Similarly, further improvements to these charts will soon be implemented.

Among those new developments is a joint project between Billboard, a research department and Atlanta-based computer software developer Young Systems Inc., which specializes in home entertainment retailing software. One type of software in development by EEC allows electronic transmission of sales information from retailers for Billboard chart use.

BVA Reports Strong Sales And Rentals

U.K. Home Video Industry Hit High In 1986

LONDON The U.K. home video business enjoyed its best year ever in 1986, with rentals worth £862 million and sales hitting a pre-Christmas peak of almost £240,000 units a week, according to the British Video Association (BVA).

Distributor sales to the trade were worth £185.5 million in 1986, 50% higher than in 1985 and 35% better than the previous best year of 1983. In the final quarter of 1986 alone, distributor sales to retailers topped £70 million, an increase of 70% over the previous quarter.

Retailers rented a new high of 6.5 million units per week in the last quarter of 1986, 1.1 million more than in the corresponding period of 1985, with consumers spending $12.3 million each week. BVA ascribes the results to a combination of increased hiring and the mainte- nance of a high level of new releases, which exceeded $1.90. Total rental expenditure over the year was up 26% to 1985’s figure of £450 million.

Videotape purchases for the year in the fast-growing self- through sector are estimated at 6.5 million units worth £75 million. Sales in the final quarter were more than double 1985’s levels.

Overall the prerecorded video market was worth almost £860 million at consumer prices, up 42% compared with last year’s figures. Announcing the results, BVA chairman David Rozalla noted the “spectacularly good” performance achieved but warned, “We must not let our joy conceal us from the fact that the proportion of VCR homes to actual sales remains steady at 20% and that the software growth reflected in our figures thus continues to depend upon the fully- ever-increasing sales and rentals of videocassette tapes.

To ensure long-term growth, Ro- zalla went on, the industry had to persuade a larger proportion of VCR homes to adopt or resume the habit of renting and purchasing video software on a regular basis. For this reason the BVA would be stepping up its public relations ef- forts on behalf of the video industry during 1987.

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**Hits Gold, Single, Double, Triple Platinum In February**

**Boss Box Blasts Off With RIAA Certs**

BY PAUL GREIN

LOS ANGELES “Bruce Springsteen & The E Street Band Live/1975-85” was certified gold, platinum, and triple platinum in February, becoming the fourth album in less than four months to reach all four sales levels simultaneously. Lionel Richie’s “Dancing On The Ceiling” did the trick in October, and Boston’s “Third Stage” followed suit in November.

Also in November, Bon Jovi’s “Slippery When Wet” was certified for sales of 6 million copies; “Van Halen” and “1984.” Astonishingly, Bon Jovi has reached the 6-million-sales plateau in just six months and with just two hit singles.

The Springsteen difference, of course, is that the album is a five-record boxed set. No other five-record set has gone platinum, and only one four-record set (“Chicago At Carnegie Hall”) and two three-record sets (“Wings Over America” and Neil Young’s “Decade”) have made the mark.

The Recording Industry Assn. of America also announced that Whitney Houston’s self-titled debut album topped the 8-million mark in February. This puts it within 1 million sales of the all-time best-selling debut album, “Boston.”

At the same time, Boston’s “Third Stage” was certified for sales of 4 million copies. The group’s second album, 1978’s “Don’t Look Back,” also sold 4 million in the U.S. This gives the group a three-album sales total of 17 million copies, which matches Lionel Richie’s three-album sales total (4 million for “Lionel Richie,” 10 million for “Can’t Slow Down,” and 3 million for “Dancing On The Ceiling”).

Madonna’s “True Blue” topped the 4-million mark in February, giving her a three-album sales total of 18 million (following 3 million for “Madonna” and 6 million for “Like A Virgin”).

The Bangles’ “Different Light” topped the 2-million mark in February, matching the sales of five years ago by the Go-Go’s “Beauty And The Beat,” the all-time best-selling album by a female group.

The only catalog album to earn “Triple platinum in February.

**House Version Of DAT Bill Introduced By Rep. Waxman**

BY BILL HOLLAND

WASHINGTON Rep. Henry Waxman, D-Calif., along with five co-sponsors, introduced a bill in the House March 3 that will require all digital audiorecorders imported into the U.S. to be equipped with copy-code scanners to prevent unauthorized copying.

The waxman proposal, H.R. 1384, is in response to the Senate’s S. 506, introduced on Feb. 5 by Sen. Albert Gore Jr., D-Tenn., and four co-authors. The Senate bill, which addresses a copyright infringement concern, will be heard by the Commerce Committee jurisdiction. The main has been that “it’s to make it clear to the public that products with copy-code scanners will be barred from the marketplace.

The White House also backs such a proposal (Billboard, Feb. 21). The bill makes it unlawful to rent a copy-code scanner inoperative and also outlaw future “black boxes” built to defeat the scanner. It provides for criminal penalties for violators: a two-year jail sentence and fines of $50,000 or multiples of the retail price of the machines.

Further, any entities “aggrieved by a violation of the act”—including record companies, record companies, publishers, and even competing manufacturers of DAPs—may bring civil action in district court and may elect either an award of actual damages or payment of statutory damages.

The minimum for a statutory damage award has been set at $1,000; maximum is either $10 million or three times the equipment cost. The Senate bill also significantly increases the value of the services involved.

There is also a section to make sure consumers don’t get caught in the crossfire—it states that no criminal liability extends to an individual who buys, sells, or a copy-code scanner in his or her machine.

Like the Senate version, there is also a section on exemptions. Two mentioned specifically are manufacturers of prerecorded DAT machines without scanners and radio

**Labels Banking On Broadway Shows**

Controversy Arises Over ‘Les Miserables’ Ad

BY DAVE DIMARTINO

LOS ANGELES Record label interest in Broadway productions has reached a level not seen in many years as a result of high expectations for two British imports, “Starlight Express” and “Les Miserables.”

MCA plans to bring Andrew Lloyd Webber’s “Starlight Express” to the U.S. “on a rock’n’roll show level,” says Larry Solters, MCA’s vice president of creative services for the label. The show opens March 15.

If the show is a success, says Solters, MCA plans to “take it and put it in arenas, actually incorporating our know-how of rock’n’roll tours.”

MCA’s decision to co-produce “Starlight Express” with Lew Rinzler Productions comes as “a further extension of something that began with soundtracks,” says Solters. Though as a whole Broadway is moving to attract a contemporary audience, it has never marketed itself specifically toward that demographic, he says.

“I think the record companies are more aware of how to cross-market and reach that contemporary audience,” says Solters. “We’ve done it time and time again with soundtracks, but it’s never really been done with theater. They’ve tried—by taking a song out of ‘Cats’ and trying to make a hit record of it. But it’s difficult if it’s not planned for the very start.”

Rather than immediately issue an original cast recording of the show, says Solters, MCA will release a record of songs from the show performed by, for example, the London cast as DeLarios, Sarah Miles, and Harold Faltermeyer. Several music videos are planned to promote both the show and the album.

Simultaneously, a controversy has arisen over the original cast album of “Les Miserables.”

An ad for the original London cast album of “Les Miserables,” distributed here by Relativity Records, featured the song “Dreamgirls,” and “Little Shop Of Horrors,” anticipates the same for the “Les Miserables” package. Relativity’s London cast version is “out there, and we just have to make the best of it—and be very aggressive in our marketing of the Broadway cast album.”

“We have to do everything in our power to market and promote this,” says Relativity’s London version.

The full-page ad stated that Relativity was presenting “the original cast album of the smash Broadway musical.”

**Executive Turntable**

**Record Companies.** Les Garland is appointed executive vice president of Quantum Media Inc. and president of its QMI Music division in New York. He was senior vice president of programming at MTV Networks.

Bill Berger is named vice president of marketing for Island Records in New York. He was vice president of international and head of new product development for Elektra Records.

**Danny Yarbrough** is appointed vice president of sales for Columbia Records in New York. He was sales manager for CBS Records Southwest.

**Jim Caparco** is named vice president of sales for Epic/Portofol/CBS Associated Labels in New York. He was sales manager of CBS Records’ Mid-Atlantic branch.

**Julie Freeman** becomes national marketing research director for Elektra/Asylum/Nonesuch Records in Los Angeles. She was national director of marketing and trade liaison at Macey Lipman Marketing.

**Jim Calahan** becomes vice president of operations for Windham Hill Productions, the parent company of the Windham Hill Records Group, in Palo Alto, Calif. He was operations manager.

CBS Records Greece promotes Demetris Yanmatis to international a&r manager. He was radio promotion manager, international repertoire.

**Nancy Bullinck** is named Eastern regional manager for special products at RCA Records in New York. She joins from Waterbury Cos.

**Rykodisc USA** appoints Jim Bradt national sales manager, based in Minneapolis. He was with Concrete Management.

**Thomisine Anderson** is promoted to associate director/national promotions and marketing for Malaco Records in Jackson, Miss.

Select Records in New York makes the following appointments: Lou DeBaise as head of business affairs and sales; Beth Yenni, production manager; and Holly Friedman, director of product development. DeBaise was with Plateau Records. Yenni handled radio promotion for Select. Friedman was production and sales manager.

**Priority Records in Los Angeles names Jason Couch national account executive for Handleman. In addition to his new responsibilities, he will continue as national sales manager for the label.**

**Home Video.** CBS/FOX Video in New York promotes Jim Lopes to senior vice president (Continued on page 78)
CONGRATULATIONS!
ANDREW LLOYD WEBBER
MICHAEL CRAWFORD  SARAH BRIGHTMAN
and The London Cast

PHENOMENAL PHANTOM!
NUMBER ONE!

FIRST EVER
Original Cast Album to reach number one in the UK Charts within a week

FIRST EVER
Musical to have three ‘top ten’ hit singles in the UK charts

FIRST EVER
Cast album to go Platinum in the U.K. within 10 days.

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INCREASED TOTAL RECORD SALES IN THE U.K. MARKET BY 10%  
(Official Source: Gallup Polls)

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DOUBLE CASSETTE POD VC9
DOUBLE COMPACT DISC CD 831 273-2

The Really Useful Group
Danny Kaye Dead at 74

NEW YORK Music was usually around when Danny Kaye engaged in the antics that brought him fame and a second career as one of the world's most beloved entertainers.

Kaye, who died March 3 of heart failure at age 74 at Cedars-Sinai Medical Center in Los Angeles, was married to Sylvia Fine, who wrote many of the comedy songs he performed in movies.

But it was his performance of "Tehaikovsky" as an original cast member of the 1940 Kurt Weill-Ira Gershwin-Moss Hart musical that drew spectacular attention. The Weill/Gershwin song was based entirely on Russian names, both real and imaginary. The idea was to rattle them off as fast as possible, and Kaye was called upon many times to try and beat the previous record he had set. In 1941, he was featured in the Cole Porter musical "Let's Face It."

Kaye, whose considerable charity endeavors centered on helping the world's disadvantaged children through UNICEF and raising funds for symphony orchestras by attempting to conduct them, had his most substantial musical role since singing in the 1951 Sam Goldwyn film "Hans Christian Andersen.

Two years later, he was one of the stars in Paramount's "Ocean's 11," with songs by Irving Berlin.

After many years in Hollywood, Kaye was starring in a stint with his own new television show, Kaye returned to Broadway in 1970 to perform as Noah in a Richard Rodgers musical, "Two By Two," based on Clifford Odets' "Flowering Peach."

Kaye's recording career included sessions for Columbia in the '40s, three notable films, "Hans Christian Andersen," and "White Christmas" on MCA; "The Five Pennies" on Dot, and the original cast album of "Two By Two" on Columbia.

Most of his films have been reissued on videocassette, including "White Christmas," which was a surprise sell-through hit when first released several years ago.

BY IRY LICHTMAN

Record Pools Play Bigger Role

"Educating Radio Now Part of The Deal"

BY BRIAN CHIN

FORT LAUDERDALE, Fla. Record pools, the associations that were originally conceived over 10 years ago to distribute product to club DJs, are now called upon to do much more than that, particularly in their immediate regions.

"You can't just pass out records, publish a tipsheet, and collect dues, says Dave Castanola, a panel audience at the second Winter Music Conference, held here in 17-22.

"Eduarating radio and tracking retail are now part of the deal."

Club DJs, traditionally credited as the musical avant garde whose picks anticipate those of radio, have in recent years often felt dwarfed by the greater sales effect of radio play and directly threatened by radio's tendency to dictate tastes, so the record pool concept has gained in recent years.

Still, according to several pool directors, the collective input of DJs is still the most important radio station that are responsive enough to accept the early tips and local research conducted by pools. Also, pools all across the country have successfully coordinated efforts with retailers to ensure availability of dance product, so that club exposure results in sales.

Philadelphia Metro Record Pool head Martin Keown described his organization's weekly chart and tipsheet as a form of point-of-purchase material. "It's affected sales in a much bigger way than I expected," he said. "It's making it so much harder for customers. People can circle the number of Williams and only go to "

Establishing credibility on local radio is also key in maintaining the club's ability to effectively break new music, according to Los Angeles-based Impact Record Pool's Dannie James. "I have contact with Pool's" radio people and they're important. I'm not selling my record to a promoter. I'm not hyping. Impartiality and making the correct picks is the key," he said.

"I can even suggest that the number of listeners via the survey....it's on the radio and that if the suggestions are not acted upon immediately. "Six or seven weeks later, when a record is added, it will remain."

Added Dan Miller of Atlanta-based Dixie Dance Kings: "Having a 100% track record will help."
LUTHER VANDROSS & GREGORY HINES

"THERE'S NOTHING BETTER THAN LOVE."
The follow-up to two No. 1 hits in a row...

"Give Me The Reason"
and "Stop 'n' Love."

From the platinum album,

"Give Me The Reason."

THE REASON IS
LUTHER!

ON EPIC RECORDS,
CASSETTES AND
COMPACT DISCS.
MATT JOHNSON IS THE THE. THE THE IS “INFECTED.” YOU CAN’T STOP IT FROM SPREADING...

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From Mombasa to MIAMI, Beirut to BANGLADESH... No. 1 alternative/college/club record in AMERICA... MAJOR SALES happening in NYC, LA, Boston, SF, Tirana, Dallas, Freedom, Chicago, Liberty, Washington on the Potomac, DETROIT CITY, Altoona... “My scrotum to your WOMB... My Cradle to your Tomb...” \*\*

“INFECTED: THE MOVIE,” album-length video phantasmagoria... Rockamerica special THE THE video nights coming soon to clubs in 30 major markets... “I can’t see for the TEAR GAS & THE dollar signs, in my eyes...” \*\*

MAJOR POP, ADVERTISING, VIDEO, PUBLICITY AND BRANCH commitment... THIS THIS IS THE THE DAY DAY OF OF THE THE... THE THE is “INFECTED”... Transmission just beginning... “HEAVEN sent and HELL BENT... OVER the mountain tops we go just like all the other G.I. Joes... EE ay ee Ay — adios!” \*\*\*

on EPIC Records, Cassettes and Compact Discs.
The Task Ahead
THE NEW RIAA: AN INTRODUCTION

BY JASON S. BERMAN

The Recording Industry Assn. of America announces offices from New York to Washington, D.C. It should come as no surprise. The question is not why now, but why then?

Frankly, I don't know why. I do know, however, that the decision to relocate is a signal that our member companies are determined to address issues that originate here and on issues whose solutions can only be found here.

Association activity is the third largest industry in Washington, right after the federal government and tourism. Obviously, most of our allies and our antagonists are already here and have been for some time.

We have some existing advantages to do. Building on the work of Stan Gortikov, a united RIAA membership, and the help of others in the record industry who share our concerns—including artists, managers, and agents—we can get the job done.

What is the task ahead? First, it is to maintain our traditional association services. The antipathy efforts of RIAA, both domestically and internationally through IFPI, have been tremendously successful. We intend to maintain both the quality and the scope of those efforts. In fact, in the area of Latin music, we will be launching a special effort to the.

At the urging of our members, we intend to seek a greater voice in the Grammys. From classical to rock, our members have expressed concerns about the process. Those concerns have been voiced in this very column. We seek a cooperative effort with NARAS to ensure that those are addresses are rewarded.

This year's Grammy results, thanks in part to our public concerns, went a long way toward easing some of those anxieties.

Recording artists from all parts of the country are gratified with the American Federation of Musicians on a new phonograph form. An agreement was reached that preserves the Music Performance Fund and the Special Payments Fund. That agreement has now been ratified by the APM membership (Billboard, March 7).

On the question of home taping—and I have been doing a great deal of speaking on that lately in connection with digital videotape—we are about to open a new chapter in the long-running debate with our friends at the Electronics Industry Assn. of Japan.

The recent Sony announcement that the consumer products will be sold in Japan beginning this month is an ominous warning to the U.S. record industry. The perfect taping machine is on its way, devouring our music along the way. That may be good news for the manufacturers of blank tape, but it is decidedly bad news for the creators of recorded music.

The manufacturers of blank tape, I want to remind you, do not support the piracy of music, neither do they live off it. Theirs is a parasite industry, a successful one but a parasite nevertheless.

Home taping is already an enormous drain on the American record industry. It presently displaces about $1.5 billion in sales—or about one-third of the industry's revenues. There is, in effect, a whole industry other than, there, we don't receive any revenues and the artists don't receive any royalties.

If that isn't harmful, then why are new record releases off over 40% since 1976?

DAT is the tape version of compact disk technology. These machines will revolutionize existing taping technology by making possible the first time digital-todigital copying and vastly improving the quality of analog-to-digital home taping.

With DAT, lost record sales caused by home taping are sure to experience a quantum leap.

DAT machines will capture and preserve recordings with perfect fidelity. The combination of CDs and DAT machines will provide home tapers with a perfect copying medium that permits infinite duplication of perfect copies.

Moreover, DAT machines can recording cannot be copied. We have asked for congressional help in responding to the dangers posed by DAT. As pointed out in an earlier comment (Dec. 27, 1986), the Japanese electronics industry is not going to voluntarily relocate its support as long as Washington lobbyists tell it not to.

That is why Sen. Albert Gore Jr., D-Tenn., and Rep. Henry Waxman, D-Calif., have introduced legislation to require that copy-code scanners be installed on all DAT machines sold in.

In my opinion, the only reason why the U.S. trade representative has been urging his Japanese counterparts to respond to the DAT issue is that the Brazilian administration's trade bill calls for copy-coding.

That is all there is to why we are in Washington.

Ernest Hemingway once said, "Never confuse motion with action." We have moved to Washington. That is motion. Our members want action. That is what RIAA is committed to providing the industry on DAT, on trade legislation, on source licensing, and on antipiracy here and abroad.

To help get the job done, we have brought in six people with the most familiar names—Joel Schoenfeld, Jim Fishel, Steve D'Onofrio, Ken Gel, Neal Edelson, Frank Creighton, and Tanya Blackwood.

We have added some new names, too. Hilary Rosen is vice president of congressional relations. Neal is deputy general counsel; and Neal Turkwitz is a staff attorney.

The RIAA needs to take its place among the other trade associations whose voices are heard in the corridors of Congress.
Can Miami Sound Break Nationally?

PDs Mull Market's Unique Demands

BY BRIAN CHIN

FORT LAUDERDALE, Fla. - What is top 40 in this period of crossover madness? Is it the dance-tempoed hip-hop? Is it the "power" hybrid radio format play in Poria? Or is it already flattening with burnout in its single strongest marketplace-Miami? Those are critical issues for the radio programmers panel held during the Feb. 8-20 Winter Music Conference here.

The precipitous ratings decline of Miami top 40 bastions WHY1 and the rise of the urban/top 40 hybrid outlets WPow "Power 96," WHQT "Hot 105," and WTHM "Rhythm 98" were described as symbolic of music's current state, at least as it applies to the Miami market. Several panelists agreed that new artists have delivered more exciting music than the superstar artists whose albums are nonetheless being worked to the third and fourth rounds in WPow's Colleen Cassidy_tCed Y-100's problem "the history of the [top 40] artists. Top 40 hasn't changed. It goes through cycles. Sometimes it's Michael Jackson, sometimes Bob Seger, sometimes Trinere. Right now, it's no-name or one-name artists," said Cassidy, referring facetiously to the succession of non-PD-endorsed female singers in vogue.

Y-100 PD Frank Amadeo admitted, "Three years ago, top 40 artists were hot. Had Y-100 taken a different stance [regarding play of the emerging local dance product] instead of fighting the music and the excitement, we wouldn't be in this situation." Still, he says, the top 40 image of Y-100 would not permit a sudden change in music policy. "The listeners to Y-100-however, the challenge is to stay mainstream and still be playing the music that's happening in the market," he says.

The current incarnation of hot- and power-formatted stations was distinguished from the late-'70s boom (and bust) of disco radio by its diversity. "Only 5%-10% of our listeners actually go to clubs," explained WHQT PD Duff Lindsey. "We can't play just dance music." Still, WTHM's Frank Walsh noted that Rhythm 98's "open-door policy...let us know if Miami is nervous because they believe that station's open to new music and that the listeners have been {the ones who} are bringing the new music in.

The challenge is to stay mainstream and play local music

Washington Roundup

BY BILL HOLLAND

ON THE BACK BURNER—and possibly off the stove for now—are the FCC's inquiries into possible obscene and indecent programing, including WXRX's Howard Stern's New York simulcast on WYSF Philadelphia. An FCC source chalks up the nonaction to "a change of administration," meaning not only Chairman Mark Fowler's departure this spring and his replacement by Reagan-nominated Dennis Patrick, but also the recently appointed FCC general counsel Diane Killyore. However, says the source, FCC brass continue to "meet on this issue and discuss various options."

Unchilled: NMB has sold for $15 million (Billboard, March 7). At present, NMB owns 10 outlets in the Northeast, and Pyramid CEO Richard Balchbaum says the WXRX purchase represents "the second level" of development for the group. Based in Boston, Pyramid owns WXKS-AM-FM there, WSNW/WWGR Philadelphia, WPTI-AM-FM Pittsburgh, WHTT-AM-FM Buffalo, and WPXY-AM-FM Roebuey, N.Y.

WXL-FM-FM Nashville will be sold to Hicks Communications of Austin, Texas, pending FCC approval. The seller is Foster Management of New York; the price has not been disclosed.

GARY BRANDT is promoted to VP/administration for New York-based Maxwell Communications.

SHERYL PERSH is appointed general manager of WNAM/WAHC Nee- nah, Wis. She has been with the two stations for five years, most recently as general sales manager.

MORE GOOD NEWS came out of the recent NAB State Leadership Conference held here: The FCC, according to Arlene Brannan, who spoke at the annual event, needs to re-evaluate its lo- cal ownership and cross-ownership rules, even allowing very relaxed combo ownership in competitive markets. She also said she thinks Capitol Hill would give a nod—if the motive was for increased competition. The commission has al- ready done that. Brannan broa- dened such rules when they apply to AM stations (Billboard, Jan. 17).

FM BOOSTER STATIONS... The FCC is asking for comments, due by April 13, on a proposal to permit power increases in the out- put of FM booster stations that “fill in” coverage. The commission also wants to eliminate the restric- tion that boosters can only re- broadcast signals received over the air.

The FCC has proposed a rule to eliminate the traditional geo- graphical W and K call-letter assign- ments and the use of identical call for AM, FM, and TV stations with different owners in the same or adjacent markets, according to the NAB's executive committee, which agrees with NAB staff that if it isn't broke, don't try to fix it.

CODIFY IT... Rep. Cardis Collins, D-Ill., still riled over FCC at- tempts last year to dismantle the public radio system, is drafting legislation that would protect women and men for new broadcast ap- plications—the commission is wor- ried about losing out to the cable system, the bill would permit gender parity. He has turned over the draft bill to a group of female radio broadcasters, which appears at all major outdoor events.

Bran lamented much of KNIX's promotional success to the appearances of its air personalities at all events the station sponsors.
JUST 2 YEARS AGO, FREDDIE JACKSON WAS FREDDIE WHO?

Up until 2 years ago, Freddie Jackson was a computer operator, singing in little clubs at night.

This week he has his fifth #1 hit with the single, "Have You Ever Loved Somebody" from his #1 Platinum LP -- "Just Like The First Time."

He's the first black artist in the 80's to have that particular distinction, and we just want to congratulate him.

Congratulations Freddie from your friends at Capitol.

CATCH FREDDIE ON HIS 65 CITY TOUR ACROSS THE NATION!
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INTERNATIONAL VIDEO ENTERTAINMENT, INC.

AND

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Excellence Rewarded

Proudly Congratulates
Our Grammy Award Winning Songwriters and Composers
We Salute You All

SONG OF THE YEAR
Carole Bayer Sager
THAT'S WHAT FRIENDS ARE FOR

RECORD OF THE YEAR
Steve Winwood
HIGHER LOVE

ALBUM OF THE YEAR
Paul Simon
GRACELAND

BEST RHYTHM & BLUES SONG
Anita Baker
SWEET LOVE

BEST INSTRUMENTAL COMPOSITION
John Barry
OUT OF AFRICA (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)

The Art Of Noise
Anita Baker
John Barry
Eddie Blazonczyk's Versatones
James Brown
Albert Collins
Johnny Copeland
Bill Cosby
Robert Cray
Miles Davis
Duane Eddy
Eurythmics
Clare Fischer's 2 + 2 Plus
David Foster
Thomas Frost
Al Green
The Judds
Jerry Lee Lewis
Bobby McFerrin
Rick Nelson
Roy Orbison
Sardi Patti
Carl Perkins
Sam Phillips

Carole Bayer Sager
David Sanborn
Paul Simon
Sting
Jimmy Sturr & His Orchestra
Russ Titelman
Dionne Warwick
Doc Watson
Patrick Williams
Steve Winwood
Yellowjackets
THE "HOT" ONES

Lists All "HOT 100" Hits Under Each Artist's Name, With Complete Chart Data For Every Title:
- Peak chart position
- Exact date of first chart appearance
- Total weeks on the charts
- Original label and record number
- Biographical notes on nearly every artist

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Due to the overwhelming response we've received to date, we're extending our advance sale offer on the soon-to-be-released updated editions of these two books.
Place your order now, before we take these pop favorites to press, and get advance sale savings that won't be repeated.

ORDER BOTH BOOKS NOW AND SAVE $10.00.

Options:
- Hardcover Top Pop Singles 1955-1986
  - Will be $60.00
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  - ADVANCE SALE $55.00
- Softcover Top Pop Singles 1955-1986
  - Will be $50.00
  - ADVANCE SALE $45.00
- Softcover Pop Annual 1955-1986
  - Will be $50.00
  - ADVANCE SALE $45.00

OTHER RECORD RESEARCH POP BOOKS

- Hardcover Pop Memories 1890-1954
- Softcover Pop Memories 1890-1954
- Hardcover Top Pop Singles 1955-1986
- Softcover Top Pop Singles 1955-1986
- Hardcover Top Pop Albums 1955-1986
- Softcover Top Pop Albums 1955-1986
- Top 100 Singles of the 1950's
- Top 100 Singles of the 1960's
- Top 100 Singles of the 1970's
- Top 100 Albums of the 1950's
- Top 100 Albums of the 1960's
- Top 100 Albums of the 1970's

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More Precise Ranking System
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Ranks Each Year's "HOT 100" Hits In Numerical Order, According To Chart Performance, With Complete Chart Data For Every Title:
- Peak chart position
- Exact date peak chart position was reached
- Total weeks in the peak position
- Total weeks in the Top 10 and in the Top 40
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Please add 1 to 3 days for mailing time. As always, we guarantee 100% satisfaction. If you are not completely satisfied, send it back within 30 days for a full refund. The Top Pop Singles 1955-1986, the Pop Annual 1955-1986, the Top Pop Singles 1955-1986, and the Top Pop Albums 1955-1986 are available in advance of publication.

If you would like more information before ordering, please send me a free brochure.
Charley Kendall Ships South To Miami; Jim Morrison Explains His Exit From WQXI

CHARLIE KENDALL is back where he likes to be—in combat. The former WNEW-FM New York PD of many years recently said to the management at the station that he was excited about leaving—but seriously challenged—Miami rock WSHE. He started work there March 2.

"I didn't really have an eye on this," says Kendall. "I'd been doing some limited consulting and was working on buying a station when [TK VP/corporate programming] Rick Peters and [TK exec/VF] Steven Dietsch convinced me to come here." He says the freedom to pursue some of his outside interests and the thrill of the first hurled him south. "It's a classic radio war. WGTR is coming on very strong. Classic rock WNNJ leans very much toward hits compatible with the format, and WINZ-FM is basically doing George Harris' 'adultrock,' which is basically good album rock radio."

Kendall says his main strategy will be "getting the station's attitude geared up for a war. WSHE has never really had direct competition since it became the leader. I provide radio-war experience to the WSHE brain trust programming effort with PD Michael Dalfanzo and Rick Peters." Kendall says he may add an air shift to his duties soon.

JIM MORRISON says the real story behind his resignation from the PD-ship at WQXI "94Q" Atlanta is that "it's time for a change after seven years at a top-five profit center in the country. I've got so many opportunities right now, and I'm taking the time to consider them and make the right decision." WQXI/AM PD Fess Parker will assume Morrison's post, although the MD slot Jeff McCartney resigned was still open at press time.

Morrison only has praise for WQXI and its personnel and calls his resignation simply the first step in fulfilling new personal-growth goals. He continues his afternoon duties while mulling over his choices.

BACK IN MIAMI, Peter J. Bolger is the new PD at WINZ-FM, replacing Gabe Baptista, who resigned two weeks ago. Bolger, who started March 6, was recommended by Harris Communications, WINZ's consultant. Bolger was the operations manager at KSGO/KGON Portland, Ore. . . Harris Communications has been busy in another Florida market, the fast-growing city of Orlando—where WHH-FM debuted recently with the Harris adultrock format. On board to program is David Garlone, who was the consultant group's VP/programming.

REGGIE BLACKWELL has left his successful PD post at hit outlet WQXI Charlotte, N.C., over those famous philosophical differences. WROQ GM Rich- ard Henshaw says the split was a "mutual agreement. Reggie is top-notch basically, where we were purchased by CRB broadcasting, Reggie had a different angle on how to get where we wanted to go than they did. It's a tough call."

Blackwell concurs, saying the directional differences the "bottom line. I find it hard to compromise, and I flatly disagreed with the way they wanted to take it. It's just unfortunate. In our latest Arbitrion, we went from a 7.9 to 9.8, with very strong demos. And that was under the way Richard and I wanted to program it." Blackwell says he's ready for his next challenge. He can be reached at 704-567-2670.

JACK MURPHY said farewell to WHTZ "Z-100" New York morning listeners March 9, announcing his move to the solo morning slot at KLKO San Diego. Yep—those are the calls-to-be of Edens' KLZZ there, which was still rockin' classics at 15-naturals. PD Garry Wall won't budge on KLZZ/KKLQ's future format, but here's two more talent appointments that tip the speculation scales further in a hit direction: Jane Welsh ships in from Wall's former home, WTIC Hartford, Conn., as midday host, and Jo Jo Kincaide arrives from WXRS-FM "Kiss 106" Boston for afternoons. And guess who's coming back to Z-100 as Scott Shannon's morning co-host? None other than Ross Brittain, whose contract with WTRK Philadelphia expired recently and was not renewed. "We never wanted him to leave in the first place," says Shannon of Brittain's departure a year ago. "If Ross had any weakness while he was here, it was his board skills," says Shannon, noting diplomatically that WTRK's tight "electric" format gave Brittain ample opportunity to perfect himself in that area. Brittain, by the way, will be starting the Zoo at 6:30 a.m.

Freeman is expected to take WTRK over from Cox soon and has already brought in Charlie Quinn as PD; he was a national program consultant at Drake Chennault. Malrie has received the green light on changing WTRK's calls to WEGX, and with Quinn's background, a top 40 approach is expected.

ISLAND DOINGS: Great to see Island taking proper care of New Jersey radio folk at an informal dinner preceding a great Julian Cope/Peter Himmelman show at New York's Ritz Feb. 26. In for the event were WDBA-Dover's Mike Boyle, WMJY Long Branch's John Paul, and WHTF Eatontown's Mike Marone, all enthusiastic on Top. Topping the trio with "my first radio job" tales were indies Rose and Bob Medatby.

WNBC New York morning man Don Imus may not strike you as the athletic sort, but Gotham's Downtown Athletic Club saw fit to honor him with its Champions Award March 5. "Significant achievements in the world of comedy" and the stamina required to be funny for four hours straight were the reasons cited. We also hear that the club's athletic director, Rudy Rinks, is an Imus addict and had much to do with the award going to someone outside the sportsmen ranks.

Michael Cruise is no longer PD at top 40 outlet KBBM McAllen/Brownville, Texas . . . Speedy recuperation wishes to KRXX "Y-108" Denver MD Dom Testa, who was hospitalized recently after suffering a herniated disk.

IN SEARCH OF: WSBR South Hampton, N.Y.'s Bobby McGee is in search of Blaine Landsdorff, last seen nine years ago as an engineering student and staffer at SunSound, a closed-circuit radio setup for the handicapped in Phoenix . . . Dallas air talent Mack Collins is seeking Jimmy J./Jim Demetussus, last seen somewhere in Augusta, Ga., . . . KBBM McAllen/Brownville's Pete Merae has lost the trail of Don Niel, who was last heard from at WYST Baltimore—headers knowing the HTI mechtees of any of these folks, call the Vox Jox line at 312-764-7519.

In search of a top 40 or album rock on-air post is Rob Youngblood, who was a VJ on CNN's Cable Music Channel and did a brief stint with KIQO Los Angeles before it went lite AC. He can be reached at 812-466-4408.

STRANGE STUFF: Supertalk outlet WSFR Springfield, Mass., is making its statement on the condom advertising issue by giving away customized condoms on air as contest prizes. WSFR's personalities are playing it straight, offering designated callers a "brand-new WSFR condom with our red, white, and blue logo," although one jock was heard to quip, "For a small fee, we'll come out and install it for you."

