NAACP Sees ‘Long-Standing Barriers’ For Blacks In Biz

BY DAVE DIMARTINO
LOS ANGELES Citing "a pattern of racial exclusion" that makes the record industry "the sole preserve of white males," Benjamin Hooks, director of the National Association for the Advancement of Colored People (NAACP), unveiled the group's 18-month study of the record industry.

The long-anticipated report (Billboard, Jan. 10), coordinated by NAACP director of economic development Fred H. Rasheed, recommends four courses of action:

- The opening of negotiations for fair-share agreements with all major labels.
- The establishment of a "commission for equality in the record industry" that would address "long-standing institutional barriers" for blacks.
- The issuance of a call to all black artists to "use their considerable influence in broadening opportunities" for other blacks.
- The establishment of a "non-profit organization to aid blacks in the music business." (Continued on page 31)

On Behalf Of Hit Video USA

Senators Request MTV Probe

BY STEVEN DUPLER
NEW YORK Four prominent U.S. senators have sent a letter to the Federal Trade Commission (FTC), requesting an inquiry into possible restraint of trade and federal antitrust violations by MTV Networks Inc.

The senators—Robert Dole and Nancy Landon Kassebaum of Kansas and John C. Danforth and Christopher S. Bond of Missouri, all Republicans—addressed their request to FTC chairman Daniel Oliver on behalf of Hit Video USA, the Houston-based, 24-hour music video station.

Kansas City, Mo.-based Wodlinger Broadcasting Co., owner of Hit Video, filed suit in 1986 against MTV in the U.S. District Court for the Southern District of Texas. The suit asks $250 million in damages and loss of business.

The letter, written by Danforth and co-signed by his three colleagues, states that the four senators were contacted by Mark Wodlinger, chairman of Wodlinger Broadcasting Co.

The letter notes that Wodlinger made allegations to the senators (Continued on page 85)

Arenas Will Be Rocking This Summer

BY STEVE GETT
NEW YORK This summer's concert lineup for heavy traffic on the touring circuit, as a number of multipurpose acts prepare to hit the road. U.S. Billy Idol, and Deep Purple kick off major tours in April, with Bryan Adams, Tina Turner, Whitney Houston, David Bowie, Motley Crue, Judas Priest, and Heart among the acts hot on their heels.

"If everything goes ahead as planned, this looks like it's certainly going to be the biggest summer in my company's history," says New Jersey-based promoter John Scher.

Like other national promoters, Scher anticipates booming box-office business from multiple-night arena bookings and outdoor stadium shows for a number of superstars. (Continued on page 85)

RCA Nashville Puts Nine-Song Limit On Albums

BY EDWARD MORRIS
NASHVILLE The management at RCA Records' Nashville division has told producers of its country acts to limit all new albums to nine cuts each.

While albums with fewer than the standard 10 songs are common enough for new and developing country acts, the RCA directive appears to apply to established acts as well. The first album release under the ruling, which reportedly went into effect Jan. 1, is the nine-cut "Heartland" project from the perennially platinum duo the Judds.

A survey of producers and managers reveals that forthcoming albums by Louise Mandrell, Jake Hess, and others are looking for Bobby McFerrin. Don't miss him on the Today Show April 10. On BLUE NOTE Records (BT 85119), Caesars (4XT 85110) & Co (CDP-7 46298).

(Continued on page 90)

Popsters Slow To Use Digital In Recording

NEW YORK Pop and rock artists and producers have yet to embrace digital multitrack recording technology with the fervor many studio owners had expected when investing in the expensive recorders.

Country, jazz, and "more middle of the road" pop artists are opting for digital far more than harder pop and rock acts, studio managers and owners say.

Curiously, studio rates do not seem to be much of a problem, as many studios that own multitrack digital recorders are now offering their services at prices roughly equal to analog.

(Facilities that must rent the machines for clients obviously have to have higher rates, but many say (Continued on page 85)
B. Dalton Books Phases Out Video
May Consider Limited Stock In Future

BY JIM McCULLAUGH
LOS ANGELES—Claiming unprofitability and shrinkage, B. Dalton Bookstore—the country's second-largest book chain—is vacating the prerecorded video field.

The 580 outlets carrying home video began a clearance sale March 14, with many titles reduced by 25% and some discounted even more, says Richard Roth, divisional merchandising manager. The chain, which has 780 units, also plans to utilize various vendor return policies. Blank videotapes, too, is being phased out.

Roth says the chain will monitor inventory clearance closely and may cut retail prices even further until stock is exhausted.

The move had been contemplated for some time and did not take video vendors by surprise. Some feel, however, that the chain was on the verge of becoming a much more significant retail player. Many other-

ysts had pegged bookstores as a major outlet for the burgeoning specialty interest and sell-through markets.

Supplied primarily by wholesaler Ingram, the chain did rack up sig-
ificant numbers on Christmas sell-through promotions, says Roth.

B. Dalton, which first embraced video in the fall of 1984 and pro-
gressed well beyond the experimen-
tal stage, says Roth. SKUs per store varied, he says, ranging from 750 at its New York Hudson location to several hundred at a major city outlet.

The chain was reluctant, says Roth, to drop the heavy and chil-

dren's categories, but in the final analysis “we felt we couldn’t do enough here.” Roth does not slam the door completely on those cate-
gories, suggesting that they may be re-evaluated in the future.

Video merchandising at B. Dalton was in a state of flux, say suppliers, ever since the chain went on the block last year. Barnes & Noble ac-
quired parent Dayton-Hudson last January. The Barnes & Noble stores continue to carry video but most of their emphasis is on music and books.

By contrast, the nation’s largest book chain, Stamford, Conn.-based

Waldenbooks, has not been interested in video at all. All 1,100 of its units now carry video. And the recently formed Walden Video, headed by former Publisher’s Central video manager Elizabeth Born-
hurst, plans to broaden beyond re-
tail sales to direct mail and other methods of marketing video.

Prince, Petty Pace Plethora Of Performers
Platinum Acts Spring Into Action in April

BY LINDA MOLESKI
NEW YORK—April calls for another

shower of platinum releases, with Prince, Tom Petty, David Bow-

le, B. Dalton, California, Jeffrey Rich-

ardson and Chicago heading the hot product schedule.

Also anticipated are key releases from such developing and midlevel acts as the Smiths, the Cult, Nona Hendryx, Lisa Lisa & Cult Jam, Su-

nane Vega, and the Blow Monkeys. Additionally, there will be two bene-
fit packages.

Leading off the list of heavy-

weights is Prince’s “Sign 'O' The Times,” which hits store shelves Monday (20). The Prince-produced two-record set features guest per-

formances by Sheila E. and Steen

a Easton and one live cut with his for-

mer backing band, the Revolution. A tour is slated for this summer (see story, page 1).

Tom Petty & the Heartbreakers’ new MCA album, “Wildflowers,” Up I’ve Had Enough” (due April 20), is the group’s first since 1985’s “Southern Accents.” To help support the s-

ale, the band plans another sum-

mer tour of the U.S. with Bob Dylan as well as headlining dates on its own.

EMI America is set to go with Bowie's latest project, “Never Let Me Down,” expected to be issued April 20. Bowie, who also plans to

hit the tour trail this summer, has to compensate for 1984’s “Tonight,” a

commercial failure. Two 1985

soundtracks featuring the super-

star’s compositions—“Labyrinth” and “Absolute Beginners”—also failed to catch fire. The new album is off to a healthy start, however, with the first single, “Day-In Day-

Out,” garnering airplay on several top outlets.

