Labels, Publishers Reach Mechanical Royalty Deal

BY BILL HOLLAND
WASHINGTON The Recording Industry Assn. (RIAA), the National Music Publishers' Assn. (NMPA), and the Songwriters Guild of America (SGA) have hammered out a new statutory mechanical royalty rate structure that, for the first time, is keyed to the U.S. Consumer Price Index.

The trade groups, which have been negotiating since late 1986, last week jointly petitioned the Copyright Royalty Tribunal to adopt their proposal for adjustments to the royalty rate over the next 10 years.

The tribunal, empowered by Congress to oversee copyright royalty rate matters, is expected to adopt the plan, although it could ask the groups to modify the proposal. None of the groups wish to return to the tribunal for full-challenge hearings like the rancorous and costly hearings of 1979-80 and the unsuccessful court challenges that followed. (Continued on page 8)

Houston, Cray, Nevil In IMMC Talent Lineup

LONDON Whitney Houston heads a list of new stars and emerging acts set for the International Music & Media Conference (IMMC) gala May 15 in Montreux, Switzerland. Show producer Michael Hurll of the British Broadcasting Corp. says the event will be broadcast to an estimated 100 million viewers in 15 countries.

Other acts, selected from three continents, include Robert Cray, Robert Nevil, and Tesla from the U.S.; Mental As Anything, John Farnham, and Crowded House from Australia; and from Europe, with the U.K. as talent leaders, the Cure, Cutting Crew, and the Scottish band Love & Money. (Continued on page 85)

CBS Declares Moratorium On Boss Box

BY IRV LICHTMAN
NEW YORK CBS Records, embarking on a unique marketing strategy, is putting in place an indefinite moratorium on sales and returns of the Bruce Springsteen live box set.

The moratorium, which takes effect Friday (27), indicates—in the words of Paul Smith, CBS Records senior vice president and general manager of marketing—a "temporary oversupply" situation resulting from a postholiday slump in sales of the Springsteen set. But Smith also views it as a "bridge to get over a temporary overstock situation and reposition the product for a new marketing thrust."

With the new marketing approach, the label hopes to convince accounts to hold on to current inventories. (Continued on page 76)

Compensation Puts Pressure On Prices

DADC Cuts CD Pressing Costs

BY IS HOROWITZ
NEW YORK Digital Audio Disc Corp. will put new pressure on dipping compact disk pressing costs April 1, when it slashes prices to custom clients by as much as 22% to a new low of $1.75 per unpackaged disk for major users. News of the DADC price cut caught many of the newer U.S. CD manufacturers by surprise. Some expressed shock at its depth and said they would be forced to reassess current price schedules. The move by the Sony pressing facility in Terre Haute, Ind., the largest producer in the U.S., is the most dramatic evidence of the more aggressive stance taken by the growing number of plants here and abroad for market share.

Despite widespread increases in consumer demand, rapid advances in pressing capacity have sharpened the competitive battle as plants shave prices or offer special inducements to retain or add new business.

DADC's current book price is $2.25 per raw, unpackaged disk, regardless of volume. Its new price of $1.75 for labels committing to 5 million or more units a year is thought to be the industry's lowest. Clients (Continued on page 84)

Labels: Radio Key To Cassette Single Success

BY KIM FREEMAN
NEW YORK Record labels say they are depending on radio—the top 40 format in particular—to play a key role in creating consumer excitement for the new cassette single. But while top 40 programmers would welcome increased sales of singles, not all are convinced of the cassette single's viability.

"Radio has to realize that if we don't have the cassette single in the future, I don't think the future contains a single," says Russ Bach, executive VP/markeing development for WEA. "You have to tie the 7-inch single to black vinyl, and many of the younger consumers don't (Continued on page 78)
INTRODUCING

ROCK and HYDE

UNDER THE VOLCANO

THEIR DEBUT ALBUM

RECORDING THE SINGLES: DIRTY WATER

PRODUCED BY ROGER WATERS, PETER GABRIEL & MAX HEADNINER. MADE IN ENGLAND. ℗ 1982. 1982 AMERICA LTD. ALL RIGHTS RESERVED.
**MCPS Hikes Royalty On U.K. CDs**

First Step Is 6.25% On Dealer Price

BY PETER JONES

LONDON The Mechanical Copy
right Protection Society (MCPS) has pro-
posed a new system for calculating CD
royalties on U.K. subsidiary
companies after the failure of music
publishers and labels to reach an
agreement.

A little more than a month ago, it
seemed that agreement was near-

(Billboard, Feb. 14). Then, MCPS
and the companies accepted that the
old system, based on the price of
black vinyl albums, had to be re-
placed by a new one that recognized
CD's different structures.

The MCPS was aiming for an
eventual target of 6.25% on retail
price but said that "in return for
certain concessions" it would be
prepared to settle for 6.25% of deal-
er price for the rest of 1987. At that
time, BPI said it would consider the
situation.

Now MCPS has proposed the 6.25%
royalty on dealer prices as an
immediate step, which will add
around 10.5 cents to the 25.6 cents
per disk paid by record companies
under the existing vinyl-based sys-

Graham Churchill, MCPS director of
commercial operations, notes in a
letter to the record companies: "We
have been disappointed that, in the
event, the BPI wanted an even
greater concession this year, which
is not acceptable to us."

He writes that the old vinyl-based
system of calculation was intended
to be "an assistance" in establish-
ing CD as a medium.

However, BPI legal adviser Pat-
rick Isherwood, who headed the rec-
ord industry's negotiating team,
says the sides start from "oppos-
itive ends of the spectrum." He
adds: "To achieve the MCPS starting point is
that they want to end up at 6.25% of
retail price. Therefore, anything less
that they take amounts to a concess-
ion, which they do it to support the
growth of CD.

"We're at the other end of the
spectrum. CD entails enormous in-

(Continued on page 75)

**Global Profits Soar To $120 Million In '86**

PolyGram's Acts Bring In Banner Year

BY NICK ROBERTSHAW

LONDON Good acts and good
management were the secret of
PolyGram's banner year in 1986,
says senior executive vice presi-
dent David Fine. The Philips subsidi-
ary pushed its worldwide gross to $1.3
billion and saw profits soar 50% to
$120 million for the first time over 12-
month period in the company's
history (Billboard, March 21).

Phillips will not release territory-
by-territory results, but it is known
that in the U.S. PolyGram grossed
$226 million, up from $202 million in
1985, while in West Germany the
company grossed $181.7 million in
1986, up from $163.5 million the year
before.

Overall, PolyGram joins a select
club of international record com-
panies—WEA and CBS are the other
members—with annual grosses
er over $100 million.

"Ever since the days of our dis-
cussions with WEA, we've been go-
ing through a major restructuring
process," says Fine, the London-
based executive whose responsi-
bilities now include worldwide record
operations. "We've lowered our
break-evens and substantially re-
duced our whole infrastructure
cost."

"We are leaner, better-staffed, and
better-managed. All our opera-
tions in 27 countries have been
trimmed down to size so as to work
more effectively, and on top of that
we have moved our entire manufac-
ture in Holland and West Germany
with a simpler management struc-
ture concentrated in London."

Fine acknowledges Dick Asher's
role in turning the American opera-
tion around. "There was a time
when our importance in the U.S.
marketplace was questioned, but he
has produced for us a highly profit-
able business, with very effective
marketing of major acts like Bon
Jovi and Cinderella.

"In fact, that has been true of our
worldwide operations generally.
We have enjoyed a very good run,
with very good artists, and we cer-
tainly aim to keep it that way."

CD business have clearly been an
important factor in PolyGram's im-
tuivness sent along the measure-
tures in both the U.S. and Japan. The
Japanese have a plan to intro-
duce DAT machines in the U.S. by
the fall of this year—possi-
ably sooner."

"We were very anxious not to
(Continued on page 75)
Debuts At No. 1 On Video Sales Chart

‘Top Gun’ In Fast Takeoff At Retail

BY GEOFF MAYFIELD

NEW YORK Paramount Home Video’s ‘Top Gun’ soared to high-flying numbers during its first week on the market.

The action title’s fast takeoff, beginning with its March 10 street date, appears to justify the history-making preorder figures that it registered. (Billboard, March 14): ‘Top Gun’ debuts this week at No. 1 on Billboard’s Top Videocassettes Sales chart. ‘Top Gun’ is in at No. 18 on this week’s Top Videocassettes Rental chart.

‘Top Gun’ has set new heights,” says Stan Meyers, executive vice president of distributor Sound Video Unlimited, based in New York. “There will be new targets for other retailers for now, I’m sure no one [at Paramount] dreamed this high. They hit the biggest home run of all time.”

This is a case where a lot of the right things were done,” says Brian Woods, vice president of marketing and advertising for Nashville-based Ingram Video. “We had a substantial pad, and we’ve already had to re-order.

If any of us fell short, it was underestimating the depth of the market,” says Larry DuVuono, director of operations for St. Louis-based A&M Video. “Paramount gave retailers the tools they needed so that everyone, from the not a moment ago to the biggest type of dealer, could sell it through.”

From coast to coast, dealers report ‘Top Gun’ takeoff, according to Ingram. The 112-store Erol’s chain expects to move 36,000 units—19,000 of which were reordered by consumers at $29.95. Music Plus, the 48-store Los Angeles-based chain, bought eight times as many copies.

Silverman

Sam Goody Banner Moves To West Coast

L.A. Musicland & Licorice Pizza Stores Adopt Logo

BY EARL PAIGE

LOS ANGELES In a dramatic move, Musicland is converting 35 Licorice Pizza and 40 Musicland units in Southern California to the Sam Goody name.

The switch for the Licorice units was anticipated but the additional conversion of the Musicland stores surprises industry observers. Executives at competing retail chains.

Freestanding combo stores will be identified as Sam Goody Music And Video, while mall stores will go under the name Sam Goody’s Musicland, a logo adopted in 1984 for a unit in San Diego.

Numerous Licorice Pizza stores are being completely remodeled or redecorated for the changeover.

Musicland operates 73 Sam Goody stores in New York, Philadelphia, Washington/Baltimore, and Houston. A pioneer retailer in this chain, Sam Goody was acquired by Musicland parent American Can in 1978. The majority of the stores are in malls.

In announcing the change—targeted to be complete in April—Jack Euister, chairman/CEO of The Musicland Group, says the company will provide “a number of marketing efficiencies and a more focused advertising effort.”

Lauding the “well-established” Goody name in the East, Euister says, “We are excited by the opportunity we believe is created by bringing Sam Goody to the West Coast.

Among retail executives who agree the switch makes sense is Ira Heilicher, president of Great American Music Stores in Minneapolis, where Musicland has its headquarters.

In a similar situation, Musicland recently converted six Minnesota Discount Records stores to the Musicland logo.

When you have just six stores in a market, why not switch to the dominant entity, which here is Musicland,” says Heilicher. He feels the Los Angeles changeover will resolve any consumer image confusion between Musicland and Licorice Pizza. “It allows consistency in media exposure. You don’t have to advertise two different identites,” says Heilicher.

Ironically, a Musicland radio campaign that featured pitched Musicland and Licorice Pizza against each other won an award at the recent National Assn. of Recording Merchandisers (NARM) convention.

Officials at the West Coast powerhouse chains Tower Records, Music Plus, and Licorice Pizza have expressed doubts about what the changeover will mean. All three chains have been positioned against

Sam Goody to the Starland

Scorpio Cleared Of Piracy Charges Brought By MCA

BY DAVE DIMARTINO

LOS ANGELES On March 13, a federal judge here cleared cutout-record distributor Scorpio Music of record piracy charges filed by MCA Records.

The ruling, by U.S. District Court Judge Stephen V. Wilson, stated that MCA had not met its burden of proof in its suit alleging that New Jersey-based Scorpio had manufactured and distributed several million dollars worth of product by MCA artists.

Wilson said that he held “a sour view of MCA’s presentation and told the company’s legal counsel that “for a firm that undoubtedly makes a good part of its living on these types of cases, this has been a very, very weak showing.”

Ultimatey, said Wilson, he was not convinced of MCA’s presentation.

MCA had supplied evidence of counterfeiting were in fact counterfelt, nor that Scorpio had sold them. MCA now faces its own suit from Scorpio for breach of contract and fraud. Wilson—who will hear that suit as well in a preliminary trial on July 14 for the breach of contract charges and an April 8 status conference on the fraud issue.

Scorpio has agreed to exclude MCA Records president Irving Azoff and other label executives as defendants in the breach-of-contract suit. Remaining defendants are the MCA Corp., MCA Records, and MCA Distributing.

Among the factors in Wilson’s ruling for Scorpio was MCA’s physi- (Continued on page 85)
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THE VOLLENWEIDER TRILOGY.
Texas Confab Showcases Local Acts Meet Lauds Regional Music

Irene Cara Loses Case Against Geffen's Coury

Allan Jaffe Dead At 51

Texas Confab Showcases Local Acts

Arentha Hits Top 10 For 17th Time: Ronstadt On Pop Charts Three Times

by Paul Grein

An ALLAN JAFFE, the founder and owner of Preservation Hall in New Orleans, died March 9 of cancer. He was 51. Jaffe was instrumental in keeping traditional Dixieland alive and flourishing for the past three decades.

Born April 24, 1935, in Pottsville, Pa., Jaffe came from a musical family and began playing the tuba as a teen-ager. After attending the Univ. of Pennsylvania, he joined the army and was stationed in Fort Polk, La., where he developed an interest in New Orleans jazz. After his discharge in 1961, Jaffe moved to the Crescent City with his wife, where he spent time searching out traditional jazz.

At the time, Dixieland jazz was on its last legs. Few of the older musicians were still playing, and those that were worked for tips or low pay in tiny clubs. Jaffe began hiring musicians to play in a small art gallery on St. Peter Street, which eventually became Preservation Hall. At Preservation Hall, the musicians were given a regular place to play, and Jaffe paid them union scale or better. He also often helped them with their personal problems, buying their dogs or pawning and pay their rent or medical bills.

By the late '60s, Jaffe began taking a Preservation Hall band on the road, playing not only in the U.S. but in Europe, the Soviet Union, and the Far East.

"No one did more for Dixieland than Allan Jaffe," says George Wein, who helped co-found the New Orleans jazz and heritage festival. (Continued on page 75)

ITF Focuses On Technology, Retail
Sauter: $50 Billion Industry By '90s

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*Anticipated publication date: May 1987. Orders must be postmarked no later than midnight, April 30, 1987, to qualify for advance sale prices.
BY RUPERT HOLMES

Some, in our industry, we get things right. And when a decision is made purely in the interest of principle, everyone seeing that one’s principal acquires interest, there is cause to feel good about the music business today. It has been compared to parallel industries.

At this writing, the worlds of television and film are torn over the advent of colorization—the addition via computer of color tint to many of America’s classic black-and-white movies. These are films that work, photographed, and designed for a monochromatic medium. In some cases, the director intentionally chose black-and-white available color film stocks of the day.

While the colorization controversy continues to throw away, very little has been made in the general press of a quite remarkable occurrence in U.K. and the Mobile Fidelity Society desiring to reissue the 78-rpm version of the Beatles’ first four compact disks. Even after reading the coverage in the March 7 Billboard, including the interview with George Martin, I still wish the alternate stereo versions had been reissued.

Having listened to the original stereo versions, and the Mobile Fidelity Society has come of age, I am bemoan the step backward into mono in the format of the future.

A STEP BACKWARD

I must express my disappointment with the mono-only release of the Beatles’ first four compact disks. Even after reading the coverage in the March 7 Billboard, including the interview with George Martin, I still wish the alternate stereo versions had been reissued.

Having listened to the original stereo versions, and the Mobile Fidelity Society has come of age, I am bemoan the step backward into mono in the format of the future.

Opposite, a letter to the editor of Billboard.

GEOFFREY CROSSING OVER CATEGORIES

I applaud Billboard for having the insight to initiate the Hot Cross Over chart. I also applaud the 17 charter reporting stations, especially the five that report exclusively to the chart. As a partner in a music information service for nightclubs, I find it refreshing to know that there is still some hope for radio.

Don’t get me wrong. I do not advocate extreme programming to the right or left. I just want to see that there are PIs out there willing to take a chance on music that may not fall into a specific category.

My hat is off to WHTQ Miami, KPWE Los Angeles, WQHT New York, WMYK Norfolk, Va., and WOIQ Ocean City, Md., for their creativity and for daring to be different. How about it, Houston?

EARL FRANCIS

DataTrax Music Service

Houstont

LETTER PERFECT

A stronger response is needed to those who are perplexed by this cross over phenomenon. I was asked, “What do you think of the Beatles?” I would only say, “It served them right.”

Hugh Jones

Seashore, Wash.

FINANCIAL ADVICE

I am writing to offer both criticism and praise. The criticism is that your financial section is too small. With the bad news of the way, I would like to say that you impart a wealth of valuable information in this small amount of space.

In this section someone like myself can arm himself with information that is so valuable that he has the time to talk about it. It’s the information a new artist or music business entrepreneur needs so that he does not get taken advantage of and can market himself in the best way possible.

Eliot M. Simon

Brooklyn, N.Y.
BY KIM FREEMAN

NEW YORK U2 appears to have an instant top 40 hit on its hands with “With Or Without You,” the lead single off its fifth album, “The Joshua Tree.” The single debuted on the Hot 100 chart last week at No. 60, thanks to out-of-the-box adds from almost half of the chart’s 225 reporters. This week, it jumps to 44.

Album rock adds gave the single a No. 10 debut on the Album Rock Tracks chart, and it moves up to No. 3 this week.

The closest thing U2 has had to a top 40 hit is “(Pride) In the Name Of Love,” which peaked at No. 33 on the Hot 100 chart in December 1984. U2’s acceptance at top 40 this time around comes as little surprise, says Island vice president of pop promotion Bob Catania. “We were expecting a big response, but probably not this huge,” he says. “Mainly, it’s based on the sound of the record—it’s an obvious hit.” Catania says U2’s top 40 acceptance represents a phenomenon whose time has come. “I don’t think a day has gone by since I joined Island that I haven’t promoted U2. Just in the normal course of business, I’ve always tried to educate people to what’s going on with U2.” (See story, page 22.)

That approach has centered on filling in top 40 on U2’s outstanding sales and touring base throughout its existence. Other than that, it’s “letting the music do the talking,” Catania says. “We’d be committing suicide if we didn’t play this,” says Sue O’Connell, MD of progressive top 40 WXKS-FM Boston. Being based in Boston—a college town—has allowed WXKS to play U2 throughout most of its career, and O’Connell says “With Or Without You” is the most accessible song the group has done to date. Her decision to add the track immediately was also aided by big requests. The single’s release comes “at a good time because there is so much dance-oriented music out now,” she says. “Records like this and the Bryan Adams are very street-friendly. I think KQBK Kansas City PD Steve Perun had a different reason for adding "With Or Without You" immediately. There is a need for top 40 to start dabbling in the alternative arena, as long as it’s a song that fits. I think of—image-of playing Madonna and the same records over and over again—to overcome. Playing a record like this will give us a good reaction from listeners who perceive us as being that way. Plus, this record is a long-awaited one to many people.”

With top 40 on the bandwagon, Island is now in the tricky position of stretching U2’s reach beyond the alternative rock and college market that established the group’s career without neglecting those formats in the process. “We’re certainly cognizant of the fact third album and college radio have laid the groundwork for U2,” says Catania. “But ultimately, we’re all looking for that mass appeal success. Any intelligent album programmer is going to realize that a band like U2’s mass-appeal success is a reflection on their format. Album programmers must feel very proud about bringing this to mainstream acceptance.”

Bruce Goldberg, the group’s manager, is the role in breaking U2 will be recognized with “fair and equitable” Island promotional support behind “The Joshua Tree.” Catania says, “Basically, we’re putting the onus on stations to come up with creative promotions.”

“We feel album rock can focus on this,” he adds.

Washington Roundup

THERE THEY GO AGAIN . . .

Just when you thought it was over, the FCN has announced that it will intro- duce a major wave of the comparatively rare renewal hearings involving the remaining stations signed on to KQED General Inc. Six months of mediat- ed negotiations by the commission failed to produce anything near a comprehensive settlement to help off the stations. RKO has been in hot water at the FCC since 1980, when its parent company, Gencorp (formerly General Tire & Rubber), was found guilty of corporate no-no’s. Things should really get complicated when the FCC releases an an- nouncement that Gencorp has agreed to sell KJTV in Los Ange- les to Walt Disney Inc. for $200 milli- on; the station was the big pole holding up the FCC’s three-ring cir- cus concerning RKO’s qualifica- tions as a licensee.

Independent country record promoters chafe at the refusal of some stations to take their calls . . . see page 33

newsline...

BOB MOUNTY will resign his post as executive VP of NBC Radio in the near future. Moun- ty has been with NBC for 12 years and was with Metromedia Radio (now Metropolitan) for several years prior to that. Moun- ty’s position will not be filled; all O&G GMs are slated to report directly to NBC president Randy Bongarten following Moun- ty’s depar- ture.

BILL BURNS assumes the VP/GM spot at Gannett’s KKEQ-AM-FM Houston, replacing Jay Cook, the newly promoted president of Gan- nett’s radio division. Burns was most recently VP/GM of WWBA-AM Tampa, Fla.

HERITAGE COMMUNICATIONS, Des Moines, Ia., will sell WBEE Chicago to Moore-New Media. Charles Sherrer. WBEE GM for 15 years, is president of Mariner.

DAVID LISTON is elevated to VP/GM of WTHI-AM-FM Terre Haute, Ind. He was the stations’ managers.

For something “completely different,” KATD San Jose, Calif., pro- gram director Bob Harlow recommends Don Dixon’s “Praying Man- tis” (Enigma/Capitol), a single that is performing well with KATD’s teens and 18-34’s, he reports. Effective in the novelty category is Dr. Dave’s “Vanna, Pick Me A Letter” (TSR), a Vanna White/“Wheel Of Fortune” spoof that is the No. 1 request across all demos at KATD. Generating response from adults after daytime exposure is Kenny G’s “Song Bird” (Arista), a jazzy instrumental. Generating controversy from religious zealots is XCT’s “Dear God” (Geffen). “There is a very vocal minority that thinks this record is antireligious,” Harlow reports. “But so far the calls are running 20-1 in favor of the song.”

ALBUM ROCK

Cyndee Maxwell, assistant PD at KWHL Anchorage, Alaska, is raving about new artist John Philips and his album track “A Little Bit Of Faith” (Atlantic). “It’s got great, strong vocals, the song is easy to listen to, and it could be a hit if enough people find it,” she says. Last week’s Billboard #1 “I’ll Be There” (Atlantic) by New Kids on the Block is a “double whammy” on Maxwell’s list of listener requests; she credits the cut’s “great beat, great melody, and great lyric content.”

Fleetwood Mac’s “Big Love” (Warner Bros.) is a definite hit at KWHL, and Poison’s “Talk Dirty To Me” (Enigma/Capitol) is a “fun record, but a matter how old you are—you’ve got to have a party background.”

Finally, Lou Gramm’s “Ready Or Not” (Atlantic) has moved into power rotation and stands as a great follow-up to Gramm’s solo debut, “Midnight Blue,” Maxwell says.

CROSSOVER

WMKY “K-94” Virginia Beach/Norfolk, Va., PD Dave Allan made an automatic add of the Breakfast Club’s “Right On Track” (MCA). “It seems like another ‘C’est La Vie’ in that it sounds like it could have started on urban radio but it’s starting at top 40. Allan is giving heavy consideration to the First Circle’s “Working Up A Sweat” (EMI America) and the Blow Monkeys’ “Don’t Have To Be That Way” (RCA). The PD says the latter track is a perfect crossover-station candidate because the hook-laden melody appeals to urban listeners while the vocal is a little more in the Tears For Fears vein that appeals to top 40 audiences.

COUNTRY

WSM Nashville PD Jay Phillips says he was knocked out by two re- cent projects: Charley Pride’s “Have I Got Some Blues For You” (16th Avenue/Capitol) and Moe Bandy’s “When I’m Too Old To Die Young” (MCA/Curb). The former features “Charley Pride doing what Charley Pride does best—a strong story song,” says Phillips. Bandy’s latest represents a “departure from the honky-tonk songs he’s done before,” the PD says. “I’m really impressed with the arrangement and production, and it features good lyrics that everyone can relate to.” Getting strong consideration at WSM is “When I’m Over You (What You Gonna Do) (Evergreen)” by new artist Nick Nolin.

KIM FREEMAN

They Love “Live From L.A.” A crew of album rockers pose after wrapping a week of star-studded “Live From L.A.” remote broadcasts from Carlos ‘N Mounty’s in) Radio, a co-venture promotion offered by Under New Management and California Radio. Standing, left to right, are production staffers Lisa Bess, WITR Baltimore’s Tom Evans; California Radio’s Maddy Goldberg, Bruce Goldberg, and Z Zimmermann; KISS Seattle’s John Rod and Doug Cooper; WYSF Philadelphia’s Ed Sciaky and Bob Payne; WBCN Boston’s Dave Powers; WHFX Pittsburgh’s Larry O’Brien; KISS’s Jon Robbins; and WHYX’s John Garry. In front, from left, are California Radio’s John McGhan; KYVS Kansas City’s Ellen Gerdes and Skid Roadie; WIIY’s Chris Emry; LDB Satellite Services’ Rich Findlay; WXRK New York’s Bob Kranes and Meg Griffin; and WBCN’s Mark Parenteau and Dave Mason.
TO CATCH UP on syndication's head count: Debra Seyler is named corporate VP at Westwood One. Seyler will be based in the New York office and will be responsible for strategic planning and development, encompassing all departments of Westwood One. She will report directly to WWI chief Norm Pattiz . . . Patricia Rosen is appointed director of entertainment program clearance for ABC Radio Networks. Rosen comes to ABC after a four-year stint at NBC . . . Louis Sowerwine is promoted to senior VP, ABC Radio Networks. Soverine will continue as director of sales for the network, a position he has held since 1976. He has been with ABC since 1967.

TRG COMMUNICATIONS INC., New York, will bow its first foray into radio syndication with "Strong Sounds" on March 30. "Strong Sounds" is a daily 90-second feature aimed at album rock stations. The shortform series uses a music/interview format and targets the 18-34 male market. Three days of the weekly series will focus on established rock artists and two days are devoted to emerging acts.

TRG Communications is a 14-year-old marketing and promotion agency with offices in Beverly Hills and New York. The Nissan Motor Corp. came to TRG knowing that it wanted to use rock to sell the idea of trucks as first vehicles to the 18-34 male demo and provide an opportunity for local Nissan dealers to tie in local advertising to national spots.

TRG worked out the specifics and is using Out-Q Media, Union, N.J., to do the actual production. WPLJ New York afternoon driver Pat St. John will be host. TRG has a strong commitment from Nissan, and the program will be awarding trucks in regular giveaways.

PREMIER RADIO NETWORK of Los Angeles and New York has successfully retained the strong clearances brought to the banner when Steve Lehman Productions and Plain-Rap Inc. joined forces. Premier has been the official banner since Feb. 3 and has four programs in the current catalog.

Premier's most recent offering is "The Golden Age Of Radio Theater." The result of a joint venture between Premier and the Broadcasting Connection, Seattle, classic programs such as "The Lone Ranger" and "The Shadow" are offered as a weekly five-hour package. Premier is touting its "Plain-Rap Top 40 Countdown" as the third-largest countdown show in the nation, a claim based on 170 clearances in 45 of the top 50 markets. The countdown/interview show is nationally syndicated but is produced by each subscribing station individually. Fifteen to 20 celebrity interview segments are provided each week as well as the timed script.

Four hours of programming are provided for each week and an optional music bed is available. It's the appeal of having a national countdown show with a local sound that has given this show its strong base of support.

Two 90-second programs are also available from Premier. "National Lampoon True Facts" is a comedy offering taken from the feature of the same name and "My Claque: Update Of ABC's All My Children" is Brad Sanders's (Claque's) funny and popular encapsulation of the soap. Premier can be reached at 213-467-2346.

STAR MAGIC RADIO, Teaneck, N.J., was delivered a tragic blow when J.D. Holiday, host of the company's "Urban Overdrive" show, was killed in a hit-and-run accident in January. Star Magic has finally filled the co-host chair opposite Diana King with WNJR Newark's BJ. Stone. Stone will make his bow as co-host for the two-hour weekly hour with the April 3 installment.

ABC Radio Entertainment is canceling the "Souspy Sales Moldy Oldies" show. The move was primarily a programming decision, according to Willard Lockridge, VP/GM ABC Radio Entertainment. The top 40 oldies show will have its final broadcast on March 27.

CHANGES: DIR Broadcasting's country concert series, "The American Eagle," will go from a weekly to a monthly offering with its April 4 airing. DIR says it wants to focus only on the biggest and best country acts currently performing. With a monthly schedule, they will be able to be more selective in choosing the artists they record. . . CBS Radio Programs is changing the title of its new "new age" music show prior to the March 30 bow (Billboard, March 21). The title "New Era" replaces "The New Age Show" . . . Denny Somach Productions (which produces "New Era") has expanded to new offices. The new phone number is 212-446-7100 . . . United Stations Programming Network's move is not a consolidation of its production operations with United Stations Radio Networks. USPN has simply moved to larger quarters.