"It's a surrealistic reflection of our times," says WSFR's Mike Harrison. "And I can't tell you the amount of attention it's generated. It's a sign of radio's backwardness that there is even an argument about condom advertising."
The American Comedy Network, Bridgeport, Conn., has been selected by the Radio Advertising Bureau to create and produce the trade group's annual pro-radio campaign. The national promotion is geared toward local retailers and is designed to stimulate interest and confidence in the power of radio.

This is the third year for the RAB's "I saw it on the radio" theme, and ACN will be targeting the spots more directly to such major local advertisers as automobile dealers, bankers, and department stores than past efforts. ACN will produce 10 spots for the 1987 campaign.

Also on the lunch track, Pro-Media of New York is going a hit mad as it adds Mad Magazine writers Joe Raitol and Charlie Kadau to its "Fun Factory" team. The two have been on the Mad staff since 1984 and are known to radio listeners as the comedy group Steel-Belted Radio.

Westwood One airs the first of its two "Pick the Rose—Pick the Band" specials the week of March 9. The shows are sponsored by the Wild Irish Rose wine. WMCA-FM New York air personality Carroll Ford acts as host. The first show features a top 10 countdown of instantly recognizable black, urban, and r&B hitmakers and a contest giveaway. Immediately following the broadcast, listeners will be instructed to mail in post cards listing the 10 featured artists in order of preference, with an 11th candidate of their own choice. On May 4, the second edition of the special will run, with another (Continued on page 33)

FOR WEEK ENDING MARCH 14, 1987

** YesterHit**

**Hits From Billboard 10 and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**

1. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, COLUMBIA
2. Fly Like An Eagle, Steve Miller Band, CAPITOL
3. Rich Girl, Daryl Hall & John Oates, RCA
4. Night Moves, Bob Seger & The Silver Bullet Band, CAPITOL
5. Dancing Queen, ABBA, ATLANTIC
6. I Like Dreamin', Kenny Nolan, 1984
7. Turn Between Two Loves, Mary MacGregor, ARIA/America
8. Don't Give Up On Us, David Soul, KELLY
9. Don't Leave Me This Way, Thelma Houston, MCA
10. Go Your Own Way, Fleetwood Mac, WARNER BROS.

**POP SINGLES—20 Years Ago**

1. Love Is A Rose And Now You're Gone, Supremes, MOTOWN
2. Rubby Tuesday, Rolling Stones, U.S.A.
3. Baby, I Need Your Lovin', Johnny Rivers, COLUMBIA
4. Kind Of A Drag, Buckingham, U.S.A.
5. Party Lane, Beatles, CAPITOL
6. Then You Can Tell Me Goodbye, Monkees, CAPITOL
7. Sock It To Me—Baby, Mitch Ryder & The Detroit Wheels, NEW IMAGE
8. Happy Together, Turtles, CAPITOL
9. My Cup Runneth Over, Ed Ames, COLUMBIA
10. Dedicated To The One I Love, Mamas & The Papas, DUNWELL

**TOP ALBUMS—10 Years Ago**

1. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
2. Rumours, Fleetwood Mac, WARNER BROS.
3. Animals, Pink Floyd, COLUMBIA
4. Hotel California, Eagles, KELLY
5. Songs In The Key Of Life, Stevie Wonder, TAMLA
6. Fly Like An Eagle, Steve Miller Band, CAPITOL
7. Boston, E/C
9. In Flight, George Benson, WARNER BROS.
10. Manfred Mann's Earth Band, Roaring Silence, WARNER BROS.

**TOP ALBUMS—20 Years Ago**

1. More Of The Monkees, COLUMBIA
2. Between The Buttons, Rolling Stone, LONDON
3. The Monkees, COLUMBIA
5. Dr. Zhivago (Soundtrack), MCA
6. Little Girls, The Ventures, COLUMBIA
7. The Temptations Greatest Hits, TAMLA
8. The Sound Of Music (Soundtrack), DODGE & BURN
9. Spirit Of '67, Paul Revere & The Raiders, CAPITOL
10. The Mamas & The Papas, DUNWELL

**COUNTRY SINGLES—10 Years Ago**

1. Southern Nights, Glen Campbell, CAPITOL
2. Lucille, Kenny Rogers, UNITED ARTISTS
3. She's Just An Old Love Turned Memory, Memory, Charity Pride, AKA
4. Turn Between Two Lovers, Mary MacGregor, ARIA/America
5. Desperado, Johnny Rodriguez, MCA
6. It Couldn't Have Been Any Better, Johnny O'Connell, COLUMBIA
7. Adios Amigo, Marty Robbins, MCA
8. Don't Throw It All Away, Dave & Sugar, MCA
9. You're Free To Go, Sonny James, RCA
10. I'm Not Easy, Billie Jo Spears, SIRE

**SOUL SINGLES—10 Years Ago**

1. I've Got Love On My Mind, Natalie Cole, CAPITOL
2. Trying To Love Two, William Bell, BELL
3. Sometimes, Facts Of Life, KAPP
4. At Midnight (My Love Will Lift You Up), Rufus Featire Chaka Khan, E/P
5. Love Is Better In The A.M., Johnnie Taylor, COLUMBIA
6. Reaching For The World, Howard Melvin & The Blue Notes, E/P
7. Glenda, Enchantment, UNITED ARTISTS
8. Too Hot To Stop, Bar-Kays, MERCURY
9. Don't Love Me This Way, Thelma Houston, MCA
10. I Wanna Gia Next To You, Rose Royce, MCA

**HOT CROSSOVER 30**

Compiled from national radio airplay reports.

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Shakin' Stevens</td>
<td>&quot;Trying To Love Two&quot;</td>
</tr>
<tr>
<td>2</td>
<td>Jimmy Ruffin</td>
<td>&quot;Steppin' Out&quot;</td>
</tr>
<tr>
<td>3</td>
<td>The Jacksons</td>
<td>&quot;Can You Feel It&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Al Green</td>
<td>&quot;Let's Stay Together&quot;</td>
</tr>
<tr>
<td>5</td>
<td>The Guess Who</td>
<td>&quot;Watchtower&quot;</td>
</tr>
<tr>
<td>6</td>
<td>Louisa Gray</td>
<td>&quot;I'm Just A Girl Who Loves You&quot;</td>
</tr>
<tr>
<td>7</td>
<td>The Isley Brothers</td>
<td>&quot;That Lady&quot;</td>
</tr>
<tr>
<td>8</td>
<td>The Four Tops</td>
<td>&quot;Reach Out And Touch&quot;</td>
</tr>
<tr>
<td>9</td>
<td>The O'Jays</td>
<td>&quot;Love Train&quot;</td>
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**HOT ADULT CONTEMPORARY**

Compiled from a national sample of radio playlists.

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<th>No.</th>
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<tr>
<td>1</td>
<td>Yarbrough &amp; Peoples</td>
<td>&quot;Baby, I Need Your Lovin'&quot;</td>
</tr>
<tr>
<td>2</td>
<td>The Isley Brothers</td>
<td>&quot;That Lady&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Al Green</td>
<td>&quot;Let's Stay Together&quot;</td>
</tr>
<tr>
<td>4</td>
<td>The Guess Who</td>
<td>&quot;Watchtower&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Chaka Khan</td>
<td>&quot;Ain't Nobody&quot;</td>
</tr>
</tbody>
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For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
Moderate with a beat.

Darling, you

I know, I know...

Send me, thrill me,

At first I thought I was in love...
Country Radio Seminar

Here is a look through the lens at some of the luncheons, parties, and gatherings at the recent Country Radio Seminar, held Feb. 19-21 at the Opryland Hotel in Nashville, where station PDs and MDs got an ear on artists who broke big in 1986 and acts that hope to in 1987.

And Bickhardt Makes Three. With the SKO track "Baby's Got A New Baby" climbing the charts, Thom Schuyler and Fred Knoblock introduce the new member of the trio—Craig Bickhardt. From left are KPLX Dallas MD Mack Daniels, Bickhardt, KPLX PD Bubby Craig, Schuyler, United Station's Ed Salamon, and Knoblock.

Gilded Cage. MTM songbird Judy Rodman adds to the glitter as she attends a cocktail party at the seminar. From left are KPLX Dallas' Mack Daniel, Rodman, and KKYX San Antonio's Jerry King.

Seasoned Smile. KWJJ Portland MD Mark Andrews gets his trip to the seminar seasoned with the winning smile of Crystal Gayle. Gayle was making the rounds to see old friends and catch up on the new sounds coming to country radio.

Going Bolo. The bolo string tie worn by WHN New York's Pam Green catches the eye of recent EMI newcomer Dana McVicker. McVicker found that her "one-of-a-kind" tie had a twin in Green's. Pictured, from left, are Green, McVicker, and Capitol/EMI's Steve Powell.

No Blarney. Gina Preston, WXYU Philadelphia, John Mark, KKAT Salt Lake City, and Lee Shannon, WQIK Jacksonville, Fla., hope for a little luck of the Irish as they gather with the O'Kanes for a toast to 1987. From left are Kieran Kane, Preston, Mark, CBS's Rick Blackburn, Jamie O'Hara, ASCAP's Connie Bradley, Shannon, and Columbia Records' Jack Lameier.

The Heart Of WBOS. WBOS Boston PD Mark Tudor and GM Bob Abernathy get some sound advice on the ways of the heart from the RCA act Restless Heart. From left are Restless Heart member Greg Jennings, Tudor, Abernathy, and the group's Dave Inns, Paul Greg, and John Dittrich.

Takin' It To The Highway. Paulette Carlson from the Warner Bros. act Highway 101 pauses to talk with WSM Nashville PD Bruce Sherman, left, and MD Bobby Yarborough. All three agreed to bend ears, not fenders.
SUPERSTAR CONCERT SERIES invites you and your listeners to rock out with Huey Lewis & The News the weekend of Friday, March 27, when the band stars in an exclusive 90-minute show airing on more than 400 Westwood One Radio Networks affiliates worldwide. You'll hear Huey and the guys workin' for a livin' doin' what they do best – delivering live versions of all your favorites from their four albums, including the Fore!-players “Stuck With You,” “Hip To Be Square” and “Jacob’s Ladder.” That's the power of Huey Lewis & The News on the Superstar Concert Series – radio's most listened-to live performance program. For details, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.
<table>
<thead>
<tr>
<th>City</th>
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<td>Classic Hits</td>
<td>John Cherson</td>
<td></td>
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<td>Los Angeles</td>
<td>KIS FM 102.7</td>
<td>Classic Hits</td>
<td>Scott Shannon</td>
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<td>Q107</td>
<td>Classic Hits</td>
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<td>Z-93</td>
<td>Classic Hits</td>
<td>Bob Case</td>
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<td>Cleveland</td>
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<td>Classic Hits</td>
<td>Brian Phillips</td>
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<td>Chicago</td>
<td>WLS AM 890</td>
<td>Classic Hits</td>
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<td>98FM THE Q</td>
<td>Classic Hits</td>
<td>Scott Walker</td>
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<td>WPLX 106.7</td>
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<td>Sue Walker</td>
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<td>WMGF 100.7</td>
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<td>Jim Richards</td>
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<td>WHYY 90.5</td>
<td>Classic Hits</td>
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<td>KLEG 93.7</td>
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<td>John Landers</td>
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<td>Dallas</td>
<td>KEGL 96.3</td>
<td>Classic Hits</td>
<td>Ric Gillette</td>
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**PLATINUM**: Stations with a weekly audience to 2:00,000,000.  
**GOLD**: Stations with a weekly audience between 1,000,000 and 2,000,000.  
**SILVER**: Stations with a weekly audience between 500,000 and 1,000,000.
countdown of the 10 artists, this time as ranked by the listeners; also included will be the most-requested written in candles. The grand prize, an all-expenses-paid trip to the city of the listener's choice as guest of WWI and the sponsor, will be awarded on the May 4 special.

**United States Programming Network** has a special tribute, "The Benny Goodman Story—Long Live Swing," ready to air March 20-27. The three-hour retrospective will feature the classic swing numbers associated with the big-band legend and will include the premier broadcast of his last radio interview.

Meanwhile, USPN has outgrown its offices and is consolidating the production operations of the United Stations Radio Network. The move was effective March 2, with additional details available soon. A new phone number: 212-764-3900.

**Nice Work** if you can get it; Executive producer of NBC's "The Jazz Show With David Sanborn," Andy Dannemkard found himself following the noted jazz nucleus to corners in order to keep up with Sanborn's current international tour. The program's March 6 edition was recorded in Stockholm, and the following weekend's show was done en route to Copenhagen. Both programs feature guest appearances and performances in Northern Europe and spotlight innovative European musicians.

**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.

- **March 8-14:** Mission, Rock Over London. Radio International, one hour.
- **March 9-15:** Yes, Legends Of Rock, NBC Radio Entertainment, one hour.
- **March 9-15:** Jason & The Scorchers/Brice Hornsby, In Concert, Westwood One, 90 minutes.
- **March 9-15:** Billy Ocean, Pop Concert Series, Westwood One, one hour.
- **March 9-15:** Southern Pacific, Live From Gilley's, Westwood One, one hour.
- **March 9-15:** REO Speedwagon, Off The Record Specials With Mary Turner, Westwood One, one hour.
- **March 13-15:** Jackson Browne, Rock Watch, United Stations, three hours.
- **March 13-15:** Steve Winwood, Rock Connections, CBS Radio/one, one hour.
- **March 13-15:** Pierre Boussan, Musical Starstream, Frans Fitore, USPN, two hours.
- **March 13-15:** Huey Lewis/Alan Parsons, Rock Chronicles, Westwood One, one hour.
- **March 13-15:** Corney Hart, Hot Rocks, United Stations, 90 minutes.
- **March 14:** David Allan Coe/Waylon Jennings/Wilie Nelson, The American Eagle, DIR Broadcast Network, one hour.
- **March 14:** Nigel Rodgers/Chad Nouveau, Radio Scope, La Bailey Prod., one hour.
- **March 14:** George Harrison/Don Henley, Reelin' In The Years, Gaetel Satellite/ABC Radio Network, three hours.
- **March 14-15:** The Women In Country Music Special—Country Close-Up Special, Profimedia, one hour.
- **March 14-15:** Jets, On The Radio, NSBA Radio Network, one hour.
- **March 15:** Kool & The Gang, Hitline USA, James Paul Brown Entertainment, one hour.
- **March 15:** Fabulous Thunderbirds, Steve Ray Vaughan, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- **March 16:** Los Lobos, Live One, Westwood One, one hour.
- **March 16-22:** Genesis, Off The Record Specials With Mary Turner, Westwood One, 90 minutes.
- **March 16-22:** Tony Banks/Genesis, Classic Cuts, MUI Broadcasting, one hour.
- **March 16-22:** Yes, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.
- **March 16-22:** Midnight Star/Shelly E., In The Spotlight Special, Westwood One, one hour.
- **March 20-22:** DeBarge, Hot Rocks, United Stations, 90 minutes.
- **March 21:** Freddie Jackson/Little Richard, RadioScope, La Bailey Prod., one hour.

**NAB Prepares PSA For Teens**

WASHINGTON, Continuing its commitment to rallying radio's support in the fight against drug and alcohol abuse, the National Assn. of Broadcasters has prepared an 11-minute public service-announcements package feed of its 1987 Operation From/Graduation material. The spots include messages from Dick Clark, Kurtis Blow and Dees as well as anti-abuse testimonials from students.

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Furs Got Trapped In Boss Backup
New Album Delayed By ‘Deluge’

BY JEFF TAMARKIN

NEW YORK As their title track from the soundtrack to the movie “Pretty In Pink” was making its way up the Hot 100 Singles chart last spring, the Psychedelic Furs were already working on their new Columbia album, “Midnight To Midnight.” Yet that album, the group’s fifth, has only just emerged. Blame it on the Boss, says the Furs’ manager, Les Mills.

“We got caught in what can only be called the Springsteen vortex,” says Mills. “We delivered the album in October and could have come out with it at that time; Columbia is a big enough company to work more than one record. However, we felt it would be wiser to wait until the new year. That gave us the opportunity to put everything in the right order: make the right videos, come up with the right packaging, and prepare for release.

Included in the restructing of plans was the postponement of a tour of Japan and Australasia from last fall to May. “The decision was made to accept any of several offers from filmmakers to contribute to soundtracks,” says Mills. The success of the John Hughes film “Pretty In Pink,” based on the Furs’ 1981 composition of that name, and the subsequent chart action of the re-recorded song brought many invitations to the group. But, says Mills, the Furs felt their participation in a soundtrack would draw attention away from their own album.

The band extended a U.S. tour of大纲 venues last summer to include some fall college dates. Despite the lack of product to support, Mills says the move was not in vain.

“It felt to us that the chance to reintroduce ourselves to our audience and showcase some of the new songs to the younger kids, then allowing the dust to settle and people to absorb,” Richard Butler, the Furs’ lead singer and chief composer since the group’s 1976 formation, says the band will return to the U.S. in May.

“While it may be only for three months, the return of concerts to the Upper West Side theater is particularly significant, since the Boss is seen as a major event in need of a midsize theatrical venue.”

NEW YORK Good news for New York concertgoers: Live music is coming back to the Beacon Theatre—at least for a few more weeks. The group’s “I’m Not A Perfect lover” single has been to keep the place open. The album, “I’m Not A Perfect lover,” will be released in June.

Though many critics would doubt avoiding gush praise on such an album (Well, that’s their “we’re-so-damn-hip- we-deserve-what-we’re-up-to-like!” boast!), On The Beat won’t be held back.

The album’s standout cut is the 6:54-minute, Zeppelin-esque “Still Of The Night,” which is being serviced to airwaves strong enough to hold the CD in the Top 40.

Also noteworthy is the expensive Crying In The Rain,” “Here I Go Again,” and “Is This Love.” The last title, very much in the tradition of foreign tracks (tops, but not yet in the Pepper/Foreigner rock/pop vein, has definite top potential.

Bandleader David Coverdale spent more than two years recording “Whitesnake” with two producers—Mike Stone and Keith Olsen. For the record, a number of noted industrialists (managers, label execs, and artists) have called on The Beat raving about this album during the past week. Retailers should note that when the word gets out on hard-rock circles, “Whitesnake” could be a massive-selling album.

SNAKE BITE: Make no mistake, Whitesnake’s new eponymous effort album is unquestionably the finest hard-rock package in a long, long time. Though many critics would doubt avoiding gush praise on such an album (Well, that’s their “we’re-so-damn-hip-we-deserve-what-we’re-up-to-like!” boast!), On The Beat won’t be held back.

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Enigma Takes Poison . . .
And Together They Thrive

BY LINDA MOLESKI

NEW YORK After breaking acts like Styx & the Smithereens, Enigma Records has scored again with Poison. The glam heavy metal band's debut album, "Look What The Cat Dragged In," emerged shortly after Enigma inked its distribution deal with Capitol in the spring; it is also the first joint release between the two companies and carries an Enigma/ Capitol logo. It was only recently, however, that Poison began to cut through on the national scene.

"We signed the band to Enigma around the same time we were negotiating with Capitol," says Wesley Hein, president of the Los Angeles-based label. "And we decided it was worth holding [the album off] until the deal commenced. The first releases were in May, and Poison was one of them."

According to Hein, the Poison album initially sold some 45,000 copies, mainly on the West Coast. Sales have since spread nationwide and are now approaching the 100,000 mark; he says, thanks in part to strong video exposure. The group filmed clips for its first two singles, "Cry Tough" and "Talk Dirty To Me."

"Video was certainly a catalyst in breaking Poison," says Hein. "There was an extended period of just turning the grind—lots of in-stores, interviews, and regional press—so they [finally] had to be on the base. Then video started to hit; people were familiar with the band because of the press and interviews, then when they saw them on MTV it exploded."

Sales of "Look What The Cat Dragged In" have also been generated by touring. Poison is in the midst of an arena tour opening for Ratt. "The Ratt dates have been very important," says Hein. "It got the first part of the tour back in December, and it has definitely had a spin."

Poison is managed by Sanctuary, which also represents Iron Maiden.

Special Membership Deals Available
Starwood Offers Packages

NASHVILLE In an effort to keep seats filled and support services active, Starwood Amphitheatre here is bowing a series of corporate promotions for its upcoming season. The 15,000-capacity outdoor arena opened in 1986. Among the offers being touted are a Starseat program, a group-sales package, signage agreements, and facilities and services for special events and private functions.

Starwood is a reservation-only operation that offers buyers $2 off general-admission tickets, free parking, ticket delivery by mail, a subscribership to the Starwood newsletter, involvement in special promotions, a personalized nameplate on designated seats, and right of first refusal on membership renewals. Fees for the 1987 season are $957 per seat, with a two-seat minimum.

Under the group-sales plan, organizations can choose a single date, a series of dates, or a complete tour, with a discount over general-admission tickets, two complimentary tickets for the group coordinator, and free parking to purchases of 301 or more tickets per event ($2 off general admission tickets, eight complimentary tickets, and free parking).

Starwood is offering three signage packages. For $10,000 per season, buyers are offered three back-lit signs, one by the main entrance and two in the lower plaza on each side of the amphitheater entrance. A second package, selling for $7,500, provides two back-lit signs in the lower plazas on either side of the pavilion. Package three, at $5,000, offers one back-lit sign in the upper plaza, as usual.

On days when there are no concerts scheduled, Starwood books shows including names, graduations, fashion shows, private meetings, private parties, and picnics. The facility management also offers to book, coordinate, and produce concerts for private functions and provide decorating and catering services.

A special "Guaranteed Sales" item for Starwood says the 1987 concert calendar will not be released until later this month because confirmations are still going on. She does say, however, "There will be a little more rock'n'roll than last year."

Anton Fier Gathers Talent From All Corners For New Palominos LP

BY PETER KOBEL


Very much at the center of the downtown Manhattan territory where art and music meet, Fier has played with a number of different groups—including avant-jazz band the Loop, the Lounge Lizards, and the Feelies. And he has been able to assemble a remarkable pool of talent for his session band. On the previous Palominos albums, Fier says. "I'm really close to Richard Thompson, John Lydon, and R.E.M.'s Michael Stipe. The current touring includes the Bond, the Dixons, and Carla Bley. Bill Laswell has regularly contributed on bass.

Fier, a college radio and critics' favorite, is being heavily Traffic and Derek & the Dominos as influences. "By modern standards, the albums are very, very different, but they made a statement about life," says Fier. "That's what's wrong today: Everything is perfect, except that there's no emotional content."

There has been some confusion about the title of the latest Palominos album. "Actually, it's two titles, one at the top ['Blast Of Silence'] and one at the bottom ['Axxed My Baby For A Nickel']. I wanted the one at the bottom. I thought 'Blast Of Silence' was too commercial," Fier says.

As for Hopper's voice on the album, Fier says he's been a "huge fan" of Hopper's work ever since he first heard "Easy Rider.

"I decided I wanted Dennis Hopper to do something on this," says Fier. "So I had him do various dialogues, and we decided on the line, 'A little older, a little more mature.' "This line is from the movie Wim Wenders 'The American Friend,' in which Hopper stars.

A three-week Golden Palominos tour to support "Blast Of Silence" is set to begin in mid-March. Meanwhile, Fier is producing the debut with a fruitless two-year MCA/ Nashville hookup. For Warnes, the launch of Craig Sussman's Cypress label was perfectly timed. "Craig wanted to bring back a personal feeling to music, geared toward the label he created, 'lost audience'—those people who used to buy records but stopped because they didn't know what they liked anymore," says Warnes.

Warnes was in the studio working on compositions under a special deal when Sussman caught wind of the project and approached her. Sussman discovered that Warnes was interested in recording an album influenced by African music and another consisting solely of material by Leonard Cohen, whom she accompanied as a backing vocalist on a 1973 European tour.

"That had to be absolutely honest with myself—that I had to produce my own records and secure private funding from a small label," she said.

Warnes followed her 1982 Oscar and Grammy-winning duet with Joe Cocker, "Up Where We Belong," with a little more..." he concludes.

It's the perfect first record for the Cypress label..." Warnes adds that the Cohen project, which drew immediate critical praise when, as a part of a carefully laid-out strategy, it was sent to reviewers before radio, diverges from the usual needs of pop radio.

"It breaks the pattern, which is why the critics have accepted us," says Warnes. "They're burned out by the formula and want music to move to the next phase. Maybe this isn't that, but it's definitely not the same old one."
CAMPER VAN BEETHOVEN makes the term "generic" obsolete. The Santa Cruz, Calif.-based quintet thrives on piecing together seemingly incompatible musical styles, often within a single song, and creating a sound that is both natural and effortless.

At this recent date, the Campers seemed to be trying extra hard to prove they know no limits. Drawing on material from its three Pilot Test/Tea Bag Record albums (the group is now linked with I.R.S.), the band spliced jazz chord changes into country instrumen-
tals, grafted a reggae rhythm onto a Neil Young-like ballad, and, most intensely of all, moved from a lengthy Pink Floyd instrumental, "Interstellar Overdrive," into Ringo Starr's "Photograph."

This is all in a work's nature for Camp Van Beethoven, and it's not done without a sense of humor, which is most likely why the alternative media have taken to the group so quickly. The band's choices are on par with any fusion act you'd care to name, but no fusion act ever performed songs like "Take The Skinheads Bowling" or "(We're A) Bad Trip." Or stuck a Led Zeppelin riff into middle of a Middle Eastern-flavored instrument best described as a hoe-
down horsa.

Camper Van Beethoven has been pinpointed by some critics as the American underground band to watch in 1987. While it's true that the group's unorthodox and low-key approach is far from mainstream, it is Camper Van Beethoven's time to move up from the indie ghetto.

JEREMIAH JACHIN

THE CHIEFTAINS

Bridges Auditorium
Claremont, Calif.

Tickets: $12.75, $11.75

IN MORE THAN 20 years of playing tradi-
tional Irish music, the Chieftains have captured an Oscar (for their 1976 "Bailey Lydon" score), recorded 14 albums, and performed for the Pope and 1.3 million people in Dublin (in 1979). Yet in their appearance here last month before a packed house, the six-man ensemble still played with an engaging enthusiasm that made every tune (even those centuries old) seem fresh and alive.

Paddy Moloney and the boys, re-
laxed and obviously having a good time on-stage, can imbue any con-
cert hall with the intimacy of an Irish pub as they throw playful jibes at each other, tell stories, and spin masterfully through a well-
crafted repertoire of reels, airs, and jigs.

Each Chieftain is a virtuoso on his instrument: Derek Bell (harp), Matt Malloy (flute), Sean Keane (fiddle), Martin Fay (fiddle), Kevin Conneff (flute, bodhran), and Moloney (uilleann pipes, tin whistle). The latter is the heart of the band, letting off yelps, wisecracks, and cheers, then magically eliciting squeaks, squawks, la-
ments, and sprightly leads from the pipes.

The Chieftains' intricate music is rich in improvisation, foot-
stomping rhythms, and melodies full of elation, sadness, and wist-
fulness. In their 100-minute set (with one intermission), the Irish-
men energized an initially staid au-
dience with old and new favorites, gave Celtic interpretations of Bre-
ton, Texan, and Chinese tunes, and encored with the achingly beauti-
ful "Tabbhain Dom Do Laimh" ("Give Me Your Hand").

CHRIS MCGOWAN

RECKLESS ALBUM

(Continued from page 24)

Now that "No Frills" has emerged, French is highly optimis-
tic that Reckless will make its mark. Reckless plays on the single "Nitty Grity" is building, and an accom-
panying video has been leased.

"Video has proved to be im-
portant for a lot of bands right now," says French, "especially new metal acts like Poison and Cinderella. MTV has always been an important force. It went through a shake-out period, but I was always a believer. And it's really returned to that cut-
ing edge. MTV has supported Twisted Sister, and I hope they get behind Reckless also."

As for future production work, French says, "We've been ap-
proached on a number of things, and it's definitely something we want to continue. The problem is where to fit it in with Twisted Sister's schedule."

CHRIS MCGOWAN

WWW.AMERICANRADIOHISTORY.COM
**Billboard Hot Black Singles Sales & Airplay**

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

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<th>WEEK ENDING: MARCH 14, 1987</th>
<th>TITLE</th>
<th>ARTIST</th>
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<td>SLOW DOWN</td>
<td>LOOSE ENDS</td>
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<tr>
<td>2</td>
<td>YOU GOT IT ALL</td>
<td>THE JETS</td>
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<td>3</td>
<td>COME ON WITH ME</td>
<td>SHEILA E.</td>
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<td>4</td>
<td>LOVE IS A DANGEROUS GAME</td>
<td>MILLIE JACKSON</td>
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<tr>
<td>5</td>
<td>YOU LIKE MY BODY</td>
<td>AFRANKLIN G.</td>
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<td>6</td>
<td>TELL ME WHAT YOU WANT (FOR ME)</td>
<td>A. FRANKLIN G.</td>
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<td>7</td>
<td>LIVING ALL ALONE</td>
<td>PHYLLIS HYMAN</td>
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<td>8</td>
<td>Save For Me</td>
<td>BUNNY DEARBORN</td>
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<td>9</td>
<td>YOU NEVER LOVED SOMEBODY</td>
<td>RICHIE F.</td>
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<td>10</td>
<td>LOOKING FOR A NEW LOVE</td>
<td>JOHNNY WALKER</td>
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<td>11</td>
<td>LET'S WAIT AWHILE</td>
<td>JODY WATLEY</td>
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<td>12</td>
<td>I'M GONNA HAVE YOU</td>
<td>DONNA ALLEN</td>
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<td>13</td>
<td>JUMP INTO MY LIFE</td>
<td>STACY LATTISAW</td>
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<td>14</td>
<td>DON'T DISTURB THIS GROOVE</td>
<td>THE WEEKEND</td>
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<td>15</td>
<td>MY LIPS ARE MEANT FOR LOVING</td>
<td>HOWARD HEWITT</td>
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<td>16</td>
<td>I'VE NEVER BEEN TO NEW ORLEANS</td>
<td>BUNNY DEARBORN</td>
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<td>17</td>
<td>TALKING 'BOUT A HEAVEN</td>
<td>THE TIMES</td>
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<td>18</td>
<td>WANT MY LOVE</td>
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**Sales & Performance Rights/Sheet Music**

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<td>I'LL STILL WAIT</td>
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ASCAP Schedules Songwriting Workshop

NEW YORK — ASCAP will hold a black-music workshop at 7 p.m. on April 21 at the Record Plant, 231 W. 14th St., in New York. The two-hour workshop will feature panelists from all areas of the music business, discussing and reviewing material submitted by participants. Writers interested in participating in the workshop should submit a cassette containing two original songs along with a brief biography to ASCAP Black Music Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for entries is March 30.

RHYTHM & BLUES

(Continued from page 27)

April College Radio Meet Set

NEW YORK — The ninth annual Black College Radio convention is scheduled for April 17-18 at Pascuch's Hotel in Atlanta. The two-day conference is organized by Joe Jecks, who publishes Black College Radio News. The convention site is only a few blocks from Atlanta's University Center, where a number of prominent black colleges, including Morehouse and Spelman, are located. For more information, contact the BRC's offices at 404-522-6136.

FOR WEEK ENDING MARCH 14, 1987

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www.americanradiohistory.com
### HOT DANCE/DISCO

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

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**12-INCH SINGLES SALES**

Compiled from a national sample of retail store reports.

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**NEW**

Tapes, with future chart potential, based on club play this week.

1. LAST CHANCE (REMIX)
2. BETTER QUIT ONE WAY (REMIX)
3. STONE LOVE (REMIX)
4. KILL THE GANG MERCURY
5. LOVE IS ALL THAT MATTERS (REMIX)
6. EARTH TO MICKEY (REMIX)
7. DOMINOES (REMIX)
8. DEEPER SINS (REMIX)

**BREAKOUTS**

Titles with future chart potential, based on sales reported this week.

1. DON'T LET IT BE CRACK CLAUSELL
2. BETER QUIT ONE WAY (REMIX)
3. LOVE IS ALL THAT MATTERS (REMIX)
4. DOESN'T HAVE TO BE THIS WAY ROSE ROYCE

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An All-Too-Hasty Look at Some Deserving Records

by Brian Chin

no mistake: there are real youth manifestos coming out of rap, and we don’t mean the Beat Boys.

REMINES: A very strong bunch this week. Run-D.M.C.’s “It’s Tricky” (Profile), remixed by Shep Pettibone, is a popper turned out from Emulator work, though its overall sound is still hardcore... others works in “Conversation” (I.R.S.) has a big, meaty reggae-funk beat, with good, jumpily breaks added in Steve Beltran’s re-mix modified in the future, Kelvis’ “small talk” version... Kraftwerk’s “Telephone Call” (Warner Bros.) was remixed by Francois Kevorkian and Ron St. Germain with the group; could they be pop breakthrough. The B-side version, “Point of No Return,” gets a sur-prisingly prisming out of the track... “It’s Too Late (For Love)” by Stardom Groove featuring Tony Wynne won’t be signed to a major, but New York Groove has issued a very strong new Emulator version, very punchy and dynamic, segued now into the organ version; the main mix too, has some good added keyboard work... The Voice In Passion’s “Only In The Night” (Atlantic) will be a new record to most, although it first broke in Flori- da last fall. All lands hauls each half of the Miami pop / Latin / street fusion in four new mix/edits, two space-pop-style by Freddie Bastone/Chop Suey and two that might have been called “break-dance” a couple of years ago, by producer Lewis A. Martinese “Little” Louie Vega.

WOOPS, WRONG AGAIN: of course you read the entire maga-zine, but just in case you missed the recent news item that contradicted our note that ran just beforehand, I’m re-releasing the 50 most popular of its midnite albums as vi-nyl LPs after having deleted the entire catalog in that format. And, regarding our story about the, um, explosion of “Boom Boom” by Paul Baloche, we should clarify two things: First, although there was no independent regional promo- tion involved in the spontaneous na-tional radio break-out of the record, there is, obviously promotion out of the Long Island, N.Y.-based Mikiuzi/ZXY office itself. Also: It’s Jem Records (not Gen) that we should have listed among ZXY’s re-gional distributors.