Another platinum contender is rockers Osbourne’s “GUIDOE” on Epic, a double live album featuring Randy Rhodes, his celebrated late guitarist. Look for an April 16 re-

lease.

Another live recording coming out under the CBS umbrella is Streisand’s “One Voice” on Colum-

bia, her first live album in 20 years.

(Continued on page 8)

Affiliated Buys Billboard

(Continued on page 9)

Pacts For Video With 34 Chains
Stars To Go—Top Supplier

BY EARL PAIGE
LOS ANGELES—Stars To Go Inc.

has suddenly become the largest supplier of videotape to convenience stores, inking pacts with 34 chains operating 10,500 stores across the U.S.

While its potential share of video rental business appears to be huge, the firm may have an impact on other chains.

Stars To Go is the largest retail web to show a willingness to participate in pay-per-transaction (PPT), the controversial plan being tested by Ron Berger, president of the Na-

tional Video franchise. PPT allows vendors to share in rental income.

The most recent Stars To Go pact is with 1,200-store Convenient Food Mart Inc. This follows another recent contract with 1,500 Cirl-

K stores.

Stars To Go recently moved its headquarters from Fresno, Calif., to Los Angeles. After initially contracting as one of the suppliers to Southland Corp. for 1,400 7-Eleven install-

(Continued on page 9)

(Continued on page 9)

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Moratorium Meets With Little Resistance
Retail: Boss Policy Won’t Box Us In

BY GEOFF MAYFIELD
NEW YORK Your warehouse or ours? That, according to music retailers and wholesalers, is the question posed by the moratorium that CBS is placing on orders and returns of the Bruce Springsteen boxed set.

Sales on “Bruce Springsteen & The E Street Band Live/1975-85” have fallen dramatically. In the words of John Kundrat, a buyer at Santa Ana, Calif., one-stop Abbey Road Distributors, “It’s not a slow-down, it’s a dead stop like a deal that accounts applaud CBS for developing an innovative solution to deal with overstock on the boxed set (Billboard, March 26).

Furthermore, many buyers say the Springsteen episode taught them a lesson that helped them avoid similar glitches on another release that hit a sharp sales spike: the Beatles’ recently released CDs on Capitol, a same-day release.

This is not the first time that CBS has blocked returns for key releases. But for the Springsteen box, the company has taken the unprecedented step of placing a moratorium on orders, too. Accounts must request their return authorizations by Friday (3); the label stopped taking purchase orders March 27.

In addition, CBS is issuing its customers credit for Springsteen inventories on hand and will rebill them in September. Payment is due Oct. 10. The CBS moratorium is described as “a good move on their part” by Harold Guilfoil, buyer for the Ow-Ya, KY-based one-stop Wax Works, which also operates 43 Disc Jockey stores. “All they’re saying is, ‘We don’t need it in our warehouse any more than you do in yours.’”

Norman Hunter, album buyer for the Durham, N.C.-based Record Bar says the 120-store chain found CBS policy to be “totally understandable. You want to be careful now” (Continued on page 81).

Beatles CDs Settle In After Initial Sales Splash

BY FRED GOODMAN
NEW YORK Retailers are awak- ening to find sales of the initial Be atles CDs provided a satisfying one-night stand rather than an enduring relationship. And, with the Bruce Springsteen box, dealers say they have scant regrets the morning after.

Though all say sales for the CDs rose and fell in a pattern more like a spike than a curve, few say they are surprised or discouraged.

“The sales on the Beatles have really settled back,” says Howard Applebaum, vice president of the 28-store chain. Music Mart chain. “But who would have expected it to be huge for an extended period?”

“There is a certain type of release to which you just can’t apply the same standards in judging whether it is a success or failure,” says Nor man Hunter, album buyer for the 127-store Record Bar chain, based in Durham, N.C. “We couldn’t be happier with the way they sold.”

Hunter says his primary fear—a glut of Beatles CD inventory in his warehouse—never materialized. “We’re thrilled with our inventory situation,” he says, adding that Rec ord Bar has virtually no stock left and a modest order in with Capitol. The chain’s sales peaked by the end of the second week of the CDs’ release, plummeting by nearly 80% in the third week. Current reorder patterns show the authorization desk is still selling only a couple of copies of each CD last week.

Kevin Minneapolis, Rob Simonds of CD-only warehouse East Side Digi (Continued on page 84).

Washington’s A Stage For Lobbying Stars Industry Groups Enlist Talented Spokesmen

BY BILL HOLLAND

Lipsius was head of her own public relations firm.

Jim Swindell becomes vice president of sales for Virgin Records in Los Angeles. He was vice president of marketing for Island.

PolyGram International in London appoints Wolfgang Munszicki di rector of public relations. He was public relations manager of PolyGram Germany. Munszicki is succeeded by Werner Hay, who was sales manager of the label’s distribution division. In addition, PolyGram France makes the following appointments: Denis Boyer as managing director of Phone gram France; Marc Lumbruno, managing director of Polydor France; Gilles Paire, managing director of Diffusion Internationale d’Arts. Boyer was managing director for CBS Belgium. Lumbruno was ad director for Polydor France. Paire was head of Polygram Clases France.

A&M Records in Los Angeles appoints Lee Smith director of classical sales and marketing. He was previously with Angel Records. Diana Baron is promoted to national director of publicity for A&M Records in Los Ange lees. She was West Coast director of that area.

Gail Limongelli is named adr coordinator for EMI America Records in New York. She was with Nemperor Records.

Elektra/Asylum Records promotes Dave Johnson to adr representative, based in Chicago. He was promotion marketing manager. Lisa Barbaris is named manager of East Coast publicity for the label. She was with Morton Dennis Wax & Associates, specializing in music accounts.

Alan Voss becomes manager of national sales development for Poly gram Records in New York. He was sales manager for the label’s Philadelphia sales branch.

Warner Bros. Records in Nashville makes the following appointments: Doug Grau as national promotion coordinator; Chris Palmer, national pro motion manager; Nancy Solinski, national in-house marketing director; Ronna Rubin, national director of press and artist development; and Susan Niles, national publicity coordinator.

Atlantic Records in New York promotes Robert Shaw to vice president (Continued on page 82).
HELP FIND THESE CHILDREN

FRANCILLON PIERRE
Date Missing: 08/02/86
From: North Las Vegas, Nevada
Date of Birth: 10/01/82
Sex: Male
Height: 3' 6"
Hair: Black
Race: Black
Weight: 35 lbs.
Eyes: Brown

MICHELLE JOLENE LAKEY
Date Missing: 08/26/86
From: Scranton, Pennsylvania
Date of Birth: 10/21/74
Sex: Female
Height: 4' 9"
Hair: Brown
Race: White
Weight: 80 lbs.
Eyes: Blue

DIANE NGUYEN ROBBINS
Date Missing: 06/18/85
From: Seattle, Washington
Date of Birth: 10/29/71
Sex: Female
Height: 5' 2"
Hair: Brown
Race: White
Weight: 90 lbs.
Eyes: Brown

CHAD WILLIAM THOMPSON
Date Missing: 10/07/85
From: Buffalo, New York
Date of Birth: 08/09/74
Sex: Male
Height: 4' 3"
Hair: Black
Race: White
Weight: 85 lbs.
Eyes: Brown

If you have any information about the location of a missing child please call:

1-800-843-5678
U.K. Drops Nonresident Tax Plan
Some Vexing Withholding Items Remain

BY VAL FALCON

LONDON The U.K. record industry in- 
sored a considerable victory in persuading the government to back down on plans to withhold tax on record royalties generated by nonresident artists’ tours here (Bill- 
board, Feb. 21).