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 23-29, Santana, Off The Record With Mary Turner, Westwood One, one hour.
March 23-29, Phil Colins, Rock Today, MJI Broadcasting, one hour.
March 23-29, Mel McDaniels, Live From Gilley's, Westwood One, one hour.
March 23-30, Tom Johnston/Doobie Brothers, Classic Cuts, MJI Broadcasting, one hour.
March 24, Pretenders, Live From Chicago Special, Westwood One, 90 minutes.
March 27, Peter Gabriel/Panther Sisters, Party America, ABC Radio Network, two hours.
March 27, The Judges, Music Of America, ABC Radio Network, 90 minutes.
March 27, Motown's Solo Ladies, Motor City Beat, United Stations, three hours.
March 27-29, Reba McEntire, Country Today, MJI Broadcasting, one hour.
March 27-29, Steve Miller, Rock Watch, United Stations, three hours.
March 27-29, John Scalifi, The Jazz Show With David Samborn, NBC Radio Entertainment, two hours.
March 27-29, Huey Lewis & The News, Superstars Of Rock Concert, Westwood One, 90 minutes.
March 27-29, Pete Townshend/David Gilmour/Chrissie Hynde, King Biscuit Flower Hour, DIR Broadcasting, one hour.
March 27-29, Sonny & Cher, Rock, Roll & Remember, United Stations, four hours.
March 27-29, RED Speedwagon/U2, Rock Chronicles, Westwood One, one hour.
March 28, Martin Murphy, The American Eagle, DIR Broadcasting, 90 minutes.
March 29, Groups In Country Music, Country Close-Up, ProfileMedia, one hour.
March 29-29, Ian & Dean/Eric Burdon, Reelin' In The Years, Global Satellite/ABC Radio Networks, three hours.

At last! Alvin's first motion picture soundtrack is here.

Look out, Dave.

Alvin and the boys are at it again — this time in their first full-length animated motion picture! And to celebrate, they're planning...

• Public Appearances
• Music Videos
• Merchandise Tie-ins

But that's not all, Dave.

This movie is packed full of fun-filled rock 'n roll songs — Chipmunk style! So watch out. Alvin's first motion picture and soundtrack are coming your way from Bagdarian Productions. Look for the soundtrack only on Buena Vista Records and Tapes.

For further information, contact Sandy Spectator at Disneyland/Vista Records and Tapes, 350 S. Buena Vista Street, Burbank, CA 91521 (818) 840-1665.
Weekend Top


top

Exclusively on

DIR RADIO NETWORK

A LORMAR Telepictures Company

Hits From Billboard 10 and 30 Years Ago This Week

POP SINGLES—10 Years Ago

1. Rich Girl, Daryl Hall & John Oates, RCA
2. Dancing Queen, ABBA, ATLANTIC
3. Don't Give Up On Us, David Soul, MCA
4. Don't Leave Me This Way, Thelma Houston, TAMLA
5. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, COLUMBIA
6. Southern Nights, Glen Campbell, CAPITOL
7. The Things We Do For Love, 10CC, MERCURY
8. Hotel California, Eagles, A&M
9. I've Got Love On My Mind, Natalie Cole, CAPITOL
10. Maybe I'm Amazed, Wings, CAPITOL

POP SINGLES—20 Years Ago

1. Happy Together, Turtles, WHITE
2. Dedicated To The One I Love, Manassas & The Papers, DUNWICH
3. Penny Lane, Beatles, CAPITOL
4. There's A Kind Of A Hush, Herman's Hermits, MGM
5. Baby, I Need Your Lovin', Johnny Rivers, PEPSI
6. Sock It To Me—Baby, Mitch Ryder & The Detroit Wheels, NEW VOICE
7. For What It's Worth, Buffalo Springfield, ATCO
8. My Cup Runneth Over, Ed Ames, MGM
9. Love Is Here And Now You're Gone, SUPREME, MOTOWN
10. Ruby Tuesday, Rolling Stones, LONDON

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, MCA
2. Hotel California, Eagles, A&M
3. Songs In The Key Of Life, Stevie Wonder, TAMLA
4. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
5. Leftover Turkey, Kansas, KIRSHNER
7. Boston, EPC
8. Fly Like An Eagle, Steve Miller EMD, CAPITOL
9. Love At The Greek, Neil Diamond, COLUMBIA
10. This One's For You, Barry Manilow, A&M

TOP ALBUMS—20 Years Ago

1. More Of The Monkees, COLGEMS
2. Between The Buttons, Rolling Stones, LONDON
3. The Monkees, COLGEMS
4. Dr. Zhivago (Soundtrack), MGM
5. S.R.O., Herb Alpert & The Tijuana Brass, A&M
6. Supremes Sing Holland-Dozier-Holland, MOTOWN
7. The Sound Of Music (Soundtrack), CAPITOL
8. The Temptations Greatest Hits, EPC
9. That's Life, Frank Sinatra, REPRISE
10. My Cup Runneth Over, Ed Ames, MCA

COUNTRY SINGLES—10 Years Ago

1. Lucille, Kenny Rogers, UNITED ARTISTS
2. It Couldn't Have Been Any Better, Johnny Duncan, COLUMBIA
3. Southern Nights, Glen Campbell, CAPITOL
4. Adios Amigo, Marty Robbins, COLUMBIA
5. Don't Throw It All Away, Dave & Sugar, MCA
6. Paper Rosie, Gene Watson, CAPITOL
7. She's Pulling Me Back Again, Mickey Gilley, PLATINUM
8. She's Got You, Loretta Lynn, MCA
9. "You Never Can Tell" C'est La Vie, EMMYLOU HARRIS, MCA
10. Mockingbird Hill, Donna Fargo, MCA

SOUL SINGLES—10 Years Ago

1. Trying To Love Two, William Bell, JUBILEE
2. I've Got Love On My Mind, Natalie Cole, CAPITOL
3. At Midnight (My Love Will Lift You Up), Rufus featuring Chaka Khan, GRAMMY
4. Love Is Better In The A.M., Johnnie Taylor, COLUMBIA
5. I Wanna Get Next To You, Rose Royce, MCA
6. Sometimes, Facts Of Life, KAYVETTE
7. There Will Come A Day (I'm Gonna Happen To You), Smokey Robinson, TAMLA
8. I'm Your Boogie Man, K.C. & The Sunshine Band, LONDON
9. Reaching For The World, Harold Melvin & The Blue Notes, EPC
10. The Pride (Part 1), Isley Brothers, TFM/EPIC
ASCAP winners dominate songwriter categories.

Burt Bacharach
Song of the Year
"That's What Friends Are For"

Gary Bias & Louis A. Johnson
Best Rhythm & Blues Song
"Sweet Love"

Jamie O'Hara
Best Country Song
"Grandpa (Tell Me 'Bout The Good Old Days)"

Stephen Sondheim's
"Follies in Concert"
Best Musical Cast Show Album

Witold Lutoslawski
Best Contemporary Composition
"Syrr No. 3"
When you're in the studio, tape that's good enough is not enough. Which is why for ten years Ampex has continued pushing the potential of recorded sound. Through a decade of increased fidelity and reliability, Grand Master 456 remains an audio tape obsessed with performance. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, "the beat goes on."

Ampex Corporation, Magnetic Tape Division, 471 Broadway, Redwood City CA 94063, 415/257-3333

And The Beat Goes On
WARNERS FILES SUIT AGAINST KIIS-LA. OVER EARLY PLAY OF NEW PRINCE SINGLE

ROYAL PRINCE PAINS: Warner Bros. did indeed file its suit against KIIS Los Angeles for playing Prince’s “Sign O’ The Times” early (Billboard, March 7). The suit was filed March 12 at the Los Angeles County Superior Court. It asks the court to enjoin and restrain KIIS from playing tracks before being notified in writing by W.B. that W.B. has released to all stations promotional copies of the same and from claiming that KIIS and any Gannett outlet have exclusive rights to broadcast its product. Warner Bros. is asking for $1 million in punitive damages.

As was suspected, the Warners suit makes reference to KIIS’ early jump on Prince’s “Parade” album last year and the resulting boycott threats from many urban stations. One of the basic points of the suit is Warners’ claim that KIIS is not entitled to air the material; they are challenging the label’s claim that it is ready for air.

KIIS spokesman Dan Acree says, “It’s too early to tell” how KIIS will respond to the charges. “We’ve got to analyze what the charges are supposed to be.”

DON KELLY leaves his position as PD at AC outlet WYYY “Y-95” Syracuse, N.Y., to assume the same role at WMXN “We Mix” Baltimore. The move will take effect in the next few weeks, and Kelly’s replacement at WY-95 has yet to be named.

MIKE BRADLEY is the new PD at adult hit outlet WDTX Detroit, a move up from the assistant PD role. Bradley’s promotion follows the decision of former PD Jim Harper to concentrate solely on the morning show... Michael Hayes is promoted to assistant PD at WHLY Orlando, Fla., while keeping his MD and evening drive duties. Also there, midday man Michael Jay gets new responsibilities as production director. Mike Donovan moves from middays at WRAL Raleigh to the same shift at WBCY Charlotte, N.C.

MIKE SCHEAFTER resigned his post as Virgin’s West Coast regional promotion manager. He has nothing but praise for the Virgin staff but says the job is no longer in line with his career ambitions. Now, we all know the former KIIS programmer is a diehard Los Angeles fan and that he loves radio. Just to plant a seed, consider for a moment that a new top 40 station in Los Angeles has been the subject of rumors for some time. H&G Broadcasting’s KTNQ and KLVE are sitting there as the highest-rated Spanish outlets in the market. But keep in mind that top 40 hotshots Buzz Bennett and Mark Driscoll are now in high seats at H&G. Will they be able to resist entering the top 40 battle?

At any rate, Schaeffer says he is considering a wide range of options. He can be reached at 213-904-9288.

MALBROOKE’S country combo KLAC/KZLA Los Angeles is the other combo that’s been rumored to be going up top 40 for a long time. We’ve always found that hard to buy—and much harder now as Lee Logan moves from the PD spot at WUSN Chicago to program KLAC. That leaves combo operations manager Bob Guerra more time to concentrate on the FM. Warner Bros. has committed to the country format. According to Guerra, Logan’s arrival will see KLAC in a more full-service-oriented direction in hopes of maintaining the upward ratings swing the station has been on since June.

PROMOTION DEPARTMENT: Did we forget to let you know that Jane Shayne is the new director of advertising/marketing/promotion at KTWV “the Wave” Los Angeles? She’s direct from WPX New York. Another New Yorker on staff there is Shayne’s assistant Lois Ruben, who was on the WXRR team. Replacing Shayne at WPX is Sandy Weinberger, who moves from the publicity and promotions coordination post for MacY’s... The new promotion director at KZEW Dallas is Allen Lombard, while Jann Jenkins arrives at cross-town KTKS in the same post.

Pat Reynolds leaves his afternoon post at KPSI “Power 101” for an air shift at KSRO San Diego. And KPSI’s late-evening man Jay West heads for the same shift at KHJ “Power 106” Albuquerque, N.M. Watch for KCPW Kansas City, Mo., to hit the swing sweep with its first set of splashy television spots, as PD Dene Hallum was caught at SuperSpots in L.A. wrapping up the campaign.

ABOUT TOWN: WXRR New York assistant PD Bob Krane was caught hanging out and hanging in till the wee hours during two great Gotham shows March 12. First, it was a packed house for Epic’s Gregg Allman at the Ritz, then a roster of CBS folks long enough to fill half this column moved on to overtake the Lones Star balcony for two sets from new Epic signing the Radiators. This group calls its style “fish head music,” and we can’t offer a better description except that it’s wild, fun rock’n’roll, and we’re looking forward to its August debut album. Some NAB-goers might remember the Radiators from when they cleverly positioned flier-distributors to NAB party-dealers in their New Orleans hometown last September, to draw programmers to a gig. A tilt of the fat to former E/P A rock promotion man Michael Caplan for finding the group shortly after moving to the ad depo.

Meanwhile, WXRR’s Madame joined us to see Atco singles director Bruce Tennenbaum do his improv thing over the weekend. Add to that the magic skills of Columbia’s Paul Rappaport and comic cut-ups of his Epic counterpart Harvey Leeds, and we think we’ve got the cast for some kind of wonderful rock’n’roll movie.

At the risk of sounding like we’re on the WXRR payroll, we just have to rave about the station’s live St. Patrick’s Day broadcast all day from the Manhattan Brewery. The spontaneity of these live broadcasts creates a lot of fun, and the list of artists, from Lou Gramm to the Washington Squares, really made the station sound like rock’n’roll headquaters.

DON’T MISS the Fat Boys’ upcoming “Protect Yourself” condom rap on Tin Pan Apple/PolyGram. The nutty trio held an in-studio press conference last week in Gotham that drew coverage from several local TV outlets, and a mention on Dr. Ruth’s programs. Also forthcoming from the logo is a Fat Boys/Mike Love version of “Wipe Out,” generated by the Beach Boy’s appearance in the Fat Boys’ forthcoming “Disorderlies” film. And speaking of protecting yourself, NBC Radio has a three-hour, national call-in show about AIDS slated for April 26. The help-and-information-oriented program will feature various experts answering questions about the disease.

“World Shut Your Mouth” has that much needed rock element—if gets immediate response!

Paul Christy KRBE Houston

“After three weeks of airplay, it’s already top 20 in requests!”

Lindsey Burdette Z93 Atlanta

“Immediate phone response”

Tom Cunningham WPST Trenton

“World Shut Your Mouth”

From the Album “Saint Julian”

“Based on the past track record of the band in Dallas, we felt safe adding this new song early, particularly when you consider that it sounds like it has the most mass appeal and potential of anything they’ve done so far!”

John Roberts KEGL Dallas

“It is extraordinary when expectations are high that the goods are delivered. In the case of U2, not only were mine met, but the audiences as well. instant reactions via requests and demands at retail!”

Kid Leo WMMS Cleveland

www.americanradiohistory.com
Airwaves Best For Teen Sales

NEW YORK Teen-agers spent $52 billion last year—up from $49.4 billion in 1986—and radio is still "unchallenged" as the most effective medium to reach the 13-17-year-old demo, according to the recently published Rand Youth Poll. The national survey examined the monetary habits of 2,965 boys and girls.

In the poll, radio received "excellent" nods from 82% of the teen-agers in terms of what influences their spending. In addition to the $52 billion, teens set aside $10.7 billion in savings for future purchases of such durable items as cars, stereo equipment, and computers. And the demographic was cited as influencing $131.7 billion worth of parental purchases.

According to the poll, television made strong gains in teen impact during 1986, with 50% of those polled giving TV an "excellent" rating. In 1985, only 38% of those surveyed gave TV the highest mark for its influence on their spending.
NEW YORK CELEBRATES ITS MUSIC!
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LARRY BLACKMON
RUBEN BLADES
ART BLAKEY & THE JAZZ MESSERS
KURTS BLOW
PEGGY BLUE
BOB BORTNICK
THE BURNS SISTERS
DAVID BYRNE
CAMEO
CAROLLING CAROLLERS
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KIT HAIN
JOHN HAMMOND, JR.
LIONEL HAMPTON & HIS ORCHESTRA
DEBBY HARRY
"HAVE I GOT A GIRL FOR YOU"
"HOME OF THE BRAVE" Cissy Houston
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ORAN "JUICE" JONES
STANLEY JORDAN
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"LADY DAY AT THE EMERSON BAR & GRILL"

 presenters include:
GREGORY ABBOTT, CAMEO, MARSHALL CRENshaw
THE DEL LORDS, RICK DERRINGER, JOE FRANKLIN,
FULL FORCE, GARLAND JEFFRIES, ORAN "JUICE" JONES
LISA LISA, JOHN LURIE, MEATLOAF, MEL'TISA MORGAN,
YOKO ONO, PRICE-SULTON BAND, THE RAMONES,
KRISTI ROSE, RUN-D.M.C., JULES SHEAR, SUZANNE VEGA
plus 92.3 FM K-ROCK air personalities
THE ROCK & ROLL MADAME,
MEG GRIFFIN,
MARC "THE COPE" COPPOLA,
ROBERT BENJAMIN, BOB WAUGH,
VIN SCELSA, JIMMY FINK,
TONY PIGG, MARIA MILITO,
and surprise guests!

CYNDI LAUPER
CHRISTINE LAVIN
MEL LEWIS ORCHESTRA
LISA LISA & CULT JAM
"LITTLE SHOP OF HORRORS"
L.L. COOL J
LOUNGE LIZARDS
JOESKI LOVE
JOHN LURIE
TAJ MAHAL
"MAMA I WANT TO SING"
THE MANHATTANS

DAVID MASSENGILL
CARMEN MCCRAE
"ME AND MY GIRL"
MUFONGO
EDDIE MONEY
HEBLA MOORE
MEL'TISA MORGAN
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FEATURING A SPECIAL GUEST SET BY LOU REED
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THE SMITHEREENS,
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to be announced!

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BEACON THEATER
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Tickets available at Beacon theater box office and select ticketron outlets.
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WAXK New York gets sneered at, exclusively, as Billy Idol stops by to give the afternoon drive slot an exclusive interview. Idol took his sneer to the air or the "K-Rock Meg Griffin Show." Standing to Idol’s left is WXRK MD Bob Kranes.

Country On The Roof. WFMS Indianapolis puts Sawyer Brown on the Roof as it kicks off its "Country at the Roof" series. The Roof Grand Ballroom was the Indianapolis home to big bands in the ’30s and ’40s. Closed since 1971, WFMS hosted the first country concert since its recent renovation. From left are Sawyer Brown’s Greg Hubbard, Joe Smyth, Bobby Randall, Mark Miller, and Jim Schoelton; WFMS morning man J.D. Cannon; and WFMS afternoon man Charlie Morgan.

Blessed Bow. WNBC New York asked for a little divine help, as it kicked off the nighttime "Alan Colmes Show" with both a rabbi and a priest to give their blessings. Since the debut, Colmes has moved to the WNBC afternoon drive slot (see Vox Jox, March 21). Pictured, from left, are Rabbi Joseph Potasnik, the show’s producer Roland Woerner, Cousin Brucie Morrow, the Rev. Kevin Ashe, and veteran top 40 vox Dan Ingram. Alan Colmes is shown seated.

Exile On Main Street. KJNE Waco, Texas, makes Exile at home on main street as the station welcomes the group to the Waco area. The band was making a stop on its Southwestern concert tour. From left are KJNE MD John Swan, Exile’s J.P. Pennington, KJNE morning air personality Robin Clark, and Exile’s Lee Carol and Sonny Lemaire.

WCBS’ Kool Team. It’s a different Kool & the Gang as WCBS-FM New York teams up with "Kool!" James J.T. Bell and former N.Y. Jets running back Bruce Harper for a celebrity basketball game. Proceeds from the event were donated to the Tomorrow’s Children’s Fund for children with cancer and serious blood disorders. From left are WCBS morning man Harry Harrison, Bell, and Harper.

Avenon Eyes WFNX. Internationally famous photographer Richard Avedon frames WFNX Boston’s arts and entertainment editor Henry Santoro, as the two discuss the photographer’s latest show. Avedon, left, told the progressive rocker’s listeners what it was like traveling the American West to capture the faces of America.

Slippery Pitch. No one is checking the pitcher’s glove as “Slippery When Wet” Jon Bon Jovi pitches in to help WYNF Tampa, Fla., raise money for local charity. WYNF helped the local McDonald’s Training Center sponsor the benefit softball game, which drove home $10,000. From left are McDonald’s Harry Falk, Bon Jovi, and WYNF evening air personality Charlie Logan and assistant PD Ron Diaz.
Your BMI "blanket" license agreement gives you unlimited access to over 1,500,000 songs created by more than 50,000 songwriters and composers. It also eliminates the time consuming and expensive process of negotiating with individual copyright owners for each piece of music your station wishes to use. For almost 50 years, BMI has consistently delivered the high-quality music that has helped broadcasters achieve top ratings.

Your license to the world's greatest music.
## Power Playlists

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

### Platinum

**New York**
- P.D. Larry Berger
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Los Angeles**
- P.D. Steve Rivers
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Washington**
- P.D. Chuck Morgan
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Atlanta**
- P.D. Bob Case
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

### Gold

**Boston**
- P.D. Sunny Joe White
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Philadelphia**
- P.D. Scott Walker
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Chicago**
- P.D. John Giffin
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Cleveland**
- P.D. Brian Philips
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Miami**
- P.D. Rick Stacy
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Detroit**
- P.D. Rick Gillette
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

**Houston**
- P.D. John Lander
  - 1. "Chicago P.D.: Buddy" by Mel Glass
  - 2. "Come On, Look On" by Glass Candy
  - 3. "Baltimore" by Bruce Willis, Respect Yourself
  - 4. "I Wanna Dance With Somebody" by Whitney Houston
  - 5. "It's Tricky" by The Beastie Boys

### Additional Notes

- **www.americanradiohistory.com**

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**Billboard**

For Week Ending March 28, 1987

**Power Playlists**

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**Disclaimer:** The information provided is a representation of the content as it appears in the image. Accuracy and comprehensiveness are the responsibility of the original source.
Tom Yates Redefines Classic Rock Boundaries

BY KIM FREEMAN

Tom Yates gave up his pursuit of a master's degree in psychology to get into radio, but there is ample evidence throughout his career that the years spent studying people's behavior have paid off. The current credit on Yates' album rock résumé is KLOS Los Angeles, which logged one of the most outstanding classic rock success stories in the fall Arbitrions.

One thing Yates would like to get across to the psyches of America is "that we're a living, breathing radio station." Shortly after its inception, KLOS began airing the line "It doesn't have to be old to be classic," and Yates is adamant on that issue. "The reinnervations that classic rock has gone on and on," he says. He describes KLOS as a station rooted in the "passion for the mid-60s but not overly obsessed with or stuck in that era.

Like many classic rockers that have continued amazing progressive ratings, KLOS is being closely watched by industrywits who are curious as to how it will remain a format of standing over time.

With so many eyes—especially local ones—watching, Yates refuses to get specific on future programming strategies. However, he alludes to two key ingredients that will keep KLOS fresh over the years.

The first is that many classic core artists have evolved with the times. Pete Townshend, Winwood, Eric Clapton, Gregg Allman, and countless others all played a major role in the late-60s rock era and have evolved as contributors to the late '80s.

The other key factor that Yates approaches with a lot of material the station plays is "fresh" to listeners in the sense that they are either too young to have heard it the first time around or have not heard it on the radio for many years.

Yates balks at categorization in general and, in particular, at arguments concerning how classic rock is defined. He equates that discussion to a debate over the term "folk music," the years were wasted arguing whether rock'n'roll was as good as r&b. Excuse me! I'm appalled at that. At what point should it become r&b, and does it really matter? Charles Mingus said it best many years ago: "It's all folk music, because it's all played by folk.'

"People try to label things that maybe don't warrant a label. What's important is that something is new and done, and that's part of the science and math of figuring out what music fits and what doesn't.

Yates says KLOS' target audience is 25-49, but notes that many members of younger demos have come along for the ride. "To someone who is 20-25 years old, their awareness of this kind of music is almost nonexistent. And, that makes it interesting for them."

A strength of what we play hasn't been heard on the radio for years and years. Some stations chose to keep these things off the air." The same is true for a whole lot of people out there that like a whole lot of rock'n'roll.'"

MISCELLANEOUS

WXKS-FM "Kiss 108" Boston is running the on-air equivalent of the board game Scruples in a TSL campaign dubbed Daytime Dilemma. For three weeks, Kiss' morning team of Matt Siegel and Lisa Lips raise a dilemma pertaining to relationships, morality, and life in general. For example, "If your child asks you if you ever smoked marijuana. You do. Do you admit it?" During the rest of the day a designated caller is asked to call in with the answer to the question raised that morning to win $1,000.

Although listeners of quiet storm station KBLX Berkeley, Calif., might usually be predisposed to slow dancing, the station is encouraging its audience to pick up the pace a bit for a Dance For Heart fund-raiser. The three-hour aerobic dance workout March 21 raised money for the American Heart Association.

Album rocker WSHE Miami, Fla., launches a Sunday morning public service program called "She Wants To Know." The host is Terry Lynn, who will interview expert guests on a variety of topics in arts, education, health, and personal enrichment... Meanwhile, Rocker KSHE St. Louis is in the midst of its campaign called Stupid Human Tricks. At the end of March, the listener with the most stupid trick will be flown to New York to see the taping of "Late Night with David Letterman." Organizer of Stupid Pet Tricks, from which KSHE borrowed its idea.

KIM FREEMAN
Island Mounts All-Out Promo For U2

LP Released Worldwide Simultaneously

BY JEAN ROSENBLUTH

NEW YORK U2’s new Island album, “The Joshua Tree,” is the ob- ject of “the most complete merchandising effort ever assembled in my career,” says Lou Maglia, president of the label. Coupled with a carefully laid-out radio plan, the marketing program will help the band become the biggest-selling U2 album ever and Island’s most popular re- lease of the year, according to Maglia and other label executives.

The album was released worldwide March 9, the first time Island has issued a U2 record simulta- neously across the globe. It shipped platinum in the U.K., Canada, and the U.S., where, because of a com- plex distribution network, its street date was March 16.

In another first for the label, the CD of “The Joshua Tree” went out at the same time as the cassette and LP. The CD’s 4- by 12-inch longbox has different graphics from the LP.

A package containing 32 pieces of display materials has been distrib-
uted to retailers. “We put $10,000 into a point-of-purchase kit,” says Maglia, “it’s got everything from a 5-foot header card behind two browsers, posters, banners, divider cards—everything.”

Maglia says Island took special precautions to make sure that the first single from the record, “With Or Without You,” gets on the radio before the March 4 air date. “We had the stuff hand-deliv- ered, to avoid the problem Warner Bros. had with Prince, and it worked. There were no leaks.”

Radio will have no problem get- ting a head start on the album’s next three singles, though, because they’ve already been chosen: “Still Have You Found What I’m Looking For,” “Where The Streets Have No Name,” and “Red Hill Mining Town.” Videos for all four songs, directed by Janice Kohl, will be ready by the time the band begins a seven-month world tour next month.

In addition, a second Amnesty In- ternational tour—U2 was instru-
mental in organizing the first—one, is in the planning stages, and it’s developing that the group will participate in this one as well.

Though touring will certainly boost sales, Maglia says it is no crucial factor. “The Joshua Tree” will grow on its own,” he says. “Records like this only come along once every 10 years; the last one I was involved with was with the Eagles’ ‘Hotel California.’

Warners Re-releases Simon’s Single

Grammy Gives ‘Al’ New Life

BY STEVE GETT

NEW YORK Renewed retail and radio activity on Paul Simon’s Grammy-winning “Gracealand” album has prompted Warner Bros. to re-release the single “You Can Call Me Al.” Originally issued in ad- vance of the album, the single peaked at No. 44 on the Hot 100 Sin- gles chart in September.

“The song is as good now as it was when it first came out,” says Rich Fitzgerald, Warner Bros. vice president of promotion. “But timing is everything when it comes to re- releasing records. We feel this is the track that translates best on top 40 radio, and this is our vehicle to finally get the exposure at that level we’ve been looking for on the Paul Simon project.”

“We did some research by check- ing back with stations that played it the first time around and with people who are looking at a career long term,” adds Fitzgerald. “It’s been on a lot of college radio, which is very difficult to break on the airwaves.”

“You Can Call Me Al” currently holds the 18th position on Billboard’s Top Tracks chart. Fitzgerald says the single is still being added to playlists, and that the album is being listened to as a whole by radio personnel.

The song is a new cut that falls in line with Simon’s recent work, which has been more of an album-oriented artist, not having an album out there hurt us a little bit. By the time the mo- 
mentum on this project—press, street buzz, and retail sales—set in, it was almost 10 weeks into “You Can Call Me Al! So we were already losing ground on the record.”

Though Warner Bros. put out “Gracealand” and “The Boy In The Bubble” as the album’s second and third singles, respectively, Fitzgerald says the label felt it couldn’t allow the momentum to return with the first single.

“There’s no way we could’ve said, ‘Yeah, we’re going to put this back out on the streets and not have it on the radio.’”

As the song is rising in the charts, Fitzgerald says Simon is scheduled to begin his world tour in early April.

Bowie Begins ’87 With Absolute Winner!

New LP No Letdown, With Tour To Come

BY STEVE GETT

NEW YORK On The Beat has been given a sneak preview of David Bowie’s latest EMI America album, “Never Let Me Down,” due April 20. The verdict? Un- questionably the man’s finest work to date. Co-producer, co-writer and Bowie himself insist that the album is “bigger” than the last. A track that worked on Iggy Pop’s “Blah, Blah, Blah” album—and mixed by Bob Clearmountain, the album was recorded in Switzerland and New York.

As with all Bowie albums, the material really can’t be compared to previous releases. “Never Let Me Down” is definitely a rock album, though some of the tunes boast a distinct urban flavor. Falling into the latter category is the track “Do It” and “Deck The Holly.”

Standout cuts are the title track, “Time Will Crawl,” and “Making My Love.” Bowie fans will also enjoy his dramatic narration at the start of “Glass Spider.”

Bowie’s return to the scene coincides with his sign- ing of a new long-term, exclusive worldwide deal with EMI America.

“We’re delighted and proud to have extended our long-term association with David,” says Jim Mazza, EMI America president. “And we’re extremely excited about this brilliant new album and the prospect of a stunning world tour by this most prestigious artist.”