Winter Music Conference Grows Rapidly

Event Will Continue To Offer Unique Focus

By Brian Chin

Fort Lauderdale, Fla. About 450,000 music industry professionals attended the Winter Music Conference (WMC), here, with representation from the local and national dance music industry and a near-doubling of registra-tion from the event’s first year. (See Dance Trax, March 17)

Conference directors John Kelly and Lou Possenti of Fort Lauderdale-Miami Record Pool and Flamingo Record Pool, respectively, hope to double registration at next year’s event, but they are careful to limit the size of the confer-ence and maintain a cohesive feel. “It shouldn’t get out of hand,” says Kelly. “We don’t plan on en-gaging any panels outside the scope of focusing the 12-inch record. We think publishing and legal subjects are best left to something like the New Music Seminar.”

For 1987’s WMC, an outside staff will probably be hired to oversee the administrative tasks, handled by Kelly and Possenti the first two years. This will enable them to con-centrate more on the conference seminar agenda. But, says Kelly, that will necessitate a larger turn-out to justify the greater overhead and longer advance organization period planned for next year’s confer-ence.

“This year’s numbers were OK for four months’ worth of work,” says Kelly. Planning for the 1988 conference will probably commence in April.

“It will be a better cross-section from all areas of the industry,” says Kelly. “Our ad panel had excellent representation for the first year we offered.” Still, he adds, the need for greater understanding of the 12-inch market, especially in light of the now all-inclusive nature of the ter-m dance music, is one that WMC expects to fill for label personnel who are not specialized in that mar-ketplace.

According to Kelly, the development of singles artists into album artists is another key agenda item that will be main-tained for the conference. WMC says, perhaps more than others, that new artists represent a unique opportunity in the marketplace.

Concluding the 1987 WMC was the presentation of several awards: best area radio station to WQOK; best area retail store to Uncle Sam’s; best area nightclub to Pi-Bass; best DJ to Job Miro; best new artist to Nu Shoo; best artist to Janet Jackson; best 12-inch rec-ord to Jackson’s “When I Think of You...” best independent label to Sleeping Bag; best major label to A&M and major-label promoters to A&M’s Bob White and MCA’s Bobby Shaw; best independent-label promoter to Sleeping Bag’s Michael Scott; best independent promoter to ProMotion’s Brad Le Beau; and best producer/remixer to John “Jelly- bean” Benitez.

If You Are In The Nightclub, Bar, Lounge Or Restaurant... Don’t Miss The NIGHTCLUB & BAR EXPO

Georgia International Convention Center, Atlanta
April 14-16
Sponsored By: Night Club & Bar Magazine
**Country**

**Final Ballots Mailed For ACM Awards; Program To Be Aired on NBC-TV April 6**

NASHVILLE Reba McEntire, Rick Frickie, produced by Hank Williams Jr., and George Strait will battle for entertainer-of-the-year honors at the 22nd annual Academy of Country Music (ACM) Awards.

Final ballots for the academy's Hat Awards poll have been mailed to voting members. Winners will be announced during the awards show to be aired April 6 on NBC-TV live from Knotty's Berry Farm near Los Angeles. The ACM Awards show is hosted by Randy Travis, McEntire is up for female vocalist, yzing against Crystal Gayle, Marie Osmond, Juice Newton, and Janie Crow.

Buffett Goes Top Gun. Tropical rocker Jimmy Buffett fulfills a lifelong dream earning his wings as a civilian pilot fighter trainee with the 45th Adversary Group in Key West, Fla. Buffett, nicknamed "Brillo" because of his hair, completed a weekend "boop camp" at the Naval Aviation survival school in Norfolk, Va. Upon graduation Buffett donned flight gear and, while the presence of squadron pilots, took off for the wild blue yonder at the controls of a T-4 Skyhawk.

1,300 Industryites Attend Fiery Roast

MC Charlie Monk Sparks Radio Seminar

FLOTSAM FROM THE Country Radio Seminar, held here Feb. 19-21: One of the annual flavorings of the seminar's New Faces Show is the spice added to the event by MC Charlie Monk. His rapid-fire roasting of the big names in radio and the music business has become an unintentional highlight of the seminar's closing event. From great ones to groaners, Monk mixes a potent potion of aerie wit and deadly dialog.

"To the accomplishment of strains of 'Hillbilly Heaven,' Monk, a former country broadcaster himself, treated the banquet-ball crowd of some 1,300 industry figures with his version of the lyrics. Here's how it went:

"Last night, I dreamed I went to country music heaven, and when I got there, guess who me at the golden gates? Why that wiley old coyote himself, Col. Bill Hall. He said, 'Monkee, I'm glad you're here. Some of your old pals will be glad to see you. I'm sorry the Big Guy's not here to meet you, but he's out on the course trying to beat Wally Cochran and Bob Jennings. Wally's still picking up 20-foot gimmies, and Jennings is complaining about the Big Guy's handicap.'

"The first person we ran into was Gentleman Jim Reeves. He asked if I knew when RCA was going to stop releasing them damn demos. Then I heard this great familiar country voice. Sure enough, it was Mel Street. Mel asked about Nelson Larkin. Said he expected him a long time ago. Heard several people threatened to choke him.

"I asked the colonel to introduce me to Hank Williams. He said that Hank was out on the lake fishing and trying to figure out how his kid became Hank Jr., and the other side of the coin was just as bad.

"About that time we ran into Marty Robbins. Marty said he didn't care if his son became Marty Jr., as long as he didn't sing. Red Sovine pulled up in his Panhard. I told him his son Roger was running BM1. Red chuckled and said that Roger never did want to work.

"All of a sudden I heard the voice of King Ed Smith. King Ed was telling Elvis he could stay but he couldn't have the title.

"I overheard Hubert Long, Shorty Lavender, and Tiny Hughes discussing the CMA Awards Show and their concerns about acts like Amy Grant, Anita Pointer, and Bobby Jones. About that time, Jack

BUFFALO-ROCKETED DOWNTOWN, Buffalo's "Brilli" Buffett fulfills a lifelong dream.

**Competition has great new talent**


The award for country video of the year will be presented during the TV broadcast. The winner will be selected by a vote of the academy's board of directors.


(Continued on next page)

**Billboard**

**HOT COUNTRY SINGLES ACTION**

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<th>RADIO MOST ADDED</th>
<th>NEW TOTAL ADDS ON 130 REPORTERS</th>
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<td>DAN SEALS I WILL BE THERE</td>
<td>57</td>
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<td>JANNIE FRICKIE ARE YOU SATISFIED</td>
<td>37</td>
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<tr>
<td>THE FOREST SISTERS TOO MANY RIVERS</td>
<td>37</td>
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<tr>
<td>KEITH WHITLEY GOD BLESS THE NEWS</td>
<td>35</td>
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<td>CONWAY TWITTY JULIA</td>
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Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations monitoring the Breakout Report. Those records with significant future sales potential based on initial market reaction at the retail level are chosen. One-week reporting to Billboard. (The full panel of reporters is published periodically as changes are made.)

**RETAIL BREAKOUTS**

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<td>REBA MCENTIRE LET THE MUSIC LIFT YOU UP</td>
<td>16</td>
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<td>M. MURPHY/ H. DUNN A FACE IN THE CROWD</td>
<td>8</td>
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<td>DON STRICKLAND SOMEBODY</td>
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<td>RONSTON RONSTON RONSTON</td>
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**For Week Ending March 14, 1987**

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**Contd.**
NASHVILLE SCENE
(Continued from preceding page)

Consensus opinion is that Warner Bros. artist Dwight Yoakam lost more than he gained by his seminar behavior. Aside from criticizing everyone except himself—radio, record labels, trade charts—Yoakam performed much longer than did other acts at the New Faces Show. Significantly, unsung PolyGram artist Larry Boone received stronger applause ending his set than did Yoakam.

Yoakam has loads of talent—in fact, he'll be the first to tell you and he backs it up with immense writing and performing skills. Several country stars have been outspoken but have gotten by with it (Larry Gatlin, Hank Williams Jr., David Allan Coe). They ventured their sprees of various venoms, and none of them now seem to carry the bitterness that once bound their karma together. Yoakam made a lot of good points in his observations, but his tone detracted from the effectiveness of his remarks.

The power of positive performances on the New Faces Show was demonstrated the day after this year’s show when two independent acts inked important pacts. Adam Baker was offered an exclusive booking deal with World Class Talent, while A. J. Masters so impressed some Academy of Country Music officials that they booked him for a three-week stint at the prestigious venue the landmark in Las Vegas, Nev., starting April 16. Since nobody asked us, we'd like to volunteer one change for future Country Radio Seminars: Do away with the meat-market atmosphere of the artist-attendee welcome reception that sees a cattle call of hopeful country acts hoof across the stage to verbally bow before the broadcasters—many of whom for the stage after the first drink of the night. It's embarrassing for a singer to shout his or her name above the roar of the disinterested cocktail crowd.

FOR WEEK ENDING MARCH 14, 1987

TOP COUNTRY ALBUMS™

(Continued from preceding page)

Nominated for band of the year (touring) are Alabama Band, Nashville (the Randy Travis band), and the Ricky Skaggs Band. Nominations for nontouring band of the year are the Danny Michael's Band, Nashville (Jerry Whitehurst), Sier-rah Band (Barbara Morrison), the Tennesseans (Al Bruno), and West- ern Union (Mike Smart).

Other awards to be presented are radio station of the year, DJ of the year, and county night club of the year. Radio station and DJ awards are voted on by record label promotional personnel, independent promoters, representatives of major music industry trade publications, and promotional and publication members of the academy. The country nightclub award is determined by the votes of the owners and managers of country music nightclubs. Bill Boyd, executive director of the Academy of Country Music (not to be confused with the Nashville-based Country Music Assn.), announced the final nominees. The mood of last year's show was dampened by the bombing of Libya, an event that delayed the live telecast while the audience watched President Reagan explain the war action.

GERRY WOOD

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<td>OCEAN FRONT PROPERTY</td>
<td>GEORGE STRAIT</td>
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<td>58</td>
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<tr>
<td>MIDNIGHT GIRL/SUNSET TOWN</td>
<td>SWEETHEARTS OF THE RODEO</td>
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<td>NO PLACE LIKE HOME</td>
<td>RANDY TRAVIS</td>
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<td>63</td>
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<td>I'LL STILL BE LOVING YOU</td>
<td>RESTLESS HEART</td>
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<td>SMALL TOWN GIRL</td>
<td>STEVE WARINE</td>
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<td>TWENTY YEARS AGO</td>
<td>KENNY ROGERS</td>
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<td>76</td>
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<td>TALKING TO THE MOON</td>
<td>GEORGE STRAIT</td>
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<td>THE STALTER BROTHERS</td>
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<td>THE RIGHT LEFT HAND</td>
<td>GEORGE JONES</td>
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<td>THE GATLIN BROTHERS</td>
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<td>I CAN'T WIN FOR LOSIN'</td>
<td>TEDDY CONNELLY</td>
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<td>THE ROCK AND ROLL OF LOVE</td>
<td>TOM WOPAT</td>
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<td>TWO WOMEN</td>
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<td>THE BED YOU MADE FOR ME</td>
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<td>71</td>
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<td>THE ROYAL ROLL OF LOVE</td>
<td>TOM WOPAT</td>
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<td>STRAIGHT TO THE HEART</td>
<td>CRYSTAL GAYLE</td>
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<td>PARADISE</td>
<td>WYALON JENNINGS</td>
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<td>LET THE MUSIC LIFT YOU UP</td>
<td>REBA MCENTIRE</td>
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<td>69</td>
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<td>TO KNOW HIM IS TO LOVE</td>
<td>PARTON, RHONDA STARRS</td>
<td>18</td>
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<td>YOU TURN ON</td>
<td>RONNIE MILSAP</td>
<td>19</td>
<td>96</td>
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<tr>
<td>HAVE YOU</td>
<td>EDDIE RABBITT</td>
<td>20</td>
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*Note: The chart data is from Billboard magazine, March 14, 1987.*
BY THE TIME YOU GET THESE TAPES THEY'VE ALREADY BEEN SOLD.
Fuji announces the biggest support story in recorded history.

At Fuji, 1987 is the year we outdo everyone in offering you exciting promotions, special programs and tremendous dealer support.

For starters, we're the only videotape manufacturer with a network TV campaign. This TV blitz is bringing Fuji into virtually every living room in America.

Next, we have promotions. We've just extended our highly successful Good Stuff Videotape Rebate through June 30th. And we have a line-up of other new promotions that will keep delivering customers. We'll also be helping sales with merchandising programs that include Fuji multi-packs and all kinds of p.o.p. materials.

In addition, Fuji Super XG was recently rated #1 by the leading consumer testing magazine. A fact that won't escape your customers' notice.

There's also a lot to hear about in audio. In 1987, we're supporting the full line of Fuji audiocassettes with a full line of spring and summer promotions, including our current Command Performance Rebate.

In short, we're making sure Fuji tapes are sold before they're even on your shelf. Which makes the good stuff clearly the best stuff to carry.

Put the good stuff on the good stuff.
**TOP COMPACT DISKS**

Compiled from a national sample of retail sales reports.

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<td>BRUCE HORNSBY &amp; THE RANGE</td>
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<td>KATHLEEN BATTLE SINGS BOSWELL</td>
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<td>DON DORSEY</td>
<td>TE KANAIVA</td>
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<td>5</td>
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<td>WORKS OF THE GERMAN ROMANTIC PERIOD</td>
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**CLASSICAL**

Compiled from a national sample of retail sales reports.

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<td>VIVALDI: THE CONCERTO GROSSO</td>
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<td>BACH: THE WELL-TEMPERED CLAVIER</td>
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Record Dealers Advised To Enter Computer Age

BY GEOFF MAYFIELD
MIAMI BEACH To go on line or not to go on line?

That was the question addressed here by the National Assn. of Recording Merchandisers (NARM) convention Feb. 13-17 at a seminar titled "The Computerized Record Store." And the consensus of the panel discussion was a resounding yes.

The session was aimed primarily at smaller music dealers who have not yet computerized their operations.

"It's the last day of the convention, and now that you've run your credit lines to the limit, it's time to figure out what to do with all that product when it comes to your back door," said moderator Bob Schneider, executive vice president of retail/wholesale firm Western Music. Schneider is a member of NARM's operations committee.

The panel, made up of retail data-processing specialists and computer-service vendors, sought to translate the hi-tech lingo of computer systems into the practical dollars-and-cents benefits that can be derived from automated systems. Among those advantages:

- Accounting and general ledger procedures
- Faster returns processing
- For stores that add video rental, computerization simplifies the tracking of inventory turn and customers' accounts.

The bottom line for music dealers, however, is that data-processing systems make it easier to run a store or chain.

"It can take the drudgery out of the day-to-day work, and it can be afraid of. It's another tool, just like a vender's catalog," said Dennis Young, president of service firm Young Systems Ltd. (Billboard, July 28, 1989).

Bruce Ogilvie, president of Los Angeles-based one-stop Abbey Road, cited a more specific benefit, which drew an enthusiastic response from one attendee, when he noted that his firm's Music Software Inc. program enables an inde- to a more specific benefit, which drew an enthusiastic response from one attendee, when he noted that his firm's Music Software Inc. program enables an independent store to process as many as 23,000 returns an hour.

That's at least five or six times faster than if you were to do it by hand, Ogilvie said.

Most of the seminar was a walk-through of the processes that a smaller chain or independent store should anticipate when that retailer decides to go on line. Mixed in with that were six or seven panelists, each of whom offered authorizations] manually," said Ogilvie.

Maurie of the seminar was a walk-through of the processes that a smaller chain or independent store should anticipate when that retailer decides to go on line. Mixed in with that were six or seven panelists, each of whom offered suggestions but had difficulty divorcing themselves from their roles as salesmen for their firm's services. Belson's Bona-fide claims some 600 clients, many of them video dealers. Belson described his customer base as being "largely multistore, high-volume superstore chains." Young's firm, which is geared specifically for chains that have a central distribution system, services 10 firms, representing some 200 stores.

Ogilvie's Abbey Road also sells its Music Software system, which is as "professionally designed specifically for independent stores that deal with a one-stop. He noted that his wholesale model relies on the software package for $9.95 to customers who buy from Abbey Road (Billboard, July 25), with a higher price offered to those accounts.

Also on the panel were Peter Beli, chief financial officer of Miami-based Forced Action Music, and the director of management information systems for 70-store Long Island-based Record World. Like Western's Schneider, both Beli and Hartill serve on the NARM operations committee.

Belson gave perhaps the simplest—and soundest—advice about how one goes about plugging into the computer age: "Find a friend." He and other panelists noted that many retailers have a bad experience when they first attempt computerization because the systems they buy into are not capable of handling future growth. Thus, it is smarter to team up with another retailer who has already gone on line.

Emphasizing that point, while

(Continued on page 44)

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VIA ROLLER RINKS

NEW YORK Can a record retailing environment be established in the nation's 5,000 roller-skating rinks and rink systems?

Mark Barkan and Lewis Quintin Jr. are betting that the answer is yes on both counts.

In September, they've been running a one-stop called QMARK, based in York, Pa., that caters strictly to roller-skating rinks.

In addition, they have their own label with the same name, whose first act, the group Spyke, they hope to break in such venues.

Quintin and Barkan have been songwriting collaborators since the mid-70s. Quintin owns five roller-skating rinks and is national director of the Roller Skating Rink Operators Assn., which has a membership of 2,000 rinks.

Quintin is convinced that roller-skating rinks, given their young patrons and the youth-oriented music they usually play, can be an important sales outlet for recordings, especially singles. He says many of these facilities have upgraded their sound systems since the late '60s, when they "can speaker systems on 25-watt amplifiers.

"They've become one of the biggest promoters of music," he says.

They underwent a big transition in the '70s. Far from using the loud speaker systems of old, they now have sound systems that will blow you away. And the skates and rink floors, using new plastic coatings, are much quieter. All of them have pro shops where they can set up rec

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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, Tennessee 37220.

COMPACT DISC INC. (301-384-0012) has developed a new portable CD storage system for use with portable and car CD players. Called FLIP-CIDy, the product features a flip-top box, which opens to give access for up to 10 CDs in a 6-by-6-by-1½-inch case. Each CD is stored in a dust-proof, clear sleeve with a sealable flap. Users can label the transparent sleeves by inserting the original CD label in the top sleeve flap. There is also room in the sleeve for the printed information that comes in regular CD packages. Suggested retail price: $12.50.

Jasco (405-752-0710) has launched the Endless Loop Cassette and the Leaderless Cassette Tape, each in a two-pack format. The Model 1948's endless loops are each 30 seconds long and designed specifically for recording outgoing messages. The two-packs each retail for a suggested $11.08. The Model 1949B features 30-minute leaderless cassettes for capturing incoming calls. Suggested price for two: $2.55.

Bib (303-985-1566) has launched two new audio gift packs for retailers' shelves. Each is in a luggage-style case, with a hinged lid, snap-lock closing, and carrying handle. The BK-2 CD care system includes the Bib radial CD cleaner, cleaning fluid in a pump spray, blower brush, 10 cotton swabs, and cleaning cloth. Suggested price: $29.95.

Jasco answers answering machine needs with two-packs of endless loops cassettes. Also available are packs of leaderless tapes.

ALBUMS

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

*L = Simultaneous release on CD.

POPK/ROCK

ANGRY SAMOAANS

Yesterday Started Tomorrow
LP PVC-PCC915/5-M4/NA $6.98
CA PVC-C915/NA $6.98

ATLANTIC Starr

All In The Name Of Love
LP Warner Bros. 1-25560/NA $8.98
CA 4 25560/NA $8.98

JOCILYN BROWN

One From The Heart
LP Warner Bros. 1-25544/NA $8.98
CA 4 25544/NA $8.98

BETTY BUCKLEY

Betty Buckley
LP Reprise 1003-NA $11.08
CA 1003-NA

THE DEL FUEGOS

Stand Up
LP Warner Bros./Slaon 1-25564/WEA $8.98
CA 4 25564/NA $8.98

FARRENEIGHT

Farewell
LP Warner Bros. 1-25564/WEA $8.98
CA 4 25564/NA $8.98

PHIL MANZANERA

Guitarsissimo
LP EG Dolph/Parlophone Group/NA $8.98
CA 4 EG269/NA

BOR PFEIFFER

After Words
LP PVC-PCC915/5-M4/NA $6.98
CA PVC-C915/NA $6.98

ICHIABO STOWE

The Legendary Ichabod Stowe
LP Geffen G-20295/NA

WILLIAMS BROS.

Two Stories
LP Warner Bros. 1-25547/NA $8.98
CA 4 25547/NA $8.98

RACER RINGS

(Continued from preceding page)

order areas.”

QM ark has built an account list of 40 keys across the country, and Quintin hopes to bring that number to 300 by the end of the year.

Quintin says 65% of the one-stop's business is in singles and predicts that the cassette single configuration will take hold among skaters who bring along personal stereos. As for their record company, the duo has recorded an eponymous album by Skye. The release, along with a forthcoming single, will be sold only through the rings. Also, the pair plans to take the group on a rink tour, on which it would perform during a 30- or 30-minute break in skating. “It'll be reminiscent of the record hops of old,” says Barkan. “We'll guarantee any ring that takes one of our acts that should they become successes, they would return at the original price.”

Roller rinks under way, Quintin is looking ahead. He would like to break through to bowling alleys, of which there are 10,000 in the U.S. alone. He admits to having a “few ins with bowling alley proprietors.”

HRV LICHTMAN

BILLBOARD SPOTLIGHTS

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DEPECHE MODE
People Are People
CD Sire 2-25124/WEA $15.98

FLYING BURRITO BROTHERS
Live From Europe
CD Reprise PPCD 2022/NA

SAMMY HAGAR
Three Lock Box
CD Geffen 2-25212/WEA $15.98

HOT TUNA
Splashdown
CD Reprise PPCD 2004/NA

ROBERT HUNTER
Amaqapian Street
CD Reprise PPCD 2003/NA

CHRIS ISAACK
Fool's Paradise
CD Warner Bros. 2-25230/WEA $15.98

MATTHEW KELLY
Wing And A Prayer
CD Reprise PPCD 2010/NA

VARIUS ARTISTS
Relix Records Sampler
CD Reprise PPCD 2013/99.96

CLASSICAL

A MOZART
Marriage Of Figaro Overture; Concerto In D Major For Flute And Harp Final; Magic Flute Overture
LP Warner Bros. 1-25564/WEA $8.98
CA 4 25564/NA $8.98

Rizzoli

MANZANERA

Guitarsissimo
LP EG Dolph/Parlophone Group/NA $8.98
CA 4 EG269/NA

POLLICI, RAVEL, DUPARC
Calligraphes ; Deux Melodies Hebraiques; Seven Songs
LP Reprise (2-25258/WEA $8.98
CA 4 25258/NA

VATOR SPOTLIGHTS

RIDE THE BOARD OF ONE NUMBER HITS

BY RON BRUMPH

The inside story of every Number One hit.

MARCH

MUSIC PUBLISHING

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TWIN CITIES:
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Local VSDA Chapter’s Closure Raises Questions About Small Dealers’ Health

BY EARL PAIGE

LOS ANGELES The shuttering of Southern California’s high-profile Inland Empire chapter of Video Software Dealers Assn. (VSDA) is raising new questions about how small video-specialty dealers are faring.

Issues of chapter growth and viability were addressed March 4-5, when VSDA chapter leaders convened at the trade group’s Marion, N.J., national headquarters. The conference was the first of its kind.

The folding of the 2-year-old Inland Empire chapter is viewed as dramatic because its founder and president, Joan Weisenberger, is a national VSDA board member.

“We had just enough support, and I couldn’t find anyone to turn it over to,” says Weisenberger, who heads the two-store In Home Video.

Weisenberger also notes that with three other chapters nearby, Southern California dealers have more than [their] share of meetings.”

Representatives from 35 chapters—the number VSDA had six months ago—attended the VSDA confab in Marion.

“We’re hoping to find out what the problems are,” says Dave Ballstadt, owner of the 10-store Adventures In Video in Minneapolis.

Ballstadt, a national board member of VSDA, and chairman of the VSDA regional committee, refutes those who say flat chapter growth portends the long-anticipated shake-out of small video stores.

“VSDA has been a leveling off [of chapter growth], that’s true,” says Ballstadt. “But we feel it relates to the lack of aggressive dealers who get a regional going, or keep it going. Many don’t know how or don’t have the time.”

Rick Karpell, new VSDA director of regional activities, has been examining national chapter growth. He says that in the four months since he arrived there have been two chapters [in Indiana and Idaho] started up, and about 10 have indicated interest.”

Only three chapters—in Nashville, south Florida, and the Delaware Valley—have been taken off the VSDA list; these appeared to be functionally inactive, according to Karpell.

Across the country, chapter presidents enumerate various reasons for success, from regular meetings and distributor sponsorship to good programs and a galvanizing issue.

Joe Gasparch, head of B.A.C. Video in Belleville, Ill., and president of the St. Louis chapter, notes that five stores in St. Louis are embroiled in an adult video prosecution—an issue that has united dealers in the area.

Charles McCauley, owner of Video Ventures, Hingham, Mass., president of the Boston chapter, and a member of Ballstadt’s regional committee, contends that many chapters are stronger than ever.

“Chapter growth] is level right now, but we’re not giving ground,” McCauley says. “Chapters are the backbone of the mom-and-pop video store business. What we’re seeing is the filtering out of weaker dealers.”

One area of strength is the number of chapters holding trade events. McCauley says his chapter just held its first exhibit.

(Continued on next page)

Outlet Bets On Sell-Through Specialty Tapes Viewed As Viable

BY CHRIS McGOWAN

LOS ANGELES The How To Do Anything Store, which opened Feb. 18 in Seattle, is placing its bets on the sell-through potential of specialized-interest video.

The new outlet, which may be the lead wagon for a nationally franchised chain, focuses on national and regional media and carries more than 2,000 special-interest, nontheatrical video titles as well as a large selection of informational books, audiotapes, and magazines.

At least a dozen How To Do Anything stores should be open by the end of this year, according to Sally Lasater, president of Monterey-based Salfishy Inc., which owns the copyright on the store’s name.

“We will open a store in Encinitas, Calif., in March, and one in La Jolla, Calif., in May. We will franchise stores and possibly own some outlets as well,” The Video Schoolhouse, a distributor of nontheatrical videos, is another division of Salfishy Inc.

The Seattle How To Do Anything Store is owned by Allen and Kath- len Weiner. Says Allen Weiner, “We have tons of new specialty video titles coming in every day, and we expect to see a steady flow of in- dividual titles by this summer.”

The Weiners’ 2,100-square-foot store is in the Capitol Hill neighbor-

hood of Seattle. There are 25 sections in the store, including In The Kitchen, Health And Fitness, Business And Finance, Self-Improvement, Computers And Electronics, Sports, Bowling And Skiing, and Potpourri. This last section is a catchall for everything from gold-digging videos to tarot-card tapes.

The store’s video emphasis is on sales. Rentals are limited to 25- to 60-tile titles featured in the section called Rent To Own. Customers can apply the rental fee on a tape toward its purchase.

“We have four monitors going at all times and a separate video on each one,” says Allen Weiner. “One monitor is in the window, and when we put a chef Paul Prudhomme tape on, it really attracts attention.”

He adds, “There’s a learning period people go through. They come into the store and they just can’t believe that tapes actually exist on certain subjects. If someone is interested, I’ll show them any tape they want to see on the monitor. Customer service is very important.”

“The first week was a great success. We had sales of as far away as Vancouver, Wash., and Portland, Ore. We advertised heavily on radio and in print and had a number of opening-week specials.”

Before his leap into the world of alternative video, Weiner was a newspaper columnist covering the media for the Everett Herald in Ev- erett, Washington. “We could have opened a theatrical-oriented store and made a lot of money, because I have been a film critic and know a

(Continued on next page)
OUTLET BETS ON SPECIALTY SELL-THROUGH
(Continued from preceding page)

lot about movies. "But Kathleen, who has an M.B.A. from Northwestern, and I looked at the market data, including a Merrill Lynch report that came out last year, and we saw a great future in specialty videos." The Weisenberg's got in touch with Sally Laster and obtained permission to utilize the name in return for their marketing information. Then they obtained a loan. "Anybody could probably do what we've done, except that we've really done the research and know how to do it," says Allen Weiner.

The concept behind How To Do Anything stores derives originally from the How To Do Anything Bookstore in Carmel, which opened in 1977 and was purchased by Sally-forth Inc. in 1985. Notes Laster, "It had the copyrighted name, and we amended that to include the How To Do Anything Store name."

The small bookstore carries some 10,000 how-to books as well as more "than 800 how-to video titles. "We've used it as a marketing source," says Laster. She expects that most of the forthcoming How To Do Anything Store outlets will carry at least 4,000 video titles, a similar number of book titles, and 1,000 how-to audio tapes. "In studying the sales, the Carmel store and The Video Schoolhouse business, Laster has found that price points on the specialty videos should be neither too high nor too low. "The very low price points, such as $9.95, generally don't do as well as the higher-price titles, such as the $39.95 and $49.95 videos. We usually price our $9.95 videos to $12.95 or $14.95. The customer has a preconceived notion of value."

The How To Do Anything outlets that open this year will probably be located in major metropolitan areas, says Laster. "We've been besieged by people who want to franchise. How many we open in 1987 will depend on how fast we move. We're deciding that right now."

COMPUTER AGE
(Continued from page 41)

beating Bonafide's drum, Belson added, "Eighty percent of our customers used another system before they bought ours." The reason those initial installations failed, he said, wasn't "so much that they were bad systems," as much as the fact that the stores that contracted for those packages outgrew the service. He also indicated that the retail-computer-service field has undergone a shake-out, saying that a year ago there were some 200 such vendors, compared with the 50 or so that are still in business today.

Service, too, is another key consideration. "Anyone can answer your call from 9 a.m.-6 p.m. during the week, but think about a company that can offer you service when your system goes down at 7 p.m. on a Saturday night, when you have customers stacking up at the counter," said Belson.

Other key observations from the panel:

• Both Record World's Hartill and Abbey Road's Ogilvie said their companies are receiving increasing pressure from vendors to implement telecommunication capabilities—as other customers have— that allow for direct-computer-to-computer transactions.

• Ogilvie noted that he is particularly interested in the benefits his one-stop will realize from telecommunicating returns.

• "Forget the graphics, forget spread sheets, and to some extent, forget about color screens," advised Belson. "Buy the bells and whistles second, not first."

• Hartill noted it is easier to build an inventory data base than it once was because manufacturers now provide tapes. If the vendor's computer language is incompatible with that of the account, those tapes can thus easily be translated.

• There was split opinion on estimated start-up costs for an indie dealer to go on line. Ogilvie said the "optimal" hardware line-up that he recommends for his Music Software package costs as much as $2,500. But Belson said that the initial outlay for computer equipment could cost as much as $12,000, depending on the number of work stations in a store and other considerations.

VSDA CHAPTER CLOSES
(Continued from preceding page)

On the other hand, many local presidents echo Weisenberger's sentiments about the difficulty of holding a chapter together.

Dan Briggs, head of Sacramento Video, declines commendation for a second term as president of the Sacramento chapter.

"I formed the chapter almost single-handed," says Briggs. "I got so I felt like a Fuller Brush salesman, pounding on doors trying to sell VSDA."

All the same, the Sacramento group, one of five California chapters, is flourishing under its new president, Linda Forsythe, head of Instant Replay in Sacramento. The Sacramento branch recently co-sponsored a charity drive with Media Home Entertainment. Chapter presidents are often stuck with a considerable amount of work, says Chris Neely, head of the Southern California VSDA chapter. Neely and her husband, Brady, who is a national VSDA board member, just closed their store after six years. "We offered to resign, but they begged me to stay on until we have our Casino Night. That will be a week's work for me," she says.

OUTLET BETS ON SPECIALTY SELL-THROUGH
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TOP VIDEOCASETTE RENTALS

FOR WEEK ENDING MARCH 14, 1987

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<th>Principal Performers</th>
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<td>BACK TO SCHOOL</td>
<td>Hbo/Cannon Video Tva2988</td>
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<td>RUNNING SCARED</td>
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<td>EXTREMES</td>
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<td>Labyrinth</td>
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<td>BIG TROUBLE IN LITTLE CHINA</td>
<td>CBS/Fox Video 1502</td>
<td>Kurt Russell</td>
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<td>FLIGHT OF THE NAVIGATOR</td>
<td>Walt Disney Home Video 499</td>
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<td>CLUB PARADISE</td>
<td>Warner Bros. Inc, Warner Home Video 11600</td>
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<td>SHORT CIRCUIT</td>
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<td>Anthony Perkins</td>
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<td>OUT OF BOUNDS</td>
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<td>Anthony Michael Hall, Jenny Wright</td>
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<td>HOWARD THE DUCK</td>
<td>Universal City Studios</td>
<td>Lewis Collins, Billy Crystal</td>
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<td>HEARTBURN</td>
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<td>THE TEXAS CHAINSAW MASSACRE PART 2</td>
<td>Cannon Films Inc.</td>
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<td>WISE GUYS</td>
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<td>DOWN AND OUT IN BEVERLY HILLS</td>
<td>Touchstone Films</td>
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<td>FRIDAY THE 13TH PART VI: JASON LIVES</td>
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<td>MAXIMUM OVERDRIVE</td>
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<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
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<td>THE MONEY PIT</td>
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<td>OUT OF AFRICA</td>
<td>Universal City Studios</td>
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<td>SPACEDOWN</td>
<td>ABC Motion Pictures, Vestron 5174</td>
<td>Kate Capshaw, Lea Thompson</td>
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<td>ARMED AND DANGEROUS</td>
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<td>BACK TO THE FUTURE</td>
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<td>JO JO DANCER, YOUR LIFE IS CALLING</td>
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<td>Island Pictures, Entertainment Enterprises 1341</td>
<td>Geraldine Page</td>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million ($3,000 or $1.2 million for nontheatrical made-for-home video product, $25,000 or $1 million for music video product). A platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $5 million ($5,000 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 value of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF, short-form; LT, long-form; C, concert; D, documentary.