But the euphoria that greeted this announcement by Norman La-
mont, treasury secretary, was dampened as details of the few other 
concessions of the Inland Revenue (IR) made in the new laws were revealed. The IR’s concession does, however, extend only to record sales.

Submissions by more than 60 en-
tertainment and sports industry lobby 
groups and individuals, plus law and 
accountancy advisers, were studied by the IR policy division and the damaging implications of the plan to swallow. Monty Pythons were accepted as likely to deter art-
ists, particularly U.S. stars, from touring or recording in the U.K.

The IR was aware of the necessity of re-
writing some of the complex draft 
regulations and making some ad-
ministrative changes, the starting 
date of the new plan has been post-
poned until May 1. The music busi-
ness will still have to wait for the of-
ficial Payers’ Guide, published after 
this date, to check out the full scope of the law, and 4,500 potential U.K. payers will receive the explanatory booklet.

Apart from the record royalty ex-
ceptions, the only other real con-
cession is the increase in the mini-
imum earnings figure to $1,600, still as derisory, and better allow-
ances for pre-tour expenses, includ-
ing travel to the U.K.

This obliges the billings to withhold U.K. tax on advances and fees at the new minimum rate of 27% still applies to promoters or venues, (Continued on page 90)

Latest USA For Africa Grants
$10 Million For The Hungry

BY CHRIS MORRIS

LOS ANGELES Two years to the month after the release of “We Are 
The World,” United Support of Art-
ists For Africa (USADA)/Hands Across America announced close to $100 million in new grants to aid the hungry and homeless.

At the same time that the new grants were announced, a d expres-
sion here March 25, the nonprofit or-
ganization released a certified inde-
pendant audit of its finances, pre-
pared by the accounting firm of 
Laventhol & Horwath.

Perhaps the most significant re-
velation of the audit, which covers 
the period from the organization’s inception in 1985 through Dec. 31, 1986, is that the all-star benefit re-
ceived here/

hands Across America projects have raised $82.5 million since the organization’s formation.

The aid group, headed by Ken 
Kragen, announced that $1.6 mil-
ion will be distributed via 12 Hands 
Across America state and advance

(Continued on page 90)

U2 Bows At No. 7, Topping Prior Entries; Starship Blasts To The Top—Again

U2’s “Joshua Tree” blusto the Top Pop Al-
bum chart this week at No. 7. That’s the highest that anyone at A
day/Or Without You,” which peaked at No. 7 in November 1987, and “Pride (In The Name Of Love)” peaked at No. 36 in December 1984.

Starship’s Nothing’s Gonna Stop Us Now jumps to No. 1 on this week’s Hot 100, becoming the group’s third top-charted hit in less than 18 months.

“We Built This City” hit No. 1 in November 1985, and “Sara” followed suit in 1983. In its earlier in-
carnations as Jefferson Airplane and Jefferson Star-
ship, the group never reached No. 1.

Nothing’s Gonna Stop Us Now” is featured in the movie “Mannequin.” It’s the first film song to 
reach No. 1 since “Take My Breath Away” from “Top Gun,” which soared in March. 1987.

The Starship smash is the second No. 1 for produc-
er Nicks (Cheryl & Al) and writer following Whitney Houston’s “How Will I Know.” It’s also the second for co-writer Albert Hammond, following Leo Say-
er’s “Why Can’t We?” and the first for the song’s other co-writer, Diane Warren, whose biggest prior hits were Laura Branigan’s “Solitaire” (No. 7 in 1984) and Debbie’s “Rhythm Of The Night” (No. 3 in 1985).

Fact Facts. The Dolly Parton/Linda Ronstadt

Emmylou Harris “Trio” album leaps to No. 20 in its 
second week on the Top Pop Albums chart. Amaz-
ingly, it’s Harris’ first top 20 album. She just missed 
the mark with her 1977 album “Luxury Liner,” which peaked at No. 21. She also came close with “Streets of Fire” (No. 25 in 1976), and “Roses In The Snow” (No. 26 in 1980).

Herb Alpert’s “Keep Your Eye On Me” jumps to No. 5 on this week’s Hot Black Singles chart, becom-
ing the ninth top five black hit in just over a year for Grammy-winning producers Jimmy Jam & Terry Lewis. Their streak started in March 1986 with “Release Me” by the Force M.D.’s, Cherie

with Alexander O’Neal’s “Saturday Love,” and Janet Jackson’s “What Have You Done For Me Lately,” and has contin-
ued through four addi-
tional Jackson singles, the Human League’s “Human,” and now Al-
pert’s hit. (Incidentally, we erred last week in saying that Alpert’s sin-
gle wasn’t listed on the pop chart. It was No. 49 last week, and this week it edges up to No. 46.)

Jody Watley’s “Looking For A New Love” jumps to No. 1 on this week’s Hot Dance/Disco Club Play chart and holds at No. 1 for the third week on the Hot Black Singles chart. Watley topped both charts in 1980 with Shalamar’s “The Second Time Around.”

In the useless-information department, we’ll note that the last five singles to jump from No. 5 to No. 1 on the Hot 100 have remained on top for just two weeks.

Working backwards, they are: Club Nou-
veau’s “Lean On Me,” Billy Vera & The Beaters’ “At This Moment,” Peter Cetera’s “Glory Of Love,” Whitney Houston’s “How Will I Know,” and Star-
ship’s “We Built This City.”

We Get Letters: Dan Kraft of Boston and James A. Geoghan of Manhasset, N.Y., note that Genesis’ “Tonight, Tonight, Tonight,” which jumps to No. 3 on this week’s Hot 100, is the third-highest charting single in the rock era whose title consists of the same word repeated three times. It trails the 
Bee Gees’ “How Can You Mend A Broken Heart” and 
Michael Jackson’s “Say Say Say,” both of which hit No. 1. Next in line are the Ohio Express’ “Yummy Yummy Yummy,” and the Andrea True Connection’s “More, More, More,” both of which reached No. 4, and the Beach Boys’ “Fun, Fun, Fun” and the Buckingham’s “Mercy, Mercy, Mercy,” which hit No. 5. Geoghan adds that the all-time repetition champ among top five hits is Major Lance’s immor-
tal “Um, Um, Um, Um, Um,” which peaked at No. 5 in 1964. They just don’t write ‘em like that any-
more.
500,000 PEOPLE POISONED.

POISON's debut album "Look What The Cat Dragged In"

GOLD! Going platinum.

Features the hit single: "Talk Dirty To Me"

Thanks to MTV for helping us POISON the population.

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FOR THE RIGHT TOUR AT THE RIGHT TIME

'SCOUNDREL DAYS' CD/MC/LP IN EXCESS OF 2,000,000 WORLDWIDE SALES

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BY AL BRACKMAN

Your recent article on movement toward central licensing of mechanical reproduction rights in Europe and other Community countries (Billboard, March 7) brings to mind many questions.