 Plans call for Bowie to kick off an extensive world tour in late May or early June with a series of European dates. North American concerts are slated to start in mid-July, with sponsorship provided by Pepsi.

Bowie’s touring band features guitarists/musical di- rector Carlos Alomar, bassist Carmine Ro- drigues, drums, Allen Childs, synth player Erdel Kizileay, and Peter Frampton, who also plays guitar on the album.

BOWIE TAKES I: The British public has welcomed Boy George back with open arms. His debut solo single, “Everything I Own,” has rocketed up the U.K. charts. The Boy was also in the headlines for rounding up a host of Brit musicians March 15 to cut a version of the Beasters’ “Let It Be,” for release as a charity single for the benefit of the recent Brit- ish ferry disaster (see story, page 71). Rod Stewart reportedly has agreed to the U.K. re-release of his “Sailing” for the same cause . . . Journey has a one-hour television special, “Raised On Radio—A Rocku- mentary,” set for national broadcast Friday (27) on CBS-TV . . . Robert Palmer to record with the Scorpi- ons? An unlikely combination, but when Palmer re- cently connected with Scorsese drummer Rare- bell in Cologne, Germany, he expressed serious inter- est in a future collaboration. Industry buzz suggests that the Cult’s upcoming Rick Rubin-pro- duced album is a smash.

COMPACT CHARGE: A promo-only CD of Fleet- wood Mac’s new single, “Big Love” (featuring Lyndsey Buckingham on lead vocals), has gar- nered tremendous radio response, according to Rick Fitzroy, Warner Bros. vice president of promotion. Word has it, however, that Stevie Nicks is only featured on two cuts from the forth- coming Mac album, “Tan- go In The Night.”

Other labels continuing the promo Only CDP binge: Capitol, with a single for Rock And Hyde’s “Dirty Water”; and Epic, with a sampler for its upcoming Ozzy Osbourne/Randy Rhodes album, “Trinity.”

Meanwhile, in Britain, there is a growing number of commercial CD single releases. Just out are “Simple As That” by Huey Lewis & The News and Peter Ga- briel’s “Big Time.” The Gabriel CD boasts two mixes of the title cut, together with “No Self Control,” “Across The River,” and a new song, “Curtains.”

KINKY STUFF: Live music related to Manhattan’s Beacon Theatre on March 16 with a stunning concert from Rat Davies and the Kinks. Even actor Albert Finney was dancing in the aisles! In addition to per- forming songs from its current MCA album, “Think Visual,” the Brit band also played brilliant versions of “Waterloo Sunset,” “Lola,” and “Victoria.”

Davies arrived at a post gig party, held at the Hard Rock Cafe, with guitar great Jeff Beck. Also attend- ing the bash was MCA head honcho Irving Azoff, who was delighted to learn that On The Beat shares his opinion that the debut album from ex-Shalamar gal Jody Watley is a surefire mega-smash.

SHORT TAKES II: Look for Nana Hendryx to score with her new EMI America album, “Female Trouble,” due April 20. The leadoff single, “Why Should I Cry,” was produced by Jellybean Johnson and features Jimmy Jam and Terry Lewis. Other cuts on the al- bum were produced by the System and Dan Hartman. Peter Gabriel sings on the laid “Winds Of Change.” Also check out the Prince-style “Baby Go, Go . . . Ru- mors abound that George Lucas is working on an elaborate stage set for an upcoming Michael Jackson tour . . . Frankie Goes To Hollywood singer Holly John- son is determined to cut a solo album in 1987. As predicted in this column, a-ha is a definite for the theme song for the new James Bond movie, “The Liv- ing Daylights.”

Bowie Begins ’87 With Absolute Winner!

New LP No Letdown, With Tour To Come

by Steve Gett

by Steve Gett

Man At Work. Colin James Hay recently appeared on NBC-TV’s “Late Night With David Letterman.” The ex- Man At Work vocalist performed “Hold Me,” a track from his debut Columbia solo album, “Looking For Jack.” (Photo: Chuck Pullin)
CHICAGO
Roxy Theatre, Hollywood, Calif.
Tickets: $15.50

NINE MONTHS after its initial release, the self-titled debut album from Crowded House is finally kicking in, with the single "Don't Dream It's Over" a hit on Billboard's Hot 100 Singles chart. And judging by the strong turnout for this, the second of two recent sold-out appearances at the Roxy, a more appropriate name for the band would be Packed House.

During rock guitarist Neil Finn started proceedings with a holderover from his former band Split Enz, "This Is Massive." Though this was followed by another Split Enz title, the main emphasis was placed on songs from Crowded House's album. This, likely interpretations of "Something So Strong," "World Where You Live," and "Don't Dream It's Over" and "Split Enz's "I Got You" that brought the audience bopping to its feet. The show wrapped with "Roll Back The Tombstone" and a rocking cover of "Fade Away.""The band's principal includes drummer Paul Hester and keyboardist Ed Tait, as well as the Split Enz alumni, along with bassist Nick Seymour. While his majority in attendance here was clearly Split Enz fans, there was enough interest generated by Crowded House's material to assure that this excellent band will find its own audience.

PAULA PARISI
LONNIE MACK
JOHN MATT
Nightstage, Cambridge, Mass.
Tickets: $10

THIS MARCH 3 show demonstrated that there's life after major label disappointments, at least for these two rockin' rock 'n' rollers. Mack's last three albums on the indie Alligator label—the first was produced by protege Stevie Ray Vaughan—he has carried his music to a new audience and given this highly influential guitarist a deserved second life. Mack and Tait are two of the most promising young singer/songwriter who has bounced around among more labels than almost any other artist in recent memory, now lives in Nashville and writes songs for a living. An upcoming U.K. album on Demon, featuring the likes of Ry Cooder, Nick Lowe, and Jim Keilman, may again boost his stock as a commercial artist.

Hiatt opened this show with a solo acoustic set, winning over the partisan Mack audience with his self-deprecating demeanor and spirited performance. Highlights include the upbeat "I Don't Even Try" and a 15-year-old, never-recorded original titled "A Crazy Girl's Hard To Find." Mack started his housetake set on a similar note, playing two acoustic songs—"Oreo Cookie Blues' and 'Fall Back In Love With You'—before pulling out his trademark Gibson Flying V guitar. Though his tunes are engaging and his backing trio tight as a snare drum's skin, Mack's fiery solos are the real attraction. And he didn't disappoint a soul, tossing off single-string runs and vibrato-laden licks with equal aplomb.
Persistence Pays Off For REO Speedwagon
Group’s Epic Album Races Up The Chart

BY DAVE DIMARTINO

LOS ANGELES—REO Speedwagon’s new Epic album, “Life As We Know It,” is rapidly ascending the Top Pop Albums chart, and John Baruck of John Baruck Management, which handles the group, ascribes the band’s success to one thing and one thing only: persistence.

The new album, one of the fastest-moving titles on the chart in the last few weeks, is REO’s 14th for Epic, for whom it has been recording since 1971.

“Don’t get me wrong,” says Baruck. “Obviously, talent is No. 1. But there’s a lot of talent out there. In terms of doing what it takes to get the job done, these guys have always been relentless. They wanted it, and they were willing to do whatever they needed to do to make it happen.”

That “Life As We Know It” comes two full years after its predecessor, “Wheels Are Turnin’,” indicates the value the band members place on hard work—and the lessons they’ve learned through the years about making records.

For REO, 1980’s “Hi Infidelity” was the biggest lesson of all. Selling more than 7 million copies in the U.S. alone, the album was such a phenomenal success that it motivated the band to record the follow-up album, “Good Trouble,” too soon afterward. Its relatively disappointing sales taught the band that a good record takes time to make.

“I think we made some mistakes,” says Baruck of “Good Trou-

ble.” “We probably rushed it out a little bit too fast, probably hadn’t thought it over as well as we might’ve done. I was probably a factor in that—I was pushing to get the record out, to get the tour together, and all that. And I guess the guys were a little confused at the time. Here they’ve had this gigantic suc-
cess and almost didn’t have time to catch their breath before I had them back in the studio making another one.”

Baruck says the real story of REO’s success came after the relative failure of “Good Trouble”—at which point the band members were able to “pull themselves up by their britches and say, ‘We’ve worked hard before, we’ll work hard again.’”

Spending considerably more time in the studio, the band produced “Wheels Are Turnin’” in October 1984 and scored a No. 1 hit single, “Can’t Fight This Feeling.” Learning from that success, the band took an equally long time to record “Life As We Know It.”

Lead vocalist Kevin Cronin calls “Life As We Know It” the “most relaxed” album they have recorded. “Rather than sit around for a couple of months and wait for someone to tell us, ‘OK, now it’s time to start rehearsing,’ we started rehearsing, writing and just let it flow,” says Cronin. “And as a result, we were a little bit ahead of the game most of the way through.”

On a national tour that opened March 21 in Kalamazoo, Mich., REO’s sound has been described as “the biggest eating cross-section of fans in the audience. Says Cronin, “Most of our fans are the same age group—between 15 and 25 years old—that we had when we started out. Now it’s just new people that have grown up into that age group.”

Add keyboardist Neil Doughty: “We’ve definitely got two genera-
tions of fans. We’ll see our old fans out there with their kids—who are now our new fans.”

N.Y.C. Music Awards Program Set For April 4

NEW YORK The second annual New York Music Awards will celebrate the diversity of the area’s music scene—from folk to hard-
core, from Latin to rap and r&b, and from mainstream to indie rock—at a New York City concert. The event will take place at Manhattan’s Beacon Theater.

A total of 49 awards will be presented in a variety of categories. Leading the way with eight nominations is the funk-rock group Cameo, followed by Talking Heads and DMG, with seven nominations each. Cyndi Lauper and Paul Simon both have five nominations.

Among the presenters at the awards ceremony will be Marshall Crenshaw, the Del-Lords, Force D’s, Ozone, “Juice” Jones, John Lurie, Jules Shear, Howard Stern, and Suzanne Vega. Yoko Ono will present the first John Lennon New Age Award to promoter Bill Graham.

Performers at the show will include Lou Reed, Ronnie Spector, the Smithereens, Regina, the Nails, and Kristi Rose & The Midnight Walkers.

Nominees were selected by 500 members of the music industry, including critics and talent agents.

The winners will be determined by critics and fans, with ballots available at local record stores and in the New York Post.

The program is being produced by Omnibus Productions, with sponsorship provided by BMI, MTV, WRTX “K-Rock,” the New York Post, and Ron Delsener Enterprises.

Peter Kobel

TALENT IN ACTION

(Continued from preceding page)

The high point of the set came with "You Are So Beautiful," which Preston co-wrote for Joe Cocker. In addition to Preston’s singing and organ playing, the show showcased a dazzling guest vocal from gospel artist and Grammy nominee L. Mi-

gray. So spectacular was his solo that it had Ashford & Simpson themselves standing up and leading cheers from their balcony table. Preston later paid tribute to the re-

taurant’s owners with a version of their composition “Let’s Go Stoned,” which was a hit for Ray Charles.

JIM BERMAN

MEL LEWIS & THE JAZZ ORCHESTRA

Village Vanguard, New York

Admission: $19

NOT SURPRISINGLY, the 21st anniversary of Mel Lewis’ first Village Vanguard appearance at the helm of a big band was surrounded by a lot less fanfare than the 20th had been. But if the Jazz Orches-

tra’s annual weeklong engagement at the club—where it has been a Monday night fixture since Lewis and the late Thad Jones first un-

veiled it in 1966—was short on hoop-

la, it was, as usual, long on good music.

The first set on Feb. 22, the sev-

enth night of an eight-night stand, was a characteristic mix of flag-

wavers, mellow mirtomerox numbers, and one stunning ballad, a Bob Brozman song "Willow, Willow Weep for Me." The ensemble was well-known, as were the arrangements by a variety of hands, notably trombonist Earl Mc-

Intyre. And, although the Jazz Orches-

tra may not have as many first-

rank soloists as it once did, the set was highlighted by swinging, me-

lodic contributions from tenor saxo-

(Continued on page 31)
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.

SALES

<table>
<thead>
<tr>
<th>WEEK</th>
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<th>TITLE</th>
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<tr>
<td>1</td>
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<td>LEAN ON ME</td>
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<td>HE'S WAITING</td>
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<td>4</td>
<td>LOVE IS A DANGEROUS GAME</td>
<td>MILLE JAX</td>
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<td>YOU GOT IT ALL</td>
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<td>COME GO WITH ME</td>
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<td>STONE LOVE</td>
<td>KOLL &amp; THE GANG</td>
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<td>YOU BETTER QUIT</td>
<td>ONE WAY</td>
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<td>HOLD ME</td>
<td>SHEILA E.</td>
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<td>HOW DO YOU STOP</td>
<td>JAMES BROWN</td>
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<td>11</td>
<td>LOW DOWN SO AND SO</td>
<td>MADHOUSE</td>
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<td>I KNEW YOU WERE WAITING</td>
<td>ARETHA FRANKLIN/GEORGE MICHAEL</td>
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<td>HAVE YOU EVER LOVED SOMEBODY</td>
<td>FREDDIE JACKSON</td>
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<td>HE WANTS MY BODY</td>
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<td>AS WE SAY</td>
<td>SHIRLEY MURDOCK</td>
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<td>18</td>
<td>LOWDOWN SO AND SO</td>
<td>RAVI DAVIS</td>
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<td>19</td>
<td>SIGN 'O THE TIMES</td>
<td>PRINCE</td>
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<td>SHOWERING OUT (GET FRESH AT THE WEEKEND)</td>
<td>ME &amp; KIM</td>
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<td>JUMP INTO MY LIFE</td>
<td>STACY LATTISAW</td>
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<td>DON'T DISTURB THIS GROOVE</td>
<td>THE SYSTEM</td>
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### BERNADETTE COOPER

(Continued from page 85)

"in a month and under budget. Madame X is not your average trio. It's something different, and I'm glad that [Atlantic black music vice president] Sylvia Rhone could see that. She was very instrumental in the group getting the shot."

There were many labels interested in signing Cooper as a solo artist, but "Solar decided to pick up my option," Cooper says. "So- lar has been through some tough times, but I feel like the company is getting ready to come back strong. They have several strong pieces of production on the way pretty soon; it could be like old times." Ide: lly, Cooper says, she'd like to "roast a band, possibly called Burnnette Cooper & Cooper's Limousine, "but it won't necessarily feature female musicians... unless they're good."

For the moment, Cooper is handling her own affairs and fielding production offers through attorneys (and Klymaxx manager) Ron Sweeney.

### BILLY PRESTON PLAYS AT TWENTY:TWENTY... SEE PAGE 24

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### FOR WEEK ENDING MARCH 28, 1987

**TOP BLACK ALBUMS™**

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

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<td>THE SYSTEM</td>
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* Albums with the greatest sales gains this week. (CD) Compact disk available. © Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. "CBS Records and PolyGram Records do not issue a suggested list price for their product.
A YEAR AFTER the avant-garde Galenil Trio became the first Soviet jazz band to tour the U.S., plans are afoot to bring another Russian group—this one with a very different approach—to these shores. Billboard's Vadim Yurchenkov reports from Moscow that John Ballard, president of the Wyoming-based Space Agency, has been making arrangements for a spring U.S. tour by Leningrad Dixieland, described as the oldest traditional jazz band in the Soviet Union.

The Space Agency also booked the Galenil Trio's 1986 tour, which included a performance at the JVC Jazz Festival in New York and garnered a tremendous amount of press interest—although it was reportedly less than a smashing success financially. In the course of organizing the tour, Ballard's company established ties with Gosconcert, the Soviet state agency in charge of exporting Russian acts.

Now Ballard has invited Leningrad Dixieland to tour the U.S. The group, formed in 1958 and a regular on the Eastern European festival circuit, has already been invited to participate in the Sacramento Jazz Festival this spring. "I'm looking at this tour to expand our involvement in promoting Soviet jazz in the U.S.,” Ballard says. "There are plenty of good musicians in Russia.

Meanwhile, East Wind Trade Associates, a Washington-based company that licenses and distributes Soviet and East European jazz records, plans to reissue an album by the Galenil Trio recorded live in San Francisco last summer. The avant-garde ensemble has toured extensively in Europe, and several of its albums have been released by Leo Records, a U.K. indie specializing in modern jazz.

END OF AN ERA: The album that Diane Schuur just recorded with the Count Basie Orchestra will be dedicated to the memory of guitarist Freddie Green, who died on Feb. 29, just a few days after the Schuur session. During his 50-year tenure with the Basie aggregation, Green never took a solo. But anyone who thinks his contribution to the band was small should listen more closely to the recorded evidence.

Get ready for the sounds of Iron Curtain Dixieland

best rhythm sections in jazz history—Basie, bassist Walter Page, and drummer Jo Jones were his co-horts—and, after Page and Jones left the band, his steady, swinging chords remained as the most crucial keeper of the Basie flame, and he kept the legacy alive with unflagging energy and grace. He was the last of the great rhythm guitarists, and he will be sorely missed. (By sad coincidence, another link with Basie's early years, trombonist/guitarist/composer/arranger Eddie Durham, also died recently—while getting ready to attend a memorial service for Green.)

ALSO NOTED: The Modern Jazz Quartet has signed with WEA International. Neshui Ertegun, the president of WEA International, produced 17 of the MJQ's albums for Atlantic in the '50s and '60s, and—though he doesn't do much producing these days—he'll return to the control room for the group's next album, which will feature the New York Chamber Orchestra.

Some of Hewitt's songs are inspired by the Third World

Video,” the title of one his songs. The book chronicles his travels through the Third World, both on his own and as part of a fact-finding mission for the Tears Fund. He's also been commissioned to write some children's songs and has begun to gather material for an album to be released next year.

He says he currently has an album in the can awaiting release through Word in the U.S. He fears the uncommercial nature of the lyrics may cause Word to delay it indefinitely.

"Whatever happens, I'll keep writing and touring. I'm set to go to New Zealand on tour in April, then on to Kenya. And, in the meantime, I'm on the executive committee for Greenbelt, so that's an ongoing process of securing artists and speakers as well." Hewitt, incidentally, returned to Uganda in October and sang "Namirembe" numerous times in areas far removed from Kampala. When he was leaving, his host told him that the people there were so captivated by the song that they'd nicknamed him "Namirembe."
### Club Play

**FOR WEEK ENDING MARCH 28, 1987**

**Hot Dance/Disco**

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<td>Keep Your Eye on Me</td>
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| 45  | It's Tricky | Odyssey /

### 12-Inch Singles Sales

**FOR WEEK ENDING MARCH 28, 1987**

**Hot Dance/Disco**

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<td>Keep Your Eye on Me</td>
<td>Prince</td>
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<td>19</td>
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<td>P.M. 420</td>
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<td>20</td>
<td>Cry Wolf</td>
<td>Warner Bros. 0-20410</td>
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<tr>
<td>21</td>
<td>I OUI (the 87 remixes)</td>
<td>FREEIZE feat. JOHN ROCKA</td>
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<td>22</td>
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<td>Sign O' The Times</td>
<td>Prince</td>
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<td>24</td>
<td>Something About You</td>
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<td>25</td>
<td>Last Chance</td>
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<td>26</td>
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<td>27</td>
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<td>28</td>
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<td>Show Me</td>
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<td>Atlanta Artists BB-385-1, PCOLIAM</td>
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<td>Let's Get Brutal</td>
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<td>Only in the Night</td>
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<td>You Better Quit</td>
<td>Motown 72209</td>
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<td>No One Knows (I'm Gonna Happen Tonight)</td>
<td>Patti Labelle</td>
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<tr>
<td>44</td>
<td>Ain't Nothing But a House Party</td>
<td>Shalamar</td>
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</table>
| 45  | It's Tricky | Odyssey /
LOVE AT FIRST SIGHT: Jody Watley is about three weeks away from being a major pop star, and everyone can see it coming: It’s the welcome re-emergence of a voice we’ve missed since the breakup of the late, great, original Shalamar. Her self-titled debut album is the most powerful, attractive package of its type since “Control,” a terrific multi-platinum monster album for her and an overdue breakout for main producers Andre Cymone and David Z. It’s tough to pick from nine strong cuts. There’s no room for error here, either, as the pop singles chart will doubtlessly show during the next year. Our own faves: Cymone/Z’s funk “Still A Thrill,” “For The Girls,” and the unabashedly disco “Do It To The Beat,” which contains the basis line on the album Bernhard Edwards’ bouncy “Love In” Injection; and Patrick Leonard’s drop-dead pop winner “Most Of My Life.” DJs: Finally, a great dance rec- ord with a real singer attached (but you knew that from all the Solar stuff) with Johnny, Teddy, Herbie, the competition. See you later this year, we hope.

Shelis E.’s self-titled third album (Viyale Park) is every bit as enjoy- able as the above and represents a real breakthrough in writing and production. Some of the arrangements are never heard before. If you asked David Z. what was about here as well—good work!). “Love On A Blue Train” is clearly the standout, in the chugging James Brown’s revival style that has always worked for Prince and his Minneapolis cabal. Other to check: “Pride And Passion” in the Latin-Jazz evi- dence style; “Koo Koo,” a lurching, innovative, sparse groove track; and

the set’s strong left-fielder, “Wednesday Like A River,” which holds in clubs and AOR.

OTHER ALBUMS, briefly: Herb Alpert’s “Keep Your Eye On Me” (A&M) is half a great urban album and half a throwaway. Jannert’s inevitable highlights are the Janet Jackson-guested “Diamonds” and “Making Love In The Rain” and the down-tempo mood-setter “Pillow.” . . . Millie Scott’s “Love Me Right” (4th & B’Way) is a well-rounded de- bbutt as the Loose Ends al- bum, equally suited to the dance fans of “Prisoner Of Love” and the radio following of the classy hit “Every Little Bit.” The title cut con- tinues the wide soul groove of “Prisoner;” “Let’s Talk It Over” is Motown-style R&B song. Su- jction of the slightly harder “Automatic”. . . . Cheryl Lynn’s “Start Over” album (Manhattan) has one particular standout, “If You Were Mine” the pop/soul nugget from the increas- ingly assured New York producer, Evan Rogers, who co-produced with Lynn.

NEW SINGLES: Barbara Roy’s new single cut from her recent release with producer Paul Simpson is a break-out this week; “Gonna Put Up My Night” (RCA) is a typical powerhouse, though the track is a midtempo change of pace, with a houselike hypnotic pull . . . Tina B’s “January February” (Criminal) is one of those records that lays toget- her perfectly; flowing, melodic keyboards echo Tina’s relaxed vo- cal, in the slightly more comprehen- sive style; “Roo Koo,” a lurching, innovative, sparse groove track; and

the set’s strong left-fielder, “Wednesday Like A River,” which holds in clubs and AOR.

LATIN RASCALS PRODUCTION A notice- able step forward in pop craft- pant team’s now-bulleting Cover Girls crossover . . . The Latin Ras- cals’ “second single, “Make Love To Mozart” (Tin Pan Apple/Polydor), is a genuinely successful application of a formula we thought ex- hausted by “Hooked On Classics” and its follow-ups; it’s classically structured hip-hop that immediately absolves its theme “Blue Rondo A La Turk” after the intro and goes on to other important historical refer- ences—like Shannon and Rock- Tit Fan Agye. Dubs are house/ Hashim-like.

REMIXES: Dead Or Alive’s “Something In My House” (Epic) has been the biggest hi-NRG hit around since the release of “Mad, Bad, and Dangerous” but we only surprised that there wasn’t a Chicago-style redo among the three records. DWAD is a typical re- vival; a horror-show version and a full Santa Esmeralda-style pass add variety. . . . Camo’s much "Back And Forth" finale single, is remixed by David “O” Linen, who achieves exceedingly clean details and impressive impact with such an apparent tightness. De- water’s "Mutual Attraction" (Mega- tone/ Warner Bros.) is redone by Steve Thompson and Michael Bar- biero in a classy nine-minute mix; this is his best video record . . . Cyndi Lauper’s lovingly sung “What’s Going On” (Portrait) gets two appropriate makeovers, a cool- out for clubs and a hotter radio cut, by Shep Pettibone. Love & Rockets’ Clash-like revival of “Ball Of Confusion” (Big Time/ RCA), an import breakout some time ago, has equal interest, especially in the “Lean On Me” backwash; a bass dub would be appropriate.

Second time around is lucky for two cuts reserviced to DJs: Nick Kamen’s “Every Time You Break My Heart” (5th) gets a lot more hooks in a completely overhaul Pettibone mix and Latin Rascals edit, much beeter than the original; Bobbie Nevel’s “Dominos” (Man- hattan promo) is reserviced in a harder stripped-beat version with genuinely applied special effects by Arthur Baker and edits by Ju- niors Vasquez.

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CABRERA & MORAN ARE BEST-KNOWN AS EDIT SPECIALISTS

BY BRIAN CHIN

NEW YORK — The Latin Rascals Albert Cabrera and Tony Moran may have set the record for the fastest hyphenated appellation in pop: editor-remixers-producers-writers-arrangers. In the dance music field, Cabrera and Moran have been known pri- marily as edit specialists, splicing together the bits of unlinked pieces created by the mixers who add increasing amounts of additional production to their projects. In ef- fect, DJs: the Latin Rascals are a new division of labor in the postpro- duction process, working with such mix consultants as Arthur Baker and Shep Pettibone on cuts by Ma- donna, Bruce Springsteen, and Duran Duran, in addition to their own multitude of dance music proj- ects. But with two pop-charted singles to their credit (“One Way Love” by TKA on Tommy Boy and the bullet- ing Cover Girls hit, “Show Me,” co- produced by Andy Tripoli on Sutra- distributed The Fever), the Rascals are currently diversifying outside the category they pioneered.

The duo’s trademark touch is the “mash-up,” or rapid revisions in sound creating an intense, jarringly rhythmic momentary effect. But that particular trick, Moran insists, is secondary to the versatility of the editor in structuring the record. “Our priority is to make the ar- rangement of the song as good as it can be,” says Moran. “Editing is an integral part of a record, because if you don’t have the tightness in the arrangement, you might lose some- thing important. When DJs listen to a record, they start it at the top; it takes a real music lover to get it played halfway through. There has to be exciting things happening all throughout the record.”

Moran says an overeager editor can ruin a record, but he adds that often it is the artist, dazed by the unusual- results, who encourages the team to add more special effects. “We want it to sound like we want it to be a little different,” says the “Midnight In Beirut” kids, says Moran, referring to the sometimes machine-gunlike sound of the Ras- cals’ multiple.

The Rascals have graduated to numerous production projects and their ability to be over- egorized as only editors. Their own debut as artists, an instrumental al- bum scheduled for April release on PolyGram, will merge hip-hop beats with classical music.

Cabrera and Moran are co-pro- ducing several cuts on the forth- coming Cover Girls and TKA al- bums. They will also be working with Chrysalis artist Lana Hunter (with David Bryant) and on several songs for the soundtrack of “Disor- derlies,” the Pat Boys Slim in which the Rascals have parts as DJs. The latter includes a revival of the Sur- faris’ surf classic, “Wipeout,” per- formed by the Beach Boys with the Beach Boys. “We worked as editors on so many different records, we learned to observe the essence of a record what will be catchy, how many words to put in a song,” says Moran. “That was a total learning experience.”

If You Are In The Nightclub, Bar, Lounge Or Restaurant Business...

Don't Miss The Nightclub & Bar Expo April 27-29, 1987

Georgia International Convention Center 365 W. Peachtree St. Atlanta, Georgia 30309

Billboard March 28, 1987 31
Trio Música Hispana seeks wider classical audience

in American and Spanish popular music, including Gypsy, black, and Indian influences. "Bach wrote suites based on 18th-century popular music. Yet some musicians nowadays don't feel right when they hear folkloric music within a classical context. And it's totally to the contrary!" One of Trio Música Hispana's missions is the cross-pollination of other musical forms with classical elements. A recent performance at New York's American Society with jazz saxophonist luminary Paquito D'Rivera gave the audience a palpable sample of this hybrid form. "Trio Música Hispana is also interested in providing services to Hispanic musicians and composers as well as to those who are interested in studying this music, since available resources are very limited," says Zinger.

DYANGO A much-requested song is "Si Señor" by the duo of Sergio & Estebana. Also very strong are Beatriz Adrian & Marco Antonio Solís' "Entre Tu Y Yo," "Doce Rosas" by Antonio & "La Hierva Se Movía" by Tropicalismo Apache. Marisela's "Tu Dama De Hierro" has now been replaced by "Arrepentida."
Kristofferson Reflects on Freedom, Dignity On LP

BY ROSE CAYLTON
LAS VEGAS People may learn more about Kris Kristofferson's outlook on human dignity and freedom of spirit by listening to his new Mercury album, "Reposessed," than by watching the entire 14 hours of "Amerika," the recent miniseries in which he stars. "If there's a common theme in 'Reposessed,'" Kristofferson says, "it's the heart—the sincere things like love, life, and caring. What matters in relationships is how much heart is in them." The songs on the album mention much. El, the 30-year-old Christ and Martin Luther King—names that may sound alarm bells to play-it-safe programmers. So why would a writer and performer who has recorded his first solo album in six years take such a chance? "I feel a moral obligation to speak out for what I believe in," Kristofferson says. "I believe I have to do what I can, just as a human being. The older I get, the less time I have for things I don't care about—and everything on this new album I care about." "Anthem '84," the B-side of Kristofferson's current single, "They Killed Him," is the singer's personal tribute to America. He introduces it as "a love song from a soldier to an old girlfriend." What I'm saying in the song is what I feel about America," Kristofferson says. "I grew up when God was on our side—back

NASHVILLE Chappell/Intersong scored with three songs in the top 10 of this week's Hot Country Singles chart. The country singles chart is the same week. That's a remarkable achievement considering the amount of competition in the publishing and recording marketplace. Other recent hot Chappell/Intersong hits include Tom Wopat's "The Rock And Roll Of Love" (co-written by Charlie Black and Bill Sherrill) the Judds' version of "Everywhere," "Don't Be Cruel" (Elvis Presley and Otis Blackwell are credited as writers). Willie Nelson's "Partners After All" (co-written by Chips Moman and Bobby Emmons), Lisa Childress with "It's Goodbye And So Long To You" (written by Raymond Couture and Harold J. Breaux), and the Hank Williams classic "Long Gone Lonesome Blues," written by the artist. Congratulations to Chappell, Intersong's Nashville division, its producer staff, and the creative conceave of Chappell/Intersong Nashville writers.