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HOME VIDEO

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

AMATEUR NIGHT
Geoffrey Deuel, Dennis Cole, Allen Kirk
▲ Video: $40/$60.95
THE BEST FAT BURNERS
Exercise
▲ ▼ Video: APA-99 LFC
BULLIES
Janet Laine Green, Dehl Berli, Stephen Hunter
▲ ▼ Video: APA-8023/87.95
CAPTAIN BLOOD
Janet Baker, Raymond Leppard, Sir John Barbirolli and the London Philharmonic Orchestra
▲ ▼ Video: APA-5159/$49.98
THE CURSE OF THE WEREWOLF
Clifford Evans, Oliver Reed, Yvonne Romain
▲ ▼ Video: APA-8054/$49.98
DEADLY FRIEND
Matthew Laborteaux, Kristy Swanson, Michael Shanks
▲ Video: APA-1660/519.95
GEORGE CARLIN: PLAYIN' WITH YOUR HEAD
George Carlin
▲ Video: APA-2047/99.95
A COMPLETE GUIDE TO HOME SECURITY
Ray Johnson
▲ Video: APA-8004/539.95
DER FREISCHUTZ
Caterina Licitra, Dennis Russell Davies, Staatsoper Orchestra and Chorus
▲ Video: APA-5044/99.95
THE EVIL OF FRANKENSTEIN
Peter Cushing, Peter Woodthorpe, Duncan Lamont
▲ ▼ Video: APA-8054/$49.98
THE FLY
Jeff Goldblum, Geena Davis
▲ Video: APA-8054/539.95
THE FLY: INVISIBLE
Vincent Price, Brian Bovard, Mary Beth Evans
▲ ▼ Video: APA-5126/579.95
TO KILL A MOCKINGBIRD
Gregory Peck, Robert Duvall, Mary Badham
▲ ▼ Video: APA-80399/539.95
LOVE SONGS
Catherine Deneuve, Christopher Lambert
▲ Video: APA-5126/579.95
THE MOVING PICTURE
Instructional
▲ Video: APA-5126/579.95
THE NO STRESS WORKOUT
Exercise
▲ Video: APA-5126/579.95
ORFO ED EURIDICE
Èdile Sánchez, Raymond Leppard, London Philharmonic Orchestra
▲ Video: APA-5126/99.95
PHANTOM OF THE OPERA
Nelson Eddy, Susanna Foster, Claude Rains
▲ Video: APA-80395/539.95
PSYCHO III
Anthony Perkins, Diana Scarwid, Jeff Fahey
▲ ▼ Video: APA-5145/99.95
REBEL
Matt Dillon, Debbie Byrne, Bryan Brown
▲ Video: APA-5145/519.95
A ROOM WITH A VIEW
Helena Bonham Carter, Maggie Smith, Julian Sands
▲ ▼ Video: APA-5145/519.95
THRASHER
Josh Brolin, Robert Rusler, Chuck McCann
▲ Video: APA-5145/519.95

To get your company's new video releases listed, send the following information: title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Res, Billboard, 1515 Broadway, New York, N.Y. 10036.
Retailers know a sure winner when they see one. And TDK's $450,000 "Dash for Cash" Sweepstakes promotion will definitely be ahead of the pack.

We've already established a proven track record with our full line of quality audio and video cassettes. Now we're pushing to set a record sales pace in 1987. You'll get off to a fast start with our extensive national media sprint that lets your customers know they could win a FREE fully paid trip for 2 to the World Championships in Athletics in Rome, Italy; plus an additional $40,000 in cash—or one of over 20,000 other great prizes, simply by submitting an entry in specially marked packages of TDK audio and video cassettes.

When your customers see this sales-stimulating promotion on display at your store they'll increase your turns on TDK quality audio and video cassettes. Unlike some promotions that get off to a quick start and fizzle, TDK strides powerfully to the finish. The only way you can lose is if you let your inventory run out of TDK.

Contact your TDK rep today—or call 1-800-TDK-TAPE and learn how easy it can be for you to be a winner in the TDK $450,000 "Dash for Cash" Sweepstakes. Your opportunity begins February 1, 1987.
GROOVIN’. "Atlantic act the System is shown on a break during the shooting of its latest video, ‘Don’t Disturb This Groove.’ Holding the camera is director Jim Hershilder; David Frank is in the center next to Mic Murphy.

Video Track

LOS ANGELES

ELEKTRA RECORDING ACT

Dokken’s video for "The Dream Warriors," the title track to the soundtrack of the upcoming motion picture "Nightmare On Elm Street, Part 3: The Dream Warriors," blends footage from the film with performance sequences. It features Robert Englund, who plays the film’s main character, Freddy Krueger, as well as actress Patricia Arquette, Fisher & Preachman directed. Brent Brown produced. Roy Wagner served as director of photography. "Hairstyles And Attitudes," the latest video from I.R.S. recording duo Timbuk 3, spotlights an array of unusual coiffures. It was shot on location in Los Angeles, New York City, and Austin, Texas, with director Carl Grasso, who was behind the camera for the group’s last two clips, "The Future’s So Bright, I Gotta Wear Shades" and "Life Is Hard." Jessica Cooper produced. Grasso and Scott Lindgren served as cinematographers. Michael Gross edited the clip. The clip supports the band’s latest album, "Greetings From Timbuk 3."

Other activities for I.R.S. include a video for "True" by Concrete Blonde. It’s made up of a series of conceptual footage, filmed down the coast of California from Playa Del Rey to Long Beach as well as in local railroad yards and the desert. Jane Simpson directed. Tina Silvey produced for Sliever-Lee Productions.

CHAMPAGNE PICTURES of Toronto was responsible for Lee Aaron’s clip for “Only Human,” a track off her eponymous album on Attic/Virgin. Lensed in black-and-white film, the piece is said to portray the artist in an aura of sophistication with a rock ‘n’ roll edge.” Robert Quarterly directed. Angela Ryan produced. Daphne McAfee edited. The production company also completed a video for “Be Alone Tonight” by Anthem/PolyGram recording group Spoons. Playing on the lyrics of the song, the clip’s story line centers on one of the group member’s soul-searching walks into the night. Stephen Surjik directed. Philip Mellows produced. Chris Cooper edited. The clip supports the second single from the group’s “Bridges Over Babylon.”

Swedish rockers Europe’s video for "Rock The Night," currently on MTV, was filmed on location at the Hard Rock Cafe in Stockholm. It’s a performance/conceptual piece that was directed by Nick Morris, Fiona O’Mahoney produced for MGM Productions. Adrian Wilde was director of photography. The clip is the follow-up to the group’s hit single "The Final Countdown," on Epic. Hit Video USA, the Houston-based 24-hour-a-day music video network, has added to its growing list of U.S. affiliates TV Cable of Brenham, Texas, the Cablevision Corp. of Luling and Bastrop, Texas, Comcast Cablevision of Philadelphia, and United Cable of Los Angeles, among others. The network reportedly serves more than 2 million viewers nationwide.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Molekis, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW YORK

Responding to the stated policy of record labels to lower video budgets and seek fresh, creative talent, three independent East Village production companies here have formed an umbrella group in order to generate more work through shared resources. Reigning Images, the new entity, brings together C Films, Manic/Tango Ltd., and LV International. All three firms have long experience in Lower Manhattan’s underground music and art scene but have also been, while averaging in the $10,000 range, have nevertheless enjoyed wide distribution to club and television outlets, including MTV.

"By combining our talents and resources and negotiating as a group, we’ll be able to cut down on costs and produce more product," says Cindy Keefe, who heads C Films and directs there with Jason Brandon.

Specifically, notes Manic/Tango’s Abigail Simon, Reigning Images members can now together afford such equipment as a soon-to-be-acquired off-line editing system. Equally important, they can deal with other video supplier and service firms from a united front, develop joint publicity and promotional programs, and merge their individual video clips into a shared computer file.

"We have access to amazing art directors, ‘gaffers,’ lighting designers, and other video people who work big budgets all the time but who love working with us because they know we work creatively," says Simon. “Money is an issue for them, but it’s a side issue.”

Paige Yarden, Simon’s partner, notes that another benefit of Reigning Images’ ability to deliver (Continued on next page)

New Videoclips

DEL NEGRO

The Spike Lee Group’s "Empire State of Mind" has been released. The video, shot in New York City, was produced by Spike Lee and directed by John Caswell/Modern Productions.

JANET JACKSON

She’s out, she’s available. Control/A&M has released Janet’s "Let’s Wait Awhile," the third video single from her latest album "Control." Janet’s previous videos, "If" and "Love Will Never Do," have been shown on MTV’s "Unplugged" series. "Let’s Wait Awhile" is a follow-up to the group’s debut single, "What Have You Done For Me Lately," which was released last year.

JOCELYN BROWN

The clip for "Dream On" from her debut album "Ego Maniac," which was produced and directed by John Landis, was released. The video was filmed in New York City.

LONE JUSTICE

The video for "I Need Love" from their latest album "The Sound of Love," which was produced by Chris King, was released. The video was filmed in Los Angeles.

PAUL SIMON

The video for "Diamonds On The Sides Of Her Shoes" from his latest album "The Rhythm Of The Saints," which was produced by Ed Cherney, was released. The video was filmed in New York City.

PETER WOLF

The video for "Come As You Are" from his latest album "Almost Famous," which was produced by Ken Davenport, was released. The video was filmed in New York City.

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Women In Music Seminar Seeks Changes
Panelists Say Visual Monotony Is Plaguing Clips

BY JIM BESSMAN

NEW YORK In an industry whose lifeblood is creativity, that commodity is in dangerously short supply, said panelists at a "State Of-The-Business Seminar" sponsored by Women In Music Inc. here Feb. 18.

While panelists credited record companies for increasing production schedules and allowing clips to be planned further in advance, the end product was generally seen as suffering from a sameness that is breeding viewer disinterest.

Director Martin Kahan said that after he directed Bon Jovi's first two clips, the act's manager informed him that Kahan's concept-oriented style to a plain performance video. While this obviously didn't affect record sales of the multiplatinum band, Kahan feels that in the long run, it only narrowed the potential audience for those videos and others by inevitably boring viewers.

Observing current videos, Kahan said that production is now so predictable that an arena-level artist is nearly always represented by a performance video, a black artist by a "plush club" setting, and a "new-wave" artist by a list by "Charlex special effects.

Performance videos were especially singled out by several panelists as a major culprit behind the perceived stagnation in today's videos.

"There's too much Madison Avenue and 10,000 too many performance videos," said director Julia Heyward. She said she resents the larger budgets offered to TV-commercial directors as separate as other as a major culprit behind the perceived stagnation in today's clips.

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"There's too much Madison Avenue and 10,000 too many performance videos," said director Julia Heyward. She said she resents the larger budgets offered to TV-commercial directors as separate as other as a major culprit behind the perceived stagnation in today's clips. At relatively low cost is that interme- cine competition is avoided.

"As with any group of directors, we share a powerful competitive element," he says. "But we'll leave that to those directors making $300,000 Pepsi commercials. Since we all work for much less, there's really no excuse to be competitive with each other. Besides, we all have something different stylistically to offer."

Each company's body of work bears this out. LV. International, which is headed by producer/direc- tor Eric Johnsson, has broken new ground in most logos since 1980 and most recently completed "Love Attack" for Kook. Costing slightly more than the $10,000 for most clips, the clip was shot at New York's Pal- ladium, although parts are face- tiously attributed to London's Cave Club circa 1902. The smash-hit production contrasts with last year's "All The Way To Heaven" for Doug E. Fresh, which was di- rected for LV by Michael Holman for $35,000 and mixed an animated sneakers shoot-out with live-action footage from several sources. As Johnnotes, Johnson said, he strives to juxtapose "realistic, cinema-verite" elements with "easy, fantastic" video effects. Simon says that she is interested in live performance embellished by Yardie's film techniques. Conversely, however, the video for the Specials was a hit with most critics for its "completely unoriginal and conservative." Originality, according to other panelists, is often a product of cost. Kahan, echoing Heyward's earlier comments, said that the bigger budgets generally go to the bigger artists for less creative performance pieces. Conversely, lower budgets were said to be going to TV directors and with fresher directors.

Peter Baron, associate director of video production/promotion, Arista Records, said that his label is spending less money per video in their efforts to produce more of them and that he encourages his artists to use new directors.

Screen Link's Sparrow said he believes that $150,000 to $200,000 budgets would be used more as "stepping-stones" for new directors and bands.

Karen Bellone, head of Bell One Productions, suggested that new artists help their own cause by aligning themselves with a direc- tor and producer before negotiating their video production to ensure better than a "run-of-the- mill"

From the programming side, "New York Hot Tracks" associate producer Shelley Rubino reported that he is receiving more product from record companies.

"They're coming back and spending more money, and the clips look that way," he said, adding that the video industry on a whole is getting "better and bet- ter every year."

Tina Sumerio, head of the Sound & Vision club distribution service, said she has been encour- aged by a monthly "alternative" video that she has been compiling and sending to 10 clubs for the past six months.

She said that she has received "hundreds" of extremely low-budget submissions from small indie labels and unsigned bands that are "every bit as good in creativity" as those made with major-label budgets.

Sparrow agreed that the business is healthy but said it could be a "huge" more so.

"I think it's a shame that with lower budgets, people who started at the bottom in the business still can't get paid," she said.

JIM BESSMAN

Production COS. FORM UMBRELLA GROUP
(Continued from preceding page)

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A Special Salute To...

A Billboard Advertising Supplement

In Pursuit of...

VIDEO RETAILING EXCELLENCE

ALLAN CAPLAN
CHAIRMAN, Applause Video
Marketing the Magic of Video Rental with Allan Caplan

The name Applause, incidentally, was wife Arlene’s idea; it suggested the excitement and glamour of a Broadway play, affording great and flexible use of a neon logo. “And it’s first in the phone book, which was just an accident,” notes Caplan.

Applause President Bruce Shackman remembers vividly the day Caplan opened for business. Shackman was serving as National Sales Manager at Chicago-based distributor Sound Video Unlimited, a position he held for four years. “Allan had found out about Sound Video, and called asking if we could send him a ‘urgent shipment’ of 500 Beta tapes for the next morning,” Shackman recounts. “Our salesman said, ‘You have no credit with us, and we have no way of getting the product to you.’” (because it was Friday). Allan Caplan being Allan Caplan, said, “I want to speak to whomever’s in charge.”

Shackman got on the phone with Caplan, agreed that he was “aggressive and had noble desires, but we couldn’t give him $18,000 worth of product over the phone.” Caplan offered to have $25,000 wire transferred to Sound Video’s account, and to have a truck at the distributor’s door by 5 p.m. Caplan had the product at his location at 8 a.m. Saturday. “He’s not real good at understanding the word no,” Shackman says. “In the following weeks he started opening stores,” says Applause’s President, “and he continued to grow.”

“My contact with Allan Caplan was ongoing as the account became larger,” Shackman goes on. “Every month he needed a larger credit line.” Eventually, Caplan asked Shackman to serve as Applause’s President, which he agreed to do in spring 1985. “I’ve never been sorry for a second,” he declares. “Alain’s the creator, the force that makes it go, a right-side-brain person with new sales and customer motivational ideas all the time.

“When it comes to executing, we have a great management team behind him. My job is I’m the bottom line guy, who sees everything we do has profitability attached.”

Today, Applause Video encompasses 19 corporate stores, mostly in Omaha and suburbs, with three in Lincoln and one in Council Bluffs, Iowa, across the Missouri River from Omaha. With franchises operating throughout Nebraska, Shackman sees that number increasing steadily. Applause Video is planning to go public within the next two years. Says Shackman, “One of the things we want to do is roll out slowly, to make sure we’re not making mistakes with someone else’s money.”

“We know of markets today that are ripe for Applause. With proper marketing, merchandising techniques, and our overall formula of putting stores together, we could go in and dominate overnight—but (Continued on page A-10)
Applause Video

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Allan Caplan's Formula for Success Draws National Applause

HE'LL MAKE YOU LAUGH, MAKE YOU CRY, MAKE YOU THINK—AND MAKE YOU MONEY

By WILLIAM ATKINSON

The day that "The Empire Strikes Back" was released on video, Allan Caplan rushed his first copy over to a young boy dying of cancer in Omaha hospital. Two days later, the child passed away, but thanks to Caplan, he had seen his movie. A special situation? Not at all. Caplan's policy: free video rentals to all terminally ill children in Omaha hospitals—any and all that they want, anytime they want. "When you lose something out of a community, you have to put something back in," insists Caplan, Chairman of Applause Video Corp., Omaha, Neb.

There is another side to Caplan, though. An inveterate traveler, speaker, and problem-solver in the video industry, "Uncle Allan" (as he's known by most) promises his SRO convention audiences, "I'll make you laugh, I'll make you cry, and I'll make you think. And tomorrow, you'll be able to use what I've told you to make money." He then disrobes in front of the well-dressed crowds, dons guerilla fatigue, and screams, "You all look like white bread! If you want to beat your competition, you can't look like them. You have to be different."

And different Caplan is. In 1983, the then 36-year-old rising star at W. Clement Stone's Success Unlimited magazine purchased a floundering video rental location in Omaha. By 1986, his chain was grossing $10 million annually. Caplan now owns 19 such stores in Nebraska and Iowa and rackjobs over 30 chain stores. In Omaha, his stores garner a major chunk of video hardware business and an astounding 80% of all video software business. Caplan's biggest problem: securing enough parking space for his customers. On a typical Saturday night, the 50-spot minimum lots are overflowing, and customers are inside the stores renting thousands upon thousands of tapes.

Caplan, a devotee of Stone's Positive Mental Attitude (PMA) philosophy, attributes his success to a number of things, among them:

• A comprehensive market survey. While many retailers don't even bother surveying their own communities to see if their stores will be needed or how to run such ventures successfully, Caplan criss-crossed the nation, visiting hundreds of video stores. He grabbed at least one good idea from each and built Applause Video around them. (If you own a successful video store, chances are you've received an anonymous visit from Caplan.)

• Realistic pricing. Caplan has no intention of cutting his own throat by slashing rental prices to beat his competition. He beats his competition with higher prices. Customers are indeed willing to pay Applause's $2.99 per video for the opportunity to select from the immense stock (7,400-plus titles), while competitors are sweating to get by—finding that their low prices ultimately destroy their cash flow and eliminate their ability to bring in the depth of new titles the customers demand.

• Customer Contact. Applause's 93,000 customers receive a minimum of 18 annual mailings (12 "Take One" newsletters and six special mailings), which highlight new releases, sales, etc. Each also contains a special offer targeted at drawing readers back into their favorite location.

• Advertising. Applause Ads consistently run near the newspapers' TV or movie listings. "When people interested in entertainment see the trash being offered there and then spot my ads, they realize a rental is a much better choice," he states.

• Signage. It always amazes Caplan when he drives by a store with a huge "going out of business" sign in its window but is barely able to find or read the store's original name signage. Applause customers never have a problem finding its stores. At some locations, signs are 11 feet tall, and all sport the company's distinctive logo. And passing motorists all looked twice when the stores' giant outside 3-dimensional wall murals touting the arrivals of "Pinocchio," "Sleeping Beauty," "Return Of The Jedi," or "Top Gun."

• A Relaxed Environment. If someone were to compute and publicize the total number of rental dollars lost due to over-active children running and yelling in the aisles, causing their harried parents (and other angry customers) to cut their visits short, tears would undoubtedly be shed. Caplan sheds no tears, though. At Applause stores, customers can browse in contentment, while children sit in rapt attention inside large Disney-like castles that show continuous-running movies. "And if they don't like the movies, they can play with the toys that we have available just for that purpose," he declares.

(Continued on page A-14)

17 Tips for Retailers of Any Size
THE QUOTATIONS OF CHAIRMAN ALLAN

1. ATTITUDE: "Everyone should say, 'I'm the best retailer in America,'" Caplan declares. "If you don't, don't open your doors."


4. QUALITY HELP: "We use the largest, best law firm in Omaha, and a Big Eight accounting firm, Touche Ross," says Caplan. "It gives you credibility. At the summer Consumer Electronics Show, I was approached by two Chicago girls who had one store, and wanted to open another. They said, 'Banks don't lend video stores money.' I said, 'Wrong. Let me guess—you're using a CPA who's a good friend and a great guy, but banks don't know him.' They took my advice and went with a Big Eight firm and now they've opened their second store...Most people wait two to three months for a Small Business Assn. loan. With a Big Eight firm, it may take only three weeks."

5. EMPLOYEE RELATIONS: "I'm Chairman of the Board," says the chairman, "but that doesn't mean a thing if you're not having a good time. My employees and I have a good rapport; we kid each other a lot. I have a complete open door policy."

6. CUSTOMER RELATIONS: "The customer is responsible for getting us our paychecks," says Applause President, Bruce Shackman. "We emphasize the customer. We continually enroll our employees in a Dale Carnegie course, to get them to understand the customer is the reason they're there."

7. SIGNS: "Signage is your life," declares Caplan. "If they don't know where you are, they can't spend any money with you. You can always lease signs, if you're starting out. We spend a 'fortune' on our exterior and interior signage. Put your name on plastic bags. We get ours co-oped. Call your distributor, ask them for their assistance in getting bags, lots of studios also give them out."

(Continued on page A-15)

Below left: Standing 12 feet above the roof, this revolving sign can be seen for two miles in any direction.

Above left: Applause Video's Children's Castle holds an air of mystery for all children, young and old, who enter.

Above right: Glass showcases have always been a mainstay for a sale product. It is very difficult to see product behind formica counters.

Right: Open floor concept provides greater customer service as well as flexibility for sale and rental product.

Above: Half of the chain's stores carry hardware, which is handsomely displayed.

Above left: Breadth and depth of product as well as a clean, exciting atmosphere, bring people into Applause stores.

Above right: Bright, inviting and exciting, all help to extract additional rental activity.
Congratulations, Allan

From the gang at J2 Communications

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WALT DISNEY HOME VIDEO

Applauds
ALLAN CAPLAN
and APPLAUSE VIDEO!

© 1987 The Walt Disney Company
At Applause's Omaha Headquarters
CORPORATE STAFF EXEMPLIFIES EXCELLENCE
IN ALL AREAS OF THE BUSINESS

A little over a year ago, Applause Video's corporate office was spread out in different locations around the city. "When Allan Caplan and I wanted to conduct a staff meeting, we had to call three offices," recalls Applause President Bruce Shackman.

Deciding that the need for a single, all-encompassing corporate headquarters was priority one, Caplan, Shackman and DeRoy went out and found one in the process of being built. "We brought in an architect as the foundation was being laid," describes Shackman, "and designed it ourselves."

The whole structure encompasses 9,400 square feet, including 2,200 square feet on the second level. A pleasant, airy workspace, the office's rose walls and plethora of framed artwork and posters was designed by Allan's wife Arlene. (She also serves as Applause's troubleshooter).

Thirty people now work in the corporate facility, double last year's number. As Allan Caplan points out, all specialized positions were created as the company grew and the need arose.

Applause Video's Chief Financial Officer is Joe Riha, who came on in October after serving for seven and a half years as CFO for a 25-store regional electronics retailer. "My background is accounting," says Riha, "but my blood runs retailing."

Riha's biggest project is the installation of a revolutionary computer system, developed for Applause Video by Information Management Systems. "They have data processing experience and we have video store experience," says Riha. "We wanted something that would work in a straight retail environment. Our computer system is designed to operate our stores but will also serve our financial needs."

Called the Diamond Tracking System, it is "totally functional on any IBM-compatible unit," says Riha. The computer system is currently being installed in (Continued on page A-16)

Below top: Discussing signage on new store, from left: Colleen Clark, Director of Special Projects; Bruce Shackman, President; Martin DeRoy, Vice President of Advertising.

Below middle: Movie Department, from left: Pam Pierce, Jill Lich, Kim Carritt.

Below: "Corporate Staff Meeting," from left: Joe Riha, Vice President of Finance; Allan Caplan, Chairman; Bruce Shackman, President; Martin DeRoy, Vice President of Advertising.

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It's important to build customer loyalty to get your customers coming back for all the electronics and appliance products they need. So we've added a new feature that will help you sell more service contracts and keep customers coming back for more.

It's TotalCare! And it's only available with the Video Aid Purchase Protection Plan.

Sometimes it can be very difficult to find qualified technicians to service products that may be too old to be under warranty. TotalCare takes care of all that. As long as your customer owns a Purchase Protection Plan for a new purchase, TotalCare can help service any other product. It's our own unique referral service for electronics and major appliance repairs. As long as their older products are registered with us, they just call the same toll-free 800 number that they use for contract repairs.

All you have to do is tell them about this unique service feature for their other products while you're selling a Video Aid Purchase Protection Plan for their new purchase. It'll help you keep your customers right where you want them, in the palm of your hand. To get all the details, just give us a call.

Only from:

VIDEO AID CORPORATION™
99 Tower Drive, Middletown, NY 10940
NY, toll-free: 1/800-942-3303 • USA, toll-free: 1/800-431-5843

CONGRATULATIONS TO ALLAN CAPLAN ON A JOB WELL DONE!

The "Diamond Tracking System" is currently being installed in all Applause stores. The system is designed to operate stores as well as serve financial needs.
Karl-Lorimar salutes the retailing innovation of Applause Video

CONGRATULATIONS
ALLAN CAPLAN AND APPLAUSE VIDEO
YOU'RE TOPS WITH US!
When you walk into an Applause Video store, you might find the equivalent of a party going on, with salespeople in costume, special displays on the walls, and a general air of excitement. As a result, you just might rent an extra movie, and purchase that blank tape you’ve been needing but hadn’t gotten around to buying.

Specialized promotions are an ongoing feature of Retailing Applause Video style. Without a doubt, Applause’s aggressive, creative promotions and advertising play a most important part in the chain’s success.

Making sure the world knows about Applause Video through television, radio, and print is Vice President of Advertising Martin DeRoy, who had attended Youngstown State University with Allan Caplan, majoring as Caplan did in advertising with a minor in merchandising. He was working with a large jewelry chain in the south when Caplan hired him in spring 1984.

“Our ad budget varies,” says DeRoy. “We’ll budget 6% of gross sales, plus co-op. We only use 100% co-op. Last year’s ad budget came close to $1 million,” he notes.

Though Applause is constantly advertising, strongest months are November through February, when the chain spends 60% of its ad budget. “Those are strong winter months, when people are stuck indoors,” observes DeRoy.

The ad budget is parcelled with 40% going to print, 20% to TV and radio, and 40% to direct mail, outdoor billboards, and miscellaneous. “For advertising purposes, we’re in one TV ADI,” says DeRoy, “so we can advertise all stores through one medium at a time, and spread costs efficiently.”

Print ads run full page (40-45 a year) and smaller ones (several hundred annually), are usually in color. Main outlets for print are the Omaha World Herald and daily papers in other markets where Applause is found. One of Applause Video’s more renowned print campaigns was its national USA Today ad pullout, which ran in November 1985, a one-time campaign that worked almost too well. It was a six-page, four-color insert, completely co-oped by studios and distributors, advertising hundreds of titles along with selected hardware items. An 800 number was included for phone orders, and 100,000 extra complimentary copies of USA Today were sent to households in the Omaha area. Entire cost was $140,000, including production.

The ad was a resounding success—over 5,000 orders all told, according to DeRoy—so much so that “the second time we proposed the package, for spring 1986, the studios had decided to do it themselves . . . . We did (Cont’d on opposite page)

Second from right: Liz Doherty, Training Director.
Right: Martin DeRoy, Vice President of Advertising.
learn about pricing. [The campaign] proved that product priced between $9.95 and $29.95 were the biggest sellers."

Other sources of print advertising for Applause Video include the monthly newsletter Take One ("which we customize and mail to our customer base"), flyers and Video Grams, mailers which detail specific promotions of the week.

"Position is very important," says DeRoy of newspaper advertising. "We insist on back pages, right hand pages." Cutlines on all ads feature Applause Video's slogans. "Where the Magic Begins" and "We're the video people."

Applause runs radio spots for 10 months of the year with four to five different commercials per week in busy seasons. Like the TV ads, they are written and placed by a local ad agency. "We use a lot of co-op dollars with radio," says DeRoy. All feature Applause's uptempo, rockabilly-flavored jingle (composed by Las Vegas' George Dare, an Omaha native), whose refrain, "Come on let's go, to Applause Video," is designed to stick in the brain cells.

"Come on let's go is a common phrase," says Allan Caplan. "Whenever you say it, Applause Video will pop into your head, whether you like it or not."

Television spots, which run six months of the year, are 30 seconds long, and range from humorous (a "Saturday Night Live"-inspired "Samurai" takeoff, Allan Caplan dressed as Santa Claus) to straightforward. Omaha actor Tom Wees, who played Debra Winger's doctor in "Terms Of Endearment," is Applause's spokesman. TV spots spotlight contests, such as the chain's giveaway of two Shar Pei puppies, and the chain's Academy Awards contest. In the latter competition, customers sent in "Best Picture" predictions, with the winner drawn by Wees on the air during the Oscar broadcast. First prize was a $2,000-value Sony VCR and TV.

Franchises, notes DeRoy, are free to use all TV and radio spots, "and we send them print also."

Promotions are ongoing and multifaceted. Seasonal promos are popular, such as Applause's Thanksgiving turkey giveaway with every purchase of a VCR, and a free pumpkin pie with each videocassette sale. "Christmas is its own season," says DeRoy, "but we do have specific sales—such as on the Saturday before Christmas when hours are extended to midnight." Last Halloween, Applause had its name along with that of a radio station on plastic trick-or-treaters. Tremendously popular is Applause's annual Tent Sale which utilizes a 3,500-square-foot tent set up on a local shopping center, home of an Applause store. "It was designed to clear merchandise we didn't want to carry in the summer," says DeRoy, "as well as get more VCRs out there."

Pepsi and hot dog concessions added to the carnival atmosphere, with customers snapping up used tapes for peanuts.

Grand Openings are 10-day sale affairs. Unique to Applause Video are managers' sales, in which the

(Continued on page A-19)
you have only x amount of capital.

"Our goal is not just to put out franchises," Shackman stresses. "Applause is not in the franchise business; we’re in the video retailing business. We want dedicated people. We believe in hands-on management, not absentee ownership. The world of retailing requires a special individual with a tremendous amount of commitment and dedication, or they won’t be successful. They must be dedicated to serve the customer."

Applause Video’s corporate mission statement, which is taken to heart by all employees, says it all: 

"...to be the single finest video chain in the world. All employees must strive for excellence in achieving these goals: 1. Providing the absolute highest quality of customer service and convenience. 2. Maintaining a clean and friendly store environment in which our customers feel welcome and our employees take pride. 3. Working together as a team to build good relationships with our fellow employees and customers. 4. Selling our products and services at fair market prices which will allow Applause Video to grow and innovate in the marketplace."

“You’ll notice,” says Caplan, “that nowhere does it say our goal is to make money.” Yet follow those precepts, he believes, and profits are unavoidable.

Applause Video stores are concrete examples of the mission statement in action. Applause is open from 10 a.m. to 10 p.m., 365 days a year, and even those hours can be stretched a bit to accommodate a last-minute customer. “If someone needs a movie after our doors have closed, we’ll open for them,” says Caplan. “We’re customer-friendly.” Managers are not allowed to close, he adds, until all customers are out of the store.

Rentals are $2.99 a night, every night (Shackman smiles, “Allan and I are from the KISS school—Keep It Simple, Stupid.”) Movies are rented by calendar days, with no time stamping. If a movie is kept an extra day, it’s not considered past due; it’s simply been rented another day. “It takes the negative out of transactions,” explains Caplan.

While Applause’s competitors often charge less for rentals, Caplan’s certain their days are numbered. Indeed, since Applause hit town, almost a dozen video ventures have closed their doors. “My competitor charges $2.50, which means I can buy 19% more movies, pay for a higher quality employee, and spend 19% more on fixtures, all of which I do,” he says. “The public doesn’t care that much about price, as long as you have the movies, and lots of them; customer service as well as a nice, bright and cheery atmosphere.”

“Every time we get a dollar in, we invest a minimum of 33% in new movie buys,” Caplan stresses. “Other stores ‘get away with’ spending 25% or less, and that’s the wrong attitude. They’re spending, I’m investing. They’re cheating their customers and eventually themselves.” Each store averages 50-75 new titles per month, totaling some 7,400 titles for rental and 600-800 for sale in VHS, Beta and Laser.

When a customer joins Applause Video’s rental club, all that is required is a $100 good faith deposit by check or credit card. There is no fee, which Caplan sees as a ridiculous practice: “I don’t have (Continued on opposite page)
to pay the butcher to shop in his store, so why should anyone pay to shop in a video store?” he asks.

The stores themselves average approximately 3,500 square feet, with the largest located in suburban Bellevue near Offutt Air Force Base, home of the Strategic Air Command, checking in at 7,300 square feet with 700 square feet of warehouse. The Applause look is hi-tech yet friendly, clean and appealing, with gray carpet and walls, stainless steel and off-white formica modular fixtures (custom designed by an Omaha manufacturer), and glass counters. Monitors are placed for optimum viewing from any corner. Point-of-purchase materials are attractively displayed—never in the windows, which blocks the view for passersby—but suspended from the ceiling and attached to the walls, often foam-backed for greater stability and visibility.

Movies themselves are always displayed full face. “You can see everything we sell—it’s not library style,” notes Caplan. Most stores carry empty movie boxes, foam-cored and shrink-wrapped, but Caplan is currently experimenting with open-flooring. All product is protected by a Sensormatic electronic security strip, which sets off an alarm if the merchandise is removed beyond the checkout point without paying.

There is plenty of product in each store, tastefully arranged to appear exciting, without being cluttered. “We love to use manufacturer’s sales displays,” says Caplan, adding, “Disney and Paramount are the best.” Disney’s Enchanted Castle was the inspiration for Applause’s latest feature, the Children’s Castle. Already set up in many Applause Video stores, each castle is a walk-in structure filled with Disney, HiTops, IVE, and other top quality kidvid product, enhanced by tiny chairs, slides, picnic tables and Mickey, Minnie, Big Bird, Pink Panther, My Pet Monster plus color monitors. All stores are soon to be castle-equipped, says Caplan.

Movies are the main attraction at Applause Video, and selection-wise the chain can’t be beat. Caplan makes a point of stocking his stores with titles like “Shoah” and the “Berlin Alexanderplatz” series, which never played in Omaha theaters, yet which have become successful rental items. “Victory At Sea” doesn’t rent well,” Caplan notes, “but because we’re Applause Video we have to have it.”