Can EC rules legally and equitably supersede individual subpublishing contracts that give subpublishers the sole and exclusive right to license the manufacture of recordings and other mechanical reproduction products and to collect music royalties derived from such licenses in the sublicensing territory?

Can the EC create a rule contrary to copyright law that benefits one member country (Holland, for instance) and denies such benefits to music publishers in other EC countries?

Would the EC ruling eliminate the ability of copyright owners in any of the EC countries to audit the royalty statements and procedures of record companies to determine the accuracy of accountings and payments?

Is there a possibility of collusion between record companies and any of the EC administrative persons?

What lobbies or influences, if any, stimulated this ruling? Was public or financial need to improve the mechanical reproduction practice in some areas of the world?

It appears reasonable to suggest that a commercial and glacial investigation of the EC ruling to determine why and how this ruling came about.

Publishers may also want to ask:

Is it possible to seek legal determination from the International Court of Justice in The Hague?

Can steps be taken to sue the EC on behalf of the international community of copyright owners as a "class action"?

It has been trade practice for decades for record companies to be accountable for the country of sale. Reversing this traditionally accepted practice will reduce mechanical royalty entitlements to songwriters and publishers when that royalty is paid in a country that has a much lower mechanical rate than another country—Holland and Germany from a French record company. Furthermore, it could take as long as an additional 12 months for the central licensing agency to distribute such amounts to copyright owners.

How can subpublishers in each EC country be protected if they paid sizable (or huge) royalty advances to the original copyright owner?

Contract agreements between the original copyright owner and subpublishers usually provide for a royalty advance, which can be recouped from royalties. The subpublisher is then entitled to apply such accrued royalties against all unearned balances during the term of his agreement with the record company. However, if all royalties are paid to one EC country, how will affiliated subpublishers in other EC countries recoup unearned music royalty advances?

Central licensing is claimed by its proponents as a way to reduce administration costs for all mechanical societies. But EC conveniently overlooks the fact that the high commission (up to 15%) taken by mechanical societies overseas (including the Dutch society STEMFRA) far exceeds the commissions of the USA mechanical licensing agency (the Harry Fox Agency), which do not exceed 5%.

It can be argued that the high mechanical royalty commission in EEC countries is the result of less efficient administrative procedures and systems.

Michael Kuhn, senior vice president of PolyGram International, is quoted in your article as saying, "We really have to tidy up the general mess that is publishing in at the present time.”

His statement obviously has overtones of misinformation, disinformation, and inaccuracies, treading a thin line between the truth and untruths. The "mess" he refers to may well result from a study of PolyGram's wholly owned music publishing companies from music publishers in general.

Most publishers today are being asked to support a policy act on the best interests of their writers and themselves.

Can Kuhn suggest that central licensing would not diminish the royalty entitlements of PolyGram songwriters and publishing companies as well as all other songwriters and music publishers?

It will also be interesting to know what findings develop from the "expert commission empanelled to investigate and negotiate the relationship between CBS Holland and CBS France."

Will it be similar to its overtones of monopolistic control—obviously is sought for the benefit of record companies and not for copyright owners. It should be totally rejected to protect songwriters and music publishers.
CHUM—FM IS On Top Of Toronto

CFRB 2nd In Quarterly Survey

BY KIRK LaPOINTE

OTTAWA CHUM-FM has preserved its pre-eminence among radio stations in Toronto, Canada’s most competitive market, but its sister station isn’t faring as well as expected.

The quarterly CMB Bureau of Measurement survey issued March 11 found CHUM-FM’s mix of gold and new pop had struck a chord in listeners. At 1.21 million, its audience is the largest in the country, and in 8.9% share of all hours tuned in the market solidifies an already dominant position.

Good news came also for CFRB, an adult contemporary and information station that has in recent years slipped from the top spot in Toronto. It finished second overall in audience with 951,200 but was well ahead of the pack in terms of listener loyalty, with a commanding 12.2% share.

The movement by several Toronto-area stations to a soft rock, gold, or adult contemporary format to share the upcycled listener has greatly divided the spoils and left contemporaries with rather equal shares of the pie. But even CFRB, the most distinctively top 40 station in town, didn’t capitalize on its uniqueness. It finished third overall in audience with 851,900 listeners and had a 7.2% share, but those numbers are down considerably from levels of a year ago.

On the eve of its 10th birthday, CIQL-FM turned in its strongest numbers ever as the hard rock station in the race. Its 549,100 listeners were a personal best, and it held a 6.7% share. CHUM-AM finished sixth in audience size, with 680,300 and a 5.5% share. CKFM-FM, one of the soft rock stations, has lost its momentum in recent books. Its 665,700 listeners and 7.7% share were the worst numbers it has pulled in more than two years.

Meanwhile, in Ottawa, CHEZ-FM has knocked CFRA from the top rung in the market. CFRA’s steadily slipping audience made it dip to 282,200, from 351,500 last year. CHEZ-FM, meanwhile, moved into fifth place with 373,800. Originally, listeners—289,000 in this book, down from 293,900 last year. CFRA’s switch to a gold and top 40 format is peremptory to have softened the station’s distinctiveness in the market. CHEZ-FM’s wide-ranging rock mix shows a stable audience.

In Montreal, CKOI-1FM and CDAC have swapped places as the top two French-language stations. Last year, CKAC’s 1.01 million listeners put it ahead of CKOI’s 970,000. This time around, CKOI’s 985,700 is a step from the same quarter in 1986, but it’s enough to stay ahead of CKAC’s 917,100. The top 40 format also saw its share in the market is CHOM-FM, a rock outlet with 689,100 listeners, up considerably from the 625,100 of a year ago.

Other stations surveyed in Toronto (with format in parentheses): CBC-AM, 585,400 (news and information); CFNY-FM, 541,900 (new music); CHFI-FM, 505,700 (adult contemporary); CJCL, 496,600 (oldies); CBC-FM, 418,700 (classical); and CKBY, 410,000 (gold).

WADO-FM Sued For Copyright Infringement

NEW YORK A performance rights organization with a catalog of Latin American music has filed a copyright infringement suit against WADO-FM New York over the station’s failure to negotiate a music license.

Plaintiffs in the action, filed March 11 in U.S. District Court in New Jersey, are New York-based company AEMCLA and its president, L. Raul Dinelli.

According to the complaint, the defendant station and its parent, Command Broadcast Associates, have failed to negotiate a schedule of performance fees even though the plaintiffs notified the defendants of their right in 1982 and thereafter.

The complaint claims that 10% of the station’s programming consists of ASCAP-cleared music and that ASCAP is owed $1,800 a month in a blanket fee arrangement. AEMCLA says its music, too, represents 10% of the station’s programming, but it was offered only a blanket fee of $500 a month last April.

(Continued on page 16)

newslines...

SCOTT SHANNON is promoted to VP/programming and operations at WHTZ “Z-100” New York. Shannon has been PD there since launching the hit outlet in 1983 and was given the new title upon completion of contract negotiations with Malrite covering the next two years.

BOB LAURENCE is appointed VP/national PD/operations for Noble Broadcasting. He was VP/programming for Drake-Chenault.

MICHAEL EWING is named VP/GM of KRLD Dallas, a Metropolitan Broadcasting outlet. He was VP/GM of the CBS Radio Network.
When it comes to playing the blues, no one does it like Robert Cray on his first Gold album, "Strong Persuader."