NEWSTORIES: Jot these date down for next year's Country Radio Seminar March 10-12, 1988. Once again, it will be held at the Opryland Hotel in Nashville. I'd highly recommend Jimmy Rodgers fans to get a copy of the latest release from the Smithsonian Collection of Recordings—"Jimmy Rodgers on Record: America's Blue Yodeler." Available as a two-LP or two-cassette set, the remarkable collection showcases some of Rodgers' best-known work along with several infrequently heard performances. The songs are performed chronologically from the beginning of his career, his final session, which took place only 36 hours before his death in New York. The set is programmed by Nolan Porterfield, author of a book on the Judds' manager, and the set contains a fascinating booklet written by him, including a brief but compelling biography, rare photos on the music and lifetures of accompanying musicians, recording dates, and catalog numbers for the original Victor and Bluebird releases. The price is $16.98, plus $2.25 postage and handling. Fans of the Singing Brings that together collection to this collection. Write to: Smithsonian Records, 1621 El Dorado, P.O. Box 22345, Washington, D.C. 20026. The Country Music Assn. hosted a luncheon where everyone tasted some of the British entertainment journalists. Held at BMI on Wednesday, March 1, 1988. We brought the writers together with some of Nashville's music and media leaders. The function kicked off a four-day Nashville sojourn for the U.K. visitors. They were exposed to the Nashville music trends and making plans for the New Country '87 marketing campaign in England. The visitors attended a Forester Sisters recording session and a Randy Travis video shoot and also visited backstage at the Grand Ole Opry with Ricky Skaggs. The writers were Gavin Martin of New Musical Express, John Conquest of Time Out, and Adam Settling, a free-lancer who has penned recent articles on Rosanne Cash and Dwight Yoakam for Britain's Cosmopolitan magazine. Accompanying the writers were Richard Wootton from the Sydney Morning Herald, the U.K. entertainment publicity firm handling the New Country '87 campaign, and Richard Haywood, a travel and tour agent representing British Columbia Airlines, which funds the writers' airfare to Nashville. The airline plans to ship tours to Nashville later this year and support the New Country campaign to help develop interest in travel to Nashville by country music fans in Great Britain. The Songwriters Guild foundation, a nonprofit arm of the Songwriters Guild of America, will launch its new program of songwriter education courses at Belmont of programing for EZ Comminucations, during the Country Radio Seminar Feb. 19-21 in Nashville and had been asked about EZ's potential versus the economic threats posed to promoters.

Jack Prov, OEI president, told the group, "If I am turned away, I'm going to ask for a rewrite of their policy." Added Member Jeff Walker, "I think the organization needs to go out and meet people." The organization did vote for Stevens to send Vailie the OEI's constitution and code of ethics as an additional argument for the Fairbanks, Va., chain to reverse its policy. Both consultants and the trade came in for criticism from some of the promoters. Consultants,

Judds Ride High On Charts
Album No. 1 In Britain, U.S.

NASHVILLE After a publicity and performing break by the Judds, Nashville, says the Judds have sold over 10,000 copies of the new album in Britain and calls the figure "a truly encouraging start to the album." The Judds gave their first British concert at London's Palladium, Feb. 1, and followed it with the BBC TV shows, "Wogan" and "Whistle Test." Prior to their London performances, the Judds had performed at MIDEM, in Cannes, on a show televised throughout Europe. Chuck Thompson, a spokesman for the Judds' management company, says that the mother-daughter team would like to return to Europe later this year but that all plans have been put on hold for the last half of the year, pending the outcome of their proposed NBC-TV series, "Why Not Me." The pilot will be shot April 12-14 in Nashville. The series that precedes "The Golden Girls." RCA Records underwent part of the Judds' management company, says the remaining being paid for from concert income.

RETAIL BREAKOUTS

NUMBER REPORTING

JUDY RODMAN GIRLS RIDE HORSES TOO BMG 13
DAN SEALS SIT THERE CARDIO 12
HANK WILLIAMS, JR. WHEN SOMETHING IS GOOD WARNER CURB 5
BILLY JOE ROYAL OLD BRIDGES BURN SLOW ATLANTIC AMERICA 5
THE OAK RIDGE BOYS IT TAKES A LITTLE RAIN RCA 5

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Billboard MARCH 28, 1987
Title: "I'll Still Be Loving You"  
Artist: Michael Johnson  
Label: Columbia  
Number: 38871  
Singles Chart No.: 5  
First week: 1987-03-28  
Peak position: 1  
Weeks on chart: 15  
Genre: Country  

Title: "Old Bridge and the Blue Moon"  
Artist:Administered by LMIC  
Label: RCA  
Number: 34185  
Singles Chart No.: 4  
First week: 1987-03-28  
Peak position: 18  
Weeks on chart: 8  
Genre: Country  

Title: "Over You"  
Artist: Jon Randall  
Label: RCA  
Number: 34185  
Singles Chart No.: 4  
First week: 1987-03-28  
Peak position: 18  
Weeks on chart: 8  
Genre: Country
NEW KRISTOFFERSON ALBUM

(Continued from page 33)

before Vietnam and all that. I love America. It's so sad—America could be the moral example to the world."

Kristofferson says that what he hopes to do through the songs is help change public perceptions. "I'm not out there preaching in everything I do," he says,

LONNIE MACK &

John Hiatt

reviewed in concert 
... see page 23

OEI

(Continued from page 33)

they argued, make all the programming decisions, for making promoters' contact with stations futile. One member suggested that the organization invite consultants in to see a proposed showcase of their clients.

The trade chart compilers were criticized for keeping stations on their reporting panels that don't do indie calls or that rely solely on programming by consultants.

In other business, the membership approved a Golden Ear plaque, which the OEI will award annually to a radio programmer in each size market for "outstanding promotion of new country talent."

NASHVILLE SCENE

(Continued from page 33)

College in Nashville in April. Sheila Davis, songwriting teacher and author of "The Craft Of Lyric Writing," will conduct a minicourse in "Succesful Songwriting" April 3-4. It's under the auspices of the Belmont College Music Business Program and marks the first time Belmont has offered a credited course on songwriting. Tuition is $130 for the two-day session or $75 for one session. Registrants who would write or call Richard Lyon, Director of Music Business, Belmont College, Nashville, Tenn. 37203; 615-329-1782. A discount is available for guild members.

SIGNINGS: Karen Dean inks writ-

ing pact with the Word Music Group. She's working on a children's musical titled "Arch The Angel." ... New York rap artist Michael Peace and r&b/dance vocalist Renée Garcia join the roster of Reunion Records here ... Premier One recording group Mason Dixon signs new management agreement with Oswald Brothers Management of San Diego ... MCA/Curb act the Whites and Bobby Bare agree to a new booking contract with the Bobby Roberts Entertainment Corp. ... Suzz Deveraux to MSR Records ... Leo Kottke inks management contract with Chuck Morris Entertainment.

FOR WEEK ENDING MARCH 28, 1987

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Curb Records is proud of its association with 20% of the national album chart.

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<td>30g</td>
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<td>MONTANA CAFE</td>
<td>WARNER/CURB</td>
</tr>
<tr>
<td>50</td>
<td>THE WHITES</td>
<td>AIN'T NO BINDS</td>
<td>MCA/CURB</td>
</tr>
<tr>
<td>53</td>
<td>MARIE OSMOND</td>
<td>I ONLY WANTED YOU</td>
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</tr>
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<tr>
<td>64</td>
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<td>YOU HAVEN'T HEARD THE LAST OF ME</td>
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<tr>
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<td>WHY NOT ME</td>
<td>RCA/CURB</td>
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<td>HANK WILLIAMS, JR.</td>
<td>GREATEST HITS, VOL. I</td>
<td>WARNER/CURB</td>
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</table>

Coming Soon... The Desert Rose Band and The Beat Farmers


100 Universal City Plaza, Bungalow 124, Universal City, CA • (818) 777-1951
LOS ANGELES Three compact-disc-only retail accounts have recently opened in the Los Angeles market, where the CD trade has hitherto been largely to large chain outlets.

The stores—located in Studio City, West Hollywood, and West Los Angeles—are all entrepreneurs with majoruaraventures by newcomers to music retailing. Each is striving to create a niche, not just a footprint, in this crowded marketplace.

The largest—and with three months in business, the oldest—of the three is National Discount Music. The 1,400-square-foot outlet became Los Angeles’ first CD-only store when it opened its doors just before Christmas in a high-traffic strip center in the San Fernando Valley community of Studio City.

Owner Bob Brownell, who operated a video-one-stop and worked for the Midnight Video label, says the flattening of the home video industry helped pull the grass from underneath the idea. But he’s keeping his brand name, and he’s hoping to open his second store.

“I was looking for a new development market to invest my time and money into that would parallel the growth and development of the video business, and the CD field is certainly one,” he says.

Brownell says that National’s inventory has risen to more than 6,000 titles. His best-selling items are stocked to a depth of 30 copies. National buys from several California wholesalers, including Pacific Cost One Stop, Precision Sound Marketing, City-1-Stop, and Abbey Road. “Anyone who calls me, I give them an order,” Brownell says.

National tracks product movement with Brownell’s Apple personal computer, but he says that the store is purchasing an IBM wand reader to facilitate stock control.

National prices most of its pop/ rock CDs at $14.99, with some items at $9.99. “We do not discount any of our CDs in the store,” Brownell says. He decided that we are truly not competing with any current record, tape, video, or computer store. We are only competing with other stores that do the same thing we do, and that is CD-only.”

Brownell also sells used CDs, and characterizes his business in that area as equivalent to that of any other section of the store.

Customers can listen to demos of Columbia, and solo Yamaha players that National keeps on hand for in-store auditioning.

According to Brownell, several more National outlets will open in the future. “We picked a name that I think indicates what our eventual goal is.”

Brownell hopes to have 10 Los Angeles-area locations by the end of 1987. He plans to start franchising the operation within a year, which will put his firm in competition with Huntington Beach-based franchiser Compact Disc Distributing House (Billboard, Sept. 20, 1986).

Compact Disc-Count, a West Los Angeles shop, is in a narrow, 1,000-square-foot space opposite the Westside Pavilion shopping center. Owner Earl Vollenweider—also a nutritionist who operates a health food outlet, Great Earth Vitamins, in the Los Angeles area—began Compact Disc-Count after he acquired a chain of health food stores.

“I love classical music, and a friend of mine bought a CD player,” Vollenweider says. “He said, ‘You have to hear this classical on CD.’ I put on Mendelssohn and I was amazed.”

When Mendelssohn considered opening a record store, he said, “At first I thought it would be records, but I found out that LPs are going the way of the dodo bird.”

At present, Compact Disc-Count stocks only about 1,500 LPs, though Mendelssohn hopes to carry as many as 5,000.

Manager Sabrina Meglio says he buys from Pacific Coast Records, and operates a digitalic Wave Digital Orange County.

As its name suggests, the store discounts its CDs with prices in the $11.88-$13.88 range. Classical titles, which make up about a third of the store’s inventory, are mostly [Compact Disc-Count also takes traders and buys used CDs.

CBS Masterworks Bows Eclectic Sampler Album

NEW YORK CBS Masterworks, borrowing a page from Windham Hill and other new age labels, is aiming at a mid-catalog sales peak for some of its eclectic product with the release of a sampler album.

Titled “Atmospheres,” the product is set for release Monday (20) in all three configurations and will be backed by an extensive merchandising campaign.

Along with a track by Andreas Vollenweider, the label’s best-selling new age artist, the sampler includes selections from 10 other acts. All of the music is drawn from albums that are already on the market.

“We’re trying to stimulate catalog sales for the artists that appear on the release,” says Bonnie Barnett, CBS Masterworks president and publicity for CBS Masterworks.

To pique consumer interest, “Atmospheres” sells at budget line prices, ranging from a $2 to shelf price, the compact disc wholesalers for a box-cost lot of $48, and the cassette versions wholesale of the equivalent of a $5.99 title.

“We think that a person who likes Andreas Vollenweider would also enjoy Oasum Kitajima,” says Barrett. She says that like other similar sampler projects the project is a vehicle to expose “developing artist” Barrett.

To that end, CBS is providing a variety of in-store display tools for the sampler: four-color CD divider cards, streamers, JP header cards, and merchandising kits that include album-size flats.

Barrett says that because retailers are devoting less space to point-of-purchase material, the distributor shied away from posters and other large items.

She adds that CBS also delivered “thousands” of in-store play copies of the sampler to dealers.

According to Barrett, the album fetched “healthy” preorder numbers, with roughly one-third of those for CBS.

Aside from Vollenweider’s cut, “Atmospheres” contains two cuts each from Philip Glass, Peter Gorn, Jon Hassell, Aerosmith, Stu Kafka; there are single cuts by Oasum Kitajima, William Goldstein, Sashi, Quraysh, Vollenweider, and Yoko Ono.

The album, which gives the label a one-day UPS open accounts on Monday. They can have a hot release the same day as the chains (i.e., Tuesday).

Craig Hedeen, vice president of Vinyl Vendors, notes the distributor has a “stringent penalty” for street date violations: “No more early ship-ments for six months.”

Rack RAP: Rack sources are watching the one-stop WEA developments, too. Several one-stop sources say there is ongoing discussion concerning a relaxation of box-catalog purchases. Says the rack source, “There is no reason why we could not work with them and have some form of trade discount, but the trade isn’t comfortable with us. Pricing is such that orders less than a box are 14 cents more. That’s important to one-stops, because they carry so many items. We usually have items in box quantities. Still more discussion among one-stops revolves around requests by WEA to spread what is now a quarterly midline buy-in, with discounts and dating. Many expect a minimum order of $50 to $100, which requires 1,000 pieces but is ongoing year-round.”

Books Plus: Books as part of the combo mix is still relatively unusual—but it works for Musicsmith, the four-store subsidiary of Garland & Grace, Hyannis, Mass. Matt Reid, manager at the Cape Cod Mall Musicsmith and buyer for music and video, says stores at Falmouth and Orleans are half books and half music, under the banner Booksmith.

Musicsmith outlets—out on the Cape’s up, with an isolated unit in Florida’s North and South—have a pre-pressed product, with sell-through video booming. “We thought the ceiling price point was $29.95, but now we’re stocking titles like the National Geographic series as high as $99.95.”

Tax Time: Analyst David Butterworth of Weddush Securities notes financial forecasts for the major retailers are difficult because so many methods exist for video library depreciation: “Using the five-year straight line on a movie that costs $54, you are saying one-fifth of its value can be depreciated the first year. The question is, is it really worth $43.20 the second year? One firm that seems to be a more reasonable approach uses a three-year depreciation with a 30% residual. In this case, the movie would be stated as worth $16 after three years.”

Many straight-line methods may end up with an auditor telling the company it has overstated earnings, and overstated assets worry Butterworth.

IT’S IN THE MAIL: Or so says Linda Eckenrode, national marketing/sales manager of Grit Family Store, the mail order division of 100-year-old Grit Publishing, with more than a half-million subscribers.

Our market is 50-plus,” says Eckenrode of album sales. Says she recently launched an ad campaign with Marty Robbins to Jim Nabors and Roger Whitaker.

The company just joined NARM, she says, “because, with the on-line ability, we’re trying to find people who can offer us wide enough audience spread.”

Sufficient production on 8-track—yes, that obsolete configuration—is a problem, too.

Taking a Stand: There’s plenty of truth in the reports Camelot Music is expanding in freestanding outlets. Right now, the action is around Charlotte, N.C. A fourth unit there opened March 12. The chain (Continued on page 47)
New Releases

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. △ = Simultaneous release on CD.

POP/ROCK

BAY OF PIGS
Plastic Pig
LP Warner Bros. 1-25561/WEA/$9.98
CA 6405/58/$8.98

T.S.O.L.
Thoughts Of Yesterday
LP Plus Roy PBS 150/Chameleon/$5.98
CA 6418/68/$9.98

BLACK

JERRY BUTLER
Gold
CA Yve 1/1003/Chameleon/$12.98

COMPACT DISK

FUTURE PROSPECT
Future Prospect
CD ISP/Option 700 /NA

THE JIMI HENDRIX EXPERIENCE
Live At Winterland
CD Warner Bros. 1-20038/NA

VARIOUS ARTISTS
I.C. Sample I
CD Innovative Communications (CCD 87.201)/Chameleon/NA

VARIOUS ARTISTS
Shellstone
CD KWP/Option 5001 /NA

JAZZ

EDDIE HARRIS
Exodus To Jazz
CA Yve Jan V/C2.1003/Chameleon/$6.98

BILLY MITCHELL
Faces
LP Vina/Option 250/NA/$8.98
CA 251/NA/$4.98

NEW AGE

RAFFO BANFI
Hearth
LP Innovative Communications K5 80.000/Chameleon/NA

TIM TIMMERMANS & SKIPPER WISE
Poems Of The Five Mountains
LP Innovative Communications IC 87.102/Chameleon/$5.98
CA CIDC 87.102/$9.98

SOUNDTRACK

VARIOUS ARTISTS
Lethal Weapon
LP Warner Bros. 1-25561/WEA/$9.98
CA 64354/58/$9.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reh, Billboard, 1515 Broadway, New York, NY 10036.

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MAY 2
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From underground to mainstream, Heavy Metal's back, rocking the airways and topping the charts.
Musicland's Winning Crew. The Musicland Group's in-house creative staff get together with members of the creative department at Carmichael-Lynch, the chain's ad agency, to celebrate four awards from the National Assn. of Recording Merchandisers' ad competition, which were presented during the recent NARM Convention. Musicland swept the retail division with first-place honors in all four categories: television, radio, print, and special media (Billboard, Feb. 28).

Pictured, from left, are Jodel Baumer, creative manager; Laurie Convey, copywriter and broadcast producer; Dave Wicker, director of advertising and promotion; Gary McAllen, designer; Jeanette Carell, art director; Carmichael-Ad agency; Bruce Jesse, vice president of advertising and sales promotion; Katie Franson, copywriter; Carmichael-Lynch; Mike Dear, designer; Jack Supple, creative director; Carmichael-Lynch; and Regi Chapman, senior designer.

CD-ONLY SHOPS IN LOS ANGELES AREA
(Continued from page 28)

hi-tech outlet, located in the same Sunset Strip center as 20/20 Video's high-profile store.

Co-owner Eugene Rhea, a former concert promoter who is partners with onetime financial planner and investment counselor Aaron Joshua, caught the CD bug as a consumer and followed through as a retailer.

"I had abandoned the LP, and then the CD came along," Rhea says. "I just went with the first thought—I knew it would be the thing to do."

Rhea and Joshua hope to expand their stock beyond its current 1,600 titles to 5,000 eventually. The store stocks its hottest titles 15 deep, and 10 deep on regular items. A recent exception was the four Beattles CDs, which Strictly CDs bought 100 deep. The store also stocks CD hardware.

In addition to purchasing CDs from six one-stops and import specialists, the store buys direct from A&M, Telarc, and Denon.

Stock at Strictly CDs is tracked by computer, with terminals located at the counter and in the 50-square-foot office.

According to Rhea, it is important for the store to establish a separate identity: "We want to be different from Tower. We can't compete with them, there's just no way."

One such customer service is a small listening area, where demonstration discs can be auditioned on a Sony Discman. The store also offers free delivery of three or more CDs within a 15-mile radius.

Explaining Strictly CDs' hardware sales orientation, Rhea says, "Selling the hardware and the software together is something that Tower Records and Music Plus don't do." The store offers a Kenwood deck and the Sony Discman. Rhea says that a full line of Sony CD equipment—including boom boxes and car players—will be in stock soon.

While the store's base price is $13.99 for a pop CD, with some hot titles at $12.99, Strictly CDs will give a free disk to the customer who brings in 12 receipts. "You can get a CD on Sunset at five or six places in two miles," says Rhea. "It gives you an incentive to come back."

Strictly CDs has already promoted aggressively, with a daily CD player giveaway on KIES-FM. "We have a concept that people are interested in, but we have to reach the consumer who has the player," Joshua says. "It's an educational process for people who have their album collections together and aren't ready to part with them to look at a new medium."

2nd Music Box In Cleveland Specializes In Classical, Jazz CDs

BY EDWARD MORRIS

NASHVILLE—Cleveland's Record Den chain has opened its second Music Box store in that city. The new outlet, located in the downtown area, specializes in classical and jazz CDs, but it also stocks tapes and albums.

Record Den president Dennis J. Koury estimates that the 1,800-square-foot store carries 65% of its inventory in CDs, 20% in cassettes, and the remainder in albums. "We'll probably be phasing out the albums," he says.

The new Music Box features a hi-tech decor, which includes a CD display system. "The jewel boxes only are displayed, while the disks are all filed behind the counter. This enables the customer to prepare the actual disk he or she is buying in a listening room," Koury says.

The glassed-in listening room offers a view of the record displays and is furnished with comfortable chairs, a couch, and several sets of earphones. Koury says two separate CD channels can be piped into the listening room at any one time.

Because of its downtown location, the Music Box is open from 10 a.m.-6 p.m., Monday-Saturday. "The listening room is always jammed on Saturdays," Koury says.

He employs three clerks for the location, one of whom is also a conductor for the Akhatabula Sympho-

Deutsche Grammophone, and Harmoni-

Mundi. Koury says he opened his first Music Box in Shaker Heights Square about five years ago and says he was a front-runner in offering CDs in the area. An active mail-order business resulted from that pioneering store. The store has since relocated to Severance Center in Cleveland Heights.

Music Box does little advertising, but Koury says he may begin publishing his own catalog of offerings.

In addition to records, Music Box carries several lines of accessories, including carrying cases, cleaners, and blank tape.

There are six stores in the Record Den chain in northeastern Ohio and western Pennsylvania. A seventh location will open in a new mall in Bowling Green, Ohio, in May.

"Customers can preview the disk"

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APRIL 7

ISSUE DATE
MAY 2

FOREIGN DISTRIBUTORS

NAIRD
National Association of Independent Record Distributors & Manufacturers
## Top Compact Disks

### Pop

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<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
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<td>THE BEATLES</td>
<td>A Hard Day's Night</td>
<td>CAP 46437</td>
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<td>PAUL SIMON</td>
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### Classical

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<td>17 weeks at No. 1</td>
<td>DG 419-049</td>
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<td>TIES AND TAILS</td>
<td>DON DORSEY</td>
<td>TELARC 80223</td>
</tr>
<tr>
<td>12</td>
<td>PLEASURES OF THEIR COMPANY</td>
<td>ROYAL PHILHARMONIC ORCHESTRA</td>
<td>TELARC 80223</td>
</tr>
<tr>
<td>13</td>
<td>HOLST: THE PLANETS</td>
<td>ROYAL PHILHARMONIC ORCHESTRA</td>
<td>TELARC 80233</td>
</tr>
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<td>14</td>
<td>AMADEUS SOUNDTRACK</td>
<td>NEVILLE MARRINER</td>
<td>TELARC 80233</td>
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<td>TCHAIKOVSKY: 1812 OVERTURE</td>
<td>17 weeks at No. 1</td>
<td>TELARC 80241</td>
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<td>POMP ON PARADE</td>
<td>CINCINNATI POPS (KUNZEL)</td>
<td>TELARC 80267</td>
</tr>
<tr>
<td>17</td>
<td>FILMTRAX</td>
<td>HOUSSY SINGH (KUNZEL)</td>
<td>TELARC 80267</td>
</tr>
<tr>
<td>18</td>
<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>DON LARSEN</td>
<td>TELARC 80267</td>
</tr>
<tr>
<td>19</td>
<td>Dvorak: Cellos Concerto</td>
<td>CINNAMON SYMPHONY (COMISSIA)</td>
<td>TELARC 80270</td>
</tr>
<tr>
<td>20</td>
<td>TIME WARP</td>
<td>YO-YO MA</td>
<td>TELARC 80270</td>
</tr>
<tr>
<td>21</td>
<td>ORCHESTRAL SPECTACULARS</td>
<td>CINNAMON SYMPHONY (COMISSIA)</td>
<td>TELARC 80275</td>
</tr>
<tr>
<td>22</td>
<td>THE CLASSIC EXPERIENCE</td>
<td>VARIOUS ARTISTS</td>
<td>TELARC 80275</td>
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<td>23</td>
<td>STRATAS SINGS WEIL</td>
<td>TERESA STRATAS</td>
<td>TELARC 80275</td>
</tr>
<tr>
<td>24</td>
<td>ROMANCES FOR SAXOPHONE</td>
<td>17 weeks at No. 1</td>
<td>TELARC 80281</td>
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<td>25</td>
<td>STAR TRACKS</td>
<td>FRANFORD MARSALIS</td>
<td>TELARC 80294</td>
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<td>26</td>
<td>MOZART: REQUIEM</td>
<td>CINCINNATI POPS (KUNZEL)</td>
<td>TELARC 80301</td>
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<tr>
<td>27</td>
<td>CHOPIN: NOCTURNES</td>
<td>ATLANTA SYMPHONY (SHAW)</td>
<td>TELARC 80313</td>
</tr>
<tr>
<td>28</td>
<td>SWING, SWING, SWING</td>
<td>ARTHUR RUBINSTEIN</td>
<td>TELARC 80313</td>
</tr>
<tr>
<td>29</td>
<td>VIVALDI: THE FOUR SEASONS</td>
<td>BOSTON SYMPHONY (OZAWA)</td>
<td>TELARC 80313</td>
</tr>
<tr>
<td>30</td>
<td>TELARC Sampler #03</td>
<td>VARIOUS ARTISTS</td>
<td>TELARC 80303</td>
</tr>
</tbody>
</table>
Displays Win 2 Top Prizes

Record Bar Store On A Roll

NEW YORK Record Bar store No. 20 in Mobile, Ala., is on a roll, having earned top prize in two recent national display contests.

The most recent distinction for the outlet came from the multichain merchandising campaign conducted by the Windham Hill-distributed Living Music label.

In conjunction with the PBS telecast of the Paul Winter Consort’s “Canyon” documentary last fall, Living Music staged a display contest and consumer sweepstakes to promote its entire album catalog (Billboard, Aug. 30, 1986). Winners of both the store and consumer contests won a week long river raft excursion for two through the Grand Canyon, which inspired the production of the Consort’s “Canyon” album and the setting of the related video documentary.

The Mobile Record Bar took top prize—from a field of more than 800 participating stores—with a display that was centered on a replica of the Grand Canyon, complete with cave.

Earlier, that same store had been selected as the top individual winner in the October 1986 Country Music Month promotion, conducted jointly by the National Assn. of Recording Merchandisers and the Country Music Assn. (Billboard, Dec. 13, 1986).

The store is managed by Jim Biegelow, who give credit for his store’s winning display to merchandiser Robert Baxter.

“Overall, that’s the best-merchandised store in the chain,” says Steve Bennett, Record Bar’s vice president of marketing. “They do particularly well with promotions. These two contests were national, but they’ve also won a lot more contests that were run internally within our chain.”

GEOFF MAYFIELD

NARM Confab Set For April

NEW YORK The next National Assn. of Recording Merchandisers (NARM) Operations Conference is set for April 22-23 in Los Angeles.

The meet, to be held at the Marriott in Woodland Hills, will update NARM’s regular and associate members on developments related to computerized transactions between suppliers and their accounts.

Operations committee Jim Nemer, treasurer and vice president of information and systems for the 554-store Musicland Group, says the conference will focus on music industry inventory standards.

Jim Sage, vice president of management information systems for the 198-store Camelot Music chain, and Peter Blei, chief financial officer of the 38-store Spec’s Music web, will tell how their firms utilize automated systems. The agenda also includes a tour of WEA’s Los Angeles branch.

GEOFF MAYFIELD

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 23470, Nashville, Tenn. 37202.

STAMPEDE! Ideal Inc. (212-627-1800) is unleashing a herd of Michael’s Pets, plush toys inspired by Michael Jackson and the residents of his private zoo. There are 10 different animals in the series. Each one is packaged separately with a picture LP that features a photo of Jackson and a live pet.

The record contains an original Michael’s Pets story with songs. The narration and songs are “performed” by the particular packaged character. Suggested retail price per pet is $25.

TRICKS OF THE TRADE: To turn consumers’ thoughts toward buying CD cleaning equipment, Discwasher (312-671-5680) is offering a very suggestive point-of-purchase item. According to the company’s description, the display piece “looks like it’s intended for salespeople, but is really aimed at convincing consumers of the need to clean their compact disks regularly.”