Movies are displayed categorically, as they’re listed in the Videolog catalog which each store carries. There is also a top 40 section, keyed by the Billboard chart posted on the wall, and adjacent new release sections, which feature 140 of the most recent movies that are not in the top 40 yet.

Contributing to Applause’s entertaining atmosphere (the chain’s slogan is, “Where the magic begins”) are movie snacks and accessories. Free popcorn is given away at all locations, and a gourmet brand, Vic’s Popcorn is packaged and sold. Another hugely successful feature is the candy counter, set up to remind the customer of a movie candy counter, with large boxes of Dots, Stars, Junior Mints, and the like. “Candy and popcorn sales can pay light bills, heating, even rent in the smaller stores.”

Also on counter display in large, “show of strength” numbers, are the four brands of blank tape Applause carries: Konica, Sony, Maxell, and Scotch. “I want to be the big player to four companies,” reasons Caplan. “The more choices you give to customers, the less chance they have to make a choice.” That theory is also in practice when it comes to cleaning accessories. “We carry only the Geneva Nortronics head cleaner, which is the best,” he states. “It gives us credibility.”

Applause does a healthy business in Beta (“There are still 12 million Beta machines out there,” Caplan figures), and bangup trade in laserdisks in two stores. In those two units, Laser News is also carried. “We’re the only people in town who sell la-

(Continued on page A-12)
MARKETING MAGIC
(Continued from page A-11)

...ers,” says Caplan.

Nine Applause Video units carry hardware at all times, sales of which account for a large percentage of the chain's volume. (All stores stock video machines at Christmas time.) In addition to VCRs, Applause carries camcorders, large-screen televisions, and satellite dishes. "We don't need to sell hardware every two miles," says Caplan. Applause's software-only locations, he notes, are situated near "good hardware stores, both ours and the competition's."

Applause Video also rents video machines, complete with instructions and carrying case, for $3.95 Sunday through Thursday and $5.95 Friday and Saturday. Machines—and videos—can be rented or bought on Applause Video's exclusive charge card. "We're the first video store in the country to have our own charge card," says Allan Caplan.

The chain's employees, outfitted in white shirts or sweaters (Applause logo encouraged) are friendly, knowledgeable, and effective salespeople. They are paid both salary and commission, and can receive "spiffs" on top of that.

If anything can be said about Applause Video, it is that you always know where the stores are. Caplan has taken great care to situate his stores on the right hand sides of roads "leading home," and equipped each with eye-catching signs. Signage investment per store runs $6,500 each on average. Some signs are quite elaborate: the Bellevue unit has a 32-foot long triple neon sign. Another store is marked by a revolving red and blue affair, which features an adjacent restaurant's name on the other side; yet the effect is unmistakably Applause.

This Could Be You!

So Play It Smart...
Let TAX ATTACK Be Your
Make Dollars
And Sense Out Of The
Tax Laws.

A-12
Here's A Big Hand For Applause Video!

A Salute From Take One To Allan Caplan And His Crew

Take One, the world's leading video newspaper, is proud to be a part of the outstanding success story that has been achieved by Applause Video and its dynamic president, Allan Caplan.

Through the years, we've been pleased that Applause has utilized Take One to help promote the new videocassette releases in

Want more information on how Take One can be your video store's best salesperson, too? Call toll-free: 1-800-468-0074.

EVERYTHING YOU NEED for your VIDEO STORE

"A" Frame Display
Holds 170 Movies $119.95

Flip 'N' View
Clear, semi-rigid FLAT MOVIE BOX HOLDERS
Save Space! just 79¢

Flip 'N' View
BROWSER BIN
Displays 300 Flip 'N' View Holders $59.95

Shrink Wrap System
Inc. 100VAT, 125V heat gun, 150 ft. roll plastic wrap $99

Memorex Lock CLEARCASES only 39¢
Won't open when dropped - 8 other cases available

FREE CATALOG 1-800-654-7718 IL-312-929-3300

Sensormatic, the Video Loss Prevention Experts, Salutes Applause Video

With Sensormatic, yell "CUT!!" to hiding your product in the film vault, "ACTION!!" to better customer service, and "ROLL-EM" to increased sales and profits.

For more information, call 1-800-241-6678
As the fastest growing company in the gourmet popcorn industry, we at VIC's CORN POPPER are proud to be associated with the fastest growing video chain—APPLAUSE VIDEO.

We salute Allan Caplan and his staff and "APPLAUD" them for choosing VIC's in their stores. For information on how you can sell VIC's in your stores call 1-800-233-VICS.

ALLAN CAPLAN
(Continued from page A-4)

adds.

• A Theatre Atmosphere. Visit your local theatre, and you can stop by the counter to purchase candy, drinks, and popcorn. At Applause, you can stop by the counter, rent your movies, purchase theatre candy, and walk out with free popcorn. And even if you don’t rent a movie, you can still walk out with free popcorn, as explained by Caplan. “I was in a video store in another city recently and saw a sign, ‘Free popcorn with two movie rentals,’” he reports. “That’s terrible! If you’re one of our customers, you can have free popcorn any time you want it.”

• Customer Feedback. Were we out of any movies you wanted? Were you treated well? Were your questions answered? Were our employees courteous? Caplan wants to know, so he places customer comment cards in all locations and personally retrieves them from the locked boxes they’re placed in. After reading each and every one, Caplan sends individual, personal responses.

Included with each reply is a coupon good for two free movie rentals, Caplan’s way of saying, “Thanks for taking the time to let us know what you think.” If a customer references a specific employee who was particularly helpful, Caplan takes time to show his appreciation to the employee, too. An employee who takes some extra time to explain the features of a camcorder that the customer eventually purchases as a result may find a little something extra in his or her paycheck as well as receive a personal “thank you” from Caplan during his next visit.

• Store Visits. And the employees deserving of such appreciation rarely have to wait long for them. Caplan is anything but a “laissez faire” manager. Although he works harder and longer than two average managers, he insists on reserving time to visit his stores in the evenings, rolling up his sleeves, and talking with customers and employees. “I work at the office until six or seven every evening and then drop in unannounced at one of my stores and work until 10,” he explains. “And I love it.”

• Honest Appraisals. If customers are not sure about certain selections, they need only ask Caplan, an Applause employee, or any of Caplan’s management staff who also spend extra time working in the store. “If a movie is a dog, I’m going to tell them,” he warns. “Hollywood makes a lot of dogs, and we’ll stock them for customers who want them, but if they want our opinions, we’re going to steer them to better selections.” The result, of course, is greater credibility. “That makes us the video experts, not just the video ‘people,’” he explains.

• Community Involvement. Caplan’s commitment to hospitals is but one of his multitude of civic concerns. For instance, the tough man who grew up on the streets of Pittsburgh came through at the “11th hour” for Father Flanagan’s Boys Town. The organization had just lost its marathon run sponsor and came to Caplan for assistance. “Done!” he quickly replied, and proceeded to print up 18,000 posters and outfit participants with 1,600 t-shirts. Then he took it a step further. “Applause Video offered a free movie rental to every participant who finished before Caplan did,” he says with a laugh. He ended up giving out 1,600 rentals—on purpose.

Now that he has conquered Nebraska and Iowa, Caplan has set his sights on the rest of the nation. A six-page ad in USA Today offering videos by mail and an ad in Forbes offering Applause franchises are evidence of his future vision. Some of the likely sites: St. Louis, Chicago, Cleveland, Pittsburgh, Kansas City, Atlanta, Phoenix, Indianapolis, and Dallas.

The message is clear: Learn from Caplan, or perish.
8. PERSONNEL: "We opened with just me, a general manager, two clerks and one 500-title store," Caplan reminds. "As we grew and needed someone in a special position, we hired them. We didn't start out with a fulltime Point-of-Purchase person—we grew into one. People ask, 'How did you expand so fast and get such good people?' I stole 'em—we were very picky, and we outpaid their former employers. Now, they're training good new people themselves." Adds Bruce Shackman, "Allan Caplan and I hand out our business cards to exceptional salespeople we meet in other retail establishments, and say, 'Please don't hesitate to call—Applause Video would appreciate you.' We are always recruiting."

9. HANDS-ON MANAGEMENT: Caplan has "a movie-buying staff that watches the movement of all product—but I'm still involved in every buy."

10. REINVESTMENT: "Since day one, we have always reinvested 1/3 of our gross rental revenues into our video library to keep our business growing," says Bruce Shackman.

11. ADVERTISING: "We looked as big or bigger two years ago when we were a third size," says Martin DeRoy, Vice President of Advertising. "We spent 12% of gross sales on advertising, but it worked—we looked bigger than we were. You have to spend what you allocate—if you want to do $100,000, spend $6,000-$7,000. Develop a mailing list, and keep advertising. 'If you're not talking to your customer,' says Allan Caplan, "someone else is."

12. COMPUTERS: "Don't open a store without a computer system."

13. P-O-P MATERIAL: "Use it. I believe studios should hire shoppers to check for P-O-P in stores, and if the stores aren't using it, take 'em off the list."

14. CHARITY: Caplan often quotes W. Clement Stone's dictum, "You can't grow unless you're helping others grow." Applause Video contributes to a number of local and national charities, including sponsoring the annual Boys Town Memorial Day Run. Scores of dealer incentive toys and gadgets end up at Father Flanagan's Boys Town. "You have to put back in the community what you take out," says Caplan. In his case, that also means serving gratis as a marketing consultant on numerous municipal boards.

15. LAST WORD: The last word belongs to Caplan's old mentor, motivational cassette pioneer Earl Nightingale, and it's one of the chairman's precepts: "As long as you do the exact opposite of your competitors in town, you can't help but be successful."

16. OOPS, AND... "90% of all good ideas have already been done so if you're going to steal an idea, steal a good one!"

MOIRA McCORMICK
FOR THOSE WHO RUN THEIR BUSINESSES AT A DIFFERENT PACE

CONGRATULATIONS FROM MAXELL

STAFF
(Continued from page A-6)

all Applause stores.

The system uses bar codes, with each title having its own unique code. "You can, for instance, tell if the fourth or fifth copies of a certain title aren't renting," says Riha. Resale product, he notes, also has its own unique bar code.

Customers can check in and out on the same transaction, taking much less time than checkouts under Applause's current card system, which is being phased out. Most importantly, the computer system allows rental fees to be collected on return rather than at checkout, which translates into potentially more revenue.

The computer's data retrieval systems are extensive. It shows what times of day business is happening in order to provide proper staff levels; which titles rent at particular times of day; and which specific product is being rented by a specific customer. It is also an "advanced marketing computer system," which because of its ability to track product "helps with direct mail promotions. We can send mailers on a science fiction promotion to heavy sci-fi renters," says Riha. "Over time, we'll learn our customers' buying and renting habits so we can target-market our advertising to people who will respond at a greater percentage."

That information is critical to any video store operating, especially individually owned stores where you often have limited resources for inventory and advertising. The Diamond Tracking System developed for Applause Video is available through Information Management Systems.

Down the hall from Riha is Colleen Clark, Director of Special Projects. Clark signed on in January 1986 as administrative assistant to Caplan, and now handles six different special project areas. "As one area grows, I'll determine when to hire extra people to run it," says Clark. She works with Allan Caplan on public relations; oversees new store openings; assists new franchisees; supervises satellite operations; and handles customer service. Clark's real estate background, according to boss Caplan, ensures that she "knows what to look for in dealing with new stores and franchises."

Training Director Liz Doher-
ty's background is performing arts—dance in particular—but her affiliation with the local chapter of the American Society of Training and Development enhances her capability at the employee schooling level.

Applause Video's training for store employees is a two-week program, reinforced by periodic refresher courses. "We work with them on their strengths and weaknesses, but especially strengths," says Doherty. "We increase their awareness of what it's like to be a customer in order to make it fun for the customer to come in the store."

The chain's approach to training is strongly motivational, Doherty stresses. "We consistently put people through a Dale Carnegie course," she says. "Nobody invests in their people like we do."

"Once I get the new employee training program down, I'm working on managerial training," says Doherty, who notes, "We rarely hire outside management; management comes up through the ranks." A case in point is Director of Human Resources, Julie Goetzinger, who started at Applause Video two and a half years ago as a secretary. Goetzinger has recently completed Applause's new employee handbook.

The movie buying department is headed by Kim Carritt, assisted by Pam Pierce and Jill Lich. "We've always done a significant amount of sell through, long before it became the thing to do," according to Allan Caplan. Much of Applause's sales success can be attributed to pre-selling. "Sell through is not always hit product," says Carritt, who had formerly served as a buyer for a major department store chain. "Sell through is maximized by pre-selling and advertising." A new $79.95 title will be pre-sold for $29.95, pushed by an "order yours today" atmosphere. The customer puts 10% down, and when the title is finished renting it is sold to the buyer in the original box, re-shrink-wrapped and guaranteed by Applause Video.

Carritt says a hot sell-through title will sell 350-500 copies on the average. "Back To The Future" holds the record so far at 700 copies sold, with "Indiana Jones & The Temple Of Doom" holding sec-

(Continued on page A-18)
Congratulations ALLAN CAPLAN

FROM INTERNATIONAL VIDEO ENTERTAINMENT.
THE PEOPLE WHO BROUGHT THE CIRCUS TO HOME VIDEO.

Exclusively From Family Home Entertainment

APPLAUSE
APPLAUSE
APPLAUSE

STAFF
(Continued from page A-17)

second place at 500. Then there's "Top Gun," soon to be the new all-time sell-through champ.

"We buy from distributors rather than direct," notes Carritt. "Although we could deal directly, distributors have been more responsive to our needs."

Applause Video's fulltime P-O-P person is Display Director Claire Moerles, whose artistic background includes degrees in fine art and commercial design. Moerles oversees P-O-P placement, making sure stores adhere to Applause's high standards: an exciting atmosphere to shop in. New titles are aggressively promoted by multiple-poster displays, standees, etc., with all artwork foam-cored and sturdy, hanging from ceilings and walls. "A multiple display draws the eye," says Vice President/Advertising Martin DeRoy. "We put up new posters constantly."

Applause Video's corporate staff exemplifies excellence in all areas of the business, according to Allan Caplan, Warehouse Manager, Ed Lang, with just two assistants, has received, priced and delivered as many as 2,200 movies in a single day to the entire chain.

Actually, Caplan adds, when referring to Applause Video's warehouse, he prefers to call it a "distribution warehouse." "A warehouse is for saving things," says Caplan, "and I like to sell them." He points to the many bare shelves, and smiles, "We like to keep our inventory in the stores."

MOIRA McCORMICK

The Applause bus pulls away from the competition while providing ad space for friends.
managers of specific stores are spotlighted in print (with photo), and on radio and TV. There are the t-shirt sales, which allow rental club members to purchase Applause Video shirts and wear them into the store for 50 cent discount on rentals. Last time, says DeRoy, “We sold over 3,000 shirts.” There are instores, such as the appearance by Star Trek’s James “Scotty” Doohan, which drew a total of 3,000 people to three stores.

Applause Video is rightly famed for its outdoor advertising as well. Applause has its own municipal bus, painted with the Applause logo and co-oped by four software and hardware manufacturers. The bus runs different city routes daily. “It costs $15,000 for a year, painted and kept up by the city,” says DeRoy. “We’re considering renewing it for another year.” DeRoy, who also serves as Applause Video’s layout artist, with Caplan, designed the bus, artwork which is definitely not run of mill.
**WARNING:**

**EXCESSIVE LEVELS OF TERROR, SPECIAL EFFECTS AND WEIRD COMEDY.**

"Redeeming lunacy... the directors and writers are clearly all people of welcome and anarchic humor."


"Better than Toxic Avenger... nifty effects.

Tony Timpone, Fangoria Magazine.

---

"Expose yourself to outrageously profitable doses of science fiction, horror, action, and bizarre humor. This nuclear age movie has something for everyone."

Created by the same lunatics who brought you the smash cult classic, The Toxic Avenger, Class of Nuke 'em High is the surprise theatrical hit of 1986-87. Discover profits in the radioactive halls of Tromaville High School, where a dangerous radiation leak turns great minds into mutants.

Your entertainment level will shoot right off the meter. Order by March 10th.

On videotape

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"Applause" reaches critical mass! Nuclear-powered congrats to ALLAN CAPLAN!

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**PROMOTION**

(Continued from page A-19)

employees garb themselves accordingly. For "RAD" and "Dirt Bike Kid," the FreeWheelin' Bike Shop assisted, bringing a freestyle bike exhibition to an Applause Video parking lot.

"Promotions like these," says movie buyer Kim Carritt, "boost excitement, and excitement boosts sales and rentals."

Applause also sponsors movie premieres in Omaha, papering theater seats with the chain's flyers. Applause is in the process of becoming official Omaha sponsor for syndicated TV program "At The Movies" as well:

MOIRA MCCORMICK

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APPLAUSE VIDEO

2622 South 156th Circle
Omaha, Neb. 68114
(402) 330-1000

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Adorned in his "Guerrilla Marketing" fatigues, Allan Caplan, Chairman of 19 stores.

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BY AL STEWART
NEW YORK WEA Corp., distributor of Warner Home Video, has teamed up with rival video supplier CBS/Fox Video Music, two hardware suppliers, and MTV to sponsor a promotion aimed at enlightening the public to music video's potential.

The five companies will participate in a three-week national cross-promotion set to begin March 15 on MTV. Viewers who enter a contest by visiting one of 3,000 participating home entertainment stores will be eligible to win one of 100 prizes. The grand prize will include a party in the winner's home hosted by Howard Jones and broadcast live on MTV.

Participants in the joint effort say the unprecedented undertaking was inspired by early attempts to promote compact disk technology.

The software suppliers involved are eager to demonstrate that the sound quality of music videos approaches that of a CD when played on an appropriate audio/visual system. Meanwhile, hardware suppliers Zenith Electronics and Bose Corp. believe that exposure from the promotion will boost their products in a logical extension of music video.

"If compact disk can do it, so can we," says Skid Weiss, national director of communications for WEA. "We want to replicate the experience with compact disk, and that means we have to educate consumers. When they see and hear a music video of a favorite artist on a hi-Fi VCR they will become excited by it. That's why it's important for us to work with hardware manufacturers and continue to promote the concept of music video."

Weiss says that record stores will be a key element in the category's success because video stores have 'never been serious about music video.' Approximately 70% of the stores that have agreed to participate in the promotion are record stores, according to Weiss. While WEA's music video product vies for shelf space with product from CBS/Fox Video Music, the two companies are under competitive pressures for two reasons, according to Weiss. Aside from their mutual desire to see music video gain greater consumer acceptance, both are promoting different artists. The popularity of those artists, more than anything else, will be the driving force behind their success, Weiss says.

The two hardware suppliers involved say they have seen the effect software can have on their sales. Zenith, the company that claims credit for inventing stereo TV, also pioneered the VHS format hi-Fi VCR. Bose, a highly respected speaker manufacturer, has developed a line of speakers specifically designed to work in tandem with video equipment.

While officials at both companies acknowledge that the success predicted for music video has eluded them, they say that because of market concerns, they are convinced that consumer education may change that.

"I'm not disappointed, I'm just anxious for it to happen," says Duncan Snowden, advertising manager for Zenith, when asked about the popularity of this category. "We invented the stereo TV, but TV audio has always been a little suspect."
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STREET DATE: MAY 7, 1987
O'Neil, Leaving Hitachi, Blasts Price-Slashing

BY AL STEWART

NEW YORK Hitachi's retiring executive vice president, Robert O'Neil, fired a parting salvo at the consumer electronics industry during his last press conference as an executive with the company.

Calling the industry a "disaster waiting to be recognized," O'Neil again pleaded for an end to rampant price-slashing on hardware and

urged manufacturers to merchandise their products more intelligently. O'Neil reconfirmed Hitachi's intention to pursue video software dealers as a significant avenue of distribution. The company also announced the establishment of a school to teach sales techniques to retailers.

During his seven-year tenure at Hitachi Sales Corp. of America, O'Neil repeatedly leveled strong, sometimes bitter, criticism at hardware makers who "have lost control at retail." Fixation on prices instead of a product's features and benefits have turned hardware sales into little more than a commodity business, O'Neil said.

To illustrate his point, O'Neil cited a number of manufacturers that continue to lose money, even in the face of record sales. "Zenith lost $10 million last year on sales of $1.8 billion. Despite having a 25% share of the U.S. video market, the RCA/GE brands lost money. I see things like this and I want to throw up. I get sick."

Under O'Neil's direction, the company has attempted to remedy the situation with a series of retail seminars as well as a program to draw more software specialty dealers into the hardware business. At the press conference, it was announced that the company would also establish a permanent sales and service training school in Elk Grove, Ill., for its dealer network.

Hitachi officials say their distaste for price-cutting has been the driving force behind the company's growing involvement with video software dealers. The video-specialty stores are less inclined to cut prices and more apt to focus on features, Hitachi says.

At the press conference, the company said a program unveiled at the last Video Software Dealers Assn. (VSDA) convention had induced 852 video software dealers to stock Hitachi televisions sets and VCRs. Company officials said they hoped the success of the program would alert other suppliers to the importance of helping software dealers diversify into hardware.

"I want them to look at the success of our involvement with the video software dealers and say: 'Hey, look what Hitachi has done."

(Continued on page 54)
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Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

IT'S A MARRIAGE made in technology heaven: the compact disk and the laser videodisk. These two formats are being mated, if you will, into what is being called CD Video.

This is different from Pioneer's CD/laser-video machine that will play either a CD or a laser disk. CD Video is a new format that will offer 20 minutes of digital audio and five minutes of analog video on a disk the size of a standard CD.

CD Video's manufacturer, N.V. Philips, is hoping that the new technology will stir interest among record labels and prerecorded video suppliers. Officials at Philips realize that, as with the CD player they helped develop, CD Video will need plenty of prerecorded programming to make the format fly. The company may find the process a long and winding road.

Detractors of the new format (and there are always detractors for every new format) fear that CD Video will muddy the CD waters and dilute the market share for existing companies, while adding yet another format incompatible with existing hardware.

Initially, CD Videos will probably be priced at under $7 and used to promote the purely audio CD. That's basically like what music videoclips do now. only this would come on a laser disk.

CD Videos may also do for the home VCR what laserdiscs are doing for the computer by offering a truly interactive technology. Like the laser disk, it is perhaps best suited for educational and text-oriented information since it allows users to access a specific section of the disk much in the same way they would leaf through a book. CD Video technology, for example, would allow users to immediately access a narrator discussing a particular subject while watching a demonstration of the subject on-screen.

The format also has an inherent advantage over similar products released on videotape because of its far superior video and audio reproduction while offering virtually instantaneous access to any particular "frame" on the disk. Additionally, the CD Video is a natural configuration for packaging audio- and video-intensive programs into containers the size of paperback books. If the problem of compatibility can be overcome (CD Video software playable in the U.S. would not be compatible with software in other countries, particular European countries), CD Videos could bring a much needed legitimacy to the home video market and forever cement the use of video reproduction devices as an appliance rather than just an entertainment device.

Since CD Video is scheduled for a June rollout, Philips' immediate challenge is to get the software people excited about the technology.
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Anyone who's looking for danger will flip over Choke Canyon. On videocassette. Order by April 2.

HITACHI EXECUTIVE (Continued from page 52)

Let's do the same," said O'Neil, who added that the response to the program has exceeded even his most optimistic projections.

When he introduced the program six months ago at VSDA, O'Neil said hardware makers and software dealers could be of mutual benefit to each other. Faced with mounting competition and dwindling rental revenues, software dealers would do well to stock TVs and VCRs, O'Neil said. The key, he said, was not to "give away their margins" but rather to sell the benefits of the product.

The permanent sales and service training school announced by Hitachi will stress similar techniques. Inspired by attendance at "Merchandising for Survival" seminars held throughout the country by Hitachi, the school, which is scheduled to open by Aug. 1, will emphasize retail sales methods that rely on more than just price to make a sale.

Open only to Hitachi dealers and distributors, the school will offer a series of two-day sessions for retail sales personnel and three-day classes for wholesale salesmen. Hitachi will pay for the lodging and school expenses of those attending the school.

Prior to the school's opening, the company will complete the last leg of its "Merchandising for Survival" seminars. The sessions, which are open to the industry at large, will continue in Miami, Atlanta, and New Orleans (Feb. 17, 18, 19, respectively); Charlotte, N.C., Washington, D.C., and Pittsburgh (March 21, 22, 23); and Minneapolis, St. Louis, and Denver (April 31, 21, 22, 23). A Hitachi spokesman said more information on the seminars can be obtained from Irv Fulton at the company's Compton, Calif., headquarters.

"Without an industry that can successfully sell high value and higher featured products, consumer electronics will be relegated to commodity status on supermarket shelves. I hope, by Hitachi's example, that other manufacturers will follow in providing resources to improve selling techniques on specialty retail floors across the country," said O'Neil.

O'Neil will remain involved with Hitachi through the remaining schedule of seminars and a consulting firm he plans to start.

A 35-year veteran of the consumer electronics industry, O'Neil said he is also writing a book about his experience, tentatively titled "The Japanese Are Coming."

8MM VIDEO COUNCIL (Continued from page 50)

NYU's film and TV department, suggested that 8mm may eventually become part of his curriculum because it teaches "discipline in structuring shot sequences." Milne said that his department emphasizes total integration of film and video and that an understanding of both media is now required. Noting NYU's "steady move toward electronic imaging," he said the opportunity afforded students by the 8mm Video Council was being immediately incorporated by the school.

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<td>1</td>
<td>AUTOMATIC GOLF</td>
<td>Video Reel WA 39</td>
<td>Bob Morris's methods increase players' scores by 30 to 80 yards.</td>
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<td>GOLF MY WAY WITH JACK NICKLAUS</td>
<td>Video Division Enterprises Inc. 2001</td>
<td>Easy-to-follow guide for the beginning golfer.</td>
<td>84.95</td>
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<td>3</td>
<td>WARREN MILLER'S LEARN TO SKI BETTER</td>
<td>Karl Lomax Video Home 098</td>
<td>A definitive guide to the art of skiing.</td>
<td>24.95</td>
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<td>JAN STEPHENS' HOW TO GOLF</td>
<td>Karl Lomax Video Home 147</td>
<td>Program addressing aspects of golf such as strolling and tee shots.</td>
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<td>HOW TO PLAY POOL STARRING MINNESOTA FATS</td>
<td>Karl Lomax Video Home OIB</td>
<td>The pool master reveals his secrets for shooting to win every time.</td>
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<td>JOHN MCCREERY AND IVAN LENDEL: THE WINNING EDGE</td>
<td>Vestron 1022</td>
<td>Learn tennis secrets and tips from the world's two best players.</td>
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<td>Beginner’s guide to skiing. Designed to teach basic techniques.</td>
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<td>United Entertainment, Inc.</td>
<td>How to find bass and locate them under prevailing conditions.</td>
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<td>NFL Films Video</td>
<td>Previews of football greats plus the NFL's greatest hits.</td>
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<td>Morris Video</td>
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<td>Video City</td>
<td>Tips include information on casting, the PH-balancing, and worm fishing.</td>
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<td>PBA Champ Earl Anthony shows beginning bowlers how to score high.</td>
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<tr>
<td>1</td>
<td>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</td>
<td>JZ Communications</td>
<td>How to prepare Cajun and Creole dishes from scratch.</td>
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<td>JZ Communications</td>
<td>Unique techniques are revealed in this video on Cajun cooking.</td>
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<td>Best Film &amp; Video Corp.</td>
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<td>Random House Home Video</td>
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<td>JULIA CHILD: WINE</td>
<td>Random House Home Video</td>
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<td>Karl Lomax Video Home 064</td>
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<td>Random House Home Video</td>
<td>From mousses and pates to crepes and tarts plus chocolate cakes.</td>
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<td>BENHANNA'S CHINESE COOKING</td>
<td>Best Film &amp; Video Corp. B100</td>
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<td>13</td>
<td>JULIA CHILD: POULTRY</td>
<td>Random House Home Video</td>
<td>How to prepare the perfect chicken, holiday turkey, and special roast duck.</td>
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<td>14</td>
<td>JULIA CHILD: SALADS, AND BREAD</td>
<td>Random House Home Video</td>
<td>How to prepare the perfect chicken, holiday turkey, and special roast duck.</td>
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CD-I: Technology Looking For A Market Niche

By Richard Baker

New York - Proponents of the new interactive compact disk (CD-I) format make many promises, but the potential benefits of CD-I for both the entertainment industry and corporate world are still unclear.

"It's a technology still looking for a market," says one high-level entertainment executive.

However, it is a technology that promises to have great potential in a number of applications, including education (interactive training, "talking" books, reference), entertainment (enhanced music, games, simulations, and educational entertainment), creative leisure (drawing and painting, film, music composition), work at home (information analysis and processing), and many other areas.

As for the status of software, a number of interesting packages are in development, although none are ready yet. These include an interactive CD map of London titled "London: Any Way You Turn" from Stan Curnyn's The Record Group in Los Angeles, games from the same firm titled "The Time Machine" and "Danger In Dreamland"; an entertainment package, also from Curnyn's firm, called "The History Of Rock 'N' Roll"; an education disk from France-based Leduc titled "The History Of Western Europe"; and about five others.

CD-I hardware is slated to appear somewhere in the fourth quarter of 1987. However, sales in any significant numbers probably will not be until the third or fourth quarter of 1988. Since CD-I represents basically an enhanced version of a CD player, the CD-I hardware should benefit from the already high level of consumer acceptance of CD.

A study of the characteristics of the type of consumer who was an early purchaser of a CD player, conducted by the Hinsdale, Ill.-based firm Industrial Market Research in 1986, reveals some indications of why CD-I should be appealing.

This study also offers some insight into what type of interactive programs might be most compelling for this consumer.

- The typical early CD purchaser was male (about 75%), in his 30s, living in a family (65%) with fewer than two children, and a manager or professional with an annual income of greater than $40,000. Typically, he lived in a large urban area in the New England, mid-Atlantic, or Pacific regions.

- The average price paid for a CD digital audio player was more than $600 in 1983 and early 1984.
- Approximately 280,000 units had been sold by the end of 1984.
- In 1983 and 1984, software was in extremely short supply. A good selection was basically only available in classical titles.
- The demographics of the early CD purchaser match those of owners of VCRs.
- By 1985, the CD player purchases of these early adopters will be 4 years old.

There was a period, not long ago, when the videodisk was being touted as the interactive product of the future. But the videodisk stumbled as a consumer medium for a number of reasons. Primarily, it suffered from a lack of format standardization: Consumers were confused for several years while both LaserVision and VHD hardware existed.

From these statistics, certain conclusions can be drawn about the potential early purchasers of CD-I.

- They are strongly attracted by electronics for the home entertainment center.
- They already own CD digital audio music.
- They are willing to buy when little program material is available, so long as they believe more will be coming in the future.
- They have a substantial disposable income and are not as price-sensitive as mainstream consumers.
- They are and like to think of themselves as trendsetters.

The potential market for CD-I can be much greater than CD audio. CD-I promises enhancement for the television viewer—not only for the stereo buff. If we examine the suc-

(Continued on next page)
Moody's Mills version of Larry the CASSette release. "R1." next COLOR was in at Unique Recording on postproduction for Capitol act Hanover Fist. Roy Shari was at the controls.

Kenny Marks was in at Bullet Studio B for DaySpring Records, working on a new album. Bubba Smith produced, with JB engineer, Spencer Christus the proj's second engineer.

Reprise artist Deleon Richards was in at Digital Recorders with co-producers Norbert Putnam and Dave Lehman. Putnam and Don Cob were at the knobs.

Steven Curtis Chapman's Sparrow debut was mixed at Omni sound Studios by producer Phil Naish. Jeff Balding engineered, and Bill Whittington assisted. The album is scheduled for release next month.

Jeffrey Osborne was in at Sound Castle Studios working on a singie, "Everything Good Takes Time," for an upcoming music video, the subject of which is basketball great Dr. J. The song was written and co-produced by Parks and Bob Iovinella for Hendi-Parkivess Productions.

A&M artist Bryan Loren was finished up an artist project at Take One and Power Track studios. The album is self-produced. J.D. Hall was in at the Rock House to work on the soundtrack for the Orion film "Believers," which stars Martin Sheen. On the console was Vaughn Clay.

OTHER CITIES

Brian Gari was in Newfound Studios, Fairlawn, N.J., working on his new theme for WNYC's cash personality Alan Colmes. Don Clecone, formerly with the Crit, and F. A. Smith were in to produce. Larry Gates was at frame controls with Al Sekett's assistance.

From KRO's lead singer, Brad Sinseh, traveled to Hawaii's Sea-West Studios to work on a solo album. Producers Rick Asher Keffor also served as engineer for this one.

The Hoo Doo Rhythm Devils are surfacing again in San Francisco's Marin Hill Recording. Jack Lebb, the studio's chief engineer and co-owner, has produced and remixed some of their old tapes. Ex-Reds member was on hand to lend assistance with the vocals. Also there, blues slide guitarist Roy Rogers and John Lee Hooker were in to work on Rogers' second album, "Chops Not Chaps." Samuel Lehigh engineered.

Finally, Meri Saunders was on the premises to work on scores for two Twilight Zone episodes aired the June 1st and "Joy Ride." Among the area musicians brought into the studio were the Kempters, Mel Martin, John Cipollina, and harmonica player Norton Buffalo. Lehmer engineered.

Patrice Rushen's new Arista album was recorded at Yamaha's Glendale, Calif., studios. Charles Mims and Rushen produced. Peter Chakan was at the board. Also there, the Bangles were working on their newest CBS release with producer Steve Buttrum and engineer Keith Cohm.

Toronto's Comt Sound sent its mobile, Muchmusic, out to cover RCA act the Fixx in Kitchener for an upcoming live album. Also, chief engineer Doug Mclemont was working on Big Ticket specials and flew to Boulder to catch Red Ryder and to Halifax for a Honeymoon Suite remote.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1115 Broadway, New York, N.Y. 10036.