From the first smash single, "Smokin' Gun," to the power of other tracks like "I Guess I Showed Her" and "Right Next Door (Because Of Me)," to the videos which have raced to Heavy Rotation.

The Robert Cray Band plays it like they mean it! And that's the ultimate in rock and blues!

See The Robert Cray Band On Tour with Huey Lewis and the News.

Robert Cray - Strong Persuader

Produced by Bruce Bromberg, Roy Wootton
Executive Producer: Larry Schuler
Director: Mike Hopkins

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(worldwide sales over 7 million.)

Featuring the single

"**Heat Of The Night**"

VINYL (AM 2921)  
CASSETTE (TS 2921)

PRODUCED BY BRYAN ADAMS AND BOB CLEARMOUNTAIN

MANAGEMENT: BRUCE ALLEN

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Cultivate a taste for "The Finer Things In Life," the high-styled debut album from Chuck Stanley! Every cut is rich with the soul of the street and the sophistication of a man in total control. From sensuous ballads and full-bodied R&B dance tunes to potent pop, Chuck Stanley puts his vocal signature in every groove.

Demand Chuck Stanley now. Because it's time you had "The Finer Things In Life." Featuring the first hit single, "Day By Day." On Def Jam / Columbia Records and Cassettes.
Bernie Miller Moves From WLUM To Epic; WINZ Miami Switches Calls To WZTA

Bernie Miller is leaving his PD-ship at urban/crossover outlet WLUM Milwaukee to hit New York as VP/ad for Epic/Portrait's black music division, a new post to which Miller, according to sources, will be seeing several "soulful" R&B signings as a result of his arrival.

WTKS is the calls the FCC has approved for Pyra- mids new baby, WRRK Chicago. No word yet from the company execs, but it sounds like a possible "Kisser" to us.

WZTA became the new calls for WINZ-FM Miami March 24, and the adult rocker is functioning by heritage by adopting the slogan "Zeta 94.9." In the '70s, the rocker called itself "The Rock 'n' Rollin' Machine." The station's ex-calls put the exclamation point on the outlet's return to the rock arena, but "don't make us the new kid on the block," says PD Peter Bolger. At press time, the station was running rock, but Bolger says some of the WINZ jocks will resurface shortly. "Right now, we're just building a wall between the present and the past."

Across town, the noncompete legal battle between rocker WSHG and WGTW over the Herman & McBey morning team is back on the front pages. In December, all-CD rock WGTW won a court decision denying WSHG's request for an injunction to keep the duo off WGTW. On March 23, WSHG won an appeal on that decision in appellate court, and WGTW now has 15 days to request a rehearing. WGTW PD Bill Wise says the team, having a "rock battle on the air. But its temperature could change if WSHG wins because it might mean staying off WGTW for up to six months.

KRXQ is the new calls for KDJQ Sacramento. The "89 Rock" motto and album rock format stay the same. As KRXQ GM Michael John explains it, KDJQ Modsco had complained about the similarity in calls, and changing to KRXQ was "less obnoxious" than letting it go to court. (Note: KRXQ's Ron Gerratt came from KDJQ.)

Dave Sholin resigns his PD post at KFRC San Francisco after 13 years with KRO, most of it at the station. Now, the top 40 off and running with a MOR approach, Sholin says he'll concentrate on his Gavin Report responsibilities and his countdown show and may possibly spend some time with his two kids before they're off to college. Brian Brenner will act as interim PD.

Leading San Francisco music station KSOL has an opening for a "Killer" afternoon talent, says the club's VP/GM, Bernie Moody. At least three years experience and production skills are essential... KIKV Kemptown, Iowa, has a morning opening as Apil... O/T heads for WQN Chicago... Like rockies WYST Baltimore is also seeking a morning talent, following the departure of Sean Casey to crosstown CWYM. WYST program director Jack Bename is seeking a "warm, personable" type.

Speculation on what H&G might take KTQG/KLVE Los Angeles from Spanish to top 40 or rock (Billboard, March 28), group VP/programming Mark Driscoll says: "The combo is more often than not equal to third on those multi-channels, and it's one of the leading billers in L.A. So, the probability of making a shift in direction would be one that would take a great deal of cautious deliberation on whether another rock station could maintain the kind of format that makes unique under the Footies."... Karl P. Mayfield will not be heading West to KLOS Los Angeles. Word has it he's been offered a million-dollar contract at album rocker WKDF Nashville for the next five years. He's already been there for 15.

 honorary condolences to KV1 Dallas, which lost its morning show producer, Sandra Hopkins. On March 23, the station sent paramedics to her home when she didn't show up for work. She was found dead of heart failure at age 37.

WRRK Racin/Milwaukee switches calls to WHBT "Heartbeat" and adopts a format geared toward women ages 18-40. After extensive research, WHBT GM Paula Peden says, the station found women want "music with the lyrics that express heart feelings and music with a beat. It's by no means snore, soft rock," she says. Brain children behind the format are WHBT PD Kipper McGee and consultant Gary Guthrie. WHBT's jock lineup will be revamped soon, with a mix of old and new talent. "We're going to take them through extensive training sessions," says Peden. "We want them to touch hearts and also be funny and upbeat."

"I've got writer's cramp, too," says A&M senior album man J.B. Brenner, who we caught taking a breather after getting the Bryan Adams CD, album, and bio successfully federalized to everybody on March 24. Just thank God you didn't have to stuff those packages, J.B.!" KTXQ Dallas' "Redbook" could barely believe the huffing and puffing because of the CD. "We'll put at least six tracks, probably all of this album," he reports.

Soul sales got himself excused early-March 23-from WBNC New York with some nasty remarks about management. This followed what WBNC programmer Dee Mott calls a mutual agreement on Sales' Friday (3) departure from the midway slot (Billboard, March 21). Parsons says, "We hadn't fired him. We asked him to stay through April 3, hoping we possibly might reach a new agreement." Parsons says Sales was asked to cut down on his character bits in favor of taking more calls and turn the transition down. On air, Sales said NBC had offered him Joey Reynolds' af- termid shift and had then reneged on the offer. Sales' sidekick—and veteran comic—Ray D'Ariano is indeed a candidate for the midday shift. Across the Hudson, WHIZ "Z-100" was quick to come to Parsons' aid by auditioning a Seton Hall broadcast student for the WBNC post on its "Z-Morning Zoo" show.

Meanwhile, John Lennon gets the nod as WBNC overnight. He'd been a Reynolds cohort for a few years at WPST Trenton, NJ.

Kiva "Power 105" Albuquerque continues to beef up its game plan with a quarter-million-dollar visibility campaign slated for the spring book. Newly on board at the hit station are morning man/production director Peter Stewart, midday man Gary Franklin, afternoon man Ron Leonard, and evening talent Gary Scott Thomas. New KWK St. Louis morning man Steve Cochran used the old trick of calling every hotel in the market to get an interview with Bill Cosby. "He was a little sleepy," says Cochran. "I think he thought he was live, so he was very airy about it." Cochran, by the way, brought his act in from the former WMKR Baltimore, now WWXM.