Designed to be placed under or beside CD players on dealer shelves, the display reads, “Attention salespersons: All compact disks must be cleaned prior to use in any CD player.” Next to the large-print message, the Plexiglas display holds a Discwasher CD cleaning package “to visually rein-force” the admonition. The piece comes in two styles: one that goes underneath a CD player and another that stands beside the player.

COMING IN APRIL from Vector Research (800-987-1312) are dual well, high-speed dubbing decks. The VCX-325 is a Doby B that features power-assisted, soft-touch transport controls, one-button synchronized start, continuous play, metal-tape capability, microphone inputs, and the facility for manual readjustments of the dubbing record level. The VCX-345 has all the features of the VCX-325, plus Doby C, a headphone jack, and separate L & R record level controls. Suggested retail prices are $1,495.50 and $1,995.95, respectively.

Larger combo stores may look for added profits with Michael’s Pets, a line of Michael Jackson-licensed stuffed animals that were introduced by Ideal in February at the Toy Fair trade show in New York City. (Photo: Chuck Pulin)

ORIGI NAL CD JEWEL BOX

• LICENSEE OF CD JEWEL BOX MANUFACTURING ACCORDANCE TO POLYGRAM SPECIFICATION
• ACCURATE DIMENSION FOR CD AUTOMATIC PACKAGING MACHINE
• AVAILABLE IN SINGLE BOX AND MULTIPACK CASE (FOR 2 CD S & 4 CD S)
• COMPETITIVE PRICE WITH PROMPT DELIVERY

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**TOP GUN**

**BEST ORIGINAL SONG—“TAKE MY BREATH AWAY”**

**MUSIC BY GIORGIO MORODER** **LYRIC BY TOM WHITLOCK**

1986

- BEST SONG
  - Original Score: Maurice Jarre

1985

- BEST SONG
  - Original Score: Michael Kamen

1984

- BEST SONG
  - Original Score: John Williams

1983

- BEST SONG
  - Original Score: John Williams

1982

- BEST SONG
  - Original Score: John Williams

1981

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  - Original Score: John Williams

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  - Original Score: John Williams

1901

- BEST SONG
  - Original Score: John Williams

1900

- BEST SONG
  - Original Score: John Williams
THE FAMOUS MUSIC PUBLISHING COMPANIES
ACADEMY AWARD MUSIC NOMINEES

1956
THE MAN WHO KNEW TOO MUCH
Best Song - "Whatever Will Be Will Be" (Que Sera, Sera) - Ray Evans, Jay Livingston

1955
THE ROSE TATTOO
Best Scoring of a Dramatic or Comedy Picture - Alex North

1955
WHITE CHRISTMAS
Best Song - "Count Your Blessings Instead of Sheep" - Irving Berlin

1955
THE CADDY
Best Scoring of a Dramatic or Comedy Picture - Alex North

1952
JUST FOR YOU
Best Score - "Zing A Little Zong" - Harry Warren/Leo Robin

1951
HERE COMES THE GROOM
Best Scoring of a Musical Picture - Robert Emmett Dolan

1949
ROAD TO RIO
Best Scoring of a Musical Picture - Robert Emmett Dolan

1948
THE HEIRESS
Best Scoring of a Dramatic or Comedy Picture - Franz Waxman

1947
THE PÉRILS OF PULZING
Best Song - "I Wish I Didn't Love You So" - Frank Loesser

1946
THE EMPEROR WALTZ
Best Scoring of a Musical Picture - Miklos Rozsa

1946
THE BIRTH OF THE BLUES
Best Scoring of a Musical Picture - Miklos Rozsa

1945
THE GREAT VICTOR HERBERT
Best Score - "If I Were King" - Robert Emmett Dolan

1943
FOR WHOM THE BELL TOLLS
Best Scoring of a Dramatic or Comedy Picture - Victor Young

1943
SUNSET BOULEVARD
Best Scoring of a Musical Picture - Robert Emmett Dolan

1942
HOLIDAY INN
Best Scoring of a Musical Picture - Robert Emmett Dolan

1941
THE DARK AT SEA
Best Scoring of a Musical Picture - Franz Waxman

1940
ARISE MY LOVE
Best Score - "I Wish I Didn't Love You" - Ray Evans

1939
THE GENERAL DIED AT DAWN
Best Score - "I Wish I Didn't Love You" - Ray Evans

1939
JUKE BOX JUKE
Best Score - "I Wish I Didn't Love You" - Ray Evans

1938
THE ROAD TO RIO
Best Scoring of a Musical Picture - Robert Emmett Dolan

1938
THE LADY FROM SHANGHAI
Best Scoring of a Musical Picture - Robert Emmett Dolan

1937
SUSPENSE
Best Score - "I Wish I Didn't Love You" - Ray Evans

1936
THE LAST DAYS OF COLUMBUS
Best Score - "I Wish I Didn't Love You" - Ray Evans

1935
Growing Pains
Best Score - "I Wish I Didn't Love You" - Ray Evans

1934
THE ANGEL ON MY SHOULDER
Best Score - "I Wish I Didn't Love You" - Ray Evans

1933
THE WIZARD OF OZ
Best Score - "I Wish I Didn't Love You" - Ray Evans

1932
THE NIGHT OF THE HUNTER
Best Score - "I Wish I Didn't Love You" - Ray Evans

1931
THE TIMES THEY ARE A-CHANGIN'
Best Score - "I Wish I Didn't Love You" - Ray Evans

1930
THE MYSTERY OF MARIA MONTESSORI
Best Score - "I Wish I Didn't Love You" - Ray Evans

1929
THE PRODUCER
Best Score - "I Wish I Didn't Love You" - Ray Evans

1928
THE WIZARD OF OZ
Best Score - "I Wish I Didn't Love You" - Ray Evans

1927
THE GENERAL
Best Score - "I Wish I Didn't Love You" - Ray Evans

1926
THE MARCH OF THE DRAGONS
Best Score - "I Wish I Didn't Love You" - Ray Evans

1925
THE THIEF OF BAGDAD
Best Score - "I Wish I Didn't Love You" - Ray Evans

1924
THE WIZARD OF OZ
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THE WIZARD OF OZ
Best Score - "I Wish I Didn't Love You" - Ray Evans

1900
THE WIZARD OF OZ
Best Score - "I Wish I Didn't Love You" - Ray Evans
# Video Retailing

## VSDA Seminar Focuses On Exchange Of Ideas

**BY CHRIS MORRIS**

LOS ANGELES Local chapter growth and the interchange of ideas were emphasized as regional presidents of the Video Software Dealers Assn. (VSDA) and the trade organization’s national staff met at the third annual VSDA Regional Leadership Conference March 4-6.

The conference, held at the new VSDA national headquarters and the Viscount Hotel in Marlton, N.J., was attended by the trade group’s 34 regional chapter presidents.

For the first time, the confab included private individual meetings between chapter presidents and the national VSDA staff, including president Arthur Morowitz; Mickey Granberg, executive vice president; Pam Cohen, executive director; Rick Karpel, director of regional activities; and Holly Rosum, regional assistant and legislative liaison.

Highlights of the two-day meet:
- A “state of the association” address by Morowitz, in which he challenged regional presidents to double their membership within the next six months.
- A panel discussion on increasing regional membership, moderated by regional committee chairman and VSDA board member David Ballstadt of Adventures In Video in Fridley, Minn. Two regional committee members—Northern California regional president Ken Dorance of Video Station in Alameda and Massachusetts regional president Charles McCauley of Video Ventures in Hingham—participated in the round table.
- A luncheon discussion of the 1987 national convention, to be held in Las Vegas Aug. 16-20, with convention committee chairman Lou Berg of Audio Video Plus in Houston.
- A presentation on combating video piracy by Ron Brown, director of North American/Commonwealth anti-piracy operations for the Motion Picture Assn. of America (top photo: John Morgan)

Speakers at the Video Software Dealers Assn. (VSDA) Regional Leadership Conference, March 4-5, in Marlton, N.J., included two guests from the Motion Picture Assn. of America (top photo): Ed Murphy, left, from the association’s film security office, and Ron Brown, director of North American/Commonwealth anti-piracy operations. Below, Richard Karpel, director of regional activities for VSDA, addresses the gathering. (Photo: John Morgan)

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## FOR WEEK ENDING MARCH 28, 1987

### Billboard

**TOP KID VIDEO TM SALES**

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
</tr>
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<tbody>
<tr>
<td>NO. 1</td>
<td>SLEEPING BEAUTY (Walt Disney Home Video 476)</td>
</tr>
<tr>
<td>2</td>
<td>PINOCCHIO (Walt Disney Home Video 239)</td>
</tr>
<tr>
<td>3</td>
<td>ALICE IN WONDERLAND (Walt Disney Home Video 36)</td>
</tr>
<tr>
<td>4</td>
<td>ROBIN HOOD (Walt Disney Home Video 228)</td>
</tr>
<tr>
<td>5</td>
<td>TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS (Hi-Tops Video HT 0023)</td>
</tr>
<tr>
<td>6</td>
<td>WINNIE THE POOH AND THE HONEY TREE (Walt Disney Home Video 49)</td>
</tr>
<tr>
<td>7</td>
<td>TEDDY RUXPIN: GUEST OF THE GRUNGE (Hi-Tops Video HT 0022)</td>
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<tr>
<td>8</td>
<td>THE SWORD IN THE STONE (Walt Disney Home Video 229)</td>
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<tr>
<td>9</td>
<td>TEDDY RUXPIN: TREASURE OF THE GRUNGE (Hi-Tops Video HT 0021)</td>
</tr>
<tr>
<td>10</td>
<td>DUMBO (Walt Disney Home Video 24)</td>
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<tr>
<td>11</td>
<td>THE IMPORTANCE OF BEING DONALD (Walt Disney Home Video 443)</td>
</tr>
<tr>
<td>12</td>
<td>WINNIE THE POOH AND TIGGER TOO (Walt Disney Home Video 64)</td>
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<tr>
<td>13</td>
<td>THE TRANSFORMERS: THE MOVIE (Family Home Entertainment 26561)</td>
</tr>
<tr>
<td>14</td>
<td>MY PET MONSTER (Hi-Tops Video HT 008)</td>
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<tr>
<td>15</td>
<td>DISNEY’S SING-ALONG SONGS (Walt Disney Home Video 480)</td>
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<tr>
<td>16</td>
<td>PETE’S DRAGON (Walt Disney Home Video 10)</td>
</tr>
<tr>
<td>17</td>
<td>WINNIE THE POOH AND THE BLUSTERY DAY (Walt Disney Home Video 63)</td>
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<tr>
<td>18</td>
<td>POUND PUPPIES (Family Home Entertainment F 193)</td>
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<tr>
<td>19</td>
<td>CHARLOTTE’S WEB ( Hanna Barbara Prod. Inc. Paramount Home Video 8099)</td>
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<tr>
<td>20</td>
<td>THE ADVENTURES OF TEDDY RUXPIN (Children’s Video Library 129)</td>
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<tr>
<td>21</td>
<td>LEARNING ABOUT LETTERS (Children’s Television Workshop Random House Home Video BB319 57)</td>
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<tr>
<td>22</td>
<td>CANINE COMMANDO (Walt Disney Home Video 477)</td>
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<td>23</td>
<td>MADBALLS (Hi-Tops Video HT 0009)</td>
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<tr>
<td>24</td>
<td>LEARNING ABOUT NUMBERS (Children’s Television Workshop Random House Home Video BB315 24)</td>
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<tr>
<td>25</td>
<td>WRINKLES IN NEED OF COODLES (Children’s Video Library VHS 112)</td>
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</tbody>
</table>

* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for nontheatrical made-for-home video product; 25,000 units or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 units or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form. LF long form. C concert. D documentary.

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McCauley says, “What was your best meeting? What was your worst meeting? How do you schedule your next meeting? How do you schedule your speakers? How do you get retailer awareness? How do you increase the regular membership? It basically was all common sense.” McCauley says that VSDA is attempting to standardize the agenda at regional meets. “It’s difficult,” he adds. “[The issue] might be taxes in Illinois and the First Amendment in New York.”

He says that the group is also try-

(Continued on next page)
VIDEO RETAILING

St. Louis-Based Chain Concentrates On Chicago Suburbs
Movies To Go Expands In Windy City

BY MOIRA MCCORMICK

CHICAGO—Movies To Go, one of the Midwest’s largest independent video retailers, is continuing its expansion into the Chicago market with the opening of its fourth area store. The new unit bowed Mar. 13 in the Six Corners shopping area on the city’s northwest side.

According to president Jim Ellis, two more Chicago-area Movies To Go outlets are due to open by mid-April, one in north suburban Skokie and one in south suburban Willowbrook.

“We expect to be opening two stores a month in the Chicago area over the rest of the year,” says Ellis. Current area locations are in suburban Elmhurst, Glen Ellyn, and Glendale Heights.

According to director of advertising Donna Poe, the St. Louis-based chain is “primarily concentrating on the suburbs” because of its family-oriented image and preference for shopping-center locations. The Six Corners unit is the first Movies To Go in Chicago proper, she says.

The 6-year-old company currently has 23 units in the St. Louis area; a Fort Worth, Texas, outlet; and one location each in the Springfield and Jef ferson City, Mo., markets; and the four Chicago units. More stores are in the works: 4,000-5,000 square feet and carry 3,000-4,000 different titles. According to president Ellis, total catalog for all Chicago-area stores involves 6,000-7,000 titles, which he says will increase to 10,000 in the coming months.

Poe says the chain’s special sale video section, Marketplace At Movies To Go, has helped increase sales throughout some 75% chainwide since it was introduced in the fall. “We’ve also expanded our new releases section,” she says, pointing out that Movies To Go refers to itself as “New releases headquarters.” “We buy deeper on new titles than most stores,” says Poe, who notes that the chain purchased 1,800 rental copies of “Top Gun.”

Movies To Go’s computerized checkout systems permit customers to pay for their rentals upon return, which speeds transaction time.

(Continued on next page)

New Releases

HOME VIDEO

Symbols for formats are: Beta, VHS; 1/4" CED and 1/2" LV. Where applicable, the suggested list price of each title is given; otherwise, “no list” or “rental” is indicated.

BLUE VELVET
Kyle MacLachlan, Isabella Rossellini, Dennis Hopper
W Home video 8034/WEA $29.95

THE COUNTESS ODYSSEY: CALYPSO’S SEARCH FOR ATLANTIS (Spanish Dubbed)
W Warner Home video 1029/WEA $29.98

DAYS OF THRILLS AND LAUGHTER
Charlie Chaplin, Keystone Cops, Mack Sennett
W MCA Home video 8040/95 $29.95

THE DRAGON THAT WASN’T OR WAS HE!
Animated
W MCA Home video 8034/WEA $29.95

GAMBIT
Shirley MacLaine, Michael Caine, Herbert Lom
W MCA Home video 8035/WEA $29.95

THE GIRL FROM PETROVKA
Goldie Hawn, Hal Holbrook, Anthony Hopkins
W MCA Home video 8040/95 $29.95

GOLDEN TV MEMORIES OF THE 50s
Abba & Company to Wynn, Jack Benny, Anthony Hopkins
W MCA Home video 8040/95 $29.95

THE GREAT IMPOSTOR
Tootsie, Sammy Davis Jr., Bobby Darin, Arthur O’Connell
W MCA Home video 8041/95 $29.95

THE HONEYMOONERS LOSER EPISODES:
VOLUME 1
W MCA Home video 1241/95 $29.95

THE HONEYMOONERS LOSER EPISODES:
VOLUME 2
W MCA Home video 1242/95 $29.95

IN SEARCH OF NOAH’S ARK
Documentary
W Warner Home video 1123/12/Lightning $19.95

LEGAL EAGLES
Robert Redford, Debra Winger, Daryl Hannah
W Home video 1974/WEA $39.95

THE JOHN TUNES VIDEO (Spanish Dubbed)
W Home video 1141/WEA $19.95

THE OUTLAW JOSEY WALES (Spanish Subtitled)
Antonioni
W Home video 1142/WEA $19.95

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT (Spanish Subtitled)
W Home video 1027/WEA $24.95

SORORITY HOUSE MASSACRE (Spanish Subtitled)
Antonioni
W Warner Home video 2405/WEA $19.95

SOTTISH ILLUMINATIONS
Angela O’Neill, Wendy Martel, Pamela Ross
W Home video 1028/WEA $29.95

THEY MIGHT BE GIANTS
Greg G. Scull, Joanne Woodward, Jack Gilford
W Home video 8040/WEA $19.95

TRUE STORIES
Robert De Niro, Woody Allen
W Warner Home video 1143/WEA $19.95

TV CLASSICS VOLUME 6
W Distributors, Inc $29.95

TV CLASSICS VOLUME 7
W Warner Home video 1315/WEA $29.95

WHEN COMEDY WAS KING
Charlie Chaplin, Buster Keaton, Stan Laurel & Oliver Hardy
W Valdanco 7124/Lightning $19.95

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 list price (if none, indicate “no list” or “rental”)—to Video Business, 1515 Broadway, New York, N.Y. 10036.

Ing to get a VSDA staffer or national director to attend every regional session, “so there is a feeling of national allegiance at every meeting,” McLaury noted that the $600 alloted to chapters for regional meet- ings, which traditionally has been di- vided into thirds for legal services, room rentals, and food, may be utilized with greater flexibility. “The message came through that $600 can be split up any way you like,” he says.

Regional committee chairman David Ballstadt says that VSDA will supply two speakers to each regional chapter.

Among the possible speakers are Bob Tacy, who presented a sales seminar at the 1985 VSDA convention in Washington, and reformed thief-and-loss-prevention consultant Mike McCaffrey, who has presented his shrinkage-control seminars at VSDA and National Assn. of Rec- ording Merchandisers (NARM) conventions (Billboard, March 7).

“We plan on getting six different speakers to cover the rounds” of VSDA regional meetings on a rotating basis, Ballstadt says.

Ballstadt says that the presence of national staffers at regional meetings is “something that’s going to be very positive. If you’re not getting out to see what the people want, you’re not doing your job.”

Convention committee chairman Lou Berg says his March 5 luncheon session with chapter presidents was geared toward solutions to prob- lems encountered during the 1868 convention in Las Vegas.

“The feeling was, ‘It’s our con- vention, let’s try to have it our way,’” Berg says.

Discussions centered on control at convention meal func- tions, smoother scheduling of con- vention hall shuttle buses (“I’ve heard a lot about buses,” Berg says), and suggestions for forth- coming seminars.

‘It’s always great to get together with your peers to see what’s going on in the market’

“We always try to have that out- side fancy speaker,” Berg says.

“This year, maybe we’ll try someth- ing from within, by one of our own retailers.”

Berg also says that seminars for more advanced retailers are also be- ing contemplated.

Comments by leadership confer- ence attendees reflect satisfaction with the meeting as a forum for the exchange of ideas.

“It’s always great to get together with your peers and see what’s go- ing on in the marketplace,” says Minneapols, who also donates a portion of her income to House of Video Crossings in Lakeville. “The conversation flows a lot more freely and smoothly.”

“I’ve been to the last few leader- ship conferences, and in the past there was a lack of flow from the nationals back to the regions,” says Cincinnati president Lou Ep- stein of Video Showplace. “It’s be- come a much more open and hon- est relationship. Also, you get to talk to each other and find out what you do right.” It was a totally different at- mosphere—‘much more upbeat.”

“It was very useful,” says Los Angeles president Jeff Leyton of First Video Exchange. “It feels a lot more comfortable about VSDA af- ter going for a couple of days, meet- ing the people and hearing what they had to say. Sometimes commu- nication between the nationals and the regions hasn’t been the best.”

“When you get the leaders to- gether, it’s always productive,” says McCaulley. “It’s not the Irish funeral effect. They’re educated and motivated.”

“The regional chapters are alive and doing very well,” says Ball- stadt. “I was impressed with all the people who came to Mariton. We had the opportunity to really let our hair down. We had some free-for-alls that were really a lot of fun.”

“It was a great help for me,” says staffer Rick Karpel. “A lot of peo- ple didn’t think what the national VSDA could do for their chapters.”

CURRENT CHART HITS

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CURRENT CHART HITS

NEW YORK—Palmer Video, the Union, N.J.-based franchise with more than 30 stores in nine states, will institute a chainwide campaign in April to benefit the National Cen- ter of Missing and Exploited Chil- dren.

For every video rented in the franchise during the month, Palmer stores will donate a portion of the profits to the Washington, D.C.- based charity. April has been desig- nated child protection month.

Peter Balner, president of Palm- er, expects the monthlong drive will generate at least a $15,000 dona- tion. The drive is also seen as an awareness-building campaign for the association, which assists par- ents and law enforcement agencies in locating missing children.

A National Center of Missing and Exploited Children board member says the organization is hopeful that Palmer’s effort will spark simi- lar participation by “at least a doz- en” more regional video chains. The group is also interested in enlisting support from other types of retail- ers.

Dealers interested in institut- ing such campaigns are asked to con- tact Jay Howell, the Center’s direc- tor, at 202-604-8821.

GEOFF MAYFIELD

Palmer Sets Benefit
DAVID WYKOFF
auburn, maine. full-service promotion and aggressive promotion are the foundation for home-vision video, which, with 15,000 stores, is maine's largest video chain. "we try to promote ourselves as the place to go for video in maine," says company president and co-owner marty allan. "chainwide, we offer as wide a selection of videocassettes as you can hope to find in maine as well as competitive prices, comfortable stores, and knowledgeable salespeople. also, we rent and sell video hardware--vcrs, camcorders, and televisions--and have our own service department for convenience with repairs."

rental revenue is overwhelmingly the largest portion of home-vision's business (75%-80%), and the chain's merchandising and inventory are primarily geared toward this.

say allan, "most of our stores are 2,000 square feet or larger, and all of the new ones are at least that size. we devote most of our space to video-cassette merchandising, and each store carries approximately 2,500 tapes. all tapes are front display, and we leave lots of open space around the display fixtures (nine-level, one-sided wooden displays manufactured by home-vision) to promote browsing."

home-vision has just started tv advertising. "we've finally grown to the size where we can justly lay out the dollars for area-wide advertising, instead of more specific ads in local newspapers," says allan. "we're also fortunate in that we can cover our whole market area with a single broadcast on either the portland or poland springs stations."

allan opened the first home-vision unit in a 400-square-foot space in east windthrop in 1982 with 50 movies and one vcr. the company has grown steadily, and its 11 outlet (two in augusta and one in each of brunswick, falmouth, gardiner, Lewiston, south portland, topsham, waterville, and winslow) plus one at the maine department store in bangor/burnham office/warehouse cover all of maine's major population centers. allan looks for continued conservative growth (two to three units per year), especially in the portland area, maine's fastest growing and largest urban/suburban area.

allan aims to make his stores entertaining and convenient for customers. "we're in the entertainment business, and it's important to promote that feeling in the store. we look to handle the customers' problems with the least possible hassle and make it very easy for them to get out with no trouble, if that's what they want. that's one way that we can do a better job than the discounters or the record and tape stores," he says.

basic overnight rentals run $3 per movie and $5 per vcr with no club fees. since many customers shop around for the best area prices, home-vision offers frequent price specials and a number of premiere video passbook programs. a recent weekday special featured a vcr and two movies for $9.95 (a $14.95 video). another strong performer is a ticket book that costs $19.95 and offers 10 one-day rentals (a savings of $1 per rental).

maine's weather and seasonal tourist trade both influence home-vision's rental business. rentals do pick up somewhat in the summer as vacationers come into the state. but, weather can affect business even more. we do a very good business when the weather's bad. the rainy summer [in 1986] certainly helped us out, though it's been a very mild fall. the harsh nature of maine's winters makes people want to stay inside and benefit the video business," allan says.

maine's distance from major media centers also poses a problem for allan. "there aren't that many movie theaters in this part of the country, and that has positive and negative effects. it can help business because the movies sometimes don't make it up here, or if they do, they can come weeks or months after they've hit the big cities or the nationally syndicated review shows. on the other hand, since movie pictures don't advertise very much up here. so we have to do a lot of extra promoting."

"every once in a while we get the tape at the same time that the movie makes it to the maine theaters. then we can benefit from the advertising and the exposure in the local newspapers."

though rentals remain the bread and butter of home-vision's business, sales figures for videocassettes and related hardware are growing steadily. "we didn't get into cassettes until the christmas season in 1985, and then we did it in a fairly haphazard way. we stocked more strongly for this christmas, and we're doing reasonably well with it. it's grown to somewhere between 10%-15% of business," he adds, "it's a movement that maine is usually behind the times with national trends."

allan notes that home-vision's top sellers include many children's and family movies, like "sound of music."
VIDEO MUSIC

BET To MTV: There’s Room For 2
But VP Castigates Clip Exclusivity

BY STEVEN DUPLER

NEW YORK  Black Entertainment Television (BET) says MTV’s recent recommitment to a rock-only format is "the best news we heard in a while." But the 6-year-old black national cable network says it still views video-exclusivity deals as "harmful" to artists and hopes that such contracts will eventually disappear, despite the fact that almost every single produced this year included an exlclusivity arrangement with MTV earlier this year.

Washington, D.C.-based BET, which plays 14 hours of music videos daily, says that the MTV move has helped establish a "clearer delineation between the two music channels.

"MTV returning to a rock format just further justifies the need for the labels," says Jeff Newman, BET’s vice president of network operations. "They can continue signing deals with black or crossover acts to a white audience, while we go on doing the same to a black audience," Newman says. "That he sees BET and MTV as ‘basically complementary, not competitive.’ However, Newman notes, if labels are feeling black or crossover acts to a white audience, while they go on doing the same to a black audience, this has been extremely strong, says Newman, ‘“Big Money’ is a big deal with the band. And we don’t want it second,’” he states.

"Hopefully, the exclusivity deals will become a thing of the past in a few years," Newman continues. "We still don’t understand why any label would want to prohibit someone from exposing their video. That would seem to be unnecessarily detrimental to a marketing plan."

Despite the strong talk, BET has been less hard hit by video-exclusivity deals than other video outlets. The reason Newman gives is that certain artists and acts have left "loopholes" in the contracts, which grant MTV exclusivity to a video "as far as everyone concerned. There are ways around these deals.

According to Newman, even the Warner label, for example, has an exclusivity arrangement with MTV when the label releases a new video. "If Prince, BET will receive it at the same time as MTV. "We’ve done a lot for the labels in terms of crossing over acts and helping break acts," Newman says. "They don’t want to cut themselves off from that help."

"Artists that Newman claims BET has been instrumental in crossing over include Whitney Houston, Anita Baker, Robbie Nevil, and the ‘No. 1 crossover story from black to pop—Jennifer Stewart’s ‘We Don’t Have To Take Our Clothes Off.’"

"We play r&b music, regardless of color," Newman says. "Look at Simply Red. Mick Hucknall is a soul singer, and ‘Holdin Back The Years’ got its start on BET and urban radio."

Newman is not pleased that MTV has been granted exclusivity by Video to Simian,” and BET’s youngest clip, "The Right Thing.” “There’s been a lot of interest among black viewers and listeners in that band, and the label should be more sensitive to that,” he says.

Another artist who appears in both clips is Alex Boyé, who also appears in a new clip, "Room to Simply" for the band. The song is a hit for the band on BET, and Newman says, "They’re the only national r&b outlet there is, and they’re very current and in tune with that side of the business,” he says.

"We can acknowledge BET’s crossover power, noting, ‘They were the first to play Houston. World-premiered ‘You Give Good Love’ and helped move it along.’"

Other Arista acts that have benefitted from exposure on BET include Billy Ocean, Jermaine Jackson, and Kenny G.

BET is black-owned and black-operated, with three major investors: Tele-Communications Inc., Taft Broadcasting Co., and Home Box Office.

The broadcast launches 24 hours a day: In addition to its three music video programs—"Video Soul," "Video Stars," and "The New Wave," which are not available on BET’s crossover network, "Black Showcase," programming includes hard and soft news shows, sports, films, and a dramatic series.

BET claims 16 million households and is carried by 715 cable systems in the U.S., Puerto Rico, and the U.S. Virgin Islands.

We will do your music videos faster and for less money. From story board to finished product.

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Huge Promotion Set For Breakfast Club 2,000 Clips In Cereal Boxes To Support New Act

BY JIM BESSMAN

NEW YORK  MCA Records is making sure that the first video by its new act the Breakfast Club cannot be ignored: A promotional mailing of unprecedented scope has sent a special package containing the "Right On Track" clip to over 2,000 radio programmers, retailers, and the music press.

The promo piece is housed in a novel cereal box package—lifted from the video itself—and contains a copy of the single, a cassette of the group’s self-titled album, "Night Songs," the box’s bio and photo, and a nightshirt bearing the band’s logo.

The box was shipped about three weeks ahead of the single and album’s release. Radio response has been extremely strong, says Liz Heller, MCA’s director of music video.

Within the first two weeks of working the record, about 100 top 40 stations had added the single to their playlists, Heller says. While this is not a record-breaking figure, it is definitely strong for a debut act.

"The whole idea is to try and make a video not just for MTV airplay," Heller says. She points out that MCA uses video extensively in its sales presentations as well as in promotion.

With the situation with the Breakfast Club video different, she says, is that ordinarily "we would send out a radio promotion" with each station to individualize them—clip if they have a VCR at the station. We felt that R&B stations are so syndicated, everyone wanted to have a copy of it."