Ansett Offers Color-Image Transmission
Facsimile Device Uses Standard Telephone Lines

NEW YORK A new facsimile device now allows transmission of color video images via standard telephone lines from any location.

Ansett Technologies, Scottsdale, Ariz., is marketing the VF-3000 unit, which takes a picture from any video source—a color camera, VCR, or videotape—for sent over an ordinary telephone line to another VF-3000. The received image is then displayed on a standard color or RGB monitor. The process takes approximately 90 seconds.

While digital-image transmission technology has existed for some time, the existing systems have limited use of expensive microwave or satellite dish transmission/reception facilities. At a cost of $5,995, the VF-3000 makes the technology far more affordable. Manufacturer of the device is Astro-Nippon, Tokyo.

According to an Ansett spokesman, the VF-3000 is also capable of transmitting the images in black and white to any standard Group III office facsimile machine; in this case, the receiver need not be equipped with another VF-3000. Black-and-white transmission can be accomplished in about four seconds, a four-color model is capable of generating 300 lines, the company says.

Transmission speed is adjustable, with 9,600 baud set as the standard for color transmission.

Ansett Technologies markets audio/video and video wireless control systems as well as avionics test systems. Ansett is a division of Ansett Transport Industries Ltd. of Melbourne, Australia.

Steven Dupler
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**LATIN RADIO DEBUT**

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**Latin Music Awards in Limelight after Grammys**

Latin radio stations across the nation are focusing on Latin music as a result of the Latin Music Awards held recently. The awards, which recognize excellence in Latin music, have helped to raise the profile of Latin artists and increase the audience for their music on radio stations. The Latin Music Awards are presented by the Latin Recording Academy and are considered one of the most prestigious awards in the Latin music industry.

**Radio Stations Are Finding Albums Harder to Come By**

Since the Latin Music Awards, radio stations have reported finding it more difficult to secure Latin music albums for their playlists. The awards have increased demand for Latin music content, leading to a shortage of available albums to air on radio stations.

**For Week Ending March 14, 1987**
Top Classical Albums

1. **No. 1**
   - **Title:** Horowitz in Moscow
   - **Artist:** Vladimir Horowitz
   - **Release Date:** DG 415-195 (ECI)
   - **Stays at No. 1:** 18 weeks at No. 1

2. **No. 2**
   - **Title:** The Studio Recordings
   - **Artist:** Vladimir Horowitz
   - **Release Date:** DG 415-192 (ECI)

3. **No. 3**
   - **Title:** Kathleen Bells Sings Mozart
   - **Artist:** Angel DS-38297 (ECI)

4. **No. 4**
   - **Title:** The Last Romantic
   - **Artist:** Vladimir Horowitz
   - **Release Date:** DG 415-045 (ECI)

5. **No. 5**
   - **Title:** Dvorak: Cello Concerto
   - **Artist:** CBS M-42206 (ECI)

6. **No. 6**
   - **Title:** Rachmaninoff: Piano Concerto No. 1
   - **Artist:** Barry Douglas
   - **Release Date:** RCA 75708-2C (ECI)

7. **No. 7**
   - **Title:** Pleasures of Their Company
   - **Artist:** Angel DS-37315 (ECI)

8. **No. 8**
   - **Title:** Vienna, City of My Dreams
   - **Artist:** Angel DS-38280 (ECI)

9. **No. 9**
   - **Title:** Amadeus Soundtrack
   - **Artist:** Yo-Yo Ma

10. **No. 10**
    - **Title:** Romances for Saxophone
    - **Artist:** Branford Marsalis
    - **Release Date:** CBS M-42212 (ECI)

Classic Keeping Score

by Is Horowitz

**GRAMMY TIME:** There were no real surprises in the classical Grammys this year, certainly none of the kind that stimulated so much opposition a year ago. The outcome was a more marginal and had little impact on the results. Still, there remains strong evidence that name recognition (star power) exerts more than a passing influence and can override more pertinent considerations.

A case in point this year is the engineering award. It went to Paul Goodman, in technical charge of the MOTION PICTURES, "The Studio Recordings," the best-selling album that captured Grammies for album of the year and best recording by an instrumental soloist.

It doesn't diminish the quality of the Horowitz recording one iota to question the appropriateness of this engineering award. A distinct award for engineering implies the successful solution of a more complex technical problem than recording a solo piano, difficult as that often can be. Whatever those problems are, they are multiplied when the piano is recorded as part of a chamber group or in a concerto, for example.

Can the recording of a solo piano really rate engineering kudos more than a successful production of an opera or a large-scale work for orchestra, soloists, and chorus? This may be an open question, but this problem is not reflected in the abilities of Goodman, one of the industry's most talented engineers, who deservedly has won peer recognition for many outstanding productions in the past, with more certainly to come.

Missed again this year is an organized radio show that would give classical Grammys the performance exposure they fail to get on the national television awards show. For a couple of years, the Assn. for

Top Crossover Albums

1. **No. 1**
   - **Title:** Stratas Sings Well
   - **Artist:** Teresa Stratas
   - **Release Date:** Nonesuch 74912 (ECI)

2. **No. 2**
   - **Title:** Rodgers & Hammerstein: South Pacific
   - **Artist:** CBS M-42205/26 (ECI)

3. **No. 3**
   - **Title:** Down to the Moon
   - **Artist:** CBS M-42205 (ECI)

4. **No. 4**
   - **Title:** Opera Sauvage
   - **Artist:** Pol/EuroDisc 269-663

5. **No. 5**
   - **Title:** In Ireland
   - **Artist:** RCA 57984 (ECI)

6. **No. 6**
   - **Title:** Round-Up
   - **Artist:** Telarc 80141 (ECI)

7. **No. 7**
   - **Title:** Songs from Liquid Days
   - **Artist:** CBS M-39566 (ECI)

8. **No. 8**
   - **Title:** Begin Sweet World
   - **Artist:** RCA AM-1-7214 (ECI)

9. **No. 9**
   - **Title:** Bach/Chostakovitch
   - **Artist:** Telarc 10161 (ECI)

10. **No. 10**
    - **Title:** Swing, Swing, Swing
    - **Artist:** Philips 41-626 (ECI)

11. **No. 11**
    - **Title:** Bernstein: West Side Story: Highlights
    - **Artist:** Te Kanawa, Carreras (Bernstein)

12. **No. 12**
    - **Title:** BACH MEETS THE BEATLES
    - **Artist:** John Bayless

13. **No. 13**
    - **Title:** Tchaikovsky: Piano Concerto No. 1
    - **Artist:** RCAS 75708-R (ECI)

14. **No. 14**
    - **Title:** Richman: Bernstein: West Side Story
    - **Artist:** RCAS 75708-R (ECI)

15. **No. 15**
    - **Title:** Syncopated Clock
    - **Artist:** Rochester Pops (Kunzel)

(2CD) 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 Music filled the gap and helped prepare a radio show that played extensive excerpts of winning albums as well as interviews with artists and producers. It was broadcast by many stations across the country.

The association, however, has abandoned that project, and for the time being, at least, no other group has filled the void.

Star power still exerts an influence on Grammys

Passing Notes: Loren Toolchain, operations di- rector of WQXR New York, will host a new show that bows Saturday to explore similarities and differences between classical, jazz, and new age music. "Connections" will air each Saturday for two hours, beginning April 4 at 11:30 p.m. He designed and co-produced "Jazztopia" in a "long time" with interviews. The station is also preparing a five-part trib-ute to Mstislav Rostropovich for broadcast the last week in May.

Pianist Emanuel Ax, born in Poland, will be among those cited by the International Center in New York as "distinguished individuals of foreign birth." The dinner event takes place at the Plaza Hotel April 28.

SEEDS & SPROUTS: While in Los Angeles recently, Grass Route stopped by the Comedy Store, where club regular Ben Gilbert was showcasing material for an upcoming HBO program, "The Paul Rodriguez Spe- cial." The set included a parody of "Rum-Dum M.C." in which the comic rapped to the memorable "Hokey Pokey." The Profile trio will also be spotlighted in the April edition of Penthouse. Spotted at West Holly- wood's famed eatery Carlos & Charlie's was veteran rocker Dave Mason, who said we can expect a new al- bum this summer on the Grudge label ... Fever/Su- tra is listening to the potential of its first hit "in a long time" with "The Cover Girls' "Show Me," says label spokesman Merrill Kass. The record has reportedly sold 130,000 copies in combined 7- and 12-inch sales and is now working hard on the Hot 100 chart. Maculis is releasing its first CD, a reissue of "The Bily Vera Album." Among the company's other projects is a greatest-hits package by radio personality Rick Dees, titled "The White Album." Atlantic just picked up third more indie dance acts, this time from Miami-based Joey Boy Records ... Winners of Rounder's New Orleans Jazz and Heritage Festival.

Winter Music Conference draws plaudits from all over

... contest are Portland, Ore.-based Music Millenium's Lisa Cerigheno (retail drawing), Kansas City, Mo.-based Penny Lane's Marc Olson (best retail display), WAIF-FM Cincinnati's Neil Sharrow (most entries), and WMRK-FM Cambridge, Mass., listener Deb Col- burn (radio drawing) ... An album worth noting is soul/gospel artist Marion Williams' "I've Come So Far" on the Spirit-Peel label, distributed by Shanachie.

Big Time: Congratulations to this year's indie Grammy Award winners. Among them are Amberst (jazz, instrumental, big band), Alligator (traditional blues), and Sugar Hill (traditional folk). Let's hope next year proves even better.
How Quality of Technology Impacts the Future  
FAST-CHANGING FACE OF  
HIGH-SPEED INDUSTRY

By STEVEN DUPLER

The issue of improving cassette quality is alive and well, despite the enormous inroads made by the compact disk this year. But with DAT (digital audio cassettes) looming on the near horizon, many audio cassette duplicators are awaiting the arrival of high-speed DAT duplication systems, a factor which has been slowing sales of high speed analog cassette duplication equipment.

For the coming year and beyond, the current face of the audio/videocassette duplication industries could be drastically changed if, as now looks possible, high-speed duplication systems are developed that can be used interchangeably with either audio or video tape. The Sony Sprinter may be one such system, although when it will finally arrive on the scene seems to be anybody's guess.

One illustration of the importance of the quality issue to producers of audiocassettes is the recent formation of an international working committee on cassette quality. Members of the Musicassette Quality Committee (MCQC) are drawn from a variety of firms representing different ends of the industry (development, recording, quality assurance and manufacturing). Members include CBS, EMI, ICM, PolyGram, Sonopress, and Teldec.

The group plans semi-annual meetings to agree on measuring methods and manufacturing tolerances, exchange views on quality, and discuss new techniques and technologies. (Cont'd on page 1-6)

For the Coming Year and Beyond, the Current Face of the Audio/Videocassette Duplication Industries Could Be Drastically Changed If, As Now Looks Possible, High-Speed Systems Are Developed That Can Be Used Interchangeably With Either Audio or Videotape.

By HENRY BRIEF
Executive Vice President, ITA

The theme for this year's ITA Seminar, "Technology and Marketing: Partnership for the '80s," is not only appropriate for the current decade but would have been appropriate for the '60s and '70s and will, I am sure, continue to be descriptive of our industry in the decades ahead.

That's what makes the audio/video/data industry so exciting, so fast changing, so mercuarian. The new products which technology makes possible present a continuing set of challenges and opportunities to industry marketing executives to create and then fulfill the demand for them.

For example, we will be dealing at the seminar with R-DAT, a new digital audio tape format featuring rotary heads for recording and playback. The configuration of the R-DAT cassette is smaller and incompatible with the analog music cassette which is so well established and so well known today. A new generation of tape recorders will be necessary to record on or play back pre-recorded R-DAT cassettes. Here is a perfect example of a technology that has been invented and refined but for which marketing plans have yet to be established and executed.

We will have a couple of panels discussing the compact disk (CD), which has become one of the fastest growing products in the history of consumer electronics, and various offshoots of the CD, such as CD-ROM, CD-I. (Cont'd on page 1-7)
WHEN IT COMES TO HIGH-QUALITY DUPLICATION, AMERICA'S TOP Duplicators COME TO PANASONIC.

Professional video. Professional audio. For years Panasonic has stood for both. That's why, when high-quality Hi-Fi VHS duplication is critical, America's top duplicators come to Panasonic.

Panasonic has designed the AG-6810S exclusively for professional duplicators. And that means reliability and a versatile unit just right for your duplicating operation. It's programmable for a variety of remote control configurations. Including parallel, serial and record remote control. And you can program functions for your specific needs.

The Panasonic® AG-6810S even has auto-eject. This exclusive feature will automatically eject a cassette to signal a disruption of the recording mode.

When you want more than high-quality duplication, the AG-6810 provides the same great specs as the AG-6810S. With added features like high-speed search, auto-rewind, and auto-stop.

The Panasonic AG-6810S. You'll use it for the same reasons America's top duplicators do.


Panasonic Industrial Company

www.americanradiohistory.com
VIDEOCASSETTE DUPLICATORS STRUGGLE TO MEET DEMAND; INDUSTRY OPERATING AT FULL CAPACITY

By KEN JOY

The introduction of high-speed duplication into the commercial arena this year promises to ease the flow of product at the duplicator level, while increasing product quality for the consumer.

While video duplicators like Bell & Howell, Columbia/Paramount Video and Creative Video Services have brought high-speed video duplication on-line this year, other duplicators are resisting the technology until competitive pressures force them into it.

"The video duplication business is 10 times more competitive than it was last year," says Dick Clark, president of American Multimedia Inc. of Burlington, N. C., "and it's about as stable as the tide."

Clark, whose company runs 700 video slaves with a daily duplication capacity of 3,500 90-minute units, says, "There is not enough margin in video duplication for us to consider adding high-speed duplicators to our system at this time."

Profit margins are, in fact, the heart of the matter in the videocassette duplication business, and with recent reductions in the price of blank tape, the burden now rests with the duplicators to remain competitive in this volatile market.

Industry estimates put the cost of a T-30 out the door with packaging at about $2.28 while a T-120, also with packaging, will cost about $3.25—less than what it cost to dupe a T-30 last year.

Those duplicators gearing up with high-speed equipment are looking to that technology to not only increase their output and lower their per-unit costs, but also give them an amply head-start on those duplicators who remain with real-time duplication.

Creative Video Services (CVS) of Newbury Park, Calif. (a division of International Video Entertainment), is producing 40% of its 700,000 unit per month capacity on high-speed video duplicators—originally Sony engineering models which have since been modified by in-house engineers—and hopes to have the remaining 60% real-time duplication converted over in the very near future.

CVS president, David Mishra, sees high-speed duplication as the only answer to the chronic problem of product shortage and long turn-around times. "Demand for product can sometimes escalate overnight," he says, "leaving a lot of suppliers with their pants down. High-speed duplication allows us to store product in anticipation of demands, and at a moment's notice load programs into shells, package them, and have them out.

Above left: Sunkyoung’s Super Length duplication tape in new length, 12,900 feet per hub, for the C-60 version.

Above: Sunkyoung’s recently-opened state-of-the-art technical center in Carson, Calif., is designed to provide total quality control and technical support.

AUDIOCASSETTES CONTINUE TO OUTSELL VINYL; LP TAKES BACKSEAT TO NEW DOMINANT FORMAT

When industry pundits predicted the demise of the vinyl LP, they knew of what they spoke. Pre-recorded cassette sales now outsell vinyl LPs two-to-one (Billboard, Dec. 13, 1986), and many duplicators see the demise of the "black record" to be at hand.

According to a joint market survey by the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM), audiocassettes posted a $1.17 billion dollar sales volume in 1986 as compared to $519.5 million for vinyl LPs.

While many disk pressing facilities are facing severe cutbacks, with no plans for future expansion, audiocassette duplication houses are reporting brisk business with major and independent record labels, and are gearing up for equipment and staff additions in the latter part of 1987.

"Our sales have doubled since last year because of the growth in the cassette format," says Morris Ballen, president of Diskmakers in New York, "and we expect to double our sales again next year.

Operating 16 slaves in three daily shifts, Ballen expects Diskmaker to be operating at its 60,000 unit capacity for quite some time as he sees no immediate end to the demand upward spiral. "Records are in a circular decline, and cassettes are in a growth mode," he says, adding the caveat that while compact disks are accelerating the decline of the vinyl record, they may also dampen the growth of cassettes in the distant future.

"My feeling is that all three formats will remain viable, with cassettes remaining dominant for the foreseeable future."

Most duplicators see vinyl co-existing with CDs and cassettes, though in a truncated version, but not all duplicators share Ballen’s optimistic outlook regarding the health of the audio cassette. Says Dick Clark, president of American Multimedia in Burlington, N. C., "I think the cassette business we’re in now will have another year of growth, will level off for a couple of years, and then start a rapid decline."

Clark sees the recent surge in digital mastering for the cassette format as being "too much, too little, too late" in the face of certain competition from DAT and the increasingly popular CD. "It’s like putting shock absorbers on a stage coach when the Model-T is being readied for introduction.

In spite of that, American Multimedia is forging ahead with production plans that include a tapeless digital bin.

COMPACT DISKS: ‘FOUND MONEY’ FOR LABELS AND MANUFACTURERS ALIKE

If there ever was a golden child in the recording industry, it would be the compact disk which has allowed record labels to make additional sales of catalog items in this new format to customers who already owned the original program in vinyl or tape configurations. But beyond that, industry sources say the CD has made the public more “music conscious” which has had a positive spill-over effect on other formats as well.

"Every new format expands the entire market," says Morris Ballen, president of Diskmakers, a New York based duplicator of compact disks and audiocassettes.

"The popularity of the CD has sent people back into the record stores, and cassettes have enjoyed additional sales in the process."

Ballen says Diskmakers sales have doubled over last year due largely to the growth in their CD manufacturing division which has “more than compensated” for the decline in their record pressing business, a decline which he says is industry-wide.

"For the first time ever, the majors have gotten out of the record pressing business, and that has meant more work for the remaining independents." While Diskmaker is operating at capacity in its record pressing plant, Ballen doesn’t anticipate additional equipment, and is instead turning resources to the manufacture of CDs.

"We can now turn around a CD as fast as we can an LP," says Ballen, "and in this business output is the name of the game."

The proliferation of CD manufacturing plants has also opened the format up to smaller labels and independents who previously could not afford the enormous costs of prohibitive "minimum runs." Now, CDs can be had for as little as $2.65, complete in a blister pack, which is well within the reach of a majority of small labels.

Although the $2.65 price tag for a CD is hefty when compared to LP pressing costs of less than $1, the steady 15%-20% annual decline in vinyl sales is a portend of the end of an industry brought on by a swelling discrimination in consumer audio tastes.

"I think the CD has almost already displaced the vinyl LP," says Mitch Fandel, president of Audio Matrix, a New York-based manufacturer of plating equipment for compact disks. "I think you’ll see an acceleration in the demise of the ‘black record’ in 1987."

The meteoric rise in popularity of the compact disk has caught many plants by surprise, rendering them unable to "take a bath" and look at new technology that is coming down the pipeline. "I think you’re going to see the process speeded up considerably," says Gelfand, adding that new developments in polycarbonate (the plastic shell on compact disks) and new techniques in

Right: Electro Sound ES4800 Digital Control Slave.

Below: Electro Sound ES8000 Duplicator.
Videocassette
(Continued from page 1-2)

the door before we could even get one complete pass done in real-time.

The Sony Sprintln system in use at CVS works using a mastering process called a "mirror mother master" which, at high speeds, is brought into contact with blank media and energized with a field of magnetism, resulting in a duplicate "print" of the master on blank media.

"The beautiful thing about the system," says Mishra, "is that with real-time duplication you take the master tape's signals through many sequences before it reaches the slave VCR, which causes significant degradation to the video and especially to the audio, portion of the program. In high-speed, you virtually get a copy that is one step away from the master tape."

Besides the increase in quality duplication, the high-speed systems have revolutionized turn-around times by allowing duplicators to store large reels of tape holding several hundred copies of one program and then, when an order is placed, simply load the tape into videocassette shells, package and ship them.

"It is much more economical to store the reels of tape that is than to store the finished goods," says Mishra, adding that if a studio decides it has over-anticipated the demand for a program, the reels of tape which have not yet been loaded into shells are simply erased (for a nominal charge), thus eliminating the chances that they will be stuck with unsalable finished goods.

Mishra sees high-speed duplication as the salvation of the video tape duplication industry: "Movies which once sold for $79 are now retailing for $19.95, and unless we take steps to improve our own productivity and quality, we won't win the battle."

Productivity will play a major role in the coming months in this industry where turnaround time is measured in weeks, as opposed to the record industry's turnaround capabilities of hours.

As for formats, VHS is the undisputed winner, with only one Beta duplicated for every 12 VHS, and that only because of the large installed base of Beta VCRs in the corporate community.

8mm appears to be stagnating with an insignificant demand for programs to be duplicated in that miniaturized format, and many duplicators feel that 1987 will be the year that tells if that format's future.

New business is opening up for duplicators in the video publishing arena, with several production firms announcing intentions to "publish" monthly magazines on video for newsstand retail. Industrial duplicators, VCA/Teletronics of New York, are joining the video publishing fray by co-venturing with producers to supply duplication services in exchange for a percentage of profits. "We're definitely putting a new emphasis into our duplication efforts," says VCA/Teletronics president Tom DeMaeyer. "You could even say we're bullish on this new market and expect 1987 to be looked on as the year of learning and development in the video publishing market."

DeMaeyer sees a vast market opening up for alternative programming which can be distributed through non-conventional retail channels, spelling increased profits for duplicators. "We felt it was a natural move to be a partner in this kind of venture, and it will open up business in what looks to be a lucrative area for duplication." DeMaeyer expects his company to add additional duplication equipment in the third quarter of this year to meet the demand.

Other duplicators concur that 1987 will bring significant growth fueled by a consolidation of marketing efforts brought on by concentration on duplication in one format—VHS. Says CVS's Mishra: "Consumers are demanding less and less of Beta because of the fall-off in equipment sales. I expect to see it go the way of the audio 8-track."

As for the success of 8mm, most duplicators have yet to take the format seriously enough to commit any significant production dollars to it.

"8mm is going nowhere right now," says VCA/Technicolor's DeMaeyer. "We're still having difficulties excepting another format." American Multimedia's Clark has no immediate plans to bring on 8mm duplication capabilities, and will only dupe Beta "when I have to for a special client."

I'm going to watch 8mm with a lot of caution this year," says CVS's Mishra. "8mm may have some engineering advantages over VHS, but it may end up making more of an in-road in the industry rather than with commercial consumers."

Compact Disks
(Continued from page 1-3)

metalizing the disks will contribute to increased production, and ease the break-neck pace at which some plants are currently working. "The plants just need to catch their breath to see where the industry is going," he says.

The market for CD manufacturing equipment is stronger among off-shore labels and plants, while the domestic market appears dominated by the "well-financed" majors, reducing the independent labels to rely on plants, both here and abroad, for CD product.

But the smaller labels aren't complaining. With the Electronic Industries Assn. projecting compact disk player sales to reach 4.25 million in 1987 (as many as were sold between 1983 and 1986) independents are finding rapid acceptance for products in the CD format that were once shunned in the vinyl configuration.

Will the CD become the magic (Continued on opposite page)
format for boosting sales that the audiocassette was once con-
ermed to be? Many industry sources say the CD will be big, but not as
big as the cassette.

"This is true for a couple of rea-
sons," says Diskmaker's Ballen.
"The first is economy [the afore-
mentioned manufacturing price
tag], and the second is the fact
that the quantity of cassette hard-
ware out there is unbelievable," EIA
estimates put the total num-
ber of cassette players at nearly
170 million, with 1987 sales ex-
pected to top 30 million units.

The merger of audio and video
may change all of that for the CD
however, as emerging technology
promises to marry the audio and
video compact disks into a format
that could stave off the competi-
tion from the yet un-introduced
Digital Audio Tape (DAT), and
could drastically change the way
product is duplicated for the
home video market.

Still, conventional CD manu-
facturing is the hotbed of growth in
the duplication industry, and is
being enhanced by innovative
products such as the combination
laserdisk and compact disk player
introduced by Pioneer last year.
"That kind of cross-merchandis-
ing of formats that lets consum-
ers get twice as much entertain-
ment value for their dollar, will do
more for the CD than anything
else," says Ballen.

The CD manufacturing process
is expected to remain fairly stable
for the next 12 to 24 months, ac-
cording to Alan Hamersley, direc-
tor of technology at LaserVideo in
Anaheim, Calif., a CD manufactur-
er that is credited with making the
first CD in the U.S. just three short
years ago. "We're always trying
to make the process better," Ha-
ersley says. "Anytime you can
improve your process and in-
crease your yield, then your costs
will go down." In the face of static
materials costs, lower costs
through increased yield is the only
advantage domestic CD manufac-
turers will have over Japanese
competition in the next year, Ha-
ersley says.

LaserVideo, which makes CDs
for Capitol, A&M, RCA, MCA as
well as other major labels and in-
dependents, is projecting a manu-
facturing capacity of 15 million
disks this year, with future fore-
casts of 50-60 million disks annu-
ally.

"If there is a process change on
the way, it will be at the mastering
level," says Hamersley, who notes
that LaserVideo is just now debug-
ging a new mastering system that
they feel will dramatically improve
the already critically acclaimed
audio reproduction capabilities of
the CD. "If we [U.S. CD manufac-
(Continued on page I-8)
FAS-T-CHANGING
(Continued from page 1-1)

On the CD manufacturing side, many of those long-promise/ded new plants are about to open, and some al- ready have. The number of CD production plants in the U.S. has grown from two to 10 in just over one year, with at least five more plants scheduled to come online by 1988.

Compact disk production capacity in the U.S. was about 10 million disks per year last year. That figure could rise to over 150 million in 1987. This scenario of capacity finally beginning to meet demand should help CD prices start to come down, and as the laser-read software begins to get less expensive, sales of prerecorded cassettes—still the dominant sound carrier—will likely suffer as a result.

After all, consumers will reason, why spend seven or eight dollars on a tape that will eventually wear out, when one will be able to spend perhaps $10 on a compact disk that will last virtually forever, and will sound better and deliver more dynamic range than any conventional cassette?

One of last year's trends toward attempting to make prerecorded, high-speed-duplicated cassettes sound as good as their CD counterparts has fizzled somewhat—the use of high speed (7.5 i.p.s.) masters moving through ultra high speed bins (480 i.p.s.)

One company, American Multimedia Inc., had developed such a system in 1985, and said it would manufacture the computer-controlled, specially-designed bin for sale. While AMI is still offering its Analog Master Plus 480/7.5 i.p.s. duplication as a service, it has yet to produce the units for sale.

The Electro Sound Group, Sunnyvale, Calif., the nation's largest tape duplicator and a powerful force in the cassette duplication equipment market, was marketing a 480 i.p.s. version of its ES 5000 bin (the same bin customized by AMI for its ultra high speed service.)

But Electro Sound discontinued production of the unit after less than thrilling sales. Bob Barone, company president, says that, while the industry has expressed approval of the system in theory, insufficient orders came in to make continued production practical.

One firm still manufacturing a 480 i.p.s. bin is Otari Electric in Belmont, Calif. Marketing director John Carey says that the firm's DP-80 system is currently installed and working in a number of major duplication facilities, all running the bins with 7.5 i.p.s. masters.

Capitol-EMI Records continues to make prerecorded cassettes of extremely high quality via a system developed by the firm which combines optical disk and digital audio technologies. The system allows high speed duplication from a "tapeless" digital source, and went on line in mid-1986.

Paul West, director of studio operations for EMI America, says that the system's use of seven-inch industrial laser disks to store master data in digital form allows the audio program to be kept in the digital domain right up until the final duplication stage. At that point, the data is converted back into an analog format and transferred to the finished tape copy.

The Capitol system is perhaps the most revolutionary method of ensuring high quality for prerecorded cassettes, and is hardware, rather than software driven. Other companies continue to experiment with various tape formulations and particle mixtures, as well as new C-O designs.

Many manufacturers of conventional high speed cassette duplication systems say that sales are slow right now. Some attribute this to indecision caused by the slew of information — and disinformation-regarding DAT.

And what of DAT? The rotary-head digital audio cassette recorder has yet to arrive on the worldwide market, although its debut is imminent. For a product that is not even being sold, it has been generating more than its fair share of press and hype.

While several companies—notably Maxell and TDK—have already begun limited production of blank DAT cassettes in anticipation of the product launch sometime this year, there is no firm producing a working high speed duplication unit for the digital cassettes.

Thus, the first prerecorded DAT software will have to be produced in realtime. JVC has already rolled out five titles for indie label GRP Records—these, of course, not yet for sale, as there are no machines out there that can play them.

The major labels, all of whom have already expressed their deep dismay about an early, unorganized DAT roll-out, may be worrying too much too soon. From the way things look now, DAT will be strictly a small-scale, audiophile product with a limited software base, available only through high-end stereo shops. Without a working high speed DAT duplication system, the majors couldn't get involved in the product even if they wanted to.

Sony showed a photograph of a Sprinter high speed duping system for DAT at last year's Audio Engineering Society meet in Los Angeles. At that time, a Sony engineer guessed that the Sprinter wouldn't be available as a working system for at least two years. A highly placed official in the International Tape/Disc Assn. (ITD), however, says now that he believes the DAT Sprinter is much closer to market than this. Whatever the case, DAT will be little more than an esoteric technological toy without high speed duplication systems to allow it to be used as a mass market audio system.

On the video side, the business remains dominated by a handful of firms, including VCA/Technicolor, Bell & Howell, and CBS/Fox Video. The smaller firms in the market do their best to compete with these giants by shoving duplication costs as much as possible, although the market shares of the majors aren't likely to decrease.

Prerecorded videocassette prices are dropping (at least for sell-through product), and the onus is being put on the duplicators this year to cut costs where possible. The increase in mass merchandisers getting into home video has been a strong factor in forcing both major and minor videocassette duplicators to keep prices low.

Extend yourself for the ext for the extended range of Sony
while Electro Sound is working on a tapeless analog bin. Both duplicators see the digital moniker to carry more of a “perceived” value for consumers, and see the introduction of tapeless mastering as more of a production enhancement than an audio enhancement. “It’s like putting the word ‘turbo’ on an automobile,” says Clark. “Most people can’t tell the difference between a car with a turbo and one without. Digital mastering is the same thing.”

With the other shoe yet to drop in the introduction of Digital Audio Tape (DAT) in the U.S., some duplicators are moving to 24-hour capacity shifts, and postponing the addition of slaves to their production line.

“Everything is stopped dead waiting to see what’s coming from Japan,” says Electro Sound president Bob Barone. “I expect them [Japanese manufacturers] to come in with DAT and bowl everybody over. They’re ready now, but just not sure what the market reaction will be.”

Barone feels Electro Sound’s sales of duplicating equipment will see a domestic renaissance in 1987 as long as DAT is not introduced. “In the fall of ’86 the majors had to go outside to get cassettes made, and they didn’t add equipment because they didn’t think the cassettes would perform that strong. But they were wrong, and I think the majors will be forced into making some production decisions in a very short period of time, regardless of what happens with DAT and compact disks.”

The future of audio cassette duplication appears to lie in tapeless digital and analog masters, but “only if the price is right,” according to Barone, who sees the current out-the-door price of 80 cents per duplicated cassette rising in the face of hi-tech advancements. Capitol-EMI forged the way last year with the merging of optical disk technology and digital audio processing which afforded them high-speed duplication from a “tapeless” digital source.

Using industrial laserdiscs, Capitol was able to bypass the traditional analog tape generations at the mastering and duplication stages by digitally transferring the audio program to the master disk which would then be used to convert the audio back into analog form for transfer to the finished tape. Besides eliminating tape generations from the process, the process ensures Capitol of consistent mastering quality from all of its duplicating facilities who are sent “copies” of the first generation laserdiscs.

Barone doesn’t see this process as commercially viable for the industry at large because of the high costs of producing the laserdisc master (estimated at over $2,000) and the cost of RAM to duplicate a C-90 from a tapeless source (over $400,000). “For us, the process is unsaleable because of cost prohibitions,” says Barone. “I see the analog cassette as being with us for quite some time.”

American Multimedia’s Clark, concurs: “I don’t know if digital bins are going to make a big enough marketing difference, other than just help us turn out a more consistent product. I don’t think the savings is going to be big enough to save us.

“Maybe if we had this technology five years ago,” he added. “It would have secured the future for the analog cassette industry. But any day now I expect someone to pull a recordable CD out of their sleeve and devastate us all.”

In spite of the expected pending doom by some in the audio duplication industry, the market appears to be in a current state of rosy-cheeked health. “All the tape duplicators are thriving,” says Diskmaker’s Ballen. “You can’t say that about the pressing plants. Sure, we’re getting competition from CDs, but they’ve also created a lot of listener energy and people are more excited about audio now than they have been for years. Every new format expands the entire market, and cassettes are basking in that right now. You’re not going to see the demise of the audiocassette in our lifetime because of the enormous number of cassette players in the field.”

With reports from the Electronics Industry Assn. that nearly 170 million cassette recorders have been sold in the U.S. since 1980 (compared to only 8.5 million compact disk players since 1983), it would appear that predictions of this format’s demise are premature, and that DAT and CDs may have less of an immediate impact than previously thought.

KEN JOY

ITA SEMINAR
(Continued from page 1-1)

and CD-V. Of the latter three, only CD-ROM has so far gone to market but it and the other two variations of the CD are being talked about as technologies that are in search of a business. The panels will not only discuss new plants that will be replicating CDs, but also the applications and marketing plans for the CD-ROM, CD-I and CD-V.

Other seminar sessions will examine the changes taking place in video duplication as the industry increasingly switches to tape pancakes instead of buying finished video cassettes. What kind of economies will duplicators realize from this? What will be the effect on blank tapes companies? How will this impact hardware companies which, in the past, have realized substantial volume from the sales of VCR slave units? What is the status of high-speed duplication? Will these efficiencies and economies contribute to lower priced pre-recorded video cassettes? Etc., etc., etc.

In that same vein, there will be presentations on Sony’s high-speed duplication system for video and for R-DAT tape, as well as an update on DuPont’s new thermal magnetic high-speed duplication system, which is planned first for video and then also for R-DAT.