About Town: We had to wring out of Capitol's Chris Loudon a few stories about the in-service on Capitol's albums. Otherwise, it was all smiles. Having seen the band over two consecutive nights, we're convinced in saying that the popularity of their current single, "Don't Dream It's Over," only scratches the surface of this group's potential. We were looking toward to Virgin's party at Private Eyes March 24, but the video club apparently wasn't as it purloined its interior that same day. The party had to be set back a week... Given the amount of craziness in the biz, we highly recommend a film on the sub- ject: "Man Facing Southeast."
KEEP THE DICE ROLLING

We told you about KRPM Seattle's $50,000 Blackjack Tournament (Billboard, Feb. 21). Now it's great to report an April Foolish trick, perpetrated on KRPM's staff and listeners, that maintains the theme of the campaign and gives it a new kick going into the spring book. A few Thursdays ago, a regular KRPM staff meeting was interrupted by an "official" representing the "Dennis Commission," who was to "investigate the legality of" the tournament.

After his visit, listeners were informed that the game would be terminated until the commission's report was issued, and hints were made the following week that KRPM would have to pay listeners more money. All but KRPM's highest management were unaware that it was a hoax. Listeners began calling in with concerns, and local newspapers offered to launch letter-writing campaigns to the state gambling commission.

The following Thursday, "Commissioner Dennis" went on air to say the blackjack tournament would be legal if modifications were made: namely, that KRPM double the number of winners, bring the total giveaway to $100,000. Also, a joke had to be added to double winner's chances, and the game's dealer, "Rex Mundane," was deemed too boring and had to be replaced.

THE BODY SNATCHERS

Last week a bunch of ladies were snatching at the gorgeous body of KBQZ "Q92" Houston assistant PD/afternoon man Ron Parker. Why?—because he was the prop in a "Groping For Greenbacks" gag during one of Q92's weekly weekend warm-up parties held at various local clubs. The motivation was a $100 bill, hidden somewhere on Parker's body other than in his uncounted shirt pocket. Participants had 30 seconds to find the bill.

A nuance behind the gag is that Parker has always been the brunt of jokes from the "Q-Morning Zoo," and it was during that wild shift that the stunt got a test run. According to Q92 PD and Zoo leader George Michael, "The first few women were brought in off the street and asked to go after Parker while the mikes were on. Comments that emerged included "Do you mean I have to touch that" and "Give me some surgical gloves first." And, on Parker's part, it was probably, "It's a tough job, but somebody's got to do it."

MAKING A SCENE

Country outlets KLAC/KZLA Los Angeles are gearing up for what looks like a huge country music festival as the stations sponsor Country Scene '87. The April 4-5 event features an artist roster that ranges from John Anderson to Tom Wopat and just about every format star in between. Set to take place at the Hansen Dam Recreational Park, the festival is billed as a celebration of "family-oriented country lifestyle."

In addition to five stages worth of musical performances, the festival will feature chill-cook-offs, Western-movie stunt exhibitions, square dancing, horsemanship demonstrations, and the like.

Meanwhile, crossover outlet KPWK "Power 106" Los Angeles made a scene March 25 with its Powerhouse 3 party. With the date declared "Power 106 Day," listeners were treated to performances at the Palace by Howard Hewitt, Exposé, Nancy Martinez, Giorgio, and several other crossover stars. As with past Powerhouses, tickets were obtained only by listening to Power 106 for instructions.

KIM FRIKMAN

FOR WEEK ENDING APRIL 4, 1987

Compiled from national radio airplay reports.
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Radiology

KIIS-ing Know-how. KIIS-FM Los Angeles morning man Rick Dees gives his listeners a lesson in how to party as the comedy team of Stevens & Grdinic serves up the laughs. The husband-and-wife team’s material is syndicated on over 300 stations; the duo is currently promoting its first comedy video. From left are Joy Grdinic, Ron Stevens, and Dees.

Crime Scene. WYNY New York is the scene of a crime as cast members of television’s “Crime Story” stop by to take part in an on-air promotion. A winning listener received a trip to Las Vegas to appear in an episode of the series. Standing are, from left, “Crime Story” cast members Dennis Farina, Bill Smitrovich, Anthony Denison, and John Santucci. Seated is WYNY morning air personality Mike Wade.

Take A Walk! Former Dallas Cowboy and March Of Dimes WalkAmerica honorary chairman Drew Pearson, right, does a little fancy footwork as he convinces KSJL San Antonio, Texas, afternoon driver Frank Lozano to put his feet where his mouth is. Pearson stopped by the station to promote the April 5 event and get listeners to “take a walk.”

Poston Playlet. Tom Poston becomes the first celebrity to make a cameo appearance on “the Wave” as he tapes a KTWW Los Angeles “Wave Playlet.” The now L.A. station doesn’t use on-air announcers. Instead, a troupe of actors appears in 30- to 60-second slice-of-life vignettes. From left are Wave actors Terry “Steve” McGovern, Taryn “Becky” Grimes, and Poston.

KDFI-Kaddy. Great Empire Broadcasting’s KDFI Wichita, Kan., staff caddies for the Charlie Daniels Celebrity Golf Classic, which the station co-sponsored. Proceeds from the match are earmarked for the Starkey Developmental Center. From left are Great Empire Broadcasting president Mike Oatman and celebrity golfers Ray Benson, Moe Bandy, and Charlie Daniels.

WKRM/WKOM Means Warm Welcome. Broadcast Hall Of Famer and Columbia native Lindsey Nelson gets a warm welcome as he stops by the studios of WKRM/WKOM Columbia, Tenn. Nelson talked to the staff about the changes in the industry that have taken place during his long career. From left are sports director Barry Duke, Nelson, PD Gary Moss, and morning man Mark Ramey.

Pass the WPST. John Eddie, left, drops by WPST Trenton, N.J., to whisper to PD/afternoon driver Tom “TC” Cunningham the secrets of his preshow warm-up. Eddie performed that night at The Tower in Philadelphia and stopped by to do a live on-air interview for the WPST afternoon show.
King Biscuit Presents

ELTON JOHN

Time in the King Biscuit Flower Hour on April 12th and 19th to hear a special two-part concert with Elton John, recorded in Los Angeles on his most recent tour. Highlights include Bennie and the Jets, Saturday Night’s All Right for Fighting, Candle in the Wind, Bitch is Back, and many more of Elton’s classics — both old and new.

America’s Premier Radio Concert Show

Budweiser

A "DRIMAR" Telepictures Company
The Legendary Sound Comes Of Age On

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FIRE INTO MUSIC
DEODATO
George Benson
Freddie Hubbard
Hubert Laws
Ron Carter
Joe Farrell
Esther Phillips
Johnny Hammond
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COMPACT DISC
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COMPACT DISC

ZK 40710
ESTHER PHILIPS
With a Free Spirit a Day Makes
COMPACT DISC

ZK 40695
JOE FARRELL
Prelude to Deodato
COMPACT DISC

ZK 40692
Johnny Hammond
Higher Ground
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ZK 40691
Ron Carter
Black Farm
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Throughout the 1970s, the CTI label was identified with the best in jazz. In superb recordings produced by Creed Taylor, the most influential players of their generation formed a loose "repertory company" of musicians, sitting in on each other's sessions and inspiring each other to new levels of greatness. Experience these performances as never before possible—with the state-of-the-art sound of the Compact Disc.

The Legend Reborn.
Washington Roundup

Featured Programming

Ears To The Era. New music composers/performers Peter Gordon and David Van Tieghem are on hand to help raise a toast as CBS Radio Programs launches the division’s latest offering, “The New Era.” The new age music show features the contemporary artists who are creating this music for a new era. The show debuted March 30. From left are CBS Masterworks artist Gordon, Private Music artist Van Tieghem, CBS Radio Networks VP/programming Frank Murphy, and the show’s producer Denny Sonach.