Heller says the clip and promo package are the result of six months of planning a visual strategy to market the new band.

"We wanted to establish a look and attitude for the band to go hand in hand with the video," Heller says. "[Band members] Ed and Dan Gilroy are like Ed Nortons of the ‘80s. We wanted people to see that they and the rest of the band are funny and have great personalities, but that they’re not just a comical group. They’re serious musicians."

Heller says the video, directed by Vivid Productions’ Jeff Stein with multimedia artist/songwriter Allee Willis as production designer, turned out so well that it was also the centerpiece of initial label and marketing strategy.

She says that prior to the record’s release, the group and video toured MCA branches in Boston, Los Angeles, New York, San Francisco, Chicago, and Atlanta. At each stop, the clip was played (orally) at breakfast and radio stations.

"We did local radio and retail representatives. As MCA nears a decision regarding the band’s next video and single, the label is readying three new in-store posters to follow the album cover poster serviced in the cereal breakfast box."

The first poster features the illustrations on the back of the box, showing an egg bearing the band’s logo, broken and dripping onto the band (Continued on next page)

UNSIGNED, NOT SEEN

NEW YORK  Unsigned and underground talent whose videos are rarely seen may now have a shot at college-market exposure.

An exclusive deal between Campus Network Inc. and clip service Vusix Express Ltd. will bring a selection of these clips to the video outlet’s NCTV network, which claims 225 college affiliates.

Under the agreement, Vusix and NCTV’s "New Grooves With Meg Griffin" program will jointly select a "video of the week" from the clip service’s pool of avant-garde and offbeat programming.

These videos will be added to the "New Grooves" playlist. The show claims to reach a potential 7.5 million audience, including more than 2 million college students, according to Scott Gordon, music programming director for "New Grooves."

Most of the product represented on Vusix’s clip compilation reels has been produced by artists who are either unsigned or are signed to smaller indie labels, says George Aposporos, president of Vusix. The agreement with Campus Network is seen as a way to get these acts national exposure, with a target audience that traditionally has been most responsive to such music.

Unseen
New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/reproduction house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

CHILL
3-11
Child of the Sun/Street Lure Power Eddie Barber/Videocentric

CINDERELLA
Somebody Save Me Right Songs/Mercury/PolyGram
Mark Freeman, Eric Lashier
Mark Weiss

THE COMMODORES
Take It From Me Right Songs/Mercury/PolyGram
Mark Weiss

DEEP PURPLE
Call of the Wild

VIDEO TRACK
(Continued from preceding page)

their performance at Long Beach Arena. It ends with guest appearances by Jon Bon Jovi and band member Richie Sambora. Mark Reyzin directed. Eric Liefekot produced for Mark Freedman Productions. Bernard Auroux served as director of photography.

Idle Teens recently premiered on MTV and Houston-based Hit Video USA with a clip for “Take Me Home.” It was directed by Kathy Dougherty and supports the first single off the group’s eponymous debut album on MCA.

OTHER CITIES
SIMPLY RED’s video for “The Right Thing” is a performance piece that was shot live at London’s Twickenham Studios with director Andy Morahan. Richard Bell produced for Vivid Productions. The video supports the first single off the group’s latest Elektra album, “Men And Women.”

WM Productions of Austin, Texas, was responsible for MTV’s promotional spot for The Spring Break Body Snatchers From Daytona contest with the Beastie Boys. The piece features the rap trio in a series of scenes in which they grab unsuspecting males and females to take them by private jet to Daytona Beach, Fla., for spring break. Peter Dougherty directed. Wayne Miller served as director of photography.

Mike Schoonmaker was unit production manager. The Beastie Boys are supporting their debut Columbia album, “Licensed To Ill.”

The Parachute Club recently completed a clip for “Love & Compassion,” the second single off the group’s current RCA-Arola album “Small Victories.” It is said to blend performance footage with controversial news photographs in an effort to “illustrate the world’s need for love and compassion.”


Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Molefski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.
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G-2 Top Ten Adult Contemporary Singles @ $30.00
G-3 Top Adult Contemporary Singles Of The Year @ $30.00
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CANNES 87
34th International Advertising Film Festival: June 15-20, 1987

Deadlines for Music Videos: May 5, 1987

Further information regarding entries and delegate registration:
International Advertising Film Festival
103 A Oxford Street, London, W1R 1TF (1) 734-7621
In the United States:
Screenvision Cinema Network
275 Madison Avenue, New York, NY 10016 212-818-0180
18th Annual Songwriters Hall Of Fame Awards Dinner

March 9, New York Plaza Hotel

(Photos: Chuck Pulin)

High Achiever. BMI president Frances Preston presents the Lifetime Achievement Award to Jerry Wexler.

Show Stopper. Burt Bacharach, himself a member of the Songwriters Hall of Fame, performs for attendees during the award ceremony. Bacharach accepted a plaque on behalf of his wife, Carole Bayer Sager, who was unable to attend the event.

Touching Moment. Veteran publisher Lou Levy, left, is presented with the Abe Olman Publisher’s Award by his son, Leeds Levy, president of MCA Music.

Imagine. Master of ceremonies Hal Linden presents an award to Yoko Ono, who was accepting it on behalf of her late husband, John Lennon.
**Home Video**

"Special Home Versions": Are They So Special?

**BY FRANK LOVECE**

NEW YORK One of the most mad-
dening and effective phrases in ad-
vertising—"new and improved"—
has lately become a staple of prere-
corded video. But not in so many
words. Here, it is "special home vide-
o Vernon Video, which often describes
video releases with footage re-
stored to theatrical films.

Occasionally, too, these "special
versions" are missing original foot-
age or have been rescreened by
the director for reasons ranging
from aesthetics to self-censorship.
And by all appearances, the number of
such "new and improved" titles will
escalate as video suppliers try to
position their product as the defi-
nitive version of a film.

"Video is an aftermarket that al-
loows films to improve a project if
they want to," says Tim Clott, Paramont Home Video
senor VP/general manager. "Like
the second edition of a book."

MGM programming VP John Ruskin says that "with video, you
have the luxury of playing to a
somewhat private and receptive
daude. Sometimes this means you
can go back and tell a better story,
in terms of getting across the au-
tor's or the director's original vi-
sion. You just don't do it for the
sake of doing it. The reasons, in
fact, have as much to do, at this
point, with aesthetic as economic
considerations."

"With Thief Of Hearts," it was
a marketing decision to help spur in-
terest," says Clott. "And also, we
like to keep the talent happy so that
they come back and make more pic-
tures with us. Obviously, we're not
going to spend copious amounts of
money on this, but the costs are
very low. So we try to do as much
marketing play as we can out of it,
but hopefully, it's to improve the
design aesthetically. I don't think
we'd want to change them just to
change them." For the horror film "Re-Anim-
tor," a truly different.market strat-
tical run, Vestron Video had the
producers cut an R-rated version for
distribution. They were concerned
where the lack of a rating might be painful.
Both original and the R-rated versions are available to
retailers. The change was, says Ven-
ston president Jon Peisinger, "a matter of marketing, not law,"
since films, books, and other media
are protected by the Constitution
unless declared obscene by the
courts.

What constitutes a "special home video version"? No strict def-
nition exists. Paramount, for in-
stance, labels its tapes "home video
version" even if the music for a film
has been changed because of rights-
clearance problems. Generally,
however, programmers use the term
when footage has been deleted
or restored from the theatrical
print.

In some cases, the term "special
edition" in a title does not even indi-
cate alterations for video. "Close
Encounters Of The Third Kind," for
instance, was released in 1977 at 135
minutes. It was then shown to the-
aters as "The Special Edition" in
1980 at a tighter 182 minutes. This
theatrical "special edition" is what
came to video.

Interestingly, footage has long
been added to or subtracted from
television and airline prints. Film
cries they differentiate between
such bowdlerized versions and video altera-
tions because of int-
self-censorship and/or pad-
ing for time on the one hand and
aesthetic considerations on the
other.

This puts "Re-Animator" in a
(Continued on next page)

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**Little Shop Of Confusion Over Corman Title Rights**

**BY AL STEWART**

NEW YORK Attorneys for Roger
Corman, producer/director of the
original film version of "Little Shop Of
Horrors," have threatened pub-
lic domain suppliers with legal
action should they continue to dis-
tribute the 1961 film.

The producers, who own the rights
after Vestron Video announced that it had ac-
quired rights to the film from Cor-
man and would market black and
white and colorized versions of the
original movie, each for a suggest-
ed list price of $98.95 (Billion, Ma-
con). Several suppliers have been
offering the film for more than a
year at a 30% discount.

Corman's firm, New Horizons,
has previously argued that "Little
Shop is copyrighted under the
law and we've put them on notice that
they are breaking the law," says the
company's executive VP and
general counsel, Brad Krevey, re-
ferring to companies marketing the
title without license from Corman.

Krevey says the company has previ-
ously issued warnings to companies
taking the title, the company has never ac-
tually filed suit in the matter.

Meanwhile, Tim Fry, president of
Congress Video, says his company
has no intention of withdrawing the
title from the market. "I'm not con-
cerned with the claim being made
by either Corman or Vestron. We're
scrupulous in avoiding litigation,"
says Fry.

Depending on quantities and re-
turns, the company is selling the title
to retailers for between $4.25 and
$6.50," adds Fry. "We've done little
advertising and have had moderate
success with it."

"Actually, I'm happy to see the
new marketing efforts being made,
could renew public interest."

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**A List Of Special Home Video Editions**

"Blade Runner" (Embassy): Overseas theatrical version (123
minutes), with five additional minutes of graphic violence spread
among existing scenes.

"Cheyenne Autumn" (Warnen): Restored to original 185
minutes length with 15-minute sequence featuring Jimm Stewart as a po-

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LIST OF SPECIAL HOME VIDEO EDITIONS

(Continued from preceding page)

(USA): Approximately 140-minute overseas theatrical version of two-part, 200-minute TV-movie, with nudity and explicit language.

"Explorers" (Paramount): 100 1/2-minute version directed by Joe Dante of the 109-minute theatrical release.

"The Glenn Miller Story" (MCA): 113-minute version supervised for video by star Jimmy Stewart to conform to premier version of late director Anthony Mann. TV versions generally run 116 minutes.

"The Greek Tycoon" (MCA): An additional version was released starting, with Anthony Quinn on a ship.

"The Happiest Millionaire" (Walt Disney): The 144-minute, first general release, which was trimmed to 113 minutes almost immediately. Note: 159-minute premier version unavailable.

"Juno's Gate" ( MGM/UA): The 220-minute premier (and overseas) version, which was cut to 149 minutes for its short theatrical release in the U.S.

"Last House On The Left" (Vestron): Two versions available—the original R-rated release (89 minutes) and unrated version (64 minutes).

"Lost Horizon" ( RCA/Columbia): Resumed, 132-minute version of the 1937 original. Other versions run either 108 or 117 minutes.

"Galaxie" ( MGM/UA): 115-minute, edited-for-video version—not the 113-minute U.S. theatrical release or the 117-minute overseas version.

"On The Edge" (Lightning): Two versions available—PG 13 theatrical release (86 minutes) and unrated (90 minutes), featuring home between star Bruce Dern and Pam Grier.

"Peter's Dragon" ( Walt Disney): During its initial video release, the 105-minute, overseas theatrical version—six minutes shorter than the U.S. version—was used. Current tapes are at 125 min.

"Re-Animator" (Vestron): Two versions available—unrated theatrical release (86 minutes) and longer, R-rated video version (95 minutes).


"The Secret Policeman's Other Ball" (MGM/UA): Restored are a comedy sketch ("The Ken Campbell Show") and a Donovan song ("Catch The Wind"); deleted is a comedy sketch, John Cleese's "Clothes Off."

"A Star Is Born" (Warner): Restored, 180-minute version of legendary film cut from 184 to 154 minutes after premiere. Note: It is longer than the 170-minute, 1983 theatrical release.


"Thief Of Hearts" (Paramount): Overseas theatrical version (106 minutes), with six additional minutes of sexually explicit footage and uncensored sequences.

"This Is Elvira" (Warner): 144-minute version containing 40 minutes of previously unseen Elvira footage.

"Videodrome" (MCA): Called the "uncut" version, but at 87 minutes, it is one minute less than theatrical release.


Restored versions of "Close Encounters Of The Third Kind," "Metropolis," "New York, New York," and "Once Upon A Time In America" were all given theatrical distribution in the U.S. and are not specifically "video versions."

FRANK LOVECCE

SPECIAL HOME VIDEO VERSIONS

(Continued from preceding page)

gray area because the "special" home video version was created for self-censorship and not aesthetic reasons. On the other hand, "Star Trek: The Motion Picture—The Special Edition"—an improved, 144-minute version of the 132-minute original—has indeed made network TV and then released to video. For all this effort on the part of programmers, consumers do appear to have a preference. Partly, because only one version of a film is generally available—the original or the altered one on video. And even in the case of "Re-Animator," in which Vestron offers both versions, most retailers offer only one. Unfortunately, says Clott, "we don't have a point of comparison."

Another major point for consumer indifference is that neither programmers nor retailers draw more than token attention to their unique-to-video versions of films. Programmers do announce their availability to the press, and usually the cassette boxes will carry a line or a blurb referring to the "special edition," but except for "Blade Runner"—one of the first such titles—no specific consumer promotion has yet been geared to them.

Marketplace confusion is compounded by the fact that neither programmers' catalogs nor consumer guidebooks offer comprehensive lists of special video editions. For retailers, this has often meant having consumers ask for special editions the retailer did not know existed.

At other times, retailers will search in vain for special editions that in fact do not exist—such as the world-premiere version of Stanley Kubrick's "2001: A Space Odyssey," which was trimmed 17 minutes by Kubrick himself for general release. Though known by film buffs, this "complete" version no longer exists.

It's uncertain what size or type of market exists for movies in special video editions outside of film buffs and purists. As consumer cinema-savvy grows, however, offering the "definitive" version of a film can be a marketing plus.
Company Offers Shop-At-Home Tape Service

NEW YORK The success of the Home Shopping Network suggests that consumers like to shop by television, so how about a videocassette that features popular items for sale? Videolog of Brooklyn, N.Y., says consumers will love the idea.

Founded two years ago by Marty Alter, the company says it is offering its first general mail-order catalog on videocassette. While the company has yet to achieve significant penetration with its catalog, Alter remains confident that the 1987 holiday season will be pivotal for the company. "Unlike a print catalog or a department store display rack, on tape people see and hear a demonstration of exactly what they're buying and how it works."

Videolog's third edition, released September 1986 for the Christmas holiday season, is a one-hour catalog featuring demonstrations for 48 products in four groupings: sporting goods, consumer electronics, gifts, and toys.

In addition to producing and distributing the catalog at a unit cost of $7, Videolog also acts as a distributor for the products. "No middlemen take markups. We give the best prices to the consumer," says Alter.

Twenty-five retail outlets in Chicago and Phoenix, Ariz., tested the cassette by offering it to consumers as a premium when they rented two movies. A color poster, available to dealers in three sizes, supported the offer.

Typically, each cassette had a four-month shelf life and was seen by 15 viewers per month, says Alter, who assigned each store a number on the cassette to track orders. The retailer earns 3%-5% of the sale, depending on volume. Videolog plans to solicit dealers nationwide by direct mail in May for participation in the upcoming season.

The company says its catalog targets upscale VCR households with two working spouses. Ideal candidates would also be those with a history of ordering goods through catalogs as well as people whose limited shopping time makes this format appealing. Seventy-five percent of his customers order by mail, the rest call a toll-free number, according to Alter.

"It's not a hard sell," says Alter. "It's a comfortable and appealing atmosphere. We're catering to the professional market, offering value and opportunity. We're going for quality, not for the price buyers."

Still, Alter realizes that simply presenting products would be boring, so the tape incorporates celebrity trivia, footage of celebrities, a talking puppet, a segment for kids, and monthly contests that award a $5 gift certificate for a correct answer.

Through list rentals, direct mail, house buyers, and retail distribution, Alter hopes to reach 700,000 homes with his fall 1987 tape. He will be testing four variants: length of tape, product line, sequence of segments, and alternative order forms.

AKIVA KAMINSKY

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In-Store Exercise. Callan Pinckney chats with a customer about home fitness before autographing a copy of MCA Home Video's "Callanetics." In Newbridge Books & More outlet in Levittown, Long Island. Pinckney has been on the road with MCA marketing and sales personnel to promote the $24.95 title, already a substantial best seller in the how-to exercise and fitness category.

WALT DISNEY AND WARNER JOIN THE $89.95 CLUB this spring with their respective releases: "The Color of Money" (street date: May 12) and "Heartbreak Ridge" (May 20). The move to the higher price point leaves MGM/UA and Paramount as the only major suppliers at $79.99 on hit titles. While Paramount seems more inclined to slash than hike prices, word is that MGM/UA is simply waiting for the right title. MGM/UA pioneered the higher price point with the March 1984 double-cassette release of "Gone With The Wind."

ANOTHER CBS/FOX EXEC LEAVES FOR ORION. Gerald Sobzek, the company's VP of administration, will join his friend Len White, the former president of the consumer products division of CBS/Fox. White jumped to Orion last month to head the company's new home video division. A six-year veteran of CBS/Fox, Sobzek will handle administration and operation for a company headed by another CBS/Fox alum, Larry Hiford.

ITA'S PLATINUM VIDEOCASETTE AWARDS were debuted during the recent meeting of the International Tape Disc Assn. in Hilton Head, S.C. To qualify, a theatrical title must hit either the 150,000-unit mark or $6 million at retail. For nontheatrical, the standard is 50,000 units of $2 million at retail. At a ceremony for the initial honorees, Charles Van Horn of the ITA said titles that receive the distinction could feature ITA seals on the packaging. "It will be like the Good Housekeeping seal of approval," he said.

OSCAR NOMINATIONS will play prominently in the marketing of at least two new titles slated for release this spring. "Color of Money" is up for four Academy Awards, including sentimental favorite Paul Newman for best actor. Paramount's "Children of a Lesser God" (pre-book date: April 22, street date: May 18, list price: $79.95) is nominated for five awards, including best picture, best actor (William Hurt), and best actress (Marlee Matlin). Hurt took the best actor honor last year for his work in "Kiss Of The Spider Women."

INDUSTRY VETERAN REG CHILDs will take the reins at Embassy Home Entertainment as president and chief operating officer. Childs, who had been president of programming and acquisitions for Embassy, has been with the company since 1984. He has also worked for Samuel Goldwyn Co. and before that was with Paramount Home Video since the inception of that company. Childs will also serve as executive VP of Embassy's parent company, Nelson Holding International.

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NEW NEW Estimated price. 

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by Ken Joy

Fast Forward

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

It's an Orwellian nightmare. Consider this scenario: You planned an evening out but you don't want to miss the television premiere of "Back To The Future." So, you set your VCR, knowing that Michael J. Fox will be waiting for you when you come home. But instead, when you return, you find two hours of blank and scrambled images on your tape.

You rewind the tape and see a disclaimer just before your screen goes dark. This broadcast, at the request of the producer, has been encoded with an antitaping signal that will prohibit you from recording this program from broadcast. There is nothing wrong with your television or your VCR. We hope you enjoy tonight's program.

"I would have," you say, "if I'd been home to watch it.

The script for this story isn't coming from Hollywood's writers, but from its top brass, most notably, Jack Valenti, president of the Motion Picture Assn. of America (MPAA).

While Valenti says he isn't advocating the encoding of broadcast programs, his opponents feel that his proposal last year to Congress that it impose a law requiring a "bilateral" antipiracy chip to be installed in VCRs could lead to just such a scenario. Not only could prerecorded cassettes be encoded to work in tandem with a chip inside the VCR to prevent bootleg copies, but also the same principle could prevent time shifting of TV programs.

Electronics Industries Assn. (EIA) attorney Gary Shapiro says the issue is a "tickling time bomb" (Continued on next page)

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FAST FORWARD
(Continued from preceding page)

for hardware makers who fear that legislation requiring all VCRs sold in the U.S. to feature such a chip would open the door to Hollywood's control over the entire VCR population. He says the MPAA's efforts to crack down on illegal duplication of copyrighted material could quickly move from the VCR to broadcast and cable.

Valenti continually denies any ulterior motives, but his foes—chief among them the EIA—say that as long as the technological possibility exists, it's a Pandora's box that shouldn't be opened.

Valenti sees a law that forces VCR makers to install the chip will save the motion picture industry what amounts to more than $1 billion a year in revenue lost to piracy.

Valenti says he bases his estimate on the 280 million blank tapes sold last year, since he considers the figure to be far in excess of what would be needed to "record home movies and to time shift TV programs." He also cites Nielsen figures claiming VCR owners possess 72 million unauthorized copies of rented, borrowed, or previously purchased prerecorded video-cassettes.

Of course, there are people who go to great lengths to save a buck or two by copying their neighbor's prerecorded copy of "The Sound of Music" or even Paramount's low-priced smash "Top Gun," but does this seriously erode the home video market? I doubt it.

Am I condoning copying prerecorded product? Not on your life. I'm simply saying that statements from Hollywood on the issue should not be accepted on face value.

Take, for instance, their claims that VCRs would devastate the feature film box office. In reality, domestic box offices' steady decline halted around the time the VCR really took hold about four years ago and has maintained a steady level ever since. Also, the fear that their lack of participation in video rentals would cost them millions in lost revenue is unfounded. In fact, sales of prerecorded product are said to have put more than $2 billion into studio coffers last year. And insiders say it will be closer to $3 billion this year.

This fact alone has enabled the studios to make movies that would never have been made were it not for money raised from the advance sale of home video rights.

To its credit, the MPAA only hopes you are not involved in back-to-back copying of copyrighted video. And, frankly, I feel the same way. But when it comes to installing a device in my VCR that lets someone else decide what I can and cannot record, the only chip I want anywhere near my VCR is one that I can immerse in onion dip.

Black Entertainment Television's Jeff Newman on video exclusivity & programming formats... see page 49
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Audiotape Firms Fear Profit Slide
Bulk Suppliers Face Demanding Market

BY EARL PAIGE

LOS ANGELES Bulktape manufacturers are facing a dilemma: how can they supply duplicators with an increasingly superior product while still maintaining even moderate profit margins?

The tape makers say they repeatedly are asked to produce lengthier and higher-quality pancakes, but that pricing has far from kept up with demands for quality.

"If we were in the automobile business, we would be selling fully loaded cars for $2,000," says Terry O'Kelly, national sales manager of BASF.

"For years, it was possible to buy tape offshore and at real cheap prices. Even quality product was cheap, too," O'Kelly says. "But lately, quality improved, but the price is remaining low."

The result is an intensely competitive market, where no one is able to achieve strong profits.

According to O'Kelly and others in the industry, current prices for music-affiliated pancakes range from 4.5 to 5 cents for 100 feet.

On all fronts, audiotape bulk suppliers are feeling the push from their customers to provide ever higher quality product, according to Edward Khoury, president of Capitol Magnetics.

The consumer, already accustomed to better quality cassettes, is now being romanced by compact disk, video television, and soon, digital audiotape (DAT).

While high-output, low-noise bulk tape (HOLN) "was the workhorse in the '70s," says William Whan, capacitor vendor has installed at its Southern California headquarters.

"It was very difficult for many of our duplicator customers to determine and establish various bias settings," he says. "We can replicate their needs here in the center."

The facility encompasses 1,500 square feet and is equipped with Electro Sound and Gauss duplicators, a Taiting 790 loader, and other hardware.

Sunkyong is continually battling smaller, other front-running manufacturers, such as BASF, Capitol Magnetics, and Agfa-Gevaert. To attract and hold his customers, Park says his firm is always looking for ways to get closer to the marketplace.

Sunkyong has just opened a Chicago distribution branch; the firm opened a branch in New Jersey only a year ago.

The actual size of the pancake market is difficult to gauge. Park places the worldwide market at 16 million pancakes or $100 million—"conservatively," he estimates. The U.S. market at $52 million; Khoury says worldwide volume is $180 million-

Henry Brief, executive director of the International Tape/Disc Assn., says the group is studying a revision of its statistical methodology to better track pancake volume. The issue was among the subjects discussed at the association's recent Hilton Head convention.

Currently, ITA identifies the audio cassette industry as $257 million in 1985, up 6.9% from $238 million in 1984.

While industry statistics include all U.S. sales of audio- and video-cassettes—consumer retail, industrial, and bulk," says Brief. Bulk sales are defined as multiple quantities of loaded blank cassettes without labels, boxes, or sleeves that are sold to industrial, governmental, or institutional customers to be used in in-cassette duplication.

Those figures do not include tape sold in part form to blank tape loaders or to audio and video duplicators, says Brief.

Audio bulk suppliers and their duplicator customers are looking more about improving overall cassette quality. This year a conference on the subject is scheduled for May 4-7 at the Biltmore in Los Angeles. The concept of a cassette quality seminar was initiated by Electro Sound but has now been taken over by ITA.

The increasing emphasis on quality sound, certainly the impetus provided by emerging DAT technology, continues to propel the duplicating tape industry, according to Khoury.

Like other duplicator suppliers, Capitol is proceeding carefully with its newest generation tape, GS-1, the ferric cobalt formulation. Khoury says the company has been test marketing it for the past two-three months "to make sure it meets the duplicator needs in all aspects."

"It's like selling fully loaded cars for $2,000,"

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Khoury is quick to emphasize that "metal has been around for some time. You will recall tape recorders in the '70s had settings for chrome and metal."

As far as metal tape, it is possible that technology may find the duplicating field leapingfrog over metal particle, should the new metal-evaporated formulations prove viable.

"Metal particle is one notch above chrome and cobalt. We will have to see if it has a place because technology is changing so fast," Khoury says.

"It's like selling fully loaded cars for $2,000,"

O'Kelly, O'Kelly, and others also stress other manufacturer concerns outside the research and production of duplicating tape.

"The problem is not so much with tape stock but with maintenance and trying to find out how to make a good C-0. Even then, it's a confusing situation, because the labels understand the consumer has to have the proper head alignment for everything to work out."

How soon new metal formulations will become important in tape duplicating depends upon technological advances that must occur in the duplicating equipment itself, says O'Kelly.

"The high-speed duplicators really can't use metal tape. The heads are incapable of putting that type of production."

(Continued on page 63)
Sound Investment

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

SWEETER SOUNDS: Houston’s 50-year-old Sugar Hill Studios has been given a new candy coating, with the addition of a new digital sound production studio, a fully equipped rehearsal hall, and a completely remodeled main control room and recording studio. The facility has just become the new home of Magnesonic Engineering Co., an electronic design and development firm headed by Sugar Hill’s chief maintenance engineer Rod Thibault. Some of the Hill’s past clientele include George Jones, the Big Bopper, Freddy Fender, and Lightnin’ Hopkins. The main room now boasts a 32-input Audetronics 301 console; an Otari MT-90 24-track deck; and a pair of MCI 16-track recorders.

BIG IN EUROPE: Ceteq Gauss, manufacturer of professional audio-cassette duplication equipment, reports a strong increase in its international sales, with seven European music companies purchasing Gauss Series 2400 duplicating systems. The systems are capable of duplicating on metal-particle tapes as well as second and chromium oxide, says Jim Williams, vice president and general manager of Gauss. The 2400 is also able to operate at bin speeds of up to 480 i.p.s., with slaves operating at up to 240 i.p.s.

GRINDING OUT THE HITS: Los Angeles-based Music Grinder has upgraded to 48-track, with its acquisition of a new Studer A800 MK III 24-track deck. Other new toys include a Masenberg equalizer, an AMS RMX-16 digital reverb, Yamaha SPX-90 and REV-7 digital processors, and more output gear.

BETTER-SOUNDING MOVIES: Digital Magnetics in Hollywood is specializing in producing digital audio soundtracks for home video releases. The facility has already completed digital tracks for “E.T.,” “The Color Purple,” and “Polaroid.” According to owner/producer Bruce Botnick, the process has gotten easier by using Sony’s BVH-2830 videotape recorder, which is equipped with built-in digital audio recording capability. Until recently, Botnick says, producing a digital audio soundtrack for a movie required recording two master tapes, one for video and one for audio, and then hoping they were correctly synchronized for duplication or broadcasting. Botnick used the BVH-2830 for the digital master to “Howard The Duck,” set for release by MCA Home Video in the spring. Mike Fitzgerald, technical director for MCA, says his firm is the first home video company to use digital audio throughout the entire mastering process. “It’s not any more expensive to work with digital, and with the Sony, we no longer have to operate a double system for digital duplication,” says Fitzgerald.

OMEGA STUDIOS, Rockville, Md., has added some new gear, including an Audetronics 24 x 16 console; two Technics SLP-1200 CD players; two Yamaha SPX-90; a Kurzweil 250 with all four sound blocks; and a new half-inch eight-track recorder.

Audio Track

NEW YORK

CHUCK BERRY and Keith Richards were in at Giant Sound working on the “Hail, Hail, Rock And Roll” movie soundtrack. Mike Frondelli and Don Wersha were at the desk, assisted by Jeff Cox. The Cover Girls were in at Shakedown Studios to work on their Fever/Sutra debut. Among the producers involved with the project are Paul Gervais, Andy Pandia Tripeh, and the Rainy Davis/Pete Warner duo. The project is slated for a May release.