A panel of video vending machine manufacturers and of video retailers will discuss what does the long range potential is of the machines and how they are viewed by different types of retailers as tools to market video cassettes.

The link between technology and marketing will ex-

(Continued on page 1-8)
The new math.

480 ips, bin-loop speed. 7.5 ips master speed. 64:1 duplication speed.

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ITI

(Continued from page I-7)

(Continued from page I-7)
tend to a discussion of new packaging technologies for merchandising audio and video software products.

Since ITI is also involved with floppy disks and computer tape for the data industry, sessions have scheduled to examine emerging sales patterns and distribution changes in the marketing of floppy disks, and to assess the impact of the 3480 tape cartridge on the computer tape business.

The partnership between technology and marketing was the reason we asked Jack K. Sauter to be our keynoter. Mr. Sauter, who has just retired as Group Vice President of RCA Corp., spent more than 35 years in consumer electronics. He was one of the co-recipients in 1983 of the ITI/TIME Magazine “Man Of The Year” award for having helped establish VHS as the dominant home video system. He will be able to look back at what the combination of technology and marketing has wrought in the electronics industry and look ahead to the new technologies and marketing innovations that we may anticipate in the years to come.

As usual at ITI seminars, there will be a full program of technical presentations as well as a program aimed at those interested in video for business and industry, subjects of particular interest to media directors for large institutional organizations.

ITI's 17th Annual Seminar will be held March 11-14 at the Hyatt Regency on Hilton Head, South Carolina.

COMPACT DISKS

(Continued from page I-5)
turers can do it better, we stand a better chance of keeping our customers and their business from going off-shore."

As a further sign of the demand for domestic CD manufacturing plants, LaserVideo recently announced a joint venture with Marubeni Corp. (Billboard, Nov. 8, 1986) to provide financial and technical assistance to companies seeking to open compact disk manufacturing operations. Plans call for LaserVideo to hold an equity position in companies to which they provide assistance.

KEN JOY

JAZZ NEVER PLAYS a prominent role in the Grammy Awards telecast, although it usually gets at least a little airtime—which, despite protests to the contrary by hard-core aficionados, strikes us as being appropriate considering that it is after all, intended as a broad-based, mass-appeal, pop-oriented event. This year was no exception, but we were nonetheless struck by the way jazz made its presence felt throughout the show (as did the blues, in a most dynamic way—that all-star blues segment was something, wasn’t it?). Having a host who knows something about jazz (as well as other forms of music) certainly helped; in addition to being genuinely funny and keeping things moving, Bill Clinton had a few very nice things to say about the music throughout the show. In particular, his introduction to Bobby McFerrin’s performance of “Round Midnight,” which included a mention of the movie of the same name and its Oscar-nominated star, Dexter Gordon, was—charming—it’s too bad Crystal neglected to mention that the exquisite melody was composed by Thelonious Monk.

McFerrin’s segment, on which he was backed by Herbie Hancock, Buster Williams, and Tony Williams, was impressive. And McFerrin’s acceptance speech opening a few minutes later when he won the award for best male jazz vocal performance, was moving and to the point—although his thunder was stolen slightly by co-presenter Miles Davis, resplendent in gold, who made himself the center of attention simply by opening his mouth. As for the rest of the jazz awards, the only real surprise was Doc Severinsen’s victory in the big band category over some truly formidable competition—Henny Goodman, Lionel Hampton, Woody Herman, and Mel Lewis—which we suspect has more to do with the power of TV than with musical quality. Similarly, while we would hardly deny that Davis and Wynton Marsalis are worthy of praise, their high profiles rather than their music may have been the key to the Grammys they won this year. (Actually, Marsalis’s profile apparently isn’t all that high, or Kim Carnes would surely have known how to pronounce his first name.)

Finally, a cliche: Why don’t TV producers believe that jazz and the blues can stand on their own as music? The half-hearted attempts to evoke a nightclub atmosphere by surrounding McFerrin with tables and hanging plants by and by sticking a pool table in the middle of the blues segment were distracting and even a little condescending.

Also noted: The progress report we recently offered on the Thelonious Monk Center for Jazz Study.

Grammy Awards make the music crystal clear.
Mixed Reviews For Australian Made Promoters Refuse Press, Report Profit

BY GLENN A. BAKER

SYDNEY The four promoters of the ambitious Australian Made concert tour have angrily refused press reports which erroneously claim that the tour was a disaster that lost $1 million.

With a national attendance exceeding 120,000 for the six outdoor shows, the $3.5 million tour adequately cleared costs and even returned a small profit for the promoters, with film and book spin-offs yet to come. Every participant was paid promptly and in full.

In every respect, Australian Made fulfilled its stated aim. INXS, Jimmy Barnes, Mental As Anything, the Divinys, Models, Saints, I'm Talking, and the Triffids performed before large, enthusiastic audiences with state-of-the-art production which was universally reserved for the likes of Elton John and Dire Straits.

Each act increased the base of its support and has publicly praised the production standards.

After being showered with media support in five cities, however, the tour rolled into Sydney, where the long knives came out. Reviews were scathing; rival promoters tried to score points with public attacks upon the aims of the project, and rumors spread about backstage brawls.

"It was a kind of sad ending to a great tour," says promoter Gary Grant. "All sorts of ugly jealousies flared, and incredible stories began flying about. We started out expect-
ing a week of work with a small profit. We did what we said we'd do, none of us are disappointed at all, and Australian music has benefited from what we've done."

INXS manager Chris Murphy, who were tied to the Australian Made concept, lays much of the blame for the lower-than-expected audience levels on the draconian attitudes of civic officials in Brisbane and Sydney.

In Brisbane we weren't allowed to use QU1, the QUT TV system, and had to go to a bicycle velodrome instead and turn thousands of people away. Yet, on the day of our show, it was announced that ZZ Top had been given permission to play QU1. In Sydney, we were refused every city or central suburban venue and had to go down to the far southern sub-
urb of Cronulla.

"We ended up with a 70% local au-
dience who treated it as a neighbor-
bhood show. All the glamour and ex-
itement that built up around the country just went flat. And after months of nonstop promotion, including a six-month period of non-stop reporting in Sydney from all the other cities, where the shows really were incred-
ible, we're obviously feeling of anticlimax."

Murphy sees the widespread critici-
ism as part of the national charac-
ture of "crying down the tall poppies." He says, "It was too good to be true. We'd pulled it off, and everybody outside of Sydney was raving about it—30,000 turned out in Perth. We played venues where no bands had been allowed to play or been paid. The major international mega-
acts had been booked."

"But in Sydney, people who had wanted to be involved but weren't were left out. We couldn't get the help in, and they did. One newspaper reporter claimed we were a failure because we weren't as big as Queen or Round-
ella but an outdoor concert in the city had drawn 110,000. But the reporter conveniently forgot to mention that the opera concert was free."

"If we'd staged Australian Made for the heart of the city, we'd have drawn a quarter of a bloody million."

The glamour and excitement that built just went flat.

Japanese Groups Charge Copyright Infringement
Authors' Rights Societies Protest DAT

BY SHIG FUJITA

TOKYO The Japanese authors' rights society JASRAC has joined the protests against the launch of digital audio recorders this month by four of Japan's leading electronics manufacturers: Aiwa, Sony, Matsushita and Casio.

At a Feb. 20 press conference ad-
tended by officials of JASRAC, the
Japanese Federation of Compos-
ers & Authors' Assns. (FJCA) and the
(MPA), JASRAC president Yasushi
Akitagawa said home taping in Ja-
pan already goes far beyond fair and just exploitation of creative works and constitutes substantial infringement of copyright.

The high quality available from DAT recorders would inevitably re-
result in even more private copying, Akitagawa said. "It is a mar-
ked regret that such products are being marketed before a solu-
tion is presented by way of Japanese copyright law or the in-

troduction of a levy system. We can never accept this situation."

Recently, the Hertie department-
store chain bought out the WOMET
record retail business. Says Womet
managing director Shigeo Kato, "And
supermarkets are becoming ar-

neas without music." Many small-
eloanal businesses have never been even visited by record com-
pany representatives.

The problem, in Wentcher's view, stems from "image reau-
n on the part of the powerful city
stores. Everyone wants to be the least expensive, and the price war is killing the middle-sized shops."

In Wake Of Singapore Antipiracy Law
Legit Video Boom Seen

BY CHRISTIE LEO

SINGAPORE Stephen Clug, vice president of the Motion Picture Export Assn. of America (MPEA), is predicting a boom for the legitimate video industry in Singapore following the introduc-
tion of the country's new copyright law (Billboard, Feb. 21).

"Consumers have had to be con-
tent with poor-quality tapes for so long that they will readily accept original tapes once they become available in the marketplace," he says. With Warners and CBS/Fox expected to start releasing prod-
uct in the next few months, he adds, the industry will take on a wholly new profile.

But the Triffids have yet longer get video releases simultaneously with American theatrical release, but they can certainly expect quality video tapes. I'd like to see more video libraries will open up, giving rise to better rack display, more aggressive spending, and increasing profitability for rental and sales of original videos."

The MPEA was a key force in putting forward the new copyright legis-
lation, which Clug describes as "excellent though not perfect," and which he expects to see rigidly

enforced. He also forecasts Sin-
gapore will enter bilateral agree-
ments with other countries, includ-

ing the U.S., Britain, and Europe-
n territories once the law takes effect.

"At the moment, all foreign films have to be released within a 30-day time period to enjoy protec-
tion, which in most instances is al-
most impossible. Hence the bilat-
eral agreements, which will allevi-
te a lot of the problems faced by the local cinema free."

Clug would like to see manda-
tory jail sentences for second-time offenders and minimum and maxi-
num sentences for convicted pri-
rates. "I'm certain the authorities will not spare offenders," he says, "but they would be stronger if there was a more structured defini-
tion of the penalties to be meted out."

Speaking of parallel importing, Clug is confident the practice can be curbed. "Those who do parallel import will either concen-
trate on specialist product or else cater to an elite audience, be-
cause consumers aren't going to pay exorbitant prices for imported goods when these are locally manu-
factured and available."

Japanese Groups Charge Copyright Infringement
Authors' Rights Societies Protest DAT

Beetles CDs Storm Japan

BY SHIG FUJITA

TOKYO Total sales of more than 2 million units of Beatles compact disks in Japan are being confidently predicted by Toshiba-EMI, which has put out the first four titles on a rising tide of nationwide Beatle-
mania.

The first four, "Please, Please Me, "With The Beatles," "A Hard Day's Night" and "Beatles For Sale," were released Feb. 27. Each had a pressing of 10,000 units, or an unprecedented 240,000 total. In Ja-
pan, a CD is rated a best seller once it hits the 200,000 mark.

"Our original plan was to manage-
t at Toshiba-EMI, says advance or-
ders were enormous. "Beatles fever has snowballed into a nationwide publicity surrounding the 25th anni-
versary of the release of 'Love Me Do' here in October 1962," he says. The Beetles songs "Old Brown Shoe," "I Feel Fine," and "Mr. Moonlight" are being used in commercials here for Nissan Sunny, Mitsubishi TV, and Student Aid Assn., respectively.

Japanese Groups Charge Copyright Infringement
Authors' Rights Societies Protest DAT

W. German Retail Sales Slip; Antitrust Action Likely

BY WOLFGANG SPAHR

HAMBURG, West Germany West German retailers may invoke federal antitrust provisions to prevent the WDR's attempts to reverse the 15-year de-
cline in retail numbers, which has left some record buyers facing jour-
neys of up to 30 miles to the nearest store.

According to retail spokesman Lutz Wenzel in Cologne, an ap-
peal to the Federal Trade Com-
mission may be the only way to com-
bat the concentration of retail pow-
er medium-sized stores. "It is be-
ten that only 15,000 stores are being re-
cord tapes and records as leaders. Pre-
ro.emed music sales here are near-
worth $1.9 billion annually, but over the last 15 years the number of record stores has fallen from 5,000 to 2,000, with 70% of overall turn-
ow over generated by only 20% of outlets.

Department stores and supermar-

kets offering disks at below-whole-

sale prices have driven many spe-
cial retailers out of the market-
place. A few are not solvent, managing director of the Assn. of Music, Radio & Television Shops, only 30% of the group still sells records.

Recently, the Hertie department-

store chain bought out the WOMET

record retail business. Says Womet

managing director Shigeo Kato, "And

supermarkets are becoming ar-
neas without music." Many small-
eloanal businesses have never been even visited by record com-
p any representatives.

The problem, in Wentcher's view, stems from "image reau-
n on the part of the powerful city
stores. Everyone wants to be the least expensive, and the price war is killing the middle-sized shops."

British Label Streetwise Was Never Solvent

LONDON Streetwise and Street-

sounds, the independent disco/soul labels operated here by Morgan Khan, have reportedly sold their West mid-
time in their short history, liquida-
tor Robert Valentine told a meeting of creditors.

The companies collapsed earlier this year with debts of almost $2 million. Creditors include the Me-

chanical Copyright Protection Society (MCPS), which owns $100,000, and RCA,ARia, which reportedly paid an advance of $750,000 to se-
cure the labels' distribution from PRX.

Earlier, RCA/ARia operations managing director Richard Gane has accused Khan of "clamping the plug," saying, "We have assist-
d them with their cash flow, but they have had credit from their

(Continued on next page)
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Twin-Cassette Decks Legal
But U.K. Case May Be Appealed

LONDON The British Phonographic Industry (BPI) lost a latest round in its battle to outlaw private back-to-back copying here Feb. 25, when the Court of Appeal, in favor of hi-fi manufacturer Amstrad, whose marketing of high-speed twin-cassette decks sparked the long-running legal row back in 1984.

Amstrad had appealed against an earlier judgment in which the courts refused to strike out BPI’s application to the High Court for an Interlocutory order that would have given the MRS the right to apply for a search warrant. The Court of Appeal was asked to decide whether the MRS had brought a case of copyright infringement against the company.

The MRS, which brought the action in the name of member companies CBS Songs, EMI, and Chrysalis, also said they would seek leave to appeal to the House of Lords, adding: “In view of the comments of the judges today, there is really good reason for optimism that such leave will be granted.”

And BPI legal adviser Patrick Isherwood commented: “The issues in this case are relevant to the whole question of creators being able to protect and exploit their work in the face of new technology.”

BRITISH LABEL STREETWAVE COLLAPSES

(Continued from preceding page)

bank and from their suppliers as well.

Attempts by the directors of Streetwave and Streetsound to put together a rescue package and stave off liquidations were unsuccessful, despite the fact that up until February two successful compi-
elation albums were in the U.K. top 100 albums chart.

Observers believe the operation never recovered from the loss a year ago of the Street Scene magazine launched by Khan as part of what appeared to be an expanding music business empire. Only a few weeks before the liquidation, Khan was profiled as a successful entre-
preneur in a TV documentary.

Questioned by creditors, representatives, Khan admitted the group had lost $11 million in the last 13 months but claimed he was unaware of the financial situation until late January because of poor internal accounting. He added: “I believe I have acted responsibly in trying to get financial constraints together after Christmas. I was led to believe that we were trading our way out of debt.”

An MCPS representative challenged this version, however, saying Khan must have known of the losses earlier. The society had received no payments since April, and had exercised no financial control whatever, it was alleged.

Introducing the companies’ final statement of affairs, the liquidator said: “It makes quite horrific reading. Although it is no consolation to the creditors, Morgan Khan has also lost a substantial sum of money.”

Industryists Seek Federal Legislation
Copy-Coding Urged For DAT Players

OTTAWA The Canadian music indus-
ty has urged the federal government to ensure that all digital audioplayers sold in Canada contain copy-coding tech-
ology to avert home taping with the units.

The Music Copyright Action Group (MCAG), representing recording, publishing, performing rights, and mechanical reproduction trade organizations, has written the government asking for legislative action. Only weeks be-
fore reforms are expected to be introduced in the 1994 Copyright Act and only months before DAT hard-
ware is expected to make its way into Canada, MCAG wants protective measures in place so that any copyright works cannot be infringed through duplication.

DAT will allow the consumer to upgrade the “theft” of pre-recorded music to compact disk/digital quality,” the group said in its six-page letter to the Minister of Industry.

“DAT will make it easy to make a recording, to duplicate打击 records of pre- recorded music without the consent of the copyright owner. DAT has the potential to become as significant a threat to the recording industry as compact discs. DAT offers an ‘opportunity to save Canada’s music. But it said the government cannot wait until DAT machines are being mar-
keted in Canada to decide. Action

must be swift and imminent to head off the DAT invasion.”

“If protection is to be accorded to copyright recordings, hardware manufacturers must be required to install copy-code scanners in their DAT machines.”

The group said DAT poses impli-
cations of considerable significance. All the technology for the hardware will be imported as will the lion’s share of the blank tape.

“In other words, the importation of tomorrow’s digital recording ma-
chines will enrich foreign manu-
facturers at the expense of Canadian creators and producers of music,” the group noted.

The action group acknowledged it is too late to impose a technological solution with existing analog tape recorders. It has, instead, called for a royalty legislation approach to the problem.

But the imposition of copy-coding technology before DAT arrives in Canada “provides a rare opportu-
nity to write on a clean slate, to imple-
ment a permanent solution to the
digital home taping problem, before severe incremental damage is caused by this new product. We should not let this opportunity pass us by.”

The group said the consumers seem to think that the purchase of a... (Continued on page 69)
BILLBOARD SPOTLIGHTS ON THE ROAD IN EUROPE

THE BIGGEST YEAR YET FOR TOURING!

More superstars and new talent will be hitting the road this year than ever before; boosting sales on records, CDs and videos. In this Spotlight Billboard covers the entire spectrum of touring. Get your share of this huge business with an ad in this issue — which sells for you around the world!

IN THIS ISSUE

- Overview . . . major European touring countries
  —Current state of live music in each country
  —Biggest venues
- Most successful music on-the-road
- Role of accountants and lawyers in putting a show on-the-road. Meeting the new tax problems
- How record companies support a tour on-the-road with record releases, publicity, promotions, etc.
- Sound, staging and lighting
- Transportation
- Tour merchandising
- Hotels

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IN LONDON Ron Betist (31) 20-62-84-83 IN AMSTERDAM Germano Ruscitto (39) 2-28-29-158 IN MILAN
Whooping It Up. Whoopi Goldberg presents Paul Simon with the Grammy for album of the year for "Graceland," on Warner Bros.


Key Player. Bruce Hornsby of RCA recording act Bruce Hornsby & the Range shows off his Grammy for best new artist.

Look Mom. Bobby McFerrin is all smiles after taking the Grammy for jazz male vocalist for " 'Round Midnight," on Columbia.

Davis Design. Eiko Ishioka walks away with the Grammy for best album package for Miles Davis’ "Tutu," on Warner Bros.

In Control. Jimmy Jam, left, and Terry Lewis show off the Grammy they took for producer of the year for Janet Jackson’s "Control."

Right To Party. Columbia recording act the Beastie Boys and D.J. Hurricane, right, get into the evening’s festivities after presenting Robert Palmer with the Grammy for rock male vocalist.

Great Accomplishments. Ginger Mercer accepts the lifetime achievement award on behalf of her late husband, Johnny Mercer.

Higher Achievements. Steve Winwood holds up the Grammys he received for pop male vocalist and record of the year for "Higher Love," on Island/Warner Bros.
PRIME MINISTER Brian Mulroney has been careful not to berate U.S. officials working with Canada on a freer trade arrangement. But on Febr. 4 he characterized remarks made the previous night by U.S. trade representative Clayton Yeutter as "betraying an ignorance" and showing "insensitivity." Yeutter suggested that Canadians should put cultural issues, including issues in broadcasting and the recording industries, on the table for trade talks. Canada has firmly maintained that such issues must not be negotiated because they are Canada's only hope for cultural sovereignty. Yeutter says the U.S. has nothing to fear from a Canadian cultural invasion and that Canada shouldn't fear influences from the U.S.

THE CANADIAN RECORDING Industry Association (CRIA) is set to bestow the first diamond certification (for sales of 1 million) to a female artist. It is for Whitney Houston's self-titled debut album, which has surpassed Cyndi Lauper's "She's So Unusual" as the top-selling album in Canada by a woman.

CBS RECORDS CANADA LTD. has issued two sampler albums at national retail under the CBS Direct label. "Hit Singles" is a two-record set of best-selling catalog items, while "Masters At Work" is a classical compilation. Either can be bought for $5.99 when consumers buy a regularly priced album featured on the samplers.

MOFFAT COMMUNICATIONS Inc. reports some musical chairs among general managers: Roy Hennessy of CKY and CITI-FM Winnipeg, Manitoba, moves to CKXL and CHFM-FM Calgary, Alberta. Don Kay replaces Hennessy, and Keith James from Calgary replaces Ray in Hamilton, Ontario, at CHAM.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

OTTAWA In a major roster move, CBS Records Canada has signed Quebec star Celine Dion, perhaps the province's most popular recording artist.

Immediate plans are for a French-language, self-titled album in April, to be produced by Epic artist Aido Nova (who also wrote part of the album), Jean Roussel (who has worked with the Police), and major Quebec producers Pierre Bazinet and Michel Lafraconi.

On the horizon, however, is Dion's first-ever English recording, says CBS a&r director for Quebec, Vito Luprano.

Dion has reportedly sold more than 800,000 albums in her native Quebec, largely to very young and older consumers. Only 19 and already a five-year recording veteran, her image is being changed, and her musical style altered, to appeal to a mainstream pop, rock, and dance audience.

Shes also evening Europe for her April album. She has already sold some 700,000 singles there, reports Luprano. A Quebec tour will accompany the recording, he adds.

Dion had been signed to Trans-Canada, a Montreal-based label, and her four albums (and several repackagings of work) have been brisk sellers. She practically swept the 1985 ADISQ Awards, honoring the province's music talent, but has been silent since then.

DRUMMONDVILLE, Quebec - Americ Disc Inc. officially opened its compact disk manufacturing plant in here Feb. 19. It is estimated it will produce 4 million CDs in 1987.

Company president Michel Villemaire told reporters at the launch ceremony for the facility that the plant will employ about 130 workers and be able to ship CDs out the door for about $4 each (Canadian).

Americ Disc is a consortium of French and Canadian concerns, including the Quebec government, MPO of France, and the SNC Group of Montreal. The province pumped about $5 million into the $28 million facility and holds 25% of the company, but it plans to withdraw when Americ Disc is running full-tilt. Plans call for the company to remain in Canadian hands.

Already operating in Canada is Praxis Technologies Inc., near Toronto, and a Cinram Ltd. plant is expected to go on line shortly as the third Canadian CD plant. Americ Disc is located about 100 miles east of Montreal.

Quebec Culture Minister Lise Baron waxed eloquent at the ceremony on how Americ Disc will stimulate the province's music.

Villemaire was slightly more low-key, saying it didn't matter who came to the company to have a CD pressed.

"It could be your mother-in-law," he said. "Our only job is to make sure it sounds like your mother-in-law."

Villemaire also took a swipe at Praxis when he said his company will be Canada's first commercial producer of CDs. He said Praxis isn't yet making enough to be considered a commercial producer.

COPY-CODING URGED FOR DAT PLAYERS
(Continued from page 65)

tape recorder gives them a right to tape copyright work as they see fit. "Now is the time to establish the ground rules for DAT machines, before the machines have been purchased and erroneously and damming consumer expectations have been established."

The group wants the matter dealt with in the copyright reforms. Alternatively, it asked for special legislation or means under the Criminal Code that would prohibit the sale of DAT equipment without copy-code scramblers.

ON BEHALF OF ANDREAS VOLLENWEIDER, WE WOULD LIKE TO THANK OUR FRIENDS AT CBS/GERMANY, CBS/USA, ALL OTHER CBS OFFICES WORLDWIDE, AND ALL OF OUR MANY, MANY FRIENDS, WHO HAVE WORKED SO HARD TO HAVE THIS MUSIC HEARD, RESULTING IN SO MUCH....

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MILWAUKEE, Wis. Miller Brewing Co., which has written one of the most extensive brand marketing programs tied to rock acts, recently brought its roster of artists together with the bands and fortified its goals.

An expanded talent roster and a change of brand sponsor marked the second annual regional band sponsorship workshop, held here at the Hyatt Regency Feb. 8-10.

Approximately 200 people, including the personnel from 20 bands—those who were brought in at Miller's expense—attended the Miller Genuine Draft Band Network Seminar.

According to Gary Reynolds, president of Gary M. Reynolds and Associates, promotion and marketing firm that coordinates all music programs for the Milwaukee-based brewery, the regional band sponsorship program is switching sponsoring brands from Miller High Life to Genuine Draft.

In addition, the talent roster of 16 bands has increased to 21, with a heavier emphasis on country, blues, and R&B in addition to rock. Reynolds says Miller's sponsorship of outdoor concert series in selected venues around the country will also come under the banner of Genuine Draft.

According to Jay Lenstrom, assistant brand manager for Miller, "Genuine Draft has only been out six months, and we were looking for new territory for young adults.

"Music is a natural tie-in.

"Since much of the musicans' daily life is spent in bars," he said, "they know our consumers as well or better than we do." Lenstrom said High Life, whose sales have dropped since Miller entered the market, is an older market, another reason why Miller changed brand sponsorship for its music program.

Miller reportedly spends an average of $120,000 annually on each sponsored band, providing a promotional package that includes print and radio advertising and promotion; music equipment from national sponsors Share, Hamer, Ensoniq, and D'Addario; sunglasses, promotional materials as posters, banners, jackets, and T-shirts; and an annual compilation album.

The marketing seminar is designed to help sponsored bands understand the roles they and Miller play in their sponsorship program. It also gives the nearly two dozen groups a chance to meet each other and strengthen contacts. "It's a team concept," said Dave Willemers of Reynolds and Associates. "Since most bands' bread and butter comes from the road, it helps to meet people in other markets that can help them when they're performing in those cities."

"The best part of the seminar is the networking," concurred David DeLong, vice president of marketing for the Polaroid Corp., which sponsored "Artists of the Year" in partnership with Bay & the Polaroid of Peoria, Ill., who are in their second year of Miller sponsorship. "Being among a large body of musicians like this is great support. It's certainly helped us."

The seminars covered such topics as brand sponsorship guidelines, marketing strategy, media relations, and alcohol awareness. New to the seminar this year was a session on interviewing techniques conducted by representatives of Miller's Chicago-based public relations firm, Burson Marsteller.

"Corporations and rock'n'roll in a relationship is a reality now," said Bob Falkenberg, head of talent relations for Kansas City's the Rainmakers.

"You might as well do it right. Miller has a high respect for our integrity—they do the right thing that helps you when you need it. It's a huge undertaking to take original music to the nation, and Miller does the advance work, city by city—radio spots, interviews, promotion.

As long as you're playing showcase clubs, advertising is everything."

For Minneapolis program newcomers the Suburbs, an established underground band, Miller's low-key approach towards bands is important. "We're required to display their banner somewhere in the venue, but it doesn't have to be on stage," said keyboardist Chad Poling.

Veteran outfit Roomful Of Blues, two-time Grammy nominees whose current lineup dates back to 1970, sees its new relationship with the Miller Genuine Draft Network as "a positive move," according to manager Bob Bell. "The relationship with Reynolds and Miller, he noted, "heightens the credibility of our label deal." The group's most recent recording appears on Rounder Records.

Another longtime performer, Chicago bluesman Lonnie Brooks, "wants to reach a larger audience," according to his publicist and Miller's representative Lisa Shively. The Miller association, she says, gives Brooks "a push—there's extra money behind him." Dave Cotton, bassist with Atlantic's the Heatseekers, said he is not worried about a negative relationship for his band's corporate link.

"Miller seems genuinely concerned about us as players," said Cotton. "Getting this sponsorship deal was like getting a Christmas present."

The highlight of the three-day (Continued on page 54)
SPOTLIGHT
Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

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ALBUMS

HERB ALPERT
Keep Your Eye on Me
PRODUCERS: Herb Alpert & Jerry Lewis
ALERT: Herb Alpert's Blind Faith (Sh这也是一个 hit-banger with the

LITTLE AMERICA
 мировые star
PRODUCERS: John Punter
Geffen GHS 24113

BUDDY RICH
Back to the Bar
PRODUCERS: Buddy De Franco
Atlantic 81735

BLACK
SMOKEY ROBINSON
One Hell of a Night
PRODUCERS: Peter Burrell, Rick Chadwick, Motown 6226ML

GREEN
The Four Tops
PRODUCERS: Ed Modell, Marvin Gaye
Motown 7007

ROCK AND ROLL
A CROWD MADE TO DANCE
PRODUCERS: Dave Edmunds

HERB ALPERT
Keep Your Eye on Me
PRODUCERS: Herb Alpert & Jerry Lewis, Herb Alpert's Blind Faith
A&M SM-5125

New group gets out of the gate like a shot, with a surging twin-guitar sound, strong vocals from Mike Rapisardi and Andy Logan, and hooky tunes that will catch programmers' attention.

SOUSIE & THE BANSHIES
Through the Looking Glass
PRODUCERS: the Banishes, Mike Hodges
Geffen GHS 24118

Bananee do a "Pin-Ups," serving up covers of Bob Dylan, Iggy Pop, the Doobies, John Lennon, and Television among others. Listeners won't forget the originals, but alternative programmers will find some easy segues here.

OVERKILL
Taking Over
PRODUCERS: Overkill
Megahouse/Atlantic 81735

First release to fall under Atlantic's recent pact with Megaforce will undoubtedly score big with the

LITTLE AMERICA
 мировые star
PRODUCERS: John Punter
Geffen GHS 24113

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FROM TOKYO.

AVAILABLE FROM APRIL.
ORIGINAL RECORDINGS ON CD, CASSETTE AND LP.

FUN HOUSE INC. 1-9-1, SHINJUKU, SHINJUKU-KU, TOKYO 160 JAPAN TELEX 2324283 FUNKY J
TOP GUN" SALES NEAR 2-MILLION MARK
(Continued from page 1)

the equivalent of $50 million at retail.

Distributors contacted by Bill-
board confirm that Top Gun’s unit
sales are approaching all other ti-
tles—past and present.

In terms of the number of units
we are talking about, it is probably
the most we have ever done with a sin-
gle title," says Noel Gimbel, presi-
dent of Sound Video Unlimited, a
Niles, Ill.-based distributor. "But
that’s units shipped. Dollar volume
is another matter," he adds, allud-
ing to the widespread price slashing
that has been occurring for major
retailers and distributors.

Retailers who would usually buy
three or four movies are buying
at a much higher rate. "If you have
dozens of copies of ‘Top Gun’," says
David Schaffer, president of Dis-
count Video, a Benenson, Pa.-based
distributor, "it’s a good move at the
right price. It will probably stay a
hot seller for at least 60 days after
its release instead of the 30 to 40
days that were usual."
Lifelines

BIRTHS
Boy, Sean Christopher, to Richard and Shirley Burkhart, Feb. 14 in Los Angeles, Calif. He is a manager with the firm of CavaU, Rufalo, & Fargnoli.

Boy, John Anderson, to Bill and Jane Reid, Feb. 25 in Virginia Beach, Va. He is vice president of Cellar Door Concerts there.

MARRIAGES
Jack Untz to Karen Smith, Jan. 31 in Atlanta, Ga. She is studio manager at Chesire Sound Studios there. He is a musician.

Paul Lovelace to Kim English, Feb. 26 in St. Croix. He is vice president of national country promotion for Capitol/EMI America. She is editor and former radio personality at recording studio in Nashville.

DEATHS
John Malachi, 67, of a heart attack Feb. 11 in Washington, D.C. The veteran jazz pianist was best known for his work with vocalists, among them Billie Holiday, Joe Williams, Sarah Vaughan, and Billy Eckstine, who featured Malachi in his pioneering mid-'40s big band. In recent years Malachi taught music in the Washington area.

Bola Sete, 63, of pneumonia and respiratory complications Feb. 14 in Sausalito, Calif. Sete was a guitarist whose music was a mixture of Brazilian folk, bossa nova, jazz, and classical. By the '50s, Sete had become one of the top performing and recording artists in South America. Following his move to the U.S. in 1959, he performed with Dizzy Gillespie, after which he recorded several albums for different labels. Sete is survived by his wife, An. In lieu of flowers, she has asked that donations be made to the Self Realization Fellowship, 3880 San Rafael Ave., Los Angeles, Calif. 90065.

Freddie Green, 78, of a heart attack Feb. 29 in Las Vegas. The guitarist with the Count Basie band for nearly 50 years, Green was the last surviving member of the group's "All-American Rhythm Section," which also featured drummer Jo Jones, bassist Walter Page, and Basie. Although he seldom took a solo spot with the band, Green's steady rhythm work became an integral part of its signature sound. Green also recorded extensively as a sideman and as a leader for Duke Records and RCA Records. He is survived by a son.

Danny Kaye, 74, of heart failure March 8 in Los Angeles. The comic appeared in many musicals and movies (see separate story, page 6).

New Companies

Thumbs-Up Records Inc., formed by Robert Gonzalez and Stuart Cox. Company will produce and record pop/rock music. First release is a remake of "The Girl From Ipanema" by the Band Mystic. 3245 N.W. 68 Court, Fort Lauderdale, Fla. 33309; 305-972-0966 or 942-4464.


Pacific Entertainment Ltd./Outlaw Tunes Music Co., BMI, formed by Mark Nawara and Jim Sperrando. Company will specialize in artist management and direction, music publishing, and production. First signings include Island artist Diamond Rexx. P.O. Box 6809, Chicago, Ill. 60690; 312-269-8896.

Mountain Bear Productions, formed by Ken Mays, comedy writer and producer. He was once a band manager for Bob Dylan. A broadcast production firm that also offers video-based speech and language seminars through its subsidiary Personal Communications Development. 136 Union Chapel Road, Weaverville, N.C. 28787; 704-645-4209.

FOR THE RECORD
The dollar conversions given in a story in the March 7 issue on West German CD maximises were incorrect. Regular maximises currently sell in West Germany for about $8 and regular CDs, for about $16-$17.50. CD maximises are expected to retail at about $11.