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

March 30-Apr 5, Patty Smyth, Off The Record With Mary Turner, Westwood One, one hour.
March 30-Apr 5, Triumph, In Concert, Westwood One, 30 minutes.
April 3-5, Academy Of Country Music Awards Nominations Special, Special, United States/DVD/CD Productions, three hours.
April 3-5, Billy Idol/Georgie Satellites, Rock Of The World, MCA Radio Network, one hour.
April 4, Jets/Steve Winwood/Wang Chung, Party Arena, ABC Radio Network, two hours.
April 4-5, Alvin Lee, Part 2, Rock Connections, CBS Radio/Radio, one hour.
April 4-5, Night Yankum/George Jones, The American Eagle, DIR Broadcasting, 50 minutes.
April 5-4, John Conlee/Dean Dillon, Country Close-Up, Promedia, one hour.

No New FM For Montreal

At a hearing Nov. 24, the commission heard from nine applicants, who put forth a wide range of programming plans. But, says Bureau, the city and its area are already well-served.

“Consequently, the last commercial frequency remains available for future use,” says Bureau. “The commission would be ready to consider innovative and viable radio proposals, but certainly not in the near future unless it could be clearly demonstrated that significant changes had occurred in the metropolitan Montreal region and that new sources of revenue exist.”

The CRA did, however, leave space for student and community FM outlets in the city, none of which are expected to offer real competition to the commercial stations.
Check Out
Vanna White in May
Playboy and Win
a Trip to Las Vegas!
Enjoy $500 Cash and
See a Superstar
Show, Accompanied
by a Playboy
Playmate.

This month's PLAYBOY sizzles with a superstar pictorial
featuring Vanna White.

To celebrate this exciting issue, D.J.s are offered
the chance to spin PLAYBOY's wheel of fun and see
if they can win a fortune.

Win a three-day trip for two to Las Vegas, complete
with $500 cash, courtesy of PLAYBOY. Take a chance
on winning your fortune at the tables, or simply relax
in the push atmosphere of a luxury hotel. At night,
enjoy a superstar show, accompanied by the beautiful
May Playmate, Kym Paige!

CONTEST RULES:

To enter, just tell us in your own clever words on a tape cassette.

1) What you think of the "Vanna White" pictorial in May PLAYBOY,
2) After Vanna, who would you most like to see in PLAYBOY, and
3) If you suddenly won a fortune, what would your first act as a wealthy
person be and why?

GET YOUR LISTENERS INVOLVED and take a winner and a guest
along on your prize trip! Ask your audience for help in answering our
questions and send us an air tape of yourself and the listener
with the best suggestions. If yours is the winning entry, we'll send
both of you--plus your two guests--on our Win Your Fortune Trip.

- Only one personality may enter, only one entry per person.
- All decisions by judges at PLAYBOY are final.
- No substitutions for prizes will be made.
- Exact date of prize trip to be set at a later date.
- Winners must be 21 years of age or older or be
accompanied by a legal guardian.
- Taxes on prizes are the sole responsibility of the
winner.
- No purchase necessary to win. Void where prohibited by law.
- Odds of winning depend on number of entries received.
- Entries must be postmarked no later than April 24, 1987.
- Prize winners may be obligated to sign and return an
Affidavit of Eligibility and Release of Liability within 30 days of notification.

In the event of noncompliance within this time period, alternate winners will be selected.

Any prize notification letter returned to sender as undeliverable will be awarded to
an alternate winner. Winners will be notified by mail.

Winner's entry and acceptance of prize offered constitutes permission to use the
winner's name, photograph or other likeness for purposes of advertising
and promotion on behalf of Playboy Enterprises, Inc.

To receive a list of winners, send a self-addressed, stamped, self-addressed envelope to
Playboy's Win Your Fortune Trip, 919 North Michigan Avenue, Chicago, IL 60611.

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PLAYBOY'S
VANNA WHITE
ISSUE CONTEST
FOR D.J.s ONLY

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IN MOVIES
CARS '87
TOP PROS
PICK THE BEST!
A SPECIAL REPORT
DRUGS: WHERE WE STAND

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PLAYBOY'S
VANNA WHITE ISSUE
D.J. CONTEST ENTRY FORM

Register me today for a chance to win a trip to Las Vegas. I enclose a tape cassette of
_____ my self only, or _____ my self and a listener.

Name

On-Air Hours.

Station

Address

City

State

Zip

Phone

Entries must be postmarked no later than April 24, 1987

SEND YOUR CASSETTE TO: Janis Peterson, Promotion Manager,
Playboy Magazine, 919 N. Michigan Avenue, Chicago, IL 60611.
## Power Playlists

**FOR WEEK ENDING APRIL 4, 1987**

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

#### Platinum

<table>
<thead>
<tr>
<th>Position</th>
<th>Station</th>
<th>City</th>
<th>Artist(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHTZ AM 106.5</td>
<td>New York</td>
<td>Bruce Hornsby &amp; the Range &amp; Crowded House</td>
<td>One Night in L.A.</td>
</tr>
<tr>
<td>2</td>
<td>WABC FM 100</td>
<td>New York</td>
<td>Bruce Hornsby &amp; the Range &amp; Crowded House</td>
<td>Threatening Lullaby</td>
</tr>
<tr>
<td>3</td>
<td>KISS FM 107.5</td>
<td>Los Angeles</td>
<td>Bruce Hornsby &amp; the Range &amp; Crowded House</td>
<td>Threatening Lullaby</td>
</tr>
<tr>
<td>4</td>
<td>WMMS AM 100.7</td>
<td>Cleveland</td>
<td>Bruce Hornsby &amp; the Range &amp; Crowded House</td>
<td>Threatening Lullaby</td>
</tr>
<tr>
<td>5</td>
<td>Q105 AM 104.3</td>
<td>Philadelphia</td>
<td>Bruce Hornsby &amp; the Range &amp; Crowded House</td>
<td>Threatening Lullaby</td>
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#### Gold

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<td>WLS AM 890</td>
<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
</tr>
<tr>
<td>7</td>
<td>WPLJ</td>
<td>New York</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
</tr>
<tr>
<td>8</td>
<td>WBBM AM 1070</td>
<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
</tr>
<tr>
<td>9</td>
<td>WAQX</td>
<td>Pittsburgh</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
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<tr>
<td>10</td>
<td>WABC FM 100</td>
<td>New York</td>
<td>Offspring</td>
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<td>Offspring</td>
<td>The Kids Ain't Alright</td>
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<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
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<td>WBBM AM 1070</td>
<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
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<tr>
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<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
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<tr>
<td>15</td>
<td>WBBM AM 1070</td>
<td>Chicago</td>
<td>Offspring</td>
<td>The Kids Ain't Alright</td>
</tr>
</tbody>
</table>

### Others

- **Chicago**
  - P.D.: John Gannon
  - Various artists
- **WLS AM 890**
  - P.D.: Scott Shannon
  - Various artists
- **Boston**
  - P.D.: Sunny Joe White
  - Various artists
- **Philadelphia**
  - P.D.: Scott Walker
  - Various artists
- **Miami**
  - P.D.: Rick Stacy
  - Various artists
- **Pittsburgh**
  - P.D.: John Richards
  - Various artists
- **Harvard**
  - P.D.: Lyndon Abell
  - Various artists
- **New Haven**
  - P.D.: John Lander
  - Various artists

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*Note: The full list of stations and playlists can be found on www.americanradiohistory.com.*
Modern Rock Grows Up At KITS San Francisco

BY KIM FREEMAN

RICHARD SANDS is the PD of KITS "Live 105" San Francisco, a "modern rock" station. Many in the biz are keeping a close eye on the station to see if its progressive hits fare will fly as high as Sands thinks it will.