DiANNE SCHUUR was in at A&M’s Recording Studios’ studio A working with the Count Basie Orchestra, directed by Frank Foster. The GRP digital recording was produced by Beverly Hills-based En Pointe Productions’ Jeffrey Weber. Borrowed from Hollywood’s Ocean Way Studios, Alan Sides was at the desk. GRP’s co-president, Larry Rosen, served as executive producer.

I.R.S. act Wall Of Voodoo recently completed its fourth album, “Happy Planet,” at Hit City West. Richard Mazda produced the project, scheduled for an April 20 release. Peter Kelsey was at the controls. Voodoo’s label mates the Truth were in Hollywood’s Dustbowl working on their second album for I.R.S. Producer/engineer Dennis Herring (Timbuk 3) was brought in on the project.

LOS ANGELES

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NASHVILLE

DAVID FOSTER was IN AT SIXTEENTH Avenue Sound producing “Don’t Ask The Reason Why” with Tim DuBois and Scott Hendricks. The single, penned by Foster and (Continued on page 64)

Reps Wanted.

SKC America is now interviewing representative companies in selected territories for its line of quality 1/2” bulk and pancake video products. Please submit resume or contact Ed Havens, National Sales Manager at (800) 526-2717

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Digital Duck. The Sony BVH-2830 VTR, with digital audio capability built in, was used by Digital Magnetics of Hollywood to create the master soundtrack to “Howard The Duck” for MCA Home Video. Shown, from left, are Mike Fitzgerald of MCA and Digital Magnetics’ Bruce Botnick.

Recording Studios For Amateurs Discovered At The Mall?

NEW YORK Hey, wanna go down to the mall for some overdubs? Center Stage, a nationwide chain of retail-center-based recording studios, is hoping that would-be pop stars will answer yes.

Center Stage Recording Studios, an operation billing itself as a “consumer recording studio” chain, has come up with a hi-tech twist on the old penny arcade “recording booths” found years ago on boardwalks and in amusement parks.

The firm offers what it says are high-quality, multitrack recording services for amateurs, allowing them to sing lead parts over background tracks to any of 180 popular songs in different genres.

“You should never underestimate how well people think they can sing,” says Rick Goldberg, the 30-year-old president of the chain, which has similar operations in Texas, Louisiana, Arizona, and Missouri.

The business was started in Houston last year.

Price is a big factor in drawing business to Center Stage, says Goldberg. Customers pay $9.95 to record a song, and are given a cassette of the finished product.

Goldenberg employs studio musicians to record the backing tracks to the songs in a 24-track facility. All rights to the tunes have been cleared with the Harry Fox Agency, and Goldberg says the three most popular tracks on his list have lately been “The Greatest Love Of All,” “Twist And Shout,” and “Walk Like An Egyptian.”

Studer Bows New CD Deck Has Several Design Innovations

NEW YORK Studer Revox America, maker of one of the most widely used professional compact disk decks on the market, will unveil the successor to the 2-year-old machine at the upcoming National Association of Broadcasters meet in Dallas, March 28-April 1.

According to Thomas Minton, Studer vice president and general manager, the new A727 sports a number of design innovations, many of which were requested by broadcasters who had been using the A725 at their radio stations.

“The machine reflects nearly two years of feedback from the field,” says Minton. “We looked at what broadcasters needed in real-world situations, and we made sure our engineers designed new features accordingly.”

These include a new rack-mountable design, rather than the tabletop configuration of the earlier model. In addition, the A727 is said to offer faster cueing time; special functions to check cues with a single keystroke; and a new self-aligning display designed for darkened control rooms.

The A727 is said to sound better as well. It features newly developed LSI chips, oversampling, and digital filters as well as dual A-D converters. The error correction circuitry has been upgraded to provide better performance on dirty or damaged disks, Minton says.

For specialized production applications, the new machine has digital output ports for audio, CD-I, and CD-ROM. Varispeed operation is also possible, via the use of an external clock reference. Suggested retail price of the unit is about $2,000, Minton says.
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Profile: Nile Rodgers

Arranger, songwriter and guitarist Nile Rodgers is one of the most sought-after producers in the music industry today. In demand by such top artists as David Bowie, Madonna, Duran Duran, Sheena Easton, Jeff Beck, Diana Ross and Mick Jagger, his influence is redefining the sound of the 80’s. Part of that sound is utilizing only the finest technology available to give him the speed of operation, reliability, fidelity and creative control that are the Nile Rodgers trademark. He remarks on why his Synclavier is at the heart of this production technique:

"As a producer, the Synclavier is a must for me in the studio. It isn’t just a piece of equipment I sometimes use. It’s mandatory, just as important as speakers, microphones and console. And since the Synclavier is the most advanced system in the world, it gives me a creative edge that lets me concentrate on the artistic side of making records."

Nile Rodgers

New England Digital


Synclavier is a registered trademark of New England Digital Corporation.

Audio Track

(Continued from page 63)

DuBois and performed by Restless Heart, will be featured in Universal’s new Michael J. Fox film, “The Secret Of My Success.” Scott Hendricks and Jeff Ballding engineered, and Jeanne Kinney and Dave Parker assisted. Also in, Rosanne Cash was working with producer Rodney Crowell on a new project for CBS. Those at the console included Steve Marcantonio, Donovan Cowart, and Jeanne Kinney. Lastly, EMI America country artist Tom Wopat was in to finish his new album’s final mix. Producer Jerry Crutchfield brought Hendricks in to engineer.

Other Cities

Former King Crimson member Adrian Belew was in Lake Geneva, WI., working at Royal Recorders with his current band, the Bears. The group was toiling away at its debut album for I.R.S. ‘new subsidiary, Primitive Man. Titled “The Bears,” the album is the label’s first release. It will be out in early May. Belew produced, and Rich Denhart engineered.

Eddy Clearwater’s group was in at Seattle’s London Bridge Studios to record a version of the standard “Johnny B. Good” for a Japanese TV network’s cigarette commercial. New York City’s Cherry Lane staffer John Hill produced the spot. Supervising engineer was Peter B. Lewis. Operations engineer was Peter Barnes.

Boston-based Mata Hari (formerly Lizzie Borden & the Axes) was in at Dreamland Recording in Woodstock, N.Y., working on four cuts. Also there, Wendell Anderson was in finishing up five tunes for his upcoming album. Nickel & Dime Productions’ Kim Nicholas was in to produce. For both projects, Dave Cook was at the controls and Harvey Sorgen assisted.

In Dearborn Heights, Mich., new act Caruso, nominated by the National Assn. of Colleges as contemporary artist of 1986, was in at Studio A working on an EP with producer/engineer Eric Morgeson. Also there, heavy metal rockers Tommy Boyd were in to lay rhythm tracks for their debut album. John Jaszcz produced and engineered.

Peter Prout was assisting.

Musical tracks for “the Zachau Flip-Flop,” nominated recently as spot of the year by the American Assn. of Political Consultants, were recorded in Philadelphia’s Modern Audio Productions. Created for Alan Cranston’s senatorial campaign and written by MAP staffer Jack Ebbert, the five tunes parody a “greatest-hits” TV commercial. According to WMMR Philadelphia DJ John DeBella, the spot is one of Frank Zappa’s favorites.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

Unsigned bands now have a shot at vid exposure at colleges... see page 49
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- THE UNION OF POP MUSIC AND MOVIES FOR THE YOUNG MARKET CONTINUES TO REAP REWARDS AT THE BOX OFFICE AND ON THE CHARTS.
- OVERVIEW OF SOUNDTRACKS' INFLUENCE ON THE CHARTS AND AT THE LABELS.
- RECORD COMPANIES: Label-by-label survey
- FILMS IN SUMMER
- UPDATE ON THE BROADWAY Cast Catalog on Compact Disc
- TV TRACKS: Survey of current successes and projects in progress
- CHART ANALYSIS

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Switching Allegiance: Recorder virtuoso Michala Petri, with Philips Records for the past five years, has been signed to an exclusive contract by RCA Red Seal. Her first recording under the deal will take place in London this July. The work is Vivaldi’s “Four Seasons”; the orchestra is the Guildhall String Ensemble.

Red Seal chief Michael Emmerson expects that Petri’s recorded repertoire will now reach far beyond the baroque, for which she is best known. “Our aim is to mirror on record concert life,” he often plays contemporary works, he says. Such composers as Luciano Berio and Malcolm Arnold have written works specifically for her; some of these will surely find their way to disk.

The Petri deal is exclusive and long-term, says Emmerson. She is his second signing since he took over the Red Seal helm last year (pianist Barry Douglas was the first). Negotiations with other artists are in their final stages, says Emmerson, with additional signings expected shortly.

Meanwhile, at Philips, there remain a few new Petri albums still awaiting release. Due out soon is a Teleman set, with the St. Paul Orchestra conducted by Pinchas Zyaden for an artistry albums. In all, there are more than 10 Petri albums in the Philips catalog.

Among the promotional devices to support the new Philips recording of the Shostakovich Fifth Symphony, recorded by Semionov, Tchekhov and the Berlin Symphony Orchestra, is a taped interview by air personality Nancy shear by Borchov and the composer’s daughter, Olga Shostakovich. Tapes of the 25-minute interview are available to radio stations upon request.

White Rope. The group is gearing up for national tour dates to support the release. Contrary to past reports, E*ST*Y is still on the label’s roster. It seems that talks with Epic didn’t go out. Jump Street is releasing two 12-inches, “Code Of Love” by Debbie & the Code and “Take My Love” by Russ Brown.

The former was produced by System member David Frank, who co-wrote the song with noted session man Paul Pesco. “Take My Love” is the follow-up to Brown’s 1986 hit, “Gotta Find A Way.” The New York-based logo is currently slicking up the club charts, and has a 12-inch chart with Lola’s “Wax The Van.” Man Records of Fremont, Calif., has released its first album, “On The Run” by Joe Gibson. The singer/songwriter is best known as a gospel artist, but this project contains tracks geared toward the dance market—particularly “Ain’t It Pretty,” which is currently being serviced to urban and top 40 outlets. According to label spokesman Joseph Sims, the album is licensed to Frontline Records for the Christian market, while Man is handling it in the secular market. Profile has just shipped Wendy O. Williams’ latest release, “Maggots.” The Record (Ninth Anniversary Album Of The Plasmatics).” The record was licensed to the rockers’ WOW label. Dunhill continues its series of CD oldies compilation with four more titles, “Toga Rock,” “Beach Classics,” “Back Seat Jams,” and “Beachbeat Shaggin’.” The logo is tying in radio giveaways and promotions to promote the release.

Indie Grass Route

Vegas Records is making moves with “The Unbeatable Dream,” a 12-inch that features NBA All Star and Houston Rocket center Akeem “The Dream” Olajuwan. Performed by rappers Hurt ‘Em Bad, the release is being sponsored by Etonic Shoes and is tied in with a special nationwide promotion.

According to label spokesman George Luster, the campaign will be giving away a complimentary copy of the single with every purchase of Etonic basketball shoes. The promotion is planned for the spring season and reportedly will be supported by advertising spots on MTV, “Friday Night Videos,” and “Saturday Night Live” as well as radio.

Not new to the game, Luster says he wrote a similar song for a NBA player Spud Webb months ago. “It was test-marketed and the response was great,” he says. “At that point, the owner of Etonic approached me and wanted done for Akeem.”

Initial orders for the record were 20,000 units, and it’s generating airplay and/or club play in such cities as San Francisco, Miami, Houston, and Washington, D.C. An accompanying music video is in the works.

Vegas Records is distributed by Macola and can be reached at 2241 N. Jones, Suite 4, Las Vegas, Nev. 89108, 702-646-1303.

Seeds & Sprouts: Enigma is starting up a dance label, which will be headed by Stacey Q producer Jon St. James. Word is that the logo will start off in the Los Angeles and Miami markets and will be independently distributed. The first 12-inch is slated for release next month… Frontier is heating up college playlists with “Moonhead,” the new album by Thin Lizzy.

White Rope. The group is gearing up for national tour dates to support the release. Contrary to past reports, E*ST*Y is still on the label’s roster. It seems that talks with Epic didn’t go out. Jump Street is releasing two 12-inches, “Code Of Love” by Debbie & the Code and “Take My Love” by Russ Brown. The former was produced by System member David Frank, who co-wrote the song with noted session man Paul Pesco. “Take My Love” is the follow-up to Brown’s 1986 hit, “Gotta Find A Way.” The New York-based logo is currently slicking up the club charts, and has a 12-inch chart with Lola’s “Wax The Van.” Man Records of Fremont, Calif., has released its first album, “On The Run” by Joe Gibson. The singer/songwriter is best known as a gospel artist, but this project contains tracks geared toward the dance market—particularly “Ain’t It Pretty,” which is currently being serviced to urban and top 40 outlets. According to label spokesman Joseph Sims, the album is licensed to Frontline Records for the Christian market, while Man is handling it in the secular market. Profile has just shipped Wendy O. Williams’ latest release, “Maggots.” The Record (Ninth Anniversary Album Of The Plasmatics).” The record was licensed to the rockers’ WOW label. Dunhill continues its series of CD oldies compilation with four more titles, “Toga Rock,” “Beach Classics,” “Back Seat Jams,” and “Beachbeat Shaggin’.” The logo is tying in radio giveaways and promotions to promote the release.

Jem’s Howard Waelutt tells us that Crossfire Choir’s debut album is off to a healthy start. The project was produced by Steve Lillywhite, whose credits include the Rolling Stones. Other activities for the New Jersey-based company include “After Words,” the solo debut from Human Switchboard front man Bob Pfeifer (on Passport), and “Earthworks,” a jazz album by drummer Bill布鲁福德(En).
Major Video Makes Major Splash
Key Factors: 2nd Offering, Reverse Split

BY EARLE PAIGE
LOS ANGELES National Entertainment Corp., leading franchiser and operator of 64 Major Video specialty stores around the country, is in the midst of a vigorous expansion.

The factors include a name change, secondary public offering, and a reverse 25-for-one split, according to Bank Cartright, president. The Las Vegas-based firm officially changed to Major Video Corp. (NASDAQ/MAVJ) March 12. The new name is over-the-counter symbol was NEMT.

Cartright, on a national tour visiting financial analysts, says he is unable to comment on the secondary offering before its announce ment.

The obvious strategy of the name change and split is to grab the attention of the market makers. "The big firms don't trade in penny stocks, that much," says Cartright. "The reverse split will mean that instead of 75 million shares, we'll have 3 million—and count on that meaning something.

Analysts, most of whom are just becoming aware of Major, say they agree with the strategy.

At Cantor-Fitzgerald, analyst Stan Trilling puts the 75 million shares in perspective. "With that number of shares, there's no way of growth they're talking about."

At 75 million shares, says Trilling, Major has a market evaluation of about $10 million on $7 million revenues for the past nine quarters, "or around 2 1/2 times revenues. By contrast, Wherehouse Entertainment is about 1 1/2 times revenues."

According to David Butterworth of Wedbush Securities, "It will put their earnings at between 15-20 cents for the year, if all the numbers [Cartright] talks about are true."

Overall, Butterworth says he hasn't had the opportunity to thoroughly study Major Video. He says he is impressed with Cartright's background in franchising, particularly with Penn Hut, and his responsibility was opening new areas. The one question he had was price. At $3 for three days, it's still $1 a day. His turns are about the industry average, so it will be in full swing to see how his margins work out.

Cartright expects the split to have the same catapulting effect for earnings that it will have on stock price. Recently reported net income at $384,585 for nine months ending Jan. 31, computes to about 22 cents a share, he claims.

Of late, public video retail firms have been showing healthy revenue growth but no earnings," says Cartright, claiming that the near future basically looks good for video specialty stores that are positioned strategically.

The same nine-month report indicates major 12% revenue growth, "but no earnings," says Cartright, estimating 30% derives from franchise purchase fees and subsequent royalty payments.

While Cartright acknowledges Major has been trading at a multiple significantly below similar companies, he feels home video specialty retailing continuing bullish for the firm, due primarily to its relatively complex franchising strategy.

Major stakes out choice regions for its own company stores, giant-size 5,000-square-foot-and-up outlets stocking more than 10,000 titles. One company store in Las Vegas makes 6,000 square feet and performs 40 units a week. According to Cartright, Major's immediate game plan calls for adding at least two new outlets every six to seven weeks, two company owned. "We're opening at a pace of a store every five days," Cartright anticipates a total of 125 stores by the end of the year and "stepping up the percentage from 18% company-owned to around 25%.

With 11 of its 64 stores company-owned, Major likes to share promising markets with franchisee developers or subfranchisers, says Cartright.

Major Video offers franchises at an initial fee of $12,500 per location. Royalty is 3% of all gross sales, payable monthly; 4% after 24 months.

However, because Major Video stresses the so-called supermarket concept, total investment can run $150,500-$250,000, "depending on the size and position of your store," says Cartright.

As for subfranchisers, Cartright indicates they are screened carefully. "We awarded one recently out of Colorado who has sold $25 million to invest," he says.

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Dutch Music Trade Gained
In '86 With Rise Of CD

BY WILLY HOO
AMSTERDAM, NETHERLANDS The Dutch record industry has posted increased results for a third year in succession, with gross earnings at $271.4 million in 1986, 5.5% ahead of the previous year's figure.

However, sales of all configurations other than compact discs are in decline, and with increasing debate on the role of the industry, fears the consequences of a probable fall in CD prices, perhaps compounded by the introduction of digital audio tape hardware in this market.

Last year CD business grossed $70.5 million, 12% up on the 1985 figure of $31 million. In previous years, the CD share of overall industry downward in recent years. In 1985, it was 1.7%, in 1984, it rose to 5.2%, and in 1985, it jumped to 12%. CD's percentage last year was 26%. By contrast, the vinyl album's share of trade revenues fell from 70% in 1985 to only 46.5% last year. Taking vinyl albums and singles together, some 46.5% of the units were sold last year than in 1985, while unit sales of CDs grew over the same period from 1.4 million (1985) to 3.2 million (1988), outstripping even the most optimistic industry forecasts.

But throughout CD has proved to be a powerful stimulant to the industry here—reversing the fall in revenues experienced between 1983 and 1984 and generating substantial growth thereafter—Rob Edwards, deputy managing director of trade body NVFI, warns that the Dutch record business could soon face a crisis.

He forecasts a drastic dip in CD prices in the near future and notes that teen-agers here, who once accounted for more than 50% of total sound-carrier earnings, are apparently losing interest in buying records. 

While this age group, he goes on, is the one most interested in home copying of prerecorded music, and with DAT recorders expected to be launched on the Dutch market next fall, protection for the CD has become a matter of urgency.

The sales last year totaled 13.6 million units, worth $126.2 million, compared with 15.7 million units, worth $145.2 million, in 1983. Sales of 7-inch and 12-inch singles together amounted to 11.9 million, worth $95.5 million, compared with 12.2 million, worth $96.1 million, in the previous year.

The results for vinyl carriers are broadly consistent with those emerging from other markets worldwide. However, NVFI, which publishes the results, says it is puzzled by the unexplained sharp decline in the last year of prerecorded cassette sales, which dropped from 1985's figure of 5.5 million to only 2.3 million units in 1986, a 18% decline in revenues in $429 million (1985) to $35.2 million (1986).

Since 1982, the CD has shown steady growth here, largely as a result of the launch of Walkman-type players, with sales of $49.6 million in 1982 to $31.9 million in 1983 and $35.7 million in 1984.
Exclusive With Cecchi Gori
RCA Inks Soundtrack Deal

By Wolfgang Saphr

Cologne, West Germany State-side success for German-speaking artists is still in the nature of a fluke, despite the chart intrusions made by such acts as Germans Falco and Nena, according to Helmut Fest, deputy managing director of BAST, France's biggest music company.

Fest, who spent three years with Capitol in Los Angeles during its most successful period, says he is aware of the dangerous illusions of artists who hope to conquer the U.S. market.

Entry into the American charts is almost always a freak episode, he says. “For a few weeks they live on the clouds of success, but then reality and the strike again. So far, it has not been possible to establish a German artist in the U.S. on a permanent basis.”

Not everything is negative, though. A strategy reminiscent of “Miami Vice” and “Top Gun” in a bid to break down the barriers. The new movie “Za- bou” uses music from both international and German artists signed to EMI, among them Joeocker, Tina Turner, Freddie Mercury, Robbie Nevill, Klaus Lage, Wolf Mah, Pure Schults, and Anne Haiges.

The first single from the album, “Take That, You’re Gone,” written by Lage and performed by Cockers, is already on the charts here, and other singles will follow. The soundtrack album will be released throughout Europe and in the U.S.

“There is a unique opportunity for German artists to present themselves to an international audience,” says Fest, who hopes that the album will be presented by music, Cockers, Turner, and the other major acts involved will open doors for German artists to follow.

Without such a project, Lage, Mah, Haiges, and the other national artists would have few opportunities to be heard beyond their own national borders. Fest says: “I regret that local acts don’t get enough chance to present themselves. Even the television stations don’t have enough attractive concepts, though probably the German record industry should make a point of putting together music programs to the stations.”

Indonesia Eyes Berne Rules

Kuala Lumpur, Malaysia Indonesia has made overtures to rejine the Berne Convention, from which it withdrew in 1968, government officials here have confirmed. The move follows criticism by a number of international organizations, including the U.S., of Indonesia’s inadequate protection of intellectual property rights.

Speaking at a seminar organized jointly by the government and the World Intellectual Property Organization (WIPO), cabinet secretary H. Murdidoon welcomed proposals that Indonesia institute substantial penalties to deter copyright violation and consider joining international copyright conventions.

Murdidoon, who chairs a government task force on intellectual property protection, would not elaborate on the approaches made. However, he accepted the view of the U.S. ambassador, who said: “Indonesia should adopt internationally recognized copyright laws in order to ensure proper investment in high technology.”

The recommendations made at the seminar, which dealt particularly with computer software protection, would be valuable in drafting new legislation, Murdidoon said, adding: “If we can do that, investment will follow.”

Foreign investment in Indonesia has fallen for three years.

Christie Leo

IFPI: Tape Levies Don’t Hurt Sales
Cites Examples Of Sweden, Finland

By Nick Robertshaw

London Swedish rock band Europe, whose latest single, “Woman In Red,” is a String of No. 1 chart spots and platinum sales awards stretching across the continent from Norway to Portugal. The CBS/Epic acts “The Final Countdown” album has sold around 2 million units worldwide, and a single of the same name has sold more than that in Europe alone.

The album has topped charts in six European markets (Sweden, Finland, Spain, Italy, Switzerland, and Greece), and the single has hit No. 1 in eight (U.K., Italy, Spain, Portugal, Austria, Belgium, Sweden, and Finland). Sales awards to date are one platinum disc, one double, and three gold records for the album, plus four platinum and one double gold for the single.

“Country” and “Rock The Night,” in some markets and on “Final Countdown in others.”

The five-piece band came to CBS via WEA, who brought a former company staffer, and was initially bracketed as hard rock. A first CBS/Epic album, “The Wings Of Tomorrow,” sold well in its genre but did not cross over. Hear “Woman In Red” topped the “Final Countdown,” however, the company conceived a different approach.

Says Burger: “We realized immediately there was major crossover potential, and our concern became to position the band as not so much its roots but to make it much more acceptable to a wider audience.”

The album and single that were released in May, but early reaction was still that it was hard rock and did not fit radio formats. CBS offered the title track as a signature tune to key shows in various markets but met the same response. Aware that the albums were big in the stores, CBS kept the sales teams pushing hard through the summer hump and gave the band the priority for a renewed effort in the fall. “We were convinced it was a great album and determined not to lose it,” says Burger. “We decided to whirl the public behind them. It was just a question of getting the first few tickets, the switchboards would start going.”

Stressing that Europe is not a hard rock outfit but a band playing pop with a hard edge and helped by a live video that Burger describes as “one of the best of 1986, if not the best,” the company says it did the play needed, initially in France and West Germany. “Once that happened,” says Burger, “we were on our way.

A promotional tour was set up, highlighting with an Oct. 14 showcase in Munich. “The band wanted to do it in Stockholm, but we felt it would be a better opportunity in a neutral market, to emphasize their international appeal. We invited 200 key media people from all around Europe, and sold 120 tickets locally. It was the first time they had played outside Scandinavia and Japan. We were very pleased with the outcome.”

“We feel that the album is a real fact, but few people had had the opportunity to hear them play.”

By that time, the single had already reached No. 1 in four markets, including West Germany itself, and thereafter success snowballed. Planning went ahead for the band’s first European tour, covering 12 countries in three months. Concluded early in March, the trek was sold out at every venue.

Faced with what looked increasingly like its most successful signing from continental Europe, CBS has now launched all over the world, releasing the album in Australia, South America, Canada, and elsewhere in Finland.

“This is not the normal way, especially for (Continued on page 7)

WEA Mounts Talent Hunt In Singapore, Malaysia

By Christine Leo

Singapore A major talent hunt is under way in Singapore and Columbia Records has launched a new single. “This kind of opportunity is rare,” says WEA’s director of marketing, “and we want as many contestants as possible so that the best of the crop can be chosen.”

The company is currently working through WEA’s International Office’s offices in Singapore to find an established record producer to work with the group, which WEA says could be in line for an international breakthrough if the project goes according to plan.

“This is a major coup for us and for local artists,” he says. “Singapore has a proven track record for English-language recordings in this region, and we’re certain this scheme will enhance our corporate image tenfold.”

Music sponsorship is relatively new to Southeast Asia, although WEA itself has been involved in at least three previous campaigns: Camel and Loral subsidized production of two well-received local artist compilations, and Otad bought into Singaporean starlet Jacintha’s new recording of Latin re-makes.

“in the past we sought sponsors to offset the high cost of production and help us record songs with a real brand awareness for the sponsors’ products. In the current project, the group’s recording will serve as a vehicle to expose the product through advertising, concert appearances, merchandising, and promotions. We’re hopeful it will be the first of many such joint ventures.”

www.americanradiohistory.com
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<td>30</td>
<td>YOU STILL LOVE ME CHICAGO WANDER BROS</td>
<td>RCA</td>
<td>3</td>
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<td>31</td>
<td>YOU'RE THE ONE</td>
<td>PAUL SIMON</td>
<td>A&amp;M</td>
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<td>BRIAN CATO</td>
<td>COLUMBIA/CBS</td>
<td>3</td>
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<td>POLYGRAM</td>
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<td>GET UP JETS</td>
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<td>NEW</td>
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<td></td>
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<td>BOSS CHONG</td>
<td>BOSS CHONG</td>
<td>RCA</td>
<td>3</td>
<td>20</td>
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</tbody>
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**Notes:**
- **HITS OF THE WORLD**
- **CANADA** (The Courtesy Record Top 40 As of 3/12/87)
- **BRITAIN** (The Courtesy Music Week/Gallup As of 3/21/87)
- **WEST GERMANY** (The Courtesy Kent Music Report As of 3/23/87)
- **AUSTRALIA** (The Courtesy Kent Music Report As of 3/23/87)
- **NETHERLANDS** (The Courtesy Stichting Nederlandse Top 40 As of 3/21/87)
- **ITALY** (The Courtesy Germano Rustichelli As of 3/5/86)
Composers Meet Press Protest 2-Cent Song Rate

BY KIRK LAPIOLTE

OTTAWA Many of the country’s premier songwriters converged on the nation’s capital March 11 for a one-day display of solidarity as an 11th hour bid for an end to the 2-cent-a-song compulsory mechanical reproduction rate.

The event was organized by the shadow cabinet communications critic for the Liberal party, MP Sheila Finestone, artists Randy Bachman, Burton Cummings, Jim Vallance, Eddie Schwartz, and Ian Thomas, among others, held a news conference with the Canadian Music Publishers Assn. (CMPA) and the Canadian Mechanical Reproduction Rights Agency Ltd. (CMRRA) to urge the federal government to abolish the rate and allow the recording industry and composers and publishers to work out a new deal.

Since 1924, the rate has remained unchanged at 2 cents a song one for the writer and one for the publisher.

Bachman, a former member of the Guess Who and the in-house producer of Bachman-Turner Overdrive, said, “I ask you, how many of you would like to be earning the same paycheck as you did in 1924?”

Bachman and Cummings, the principal writers for the Guess Who in the late ’60s and early ’70s, said the effect of the world’s lowest mechanical rate is to induce talented writers to move abroad or give the game up entirely.

Vallance, songwriting partner of Bryan Adams and a writer and producer for Glass Tiger, told reporters that it is only the international success that keeps Canadian writers alive. It is a shame, he and others said, that Canadians can’t stay alive on domestic mechanical royalties.

The early day news conference at the National Press Theatre attracted widespread media attention to a cause that has largely been publicized only in trade publications. Guided by CMPA spokesman Mel Shaw and CMRRA chief Paul Berry, a “2-cents-too-long” campaign in recent weeks has raised the profile of the issue. Certainly, the presence of Finestone didn’t hurt. Just as the Conservatories three years ago were welcome allies on the copyright issue because their ranking in the polls made it clear they would form the next federal government, a Liberal to support these days is a good thing to have. The polls suggest the party will return to power after the federal election next year or in 1989.

The news conference featured a videotaped cavalcade of Canadian songwriting stars, including Adams, David Foster, Carroll Baker, Dan Hill, and Ray Griffith. It prompted same-day questioning of the Conservatories in the House of Commons, the first time the issue has reached the floor of Parliament.