Creative Video Concepts, formed by James Fearing. Company will develop new video projects by Fearing and acquire titles and represent other independent producers for the marketing and distribution of their products, including consumer-direct sales. 11444 W. Olympic Blvd., Suite 1007, Los Angeles, Calif. 90064; 213-812-8588.

J & J Records, formed by Michael and Tisha Jones. First release is "We Made It" by Mystic's Kreye.

1105 Warren Dr., Harvey, La.; 504-368-7603.

Scott Lea Productions & Music Publishing, formed by Scott Lea. Areas of service include music publishing, jingles, record production, motion picture scores, and music career guidance. P.O. Box 523, West Paterson, N.J.; 07424; 201-945-4901.

Creative Video Concepts

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.


March 21, Ninth Annual Bay Area Music Awards (BAMMIES) at San Francisco Civic Auditorium, San Francisco. 415-884-2333.


April 6, Academy Of Country Music Awards, Knott's Berry Farm Goodtime Theater, Buena Park, Calif. 213-462-2351.


April 22, Minnesota Music Awards, Northrop Memorial Auditorium, Minneapolis. 612-926-5506.


RETAIL TRACK: The new way to learn what's in store! ... see page 41

Belmont U.K. Study Set

NASHVILLE Belmont College, a major supplier of music business graduates to the entertainment industry here, will debut an international study program in the fall. Under the program, up to 25 upper-division students will be able to study in London, concentrating on international aspects of the music business.

A member of Belmont's faculty will accompany the students abroad, teach several courses from the regular curriculum, and arrange student internships at London companies. The faculty member will also coordinate international internships and be taught by adjunct professors in London.

The Semester In London program will be supervised by the American Institute For Foreign Studies. Dr. Richardson R. Lynn directs the program at Belmont.

President, General Counsel and Donna Bascom to vice president of legal and business affairs. Lopes was vice president and general counsel. Bascom was senior counsel of legal and business affairs.

Denise Nakashima is promoted to director of creative services for Embassy Home Entertainment in Los Angeles. She was manager of that area under Bob Dobranski becomes manager of marketing administration for the company. He was assistant to the marketing director.

Two Communications in Los Angeles names Richard Spingola vice president and chief financial officer. He was vice president of finance for Media Home Entertainment.

Nelson Entertainment International in Los Angeles names Christy Peterson as director of international business areas and Cheryl Calabrese as supervisor of international services. Both were with Embassy Home Entertainment, a subsidiary of Nelson Entertainment.

Publishing, Ron Vance is named president of Geffen Music in Los Angeles. He was vice president of Unity Music, a company he co-founded.

Dr. Ekke Schnabel becomes vice president of BMI International in New York. He served in a senior executive position at RCA/Arista.

Warner Bros. Music in Los Angeles appoints George Guim director of international talent and repertoire. He was associated with Cavallo, Rufalo & Fargnoli Management.

The Word Music Group in Nashville names Valerie Reid Murray professional manager and Rodney Gene Hatfield administrative assistant. Murray served in a similar capacity for the Benson Co.

Loren Creative Services in Nashville promotes Michael Purzycki to vice president of publishing. He was director of the gospel division.

Larry Butler Music in Nashville names Bud McGuire professional manager. He was with Rick Hall Music.

Sonthoul Publishing in Nashville appoints Lee Bach professional manager and Kay-Mee Dunn office manager.

PRO AUDIO/VIDEO, A.J. Menozzi is promoted to president and general manager of dbx North America in Newton, Mass. He was vice president of marketing and sales.

Alex Bell is appointed vice president of Creative Video Concepts in Los Angeles. He was head of his own consulting firm.

RELATED FIELDS, Raul Perez is promoted to director of music administration for Columbia Pictures in Burbank, Calif. He was music coordinator.

John Marx joins the William Morris Agency in Los Angeles as vice president in charge of the contemporary music division. He was director of the contemporary music department at Triad.
MECHANICAL RIGHTS COLLECTIONS
(Continued from page 3)

cional rights income is substanti-
lly diminished, then this will have a
gerous effect on the average SAR
member because, at present, com-
mision on the mechanical rights in-
come which is relatively easy to
collect helps to defray the cost of col-
lecting performance fees.
"The cost of handling perfor-
ance fees accounts for at least 20 per-
cent of the revenue of copyright owners. If you look at the U.S., where there is competition in the mechanical rights field, the mere cost of distributing the rights owners get less money than they do in Europe.
"But the record industry is led by intelligent people, and I am sure that with their cooperation we can solve this problem. It is in their own interests to cooperate with the protection of the music creators."
Ian Thomas, director general of IFPI, the label trade group, says the group is "in favor of anything which will benefit our members, provided that it comes within the terms of the BIEM contract. The record companies have the last word on this matter."
Thomas does not approve of the threat made by Jean Loup Tournier, director general of SACEM, to not collect neighboring rights for the record industry if central accounting is implemented before the harmonization of conditions within the EEC. Thomas says this would be a regrettable move, particularly because this is a time "when relations between the record industry and the authors/publicists society are up in a very positive way in the matter of coop-
eration in the fight against piracy and home taping."
W.E.A International senior vice
president Siggi Loch says that the position of his company as far as central accounting is concerned is that it is acceptable provided that it doesn't damage the national societies. "We are happy to pay our royalties in the country of sale and to work closely with national societies, provided that they operate in an ef-
cient manner and that they respect the key word. Provided the rates are fair and compatible, we will happily pay royalties wherever we record."
W.E.A product is pressed in Ger-
many and shipped as group press-
gs to other W.E.A companies in the EEC so the company pays royalties outside the country. If, on the other hand, the company exports the record from Germany, then the royalties are paid to GEMA.
Says Loch, "At the present time, there is unfair competition among the national societies in the EEC countries because there are different tariffs and two countries—the U.K. and Ireland—with a statutory royalty rate. While these discrepan-
cies persist, record companies will be encouraged to opt for central ac-
counting."
"If a normal deal, it has been sug-
gested, would be for the record companies to pay all their EEC me-
chanical royalties in Ireland, where the mechanical royalty rate is only 5%. Says Thomas, however, "I think such a move would very likely be disadvantageous in the European countries."
The issue of central accounting will be discussed at the Second Interna-
tional Music & Media Conference in Montrouex, Switzerland, May 13-16.

HOUSE DAT BILL
(Continued from page 4)
stations, which may obtain DAT ma-
achines without scanners or secu-
sion also authorizes the secretary of commerce to make rulings on other exemption cases.
"The industry bill contains a sun-
set provision—after three years, Congress will take another look at the DAT universe and decide if fur-
ther action is needed, particularly in
modification of the copyright law."
In his introductory remarks, Wexman got right to the heart of in-
dustry concerns and ended with a
warning to consumers: "Congress must act quickly to respond to the entry of DAT recorders in the U.S. If we do not, the creators and owners of copyrighted material will be working in an unfair system that causes them serious economic harm."
"Any consumer who might antici-
pate a short-term benefit from DAT
will soon find serious, long-term consequences: less original music produced, less diversity, and less competition."
Wexman was also a co-sponsor of last year's audio home taping bill, H.R. 3931, which thought of itself as a friend of copyright. That bill, intro-
duced by Rep. Bruce Morrison, D-
Conn., has not yet been reintrodu-
ced. But two building blocks that staffers say that they eventually will move on the bill.
Wexman, along with Reps. Jim
Cooper, D-Tenn.; Carlos Moorhead, R-Calif.; Don Sundquist, R-Tenn.; and Howard Berman, D-Calif., is a
co-sponsor of the new Wexman bill. All three are original sponsors and were also co-sponsors of last year's audio home taping bill.
"The industry has the audio home taping bill on the back burner, but the insiders say they are still having trouble finding a sponsor for the bill on the Senate side. The legislation would affect analog recorders and would provide for either copy-coder scanners or a royalty fee plan.
	
PEER-SOUTHERN

(Continued from page 6)
sic industry career as a "field re-
cord engineer," known today as a
producer—is enjoying a great deal of current activity. It owns "Walk Like An Egyptian," the No. 1 hit by the Bangles and works closely with artist/writer Esaar Mohawk, currently riding high on Cyndi Lauper's "Change Of Heart."
Peer has also signed a worldwide co-publishing deal with Atlantic re-
cords and we are seeing this undesirable album, "Come Share My Love," is a black chart hit.
A new signing is Peter Bliss, whose songs have been penned by such artists as Barbra Streisand, Peter Wolf, and, most recently, John Lee Brangian.
Peer's catalog depth brings it a number of synchronization deals for its copyrights, including material used in "Radio Days," "Peggy Sue Got Married," "Outrageous Fortune," "Big Town," the "Millgrove Wars," and the forthcoming "The Richie Valens Story."

GRAMMY AWARDS SHOW PACKS SALES WALLOP
(Continued from page 76)
"I'd be willing to bet our blues
section picked up, too," says Rose's
Hoffberg, referring to the pro-
gram's blues segment.
"There have been a couple of
chairs that noticed plus-
sales from the all-star blues show-
case include Western Merchandis-
ers and Strawberries."
Robert Crane's Mercury record
release picked up for many dealers, but Strawberries' Cohen notes that the
Northeastern chain also saw good
movement on Crane's lesser-known "Showdown." The Alligator release, which also features Albert Collins and Johnny Copeland, won a Gram-
my in the blues category. Steve
Marmaduke, vice president of pur-
chasing for Western, says that al-
bums by Etta James, also featured in the ceremony's blues segment, became request items.

FOR WEEK ENDING MARCH 14, 1987

ALBUM ROCK TRACKS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>LOU GRAMM</td>
<td>GREATEST HITS</td>
<td>MIDNIGHT BLUE</td>
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<td>GREGG ALLMAN</td>
<td>BMW</td>
<td>I'M NO ANGEL</td>
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<td>SAMMY HAGAR</td>
<td>COLUMBIA</td>
<td>WINNER TAKES IT ALL</td>
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<td>PETE WOLF</td>
<td>EN-AMERICA</td>
<td>COME AS YOU ARE</td>
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<td>EPS</td>
<td>THAT AIN'T LOVE</td>
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<td>STEVE WINWOOD</td>
<td>EPS</td>
<td>THE FINEST THINGS</td>
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<td><strong>Power Track</strong></td>
<td><strong>Never Enough</strong></td>
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<td>SAM LOUIS</td>
<td>EPS</td>
<td>SHAKIN' SHAKIN' SHAKES</td>
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<td>WARNER BROS.</td>
<td>MISS YOU</td>
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<td><strong>Flashmaker</strong></td>
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<tr>
<td>THE WANDERER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEVE MILLER</td>
<td>EPS</td>
<td>EPS</td>
</tr>
<tr>
<td>NOBODY BUT YOU</td>
<td></td>
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</tr>
</tbody>
</table>

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.
### Top Pop Albums

**Week Ending March 14, 1987**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>ARETHA FRANKLIN</td>
<td><strong>A NIGHT LIKE THAT</strong></td>
<td>MCA 41442 (9.98)</td>
<td><strong>TO TELL HER THE TRUTH</strong></td>
</tr>
<tr>
<td>56</td>
<td>STRIPPER</td>
<td><strong>IN CONCERT</strong></td>
<td>CAPITOL 12354 (9.98)</td>
<td>TO HELL WITH THE DEVIL</td>
</tr>
<tr>
<td>57</td>
<td>THE ALAN PARSONS PROJECT</td>
<td><strong>AMONG THE SHADOWS</strong></td>
<td>MCA 41598 (9.98)</td>
<td>BLOW A KISS TO THE BAND</td>
</tr>
<tr>
<td>58</td>
<td>TINA TURNER</td>
<td><strong>CABLE CAR</strong></td>
<td>CAPITOL 12350 (9.98)</td>
<td>BREAK EVERY RULE</td>
</tr>
<tr>
<td>59</td>
<td>KOOL &amp; THE GANG</td>
<td><strong>PERIWINKLE</strong></td>
<td>MCA 41496 (9.98)</td>
<td><strong>EVERYBODY DANCIN'</strong></td>
</tr>
<tr>
<td>60</td>
<td>THE PRETENDERS</td>
<td><strong>GUTTER YEARS</strong></td>
<td>CAPITOL 10378 (9.98)</td>
<td>GUT CLOSE</td>
</tr>
<tr>
<td>61</td>
<td>WANG CHUNG</td>
<td><strong>RIOT ON DISPLAY</strong></td>
<td>CAPITOL 12355 (9.98)</td>
<td><strong>MISS AMERICA</strong></td>
</tr>
<tr>
<td>62</td>
<td>KENNY G</td>
<td><strong>LIKE AN ANGEL</strong></td>
<td>CAPITOL 12357 (9.98)</td>
<td><strong>DMIX</strong></td>
</tr>
<tr>
<td>63</td>
<td>JANET JACKSON</td>
<td><strong>DON'T TALK TO ME ABOUT LOVE</strong></td>
<td>CAPITOL 12359 (9.98)</td>
<td><strong>SAY YOU SAY ME</strong></td>
</tr>
<tr>
<td>64</td>
<td>PAUL SIMON</td>
<td><strong>GRACELAND</strong></td>
<td>CAPITOL 12361 (9.98)</td>
<td><strong>GRACELAND</strong></td>
</tr>
<tr>
<td>65</td>
<td>BILLY VER</td>
<td><strong>TAKE IT EASY</strong></td>
<td>CAPITOL 12363 (9.98)</td>
<td><strong>REMEMBER THE TIME</strong></td>
</tr>
<tr>
<td>66</td>
<td>STEVE MILLER BAND</td>
<td><strong>THE FALL OF THE WALL</strong></td>
<td>CAPITOL 12365 (9.98)</td>
<td><strong>THE FALL OF THE WALL</strong></td>
</tr>
<tr>
<td>67</td>
<td>GEORGE MICHAEL</td>
<td><strong>Faith</strong></td>
<td>CAPITOL 12367 (9.98)</td>
<td><strong>Faith</strong></td>
</tr>
<tr>
<td>68</td>
<td>MADONNA</td>
<td><strong>Like a Virgin</strong></td>
<td>MCA 41446 (9.98)</td>
<td><strong>LIKE A VIRGIN</strong></td>
</tr>
<tr>
<td>69</td>
<td>THE SMITHEREENS</td>
<td><strong>TOGETHER AGAIN</strong></td>
<td>WARNER BROS. 10437 (9.98)</td>
<td><strong>TOGETHER AGAIN</strong></td>
</tr>
<tr>
<td>70</td>
<td>GEORGIA SATtvELettes</td>
<td><strong>STAND</strong></td>
<td>WARNER BROS. 10439 (9.98)</td>
<td><strong>STAND</strong></td>
</tr>
<tr>
<td>71</td>
<td>JANET JACKSON</td>
<td><strong>DON'T TALK TO ME ABOUT LOVE</strong></td>
<td>CAPITOL 12359 (9.98)</td>
<td><strong>SAY YOU SAY ME</strong></td>
</tr>
<tr>
<td>72</td>
<td>THE SPECIALS</td>
<td><strong>A STRANGER CALLING</strong></td>
<td>CAPITOL 12361 (9.98)</td>
<td><strong>A STRANGER CALLING</strong></td>
</tr>
</tbody>
</table>

**Albums with the greatest sales gains this week.**

- **BILLY JOEL** | **ANGEL** | **A NIGHT LIKE THAT** | MCA 41442 (9.98) | **TO TELL HER THE TRUTH** |
- **PETER CETERA** | **DON'T BLEED ME** | **A NIGHT LIKE THAT** | MCA 41442 (9.98) | **TO TELL HER THE TRUTH** |
- **JANET JACKSON** | **DON'T TALK TO ME ABOUT LOVE** | **A NIGHT LIKE THAT** | MCA 41442 (9.98) | **TO TELL HER THE TRUTH** |

**Records and PolyGram Recors do not issue a suggested list price for their product.**
A JOHN HUGHES PRODUCTION

SOME KIND OF WONDERFUL

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

FEATURING:

I GO CRAZY BY FLESH FOR LULU

AND MUSIC BY:

LICK THE TINS • THE JESUS AND MARY CHAIN • THE MARCH VIOLETS • FURNITURE • THE APARTMENTS • BLUE ROOM • PETE SHELLEY • STEPHEN DUFFY

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A Golden Message.

A certified Gold album.  
To Hell With The Devil

A certified Gold video.  
Stryper Live In Japan

See Stryper now on their national headlining tour with new Enigma recording artist Hurricane.

Coming soon: new albums from Dead Milkmen, Death Angel, Dan Dixon, Montrose, Textones, Wild Dogs, and Wire.

Retailers: Ask your Capitol rep (or one-stop) for your free copy of the deluxe Enigma Records 1987 Catalog (available late March).
The Beatles' Feb. 26 digital debut—long anticipated by eager music fans and their customers—along with the telecast of the Grammy Awards the same week (see separate story, p. 1), helped shake the winter doldrums out of a still-young year that has thus far seen no new superstar album releases.

In his last sales week, Steve Bennett, vice president of marketing for the 130-store Record Bar chain based in Durham, N.C., "And oddly enough, it happened from Thursday on," he adds, referring to the disks' street date. Chainwide sales doubled from the same day a year ago, he says, "but we're up against some pretty strong numbers."

"Last week was our biggest non-holiday season ever, and the reason was Beatle CDs," says Mark Perllis, director of purchasing for the 48-store, Los Angeles-based Music Plus web. According to Perllis, total sales on the quarter of CDs were only $400,000 under first quarter sales for the Bruce Springsteen CD packages.

With the oldest of the Beatles' recordings ("Please Please Me," "With The Beatles," "A Hard Day's Night,"") making such a big first-week splash on CD, many retailers are openly excited about how strongly some of the later albums will fare when they begin rolling out on the digital configuration in April.

In the meantime, the Beatles initial CDs have gone a long way to injecting much-needed excitement into the music marketplace:

- At the 28 Waxie Maxies' web, based in Washington, D.C., all of the Beatles' CDs placed among the chain's top 10 albums—including tape sales with "A Hard Day's Night" reaching No. 3.
  - Music Plus tallied 2,500 orders, while the 23-store Rainbow Records chain, based in San Francisco, took 1,000 preorders.
  - In a reverse of conventional wisdom, software is driving hardware sales. Retailers say the Beatles CDs have prompted some hold-out consumers to buy CD players.
  - Best dealers say customers are buying all four at once, and they see little difference between the best and weakest sellers of the day we were over the same date in 1986, according to Bennett. "And we were up against some pretty strong numbers."

"It's amazing," says Greg Marshall, director of purchasing and advertising for the 10-store Missouri chain Streetvies Records. "All of our St. Louis stores, there was never more than a six or seven [piece] difference between the one that sold the best and the one that sold the least."


Dealers say that in general the Beatles CDs did not produce giant long lines that Bruce Springsteen built last November. Says Music Plus Perllis, "There was no chaos or madhouse atmosphere." But there were exceptions.

Lines formed early in the morning on Feb. 28, outside Q Records & Video's four stores in Miami, "like for concert tickets," says vice president Ned Berndt. As did other chains, Q booked numerous preorders. President Linda Stone says, "We even had a customer call from Santa Fe, who was on vacation, to be sure her order was in."

"A lot of people called [our store] on the mistaken assumption that there wouldn't be enough to go around," says David Blaine, vice president and general manager of Dave's, whose store Maxxie's is driving hardware sales. Retailers sold out stock for some stores before they had a chance to open their doors, and we had to shuffle product around."

Ronna Hoffberg, vice president of marketing for Rose Records in Chicago, says the four titles sold a little over 10,000 units at the chain's 14 outlets in less than a week. The chain has already reordered. Ira Gerber, president of the 17-store Great American Music chain, based in Minneapolis, reports that all four Beatles titles were sold out by late Saturday, Feb. 28. A new order arrived Monday, March 2.

Heilicher says the new Beatles CD response was responsible for a 20% increase in business at his store the weekend after their debut. "Maybe only was due to the Beatles' other 50th-anniversary business," he says. "This, vs. Springsteen, brought a lot of people into the stores. They bought a Beatles CD, and they bought something else."

According to Hoffberg, the typical Rose's customer is the ideal Beatles buyer. "We skew older and upscale—16-year-olds have never been our forte. I can't tell you how many of our friends said, 'Jeet, when are the Beatles CDs coming out?'" she says.

The consumer's age is a little bit older than normal, in the 25-30 bracket," says Jimmie Heikka, assistant buyer for Rainbow Records, "but they're getting the kids, the 14- to 20-year-olds—and they have the CD players, too."

For most dealers, the Beatles' digital foursome either met or beat projections, but most do not expect these titles to have a long life.

"It has already slowed down a lot, but they allowed to the point where they are consistently strong sellers," says Strawberries' Cohen, echoing the comments of other chain buyers. "They will decrease in sales until the next wave of Beatles CDs."

Brian McEvoy, buyer for the 84-store Wall-To-Wall Sound & Video based in the Philadelphia area, expects the initial titles will sell strong—"at least 2 1/2, to 3 weeks."

Record Bar's Bennett agrees "My feeling is it's going to have a couple of more weeks. I don't think the longevity is real great on these."

Still, dealers universally applaud Capitol for using these 23- and 24-year-old albums—the group's oldest—its label's catalog—to initiate the Beatles CD rollout. With high expectations staked on the CD versus the LP's lingering hold on the media, like "Sgt. Pepper's Lonely Hearts Club Band" and "The Beatles," popularly known as the "White Album," re-releasing these first four titles might have been lost in the shuffle had they been released later in the schedule.

"If these would have been the last four to come out, there would have been a lot less interest," says Streetside's Marshall.

Assistance in preparing this story provided by Earl Paige in Los Angeles.
VIDEO SELL-THROUGH
(Continued from page 1)

months is that the "jury is out on sell-through. The feeling I get from the stores is that there has been an increased effort in the last six months, but not as great as many had been expecting."

Berger says, "For sell-through to work on a month-to-month basis, the studios have to advertise and promote that way. If we get the studio in the beginning, it will be consistent." Still, consistency continues to elude the home video market, retailers and distributors say. Though sales are expected to climb during the winter holiday season, a year-round solid sell-through business has yet to arrive for video releases.

The task of achieving year-round consistency is not being helped by supply. Some who have hired in the past for their recent A titles, according to Steve Edwards, marketing director of Las Vegas, Nev.-based Major Video, are up to 64 stores nationwide. "It creates a tremendous re-education process for us. You tell people for eight months, in effect, to hold this film, and then you drop it off two months at Christmas and two months during the summer convin- ing them to carry it. That's a lot of advertising money being spent that may be confusing people."

Like most chains, Major Video reaped the rewards of a campaign that urges consumers to give vide- o as gifts, not only during the winter holidays, but also through- out the year. "Christmas proved that we can sell video as a gift" Berger says. The challenge is to sell it consistently."

Despite repeated pleas by manufac- turers for more sales effort in the business, there is a feeling that re- tailers who started their businesses primarily to rent tapes on a nightly basis are unwilling or unable to stock enough titles to pursue a sell- through-driven market. "Some retailers feel they just don't have the traffic and will never become big on sell-through. They feel they can survive on rental sales," says A. James Niles, Ill.-based distributor Sound Video Unlimited. "It seems they're more interested in trying to buy video, and retailers who are used to selling through are doing well with it. It's a title-by-title busi- ness."

Title selection is clearly of the utmost importance to sell-through-minded retailers. "We've heard it from all sides," says one of the current studio sell- through programs. "It's a hands-on title with a handful of titles of interest to dealers. While suppliers and distribu- tors continue to try to sell it, it's not a very good business sense." Mitch Perls of the 44-store Music Plus Video chain in Southern Cali- fornia says the chain reduced the number of sales titles it was stock- ing by about 50%, based on pre-Christmas test results. "In the first quarter, titles in stock are the "ones we know are selling through. No one title or program is blowing up," says Perls. "We have always treated video like the record business, and now that the price is acceptable we're really starting to see it take hold. We're not selling it in a store-by-store-based business and doesn't in- clude the stores we opened in the past year."

Also in contrast to last year is the increased involvement of mass mer- chandisers, many of which had com- plained that prices had been too high for a truly sales-oriented busi- ness. Louis Burchetta, senior vice president and general merchandising manager for Lechmere stores, "We've experienced double-digit growth over last year, and the trend is continuing," he says. "It's a bad time to be in the business of second-hand stores and departments, but we're doing outside the store. We're doing a great job of price realization."

Bestell feels that this time around, RCA/Columbia, Warner, and Em- bassy will stay away. "We're seeing a significant increase in sales activity from "Aliens" at the higher price point of $89.98. Paramount's "Top Gun" launch is also creating sell-through fever. The manufacturers have done their part, says Ellis, in that they quickly followed up their September/October promotions with cam- paigns in January and February, while several other supplier cam- paigns are set to end in that period, including ones from Paramount, RCA/Columbia, Warner, and Em- bassy. Ellis says that sales are "very good."

Klein says the label has made a "real effort" for such bands as Wire Train, the Red Rockers, and Trans- late. "Some of the bands have broken through in a major way," says Klein, "and that has to be dis- appointing for them, because they've been investing a lot in it. It's disappointing for us, and for the bands. The one thing about CBS is that I have the right to say in almost every case they have really given it the good college try."

Though most indie/major deals have worked out very nicely, "I don't know what they've done with the albums from us that [subsequently] ended up on the charts... We're frustrated because we feel that some of the artists who we had hoped to work with..."

However, EMI vice president of ad Neil Portnow says that he has been "very pleased" with his relationship, which was sparked by EMI's suc- cess with Rounder artist George Thorogood. "There's always growing pains in any new relationship," says Port- now. He also adds that at this time in 1986, when the deal was complet- ed, EMI was in the process of re- building its roster, and its priorities were to re-establish the black music image. "You can't do everything at the same time and do it well," says Portnow.
NEW YORK Major labels are on a promotional compact disc binge. The availability of pressing time and the continued push behind the configuration's growth have prompted a number of companies to issue CD samplers featuring a cross-section of their current and new product. Others are turning to CD singles.

In an effort to reach various radio programming formats, major record companies plan to release promo singles now feature more than one mix of a song. Warner Bros. recently released a CD of Paul Simon's "The Boy In The Dining Room," with a 7-inch remix and a six-minute extended version.

"The reaction has been incredible," says Rich Fitzgerald, Warner Bros. vice president of promotion. "The minute you come with a CD single, it's listened to immediately and it also shows a very strong commitment to the artist. We're already getting a couple more." EMIA makes its only CD single promo bow with the March 20 release of Kate Bush's "Cloudusting." In addition to 7- and 12-inch versions of the single, the disk will also feature two cuts -- "The Man With The Child In His Eyes" and "Sat In Your Lap" -- from Bush's latest album, "The Whole Story."

Colin Stewart, EMIA vice president of marketing, says, "We'll be serving about 3,000,000,000 copies across the board -- to top 40, album rock, AC, college, and alternative radio, format, and retailers. With an artist like Kate Bush, it gives us an excellent opportunity to expand people's awareness of what she does.

Bush's duet with Peter Gabriel, "Don't Give Up," the latest single from his "So" album, is also being issued this month as a promo CD by Geffen. Additionally, the label has serviced album rock radio with a CD of Whitesnake's "Still Of The Night," a track from the band's upcomng album.

Al Couey, Geffen director of promotion, says, "The CD can't help but enhance your product. We had a great week with ads on the radio, even if we don't know how much of that was down to the CD, but it certainly helped." Arista plans to follow the CD promo with its Aretha Franklin/George Michael single, "I Knew You Were Waiting," with the Thompson Twins' new single, "Get That Love." 

Coming from I.R.S. at the end of the month is a CD of the Truth's track "Weapons Of Love," which will go to top 40 and album rock stations. The label is also distributing the CD version of its Timbuk 3 album to radio in an effort to draw attention to the next single, "Hairst." A&M, which pioneered the promo-only CD in 1986 with disks ranging from Stevie Wonder to Frank Zappa, is continuing its line. Last month, the label targeted dance stations with what is believed to be the first 12 tracks, including the latest singles from Gregory Alpert's "Keep Your Eye On Me.

"The response was fabulous," says Boyd Reisman, A&M vice president/general manager. He adds that the label is set to issue a second CD sampler of new talent, "If You Know All The Music On This Disc, You Probably Wrote It."

"The one we put out last year ["A Year Ago We Hadn't Heard Of Yourself"]] was very successful," says Reisman. "It's an excellent way to introduce new talent." The label's Virgin, and Island have serviced CD samplers featuring a selection of current product. The "Columbia Record" boasts 15 tracks, distributed at the recent NARM and Gavin conventions, showcases all of the acts on Virgin's initial release schedule. The nine-cut "Island Sampler No. 1" blends noted vocalists and veteran Robert Palmer and Traffic.

The heaviest thrust for samplers comes from MCA. After distributing a seven-cut, album-rock-orientated sampler at the recent Abrams convention, the label is preparing a 12-track promos for its rock/pop, r&b, and jazz artists.

"The response to the album rock sampler was terrific," says Lou Mann, MCA vice president of marketing. "You definitely draw attention to your product with a CD, so people will buy it, and it's well worth doing them. The r&b sampler will be our first entry into stimulating interest in the format. The label should work in the big urban centers, and I'm anxious to see what'll happen in the smaller markets and we'll be embraced by black stations."

MUSICLAND gets the nod as the retail chain at which customers who view a documentary on the hit digital-era recording of "South Pacific" on CBS Masters, can purchase the new version of the film version of the classic Rodgers & Hammerstein show. From March 8-May 8, the Arts & Entertainment Network will run a series of long specials, which centers on the recording session in London. Twenty-second commercials make the sales pitch.

A COMPACT-DISK ONLY series culled from CREED TAYLOR'S CTT masters is due in April from CBS' Epic division, with 14 titles debuting the line. George Benson, Ron Carter, Freddie Hubbard, and Esther Phillips are among the artists featured.

STAGE FRIGHT TO SATCHMO SYNDROME: Mercer Ellington plays the piano in a relaxed style that helps avoid ailments peculiar to pianists, Dr. Emil F. Pascarelli told a group watching Ellington play at a reception March 5 at the 2-year-old Kaymen and Gilbert Miller Care Center for Performing Artists in New York. But other performers, including Max Weinberg, drummer for Bruce Springsteen and a member of the E Street Band, said of treatment, of the orchestra's board, have developed ailments that put their professional careers in jeopardy. Satchmo Syndrome is an injury suffered by jazz blowers, causing lip muscles to shake so violently that cornet player Louis Armstrong was forced to stop playing for a year because of the "injury." "THE MAN WITH THE GOLDEN EARS" lives up to his industry image at the Songwriters Hall of Fame dinner in New York Monday (9). Don Kirshner "will go to heaven to witness the induction of five writers he discovered and developed. They are Carole King, Gerry Goffin, Carole Bayer Sager, Barry Mann, and Cynthia Weil. Also, the copyrights of international inductees John Lennon & Paul McCartney were once part of the ATV/Kirshner music publishing setup.

A HOUSE SUBTRACTED: Capitol execs who attended the Grammy Awards show dropped by the Roxy that night to see one of the label's hot acts. Late in the show, members of the fire department entered club to decide whether the aisles could be cleared because the house was too crowded. The group on stage: Crowded House. A NOVEL has been written by veteran record producer Major Bill Smith called "Mystery - Requiem For Elvis." It partly concerns Smith's contention that Elvis Presley died on Aug. 16, 1977, but faked his death so that he could retreat into obscurity. Co-authored by novelist James Wakefield Burke, the book is due soon in a paperback version from Smith's LeCam Publications.

A GROUP of 50 CBS RECORDS EXECs feted Frank Calamita, vice president of CBS Records Group's administration and personnel, at Windows of the World in New York March 3 in celebration of his 25th anniversary at the label. Walter Yetnikoff, Al Teller, and Neil Heating led the parade of exes on hand.

LIKE FATHER, LIKE SON: The next DMP release from jazz group FIM & the BBs, due in late April, will have a family touch. Fathers of three of the four band members -- bassist Fim Johnson, keyboardist Jim Barney, and drummers Barry and Max Weinberg -- are professional musicians on the same instrument that their sons play and will appear on the new recording.

Another father-son item is that Jerry Love is almost married to Rocker Peter Buck, who has teamed with his 16-year-old guitar playing son, whose photo graces his dad's album "Birth Comes To All." The group, aptly named Peter & The Occa, has, during the past six months, opened for Joan Jett, Johnny Winter, and Vinnie Vincent.

LET'S GET ASSOCIATED: The Los Angeles chapter of NARAS is admitting associate members (nonvoting) to serve on its board. Beginning in April, applicants, according to a source, should send their resumes and a recent color video tape of the film version of the classic Rodgers & Hammerstein show. From March 8-May 8, the Arts & Entertainment Network will run a series of long specials, which centers on the recording session in London. Twenty-second commercials make the sales pitch.

A REAL GOLD "RECORD": The first issue of 1,000 individually numbered gold coins celebrating last year's Grammy record of the year -- "We Are The World" -- are being minted. Measurements of the four-ounce gold bullion coins in diameter and containing .999 fine gold, the coins are available for $65 to each from Gold Mint, 225 E. 26th St., Malibu, Calif. 90265, 213-456-2547. All profits will go to aiding starving Africans. Due in several months is a coin for this year's record, the Steve Winwood's "Higher Love."
CONGRATULATIONS,

ANITA!

WINNER OF TWO 1987 GRAMMY AWARDS FOR

BEST R&B VOCAL PERFORMANCE, FEMALE
Rapture (Album)

BEST R&B SONG
"Sweet Love"

"Just when you're foolish enough to think you've heard everything, along comes a young female black singer to make you excited again about music."
—LA Times

"Rapture has established Miss Baker as one of the decade's two or three most promising pop-soul singers."
—The New York Times

"She's a rare artist who appears to have emerged with her talent fully developed. It's difficult to imagine that a more seductive, soulful, or successful album will be released this year."
—People Magazine

Elektra Records salutes our extraordinarily gifted artist, Anita Baker, on her Grammy Awards.

Look for
"Same Ole Love (365 Days A Year)," the new single from Anita Baker's Double Platinum album, Rapture.

Executive producer: Anita Baker
All songs except "No One In The World" produced by Michael J. Powell.
"No One In The World" produced by Marty Sharron and Gary Shakin
Management: BNB Associates Ltd / Sherwin Bash

Hear next year's winners today...
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