It is expected that the Conservatories will soon unveil their plans to amend the 1924 Copyright Act. Abolition of the rate is expected to be included in the package, but it is uncertain if the new law will be presented in whole or in two parts. If it were presented in two segments, this would indicate that the conservatives don’t believe more than one part would pass. The aim of the industry is to get the mechanical rate amendments in the first part of the bill.

But Communications Minister Flor- ra MacDonald would not promise to do so in answers to questions March 11 by Finestone and the New Democratic Party’s communications critic, Lynn McDonald. She merely affirmed the government’s commitment to change the act soon.

The industry and the writers and publishers were close last year to agreeing on a new rate after the Communications Department had urged them to work out a deal. However,ayers for the federal Consumer and Corporate Affairs Department intervened and suggested that the negotiations between CMRRA, CMPA, and the Canadian Recording Industry Assn. (CRIA) involved price fixing and would be subject to prosecution. The industry has since asked for an exemption that would allow them to strike a deal. If given the go-ahead, the recording business seems willing to allow the rate to move up to about 6 cents a song over a period of a few years.

Finestone, who has made it clear that she does not view the industry’s negotiations as price fixing.

Charity Version Of ‘Let It Be’ Released

LONDON Boy George, Mark Knopfler, Kim Wilde, Bananarama, and the Drifters are among almost 100 artists featured on a charity version of the Beatles’ “Let It Be,” recorded here to raise money for victims of the recent English Channel ferry disaster.

The songwriting team of John Lennon and Paul McCartney wrote the song, which will retail at around $2.50. Dealers will be asked to pass on their margin to a disaster fund set up by the national newspaper The Sun, and there are hopes the British government may waive the value-added tax on the disk. All profits go to the fund.

Produced March 14-15 by Pete Waterman, the record goes on sale Sunday (22). Michael Jackson, owner of the Lennon-McCartney copyright, gave clearance for the Ferry Aid recording in a telex to The Sun saying: “Go ahead and make a fortune.”

Yoko Ono and Paul McCartney, whose original vocal track is incorporated in the new version, have also supported the project.

3BC Radio is broadcasting a 20-minute program on the single, presented by DJ Simon Bates, and Pan-European satellite service Music Box/Super Channel is reading a documentary special about the Ferry Aid project.

Reportedly, MTV will air a Ferry Aid program in the U.S. It is expected that up to $1.5 million may be raised for victims of two disaster in which a crossing ferry capsized off the Belgian coast. The death toll may eventually exceed 200.

Maple Briefs

TORONTO’S NEWEST radio outlet, CJEZ-FM, intends to be operating by mid-April. The station will aim at the 30- to 54-year-old demographic with an easy-listening format. It is owned by Redmond Communications and will feature 60% instrumental selections.

LATEST RUMBLINGS from the free trade negotiations between Canada and the U.S. A senior Canadian source has been quoted as saying work is being done to eliminate all tariffs between the two countries within 10-12 years. That would mean, among many other things, that there would be no import duties on recordings, and it could throw a real scare into the Canadian record manufacturing business. What’s more, without those tariff barriers, some fear that U.S. companies would have little incentive to run separate operations in Canada. A branch-plant operation might be more appropriate, they fear.

PAUL YOUNG’s management refused to allow official souvenirs to be sold at his Feb. 17 Ottawa Civic Centre show because the arena’s surcharge was too high. And hats off to Young for his subtle yet clear message to his audience about protection from AIDS.

Information should be sent to Kirk LaPointe, 85 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8
**NEW & NOTEWORTHY**

**JOEY WATLEY**
PRODUCERS: Andre Cymmn & David Z. Bernard
MCA-5689

Bow by former Shalamar chanteuse and "Soul Train" dancemix can't miss. Watley has it all together: provocative looks, an irresistibly kitchy voice, an all-star gang of producers, and smoking tunes with funk power to spare. First single, "Looking For A New Love," is already No. 1 on black charts and climbing fast at pop; LP is deep in hits, with "Still A Thrill," "Stone Kind of Love," "Innocent Love," and "I'm So In Love." Joey sounds like the real deal, and she's got the goods to prove it. Probably a platinum future here.

**JIMMY HENDRIX EXPERIENCE**
LIVE AT WINTERLAND
PRODUCER: Alan Douglas. Chip Branson
Rykodisc RCD 10038

This startlingly dynamic 1968 live set is a CD-only release—and a highly persuasive argument for the format. More than 70 minutes long, it showcases Hendrix at his best, mixing his best-known compositions with several rarely captured live cuts. Highlights: "Killers," "Foxy Lady," "Crossroads," "Mothership Connection," and "Funkify Your Love." Surprisingly tight, perfectly spaced, this is Hendrix's finest hour.

**THE DEL FUEGOS**
Stand Up
PRODUCER: Mitchell Froom
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Rocking Boston combo's third album exhibits writing and production polish of its predecessors. New tunes owe debt to Stan Volta soul and Tom Petty's bluesier side. Petty puts in a guest appearance, as do such notables as James Burton, Alex Acuna, Merry Clayton, and Bobby King.

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**BLACK PICKS**

**CHERYL LYNN**
Slip Away
PRODUCERS: Various
Matinee ST 530

Vocalist Lynn moves to the Manhattan imprint with one of her strongest offerings to date. Handling much of the production herself, Lynn scores best in tandem with David Pomerantz. "Don't Run Away," which should provide the album with its best leg up for airplay. "Can't Curve" also merits a spin.

**CONWAY TWITTY**
Barbarine
PRODUCERS: Jimmy Bowen, Conway Tickey, Dee-Dee "Tina" Amplified MCA-5696

Twitty marks his return to MCA with a collection of widescreen varied love songs, one of the best of which is "That's My Job," a son's loving tribute to his father. Twitty still grows lyrics more convincingly that anyone else in country music.

**DAVID ALLAN COE**
Ain't My Livin' Day
PRODUCERS: Billy Sheehy
Columbia FC 4069

Coe is even more autobiographical than usual in this album, using his songs to mourn his father's death and to celebrate his daughter's birth. While "The Ten Commandments Of Love" seems monstrously out of place here, the other songs are fine.

**ERIC DOLPHY**
Other Aspects
PRODUCER: Eric Dolphy
Blue Note BT 6531

Recently unearthed recordings showcase Dolphy's impressionistic avant-garde leanings, including damping-out, silk music from India. Work is first-rate, especially on album's leadoff cut, "Jim Crow."

**GREGG OLSEN**
IN THE MIX

In the minute-and-a-half intro, Olsen showcases his trademark phrasing and articulation on "May I Say," his album's opener. Olsen's horn part is a little too inconspicuous, but what he does is certainly satisfying. Olsen's playing is solid, his compositions are often melodic and tuneful, and his musicianship is tight. Olsen's music is fresh, original, and well worth seeking out.

**NEW & NOTEWORTHY**

**CHARLY McCLAIN**
SIR IStay
PRODUCERS: Dennis Morgan, Steve Davis, Wayne Mackey
Epic EK 40534

Fluffy material and a light voice don't make for a great album, and there's too much of the former in this one. But when McClain is paired with solid lyrics—as she is in "Do It Too Me Now" and "The Title Cut"—the results are worth listening and relisting to.

**MICHAEL MARTIN MURPHEY**
Americans
PRODUCERS: Steve Gibson, Jim Ed Norman
Warner Bros. 25500

The arrangements and vocals are uniformly excellent here; what is missing are great songs. Some stories or images or memorable phrases, there are fuzzy, mood-evoking lyrics.

**SIMPLE ROD**
Men And Women
PRODUCER: Ken Sadkin
Ennuff EV/EWS

U.K. Band that was one of the surprise success stories of 1986 seems to have avoided the sophomore jinx; its second outing is a fine meld of vintage soul and contemporary top 40 sounds. First single, "The Right Thing," is working its way up the Hot 100 this fall; standards like "I'm Not Your Plaything," however, are the ballad "Suffer," one of two cuts here front man Mick Hucknall co-wrote with Motown songwriter legend Lamont Dozier, and the funky "I Won't Feel Bad."

**CENTRAL FLUSH**
Canzoneo
PRODUCER: Various
Elektra 60472

Family act featuring three brothers (fingers itself a widely varied love band) with ability to cross to more mainstream vehicle at will. Strong vocal abilities of Tony Masson add extra weapon to the arsenal.

**COUNTRY PICKS**

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**CLASSICAL PICKS**

**2 FAVORITE ARIAS**
Enrico Caruso
RCA 591-2 MC

A great-hits-type package of top arias in the digital reconstructions by Thomas Stochastic that created such a stir on LP some years ago. They're even more impressive on CD. It's hard to believe that most of these performances date back to the first decade of this century.

**STRAVINSKY: THE SOLDIER'S TALE**
Christopher Lee, Scottish Chamber Orchestra, Robert Bonfield, Nimbus NIM 5063 (SACD)

Much more than a narrator here, Lee acts out all the parts in a dramatic tour de force as Friend directs an animated musical performance. Sound is vintage Nimbus.

**GLORY OF ORGAN**
Various Artists
Dennos CD 008

Another in the label series to spotlight outstanding organists in various parts of Europe. Most impressive remains the magnificent 17th-century instrument at Schott/Bossart in Switzerland. Music, from Buxtehude and Bach to Widor, is well-matched to the instruments.

**REVIEWS**

**SPOILPICK**

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**NEW & NOTEWORTHY**

**Highlights new and developing acts worthy of attention.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Blind Date</em></td>
<td>James Anthony Carmichael</td>
<td>Elektra</td>
<td>Single hops with nervous Buckingham embrace supergroup Warner Bros. (7-6428) (2/5 inch single)</td>
</tr>
<tr>
<td><em>Feel So Good To Me</em></td>
<td>Najee</td>
<td>EMI</td>
<td>Beautiful songwriter persuades Shell to help knock off a filling station, then sticks him with the rap, slapback vocals, twangy guitar and big snare.</td>
</tr>
<tr>
<td><em>Eenie Meenie</em></td>
<td>Niki Harwick</td>
<td>Capitol</td>
<td>A trickily upbeat pass-through; hook is a clever play on words shodded with a pure country vocal.</td>
</tr>
</tbody>
</table>

**PUBLISHERS:**

- Gregorian Chance, BMI (1:55)
- microgroove, ASCAP (1:55)
- Charles Family, ASCAP (4:50)
- EMI (2:20)
- PolyGram (2:12)

**WRITERS:**

- Annette Romano, Bill Curtis (c/o Robert Hunt, BMI 73-69479)
- Lloyd Cole, Paul Hyde (c/o Metrostar, ASCAP 5343781)
- Terry Britton, Paul Hyde (c/o Metrostar, ASCAP 5343781)
- Nick Kamen (c/o Metrostar, ASCAP 5343781)

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NASHVILLE With the appointment earlier this month of Neal Joseph to head its Nashville operations, Word Inc. has quit conducting any record business from its corporate headquarters in Waco, Texas. All the company's recording activity will be done through autonomous offices in Nashville and Los Angeles. Until this month, the Myrrh and Word labels were based in Waco.

Joseph will serve as executive director and general manager of the Nashville division, overseeing the DaySpring, Word, Canaan, Rejoice, and WordSong labels, Lynn Nichols, who was named to head the Los Angeles branch last summer, will be in charge of Myrrh activities. Pop/gospel star Amy Grant continues to record for Myrrh. A spokesman for the label says the reorganization has resulted in fewer staff members for the giant gospel firm, but he says most of the cutbacks are coming from attrition rather than dismissals. Ken Harding, former executive director of the Nashville office, and Andy Tolbert, a器 director for Canaan Records, have resigned from Word.

Although Word has closed its recording division in Waco, it will continue to print and package its projects there as well as its overall corporate management. Word is owned by Capital Cities/ABC.

Pair Bows Brit Rock Series

Four Double-Album Releases

NEW YORK Pair Records, the budget label that features double-album programming, has initiated a Best of British Rock series with four releases.

In addition, the label has marketed a Jimi Hendrix album, "Historic Hendrix," that originally appeared on the Capitol label but has not been on the market in more than a decade. The Hendrix set is due for release soon on compact disc. Pair's two previous CDs feature material by the Grateful Dead and Melissa Manchester. Dealer cost on the 50-minute-plus Pair CDs is about $10.

As for the British rock line, the first four releases are by the Yardbirds with Eric Clapton and Jeff Beck; Small Faces; the Animals with Eric Burdon; and Humble Pie, featuring Peter Frampton. The LP and cassette sales figures will be released for around $4.50.

Sam Goff, who operates Pair in association with wholesalers Pete Luman and Jack Rose, also reports an arrangement with Special Music Co., a budget cassette and CD label partnered by Hyman, Rose, and Dick Greener. Goff says that Pair product will be released in shorter versions on cassette by Special Music Co., whose cassette sales to retailers for around $2. Special Music Co. was formed two years ago after Greener left his post in sales at Columbia Products. Special Music Co.'s own CDs so far are titled "Hot Movie Hits," "Great Broadway Show Tunes," "Rocky IV," "Villa" and "Music From Miami Vice" and "Great Movie Themes." According to Goff, Pair is about to complete negotiations with several major labels that will bring it many name artists for release on CDs.

In another development, Pair has moved its new quarters in Hacken- sark, N.J. The building, at 87 Essex St., has been purchased by the company.

EXECUTIVE TURNTABLE

W.A. Bouillet, 70, following a stroke in 1986, has resigned as chairman of the Country Music Assn., Bouillet was chairman of the group's Four Saints. Most recently he was manager of Leroy Van Dyke, a Nashville-based country entertainer. Bouillet is survived by a son, a brother, and two sisters.

Sealing The Deal. Noted recorder player Michala Petri meets with RCA Records executives to sign an exclusive worldwide, long-term agreement with the company's seal record label. The first project, Vedova's "Four Seasons," is slated for release this fall. Shown with the artist are RCA Red Seal president Michael Emmerson, right, and Bernard Lozea, East Coast vice president of business affairs.

Dutchess Entertainment Inc., a music production company, formed by Bob Sanderson. First signings include pop rock group Audience and country music act the Dove Dec. 20

NASHVILLE

Hammes Arey, Poughkeepsie, N.Y. 12601; 914-485-2202

and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH


APRIL

April 2-3, Successful Songwriting, Belmont College, Nashville, 212-686-8201.


April 6, Academy Of Country Music Awards, Knotty's Berry Farm Goodtime Theater, Buena Park, Calif., 213-442-1251.

April 8-11, American Video Assn. Convention, Pointe South Mountain Resort, Phoenix, Ariz.


April 11-12, New York International Home Video Show, Jacob K. Javits Convention Center, New York, Barbara Stickwell, 212-748-5747.

April 21, Minit Music Awards, Northrop Memorial Auditorium, Minneapolis, 612-926-5306.

BIRTHS

Girl, Jessica Josephine, to Dean and Keni Dillon, Feb. 11 in Nashville. They are with the Larry Butler Music Group and co-writer of George Strait's current single, "Ocean Front Property." 8 lbs.

Boy, Cory, to Steve and Yvonne Diener, Feb. 20 in Austin, Texas. He is a member of Profile Records group the Leroi Brothers.

Boy, Derek Allan, to Craig and Dawn Bruhn, March 4 in Chicago. He is Midwest marketing manager for CBS Records' Masterworks division.

Boy, Eric Christian, to Dave and Valerie Lewis, March 5 in Cleveland. He is manager of Record Town's Transworld Music Corp.

MARRIAGES

Ed Palmer to Debbie Dembrenbour, Feb. 28 in Los Angeles. She is an independent record promoter.

DEATHS

William A. Nail, 66, following a lengthy illness March 3 in Glendale, Calif. He was senior public relations executive at Zenith Electronic Corp., became senior public relations executive at Zenith Electronics Corp., served as its overall executive in Glendale, Calif. He was senior public relations executive at Zenith Electronics Corp., served as its overall executive in

Word Inc. Shifts Labels To Nashville

Lifelines

April 21, Minit Music Awards, Northrop Memorial Auditorium, Minneapolis, 612-926-5306.

EXECUTIVE TURNTABLE

(Continued from page 4)

John A. LoFrumento is promoted to chief financial officer for ASCAP in New York. He was controller.

Chrysalis Music Group appoints Karen Brenna international manager and creative liaison. She was upped from publishing coordinator. Russell Ziecker and Carla Berkowitz become West Coast professional managers. Ziecker joined the company in 1985. Berkowitz was with the Creative Entertainment Group.

The Fred Morris Music Group in Nashville names Gary Winchell director of resource development and Walter Reed head of record-pitching activities for the group's publishing arm, Kilburn Music. Winchell was with Modern Way Financial Planning. Reed operated his own demo studio.

PRO AUDIO/VIDEO. Carlo Severo is promoted to vice president of customer service for Sony Communications Products Co. in Park Ridge, N.J. He was director of national service.

Morris Reayou becomes manager of customer relations for the professional and consumer products division of Konica USA in Englewood Cliffs, N.J. He was upped from corporate credit manager.

Rock Solid Productions in Burbank, Calif., promotes Kurt Kamphein to general manager. He was producer/director.

RELATED FIELDS. Discovery Systems in Columbus, Ohio, names Robert F. Joyce director of production services, sales and marketing. He was East Coast sales executive for Harwick/Pryzbylewski Productions.

The Jim Halsey Co. in Nashville appoints the following to the board of directors: Herb Gronauer as vice president in charge of conventions, trade shows, and special events, based in Tulsa, Okla.; Jed Pofsky, senior vice president of tele-Min, Los Angeles; and Steven Fitchard, senior vice president of Nashville operations.

Mike Blake joins the publicity department of Buddy Lee Attractions in Nashville.

Scott H. Mauro is appointed head of the Golden Group, Diener Hauser Bates Advertising's newly formed division, which will handle musical events, concert appearances, and records. He joins from a broad background in entertainment advertising.
“Provocative lyric.”  “Powerful sound.”  “Precisely Bowie.”

DAVID BOWIE

DAY-IN • DAY-OUT

produced by
DAVID BOWIE & DAVID RICHARDS
management
ISOLAR ENTERTAINMENT

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the first single
from the
forthcoming album

EMI
AMERICA

NEVER LET ME DOWN

OUT TO-DAY
have turntables. Sooner or later, we'd have so few 7-inch single sales that it wouldn't be worth it for us to do singles.

WLJ New York PD Larry Berger has long been urging labels to do whatever they can to sustain the single. "The whole industry has existed from the concept of the hit song for so long that if it's lost, it would be difficult for both labels and radio." Berger says he hasn't reached a conclusion yet on the cassette single, but he does urge individual unit sales. When cassette singles begin to roll out in June, Berger says, WPLJ will list their sales into retail sources on vinyl singles sales. "It may be a mess for a while, but if this is the format that is going to preserve the sales of singles, then it would be worth it to do whatever it takes.

WMMR Cleveland operations manager Kid Leo also reserves judgment on the sales impact of the cassette single but says he's willing to support the cause. "In the sense of virtue, we're in the business, the business is to salvage an item known as the single. I don't know if that can be done. But if it can, this is the only way to do it. Kids have Walkmans, boom boxes, and cars."

As for joining the bandwagon in creating consumer awareness, Leo says, "If there is a creative way to do it without sounding blatantly commercial, we're in. It's my belief that anything we can do to create awareness about the business is good for us all. Plus the cassette single is news now.

But others in radio are not ready to support the new configuration. Chicago's WLS, for instance, is with the new format. Leading with Jody Watley's "I'm Your Man" (Columbia), a soundtrack album for the Whoopi Goldberg film "Burglar." All seven tracks have been issued previously on the 12-inch vinyl configuration.

Like their vinyl counterparts, the cassette singles feature all the singles tracks plus five or non-LP mixes; the Breakfast Club maximix includes seven alternate mixes by four different producers. Last price on all seven is $4.98.

The MCA cassette maximixes are not the first to be marketed. Extrade and cassette releases from Gabriel's "Sledgehammer" (Geffen), Whodim's "One Love" (Arista), Wannab's "I'm Your Man" (Columbia), and the Pet Shop Boys' "West End Girls" (EMI America) have been issued in the last year and a half (Billboard, July 11, p. 103). However, MCA's commitment to the configuration is one of the strongest to date.

MCA is the only label breaking with the industry's decision to package cassette singles in 2 1/2-inch boxes bearing the company's registered "face single" trademark. The cardboard sleeves hold a standard shrink-wrapped Norelco box containing the cassette and a full-color insert duplicating the art and information on the sleeve.

But retaining the decision to go with the 2 1/2-inch package, Lou Mann, MCA vice president of marketing, says, "What we're trying to do is achieve parity with the 12-inch single. If you put one or two out, it's going to get lost. We're encouraging retailers to display it next to the 12-inch.

"I'm not so sure that the [2 1/2-inch box] is the way to go," he adds. With all of this in the works before this brillian decision was made by our industry.

However, Mann says that he recognizes the need for standardization: "It is important for all the rock artists to be in the same order to get a coordinated effort at retail. I will switch over if that's what everybody is going to do.

MCA is planning other cassette maximix releases, according to Mann.

"I really believe we're going to get some value in this in a big way," says. "I think that if there's a market for the 7-inch or the 12-inch, it's going to grow on its own. I can tell all of this in the works before this brillian decision was made by our industry.

"I'm not so sure that the [2 1/2-inch box] is the way to go," he adds. With all of this in the works before this brillian decision was made by our industry.

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Bach says that it's too early to discuss specific promotional plans supporting the cassette single, but "on an individual label basis, the same people are again coming up with promotional campaigns so that radio is letting consumers know that a new product type is available.

Bach says the June rollout for most labels' cassette singles is timed to tie in with summer radio promotions that can capitalize on the configuration's portability.

Gary Wall, PD of new hit outlet KRLQ San Diego, calls the cassette single a "brilliant idea" for creating sales activity.

"We were playing crossovers out West," Wall said. "WMMR is an in-box compatible box, and I have all that's made, but I'm not completely sold on the cassette single's viability. If it catches on, however, I'm assured that national research would be made much easier. "It was great if we could rely on retail more than we do because sales are the most accurate research we can do."
## TOP POP ALBUMS

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<th>ARTIST</th>
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*Albums with the greatest sales gains this week. (CD) Compact disk available. * Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million indexed by a numeral following the symbol. * CBS Records and PolyGram Records do not issue a suggested list price for their product.*
"LIFE'S SO SHORT..." LET THE PARTY BEGIN.

PETER WOLF
COME AS YOU ARE
Private. As in Personal.

Some music is Private. Music.

MANUFACTURED AND DISTRIBUTED IN THE UNITED STATES BY RCA RECORDS.
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who buy at least 1 million units will be billed at $1.85 each. Most significantly, smaller accounts ordering 500 or more CDs will be billed by DADC at $2.25, almost 10% off the prior book price.

During the past few months, some pressing plants here and in Japan are known to have worked out deals that brought per-unit prices of raw CDs near the $2 mark for favored customers, despite printed price schedules. Where prices were held closer to the average $2.50 book level, such special inducements as dating and concessions on mastering charges were being given.

In Japan, where pressing plants were insisting in payment in yen to minimize currency erosion, most are now said to be accepting dollars in payment, a further accommodation of U.S. buyers.

Like some other domestic manufacturers, Jeffrey Wilkins, president of Discovery Systems in Dublin, Ohio, has reacted to the pricing climate by suggesting that "this may not be the time for those not already in the field to enter it." He says the $2.50-per-CD pressing cost is the "lowest practical price."

Dennis Hannan, marketing executive of Shape Optimedia in Sanford, Maine, stresses that price is "only one of the components" in relations with custom accounts. "We're also addressing issues of turnaround time and service." He promises occasional dating programs, special sales programs, and concessions on mastering fees to maintain the company's competitive position.

At Sanyo in Los Angeles, coordinator of CDs said Hide Nakai will not comment on reports from the recent NARM convention that the company's new plant, to be opened in Richmond, Ind., in June, will accept initial orders at $1.50 a disk.

Nakai says Sanyo's current book price for CDs pressed in the company's Japanese plant is "around $2.40." He adds, "We must now consider reducing our price further" in view of the DADC move.

The effect of the price slide on new plants due to open this spring remains to be seen. Denon America's official launch date is April 15.

Southwest Music Meet (Continued from page 6)

people in this business think the most important thing is the bottom line. We have to remember what this business is about—and that's creativity."

The story of how a regional act breaks nationally was outlined in the first panel, using the Austin-based I.R.S. band Timbuk 3 as a case in point. Timbuk 3 garnered a hit single, "The Future's So Bright I Gotta Wear Shades," a hit album, and a Grammy nomination for best new artist.

Grasso noted that Timbuk 3's ascent into national prominence was based on its initial appeal in the heart of the Midwest, as opposed to the music centers in Los Angeles and New York.

"They're a unique act—two players and a jam box," Grasso said. "But we felt they had a great vision, and they knew what they wanted so we didn't mess with anything."

Another panel, "Band 101," addressed the basics of starting a band, including bookkeeping, promotions, and press coverage. A panel on dealing with the majors featured representatives from various record labels including Columbia, Atlantic, Island, RCA, Arista, EMI, and Capitol.

Other panels featured such topics as music industry contracts, dealing with independent record labels, alternative radio, publishing and selling songs, and music industry business practices.

The conference was keynoted by Huey Meaux, a veteran Texas promoter and producer who has broken various artists nationally, including Freddie Pender and Roy Head. Meaux declared, "In this business the most important man is the promoter man."

"You can have a good product but you can't sell it if you don't know how to market it. You have to believe in yourself and be determined and persistent."

Jim Foutt, president of the New York City-based promotion company D.A.E., said that to him the conference highlight was "the opportunity to meet with Texas promoters and hear the bands here live and close up in their own environment."

Coinciding with the conference was the 1986 Annual Austin Music Awards, given out by the Austin Chronicle, a statewide biweekly arts and entertainment magazine. Honorees included Bonnie Raitt, Bob Dylan, the Fabulous Thunderbirds, Eric Johnson, Little Joe Y La Familia, 14 K, W.C. Clark, Black Revue, Bad Mutha Goose, and other local and regional acts.

In conjunction with the conference, more than 15 local and regional bands were showcased every night in 15 nightclubs around the city.

The conference was sponsored by the Austin Chronicle. Conference coordinator was Roland Swenson.

Ramiro Burr is a San Antonio-based free-lance writer covering the Texas music industry.
ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.

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FOR WEEK ENDING MARCH 28, 1987

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Billboard.

FOR WEEK ENDING MARCH 28, 1987

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Billboard.

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The biography comments on Golden's departure from the group, but the theme is that the Oak's have found harmony in their diversity. According to the book, the group's recording contract remains valid even if two members leave the quartet.

MCA Records declined to comment on the issue. A source at the MCA roster, presented to Billboard earlier this year, does not include Golden as a member. A source close to the Oak's says that Golden's share of the group's assets is 30%, as is Allen's. The others have 20% each. A representative of The Oak's did not return to confirm or deny these figures.

DON'T EXPECT to hear those "new" Jerome Kern, George & Ira Gershwin, Rodgers & Hart, Cole Porter, et al. all at once. A time-piece. They were found in the Secaucus, N.J., warehouse of Warner Bros. Music Publications five years ago and received renewed widespread coverage earlier this month. According to information provided by the label, the songbook is copyrighted and can only be performed in various "concert, stage and video" presentations. The record company is not in a position to confirm or deny the rumored tie-up. Neither the publisher nor the recording company are prepared to discuss the matter any further.

The Babes In Arms is still legal, and the Oak's are not completely cut out of the group because he elected to do a solo album, "American Vagabond," last year, also on MCA. She says they knew he was working on the project at least two years before it was finished, and, in fact, sang backup for Golden on some of its cuts. The song was not altogether agreeable in singing with the group and had constant problems of "communication." The Oak's did not notify Golden appears not to have suspected that he would be asked to leave. In a card he sent recently to a Billboard writer, Golden says, "See you on the Fast Lane tour." Another irony in the split is that it comes at a time when official biographies are being released, which the Oak's have scheduled off time to promote. "The Oak Ridge Boys: Our Story," a biography by Ellis Widner, longtime Billboard correspondent and entertainment writer for the Tulsa Tribune, and Bill Carter, a corrections officer who is being published by Contemporary Books.

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DON'T EXPECT to hear those "new" Jerome Kern, George & Ira Gershwin, Rodgers & Hart, Cole Porter, et al. all at once. A time-piece. They were found in the Secaucus, N.J., warehouse of Warner Bros. Music Publications five years ago and received renewed widespread coverage earlier this month. According to information provided by the label, the songbook is copyrighted and can only be performed in various "concert, stage and video" presentations. The record company is not in a position to confirm or deny the rumored tie-up. Neither the publisher nor the recording company are prepared to discuss the matter any further.

The Babes In Arms is still legal, and the Oak's are not completely cut out of the group because he elected to do a solo album, "American Vagabond," last year, also on MCA. She says they knew he was working on the project at least two years before it was finished, and, in fact, sang backup for Golden on some of its cuts. The song was not altogether agreeable in singing with the group and had constant problems of "communication." The Oak's did not notify Golden appears not to have suspected that he would be asked to leave. In a card he sent recently to a Billboard writer, Golden says, "See you on the Fast Lane tour." Another irony in the split is that it comes at a time when official biographies are being released, which the Oak's have scheduled off time to promote. "The Oak Ridge Boys: Our Story," a biography by Ellis Widner, longtime Billboard correspondent and entertainment writer for the Tulsa Tribune, and Bill Carter, a corrections officer who is being published by Contemporary Books.

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