Listeners have already begun to show their support: Live 105 went from a 1.5 to a 2.4 in overall 12-plus full Arbitron shares, and it showed impressive growth with men aged 25-34. It's the listeners Sands will thank first if Live 105 continues those upward trends.

The genesis of Live 105's gradual shift from straight hits to modern rock began about six months ago—a scenario common to many major markets.

"When we were the only top 40 in town, well, the trend around the country has been to have three or four top 40s in a market. Slowly, we lost our position as the "hit music" station, and the ratings reflected that," Sands found himself in the happy position of having the results of extensive research jibe with input from listeners on "Live 105" morning man Alex Bennett—a San Francisco veteran—was instrumental in stirring that audience input.

"His show has a lot of listener participation, and that gave us a forum to go to listeners and say, 'Tell us what you want.'

Research and listeners pointed to that elusive "something different," Sands says. "Listeners didn't want a weird station, not a college station, either. They wanted a station that would play bands like Alphaville and Shriekback in addition to Peter Gabriel and Huey Lewis."

Music director Steve Masters is the key cog in Live 105's modern rock machinery, says Sands. Host of the nightly "Modern Music Hour," Masters also spins at local clubs and is known for having his ear glued to the street.

SANDS is the FIRST to admit that the "liberal-leaning, interesting, different, trend-setting" characteristics of San Francisco's resurgent market have particular appeal to Live 105. "But I also think there's some big holes in other markets where this would work. I'm not saying we'll wind up in any town, or that anybody can pull it off. But where there's three top 40 stations, stations need to be concerned about not all playing the same 40 songs."

DUMPING THE PD along with an old format is often the norm.

"It was a matter of trust and mutuality of respect," Sands says of how he approached management—KITS VP/GM Ed Kramf and Intercom Broadcasting owner Joe Field—with the new format. He was able to translate his programming vision into the still-evolving Live 105 sound.

"I spoke very forcefully for what I believed in, and that carries a lot of weight if the respect is there. But it wasn't just 'Richard, you're brilliant, go do it.' Ed Kramf is a great idea man and a great motivator. He's certainly 50% of everything that's happened here."

Naturally, the music shifts were accompanied by changes in Live 105's presentation and positioning. "Columbia School Of Broadcasting"-type voices were replaced with "natural, normal people," says Sands. Most of the KITS staffers familiar with the new music stayed on board.

"I think my management style is real open to suggestions, which is very important here. By the numbers top 40, I've got to be open to anybody coming in and saying, 'Hey, this is a great record' or 'Here's a great promotion idea.' I try to treat everybody with respect, and I think our staff has a very good feel for the station as a result. I know that from coming in here Saturdays and finding five guys in work. People are calling saying they want to work here, which shows me that there's something special going on. And I think all of that translates to the listeners."

Promotionally, Live 105 moved away from constant contests to an every-Tuesday giveaway. "Again, wanting to be different from everybody else, we don't make listeners jump through hoops, do interesting stuff, but in a simple, noninvasive style that fits our no-type format."

BINGE DIFFERENT is not necessarily the case, however. Not run of the mill promotion ideas, but rather the problem of not fitting in the common pigeonholes anymore," says Sands. "I think this industry should be open-minded enough to recognize us as something outside of their definition of top 40, something different that works here."

In seeking a cooperative relationship with Live 105, Sands says, promo reps have to understand that certain things just don't fit while others might be just right for Live 105 and few other stations. Most important, the station must go to Steve Masters first," he says.

If he had a hand in drawing up label budgets, Sands says he would put more into the product itself. "It's nice to get free trips and so forth, but when you've got a good record, we'll play it without any of the special bonuses." Sands urges more album awareness. "In the old days, an album came out and we could pick and choose. Now, the songs get doled out, and labels say, 'Okay, if you play them you have to understand it happens that way in the scheme of achieving national heights on a record. But this pushing of the problem into the problem of every station playing the same thing. We need a little breathing room."

Of HIS FUTURE PLANS, Sands says he's living in "a programmer's dream right now. Getting to do something that's just not what everybody else tells you to do and having a real supportive group of people...eventually I'd like to program in Los Angeles, where I grew up, or maybe take the format to other people."
**Del Fuegos Try Expanding Their Musical Horizons**

**BY DAVID WYKOFF**

**BOSTON** Once considered forerunners of the so-called “American music” movement among young rock’n’roll bands, the Del Fuegos now look to broaden their musical horizons and sales numbers with their third album, “Stand Up.”

The band has decided to change its image, says vocalist Dan Zanes. “We’re always looking to take our sound a step further and really grow with each new record,” he says.

Zanes, whose rusty vocals lend this quartet part of its distinctive raw edge sound, adds, “We’re still working with the guitar-bass-drums foundation. It’s just that we’ve brought in a few other sounds to get what we want out of our songs.”

To incorporate this wider range of sounds, the Del Fuegos have supplemented their basic lineup—Zanes (vocals/guitar), brother Warren Zanes (guitar), Tom Lloyd (base/vocals), and Woody Giessman (drums)—with an all-star array of talent. As with their previous album, 1986’s “Boston Mass.,” they’ve employed guitarist Jim Ralston (from Tina Turner’s band) and keyboard player Mitchell Froom, who has produced all of their records.

Such additions are not always popular. The new album was Tom Petty for backing vocals, the Heart Attack Horns, TCB Band guitarist James Burton (who has worked with both Zanes and Petty), and James’ widow, Dylan Fogley ( touring band), the other female (featuring Berry Clayton, best known for singing on “Gimme Shelter.”

Says Zanes, “Our hope is, in an odd way, that the record doesn’t fit in anywhere easily. We’d like to be seen as our own men, and we want to present ourselves as a rock’n’roll band with our own niche.

And I think that Warner Bros. has a pretty good handle on that.”

Slipshad president Bob Biggs sees the marketing challenge behind promoting a band that doesn’t fit into many of the current definitions of musical categories. “Because they’re not easily categorized or critiqued, their strength is in their presence,” he says. “We’re going to have to work hard to find a place for them in the marketplace.”

Zanes is looking for a breakthrough. “We’re working on a working from the manager of the Louisville Gardens that they don’t use one of their props—a 14-foot plastic penis that comes from the stage of the show.”

According to manager Lyor Cohen, “Our lawyers have our constitutional rights to party and display paraphernalia in any fashion.

One battle the Beasties look set to lose, however, is with Anheuser-Busch. The brewing company has filed a lawsuit against the band, requesting that another stage prop—a 12-foot Budweiser six-pack—be handled over for destruction.

Upon completion of their U.S. dates, the Beasties are off to Europe for a series of concerts with the mighty Ozons. The Beasties want to see Europe for tea appear to be untrue.

**Boys Wind Up First Leg Of Beastly Tour; Osbourne Bans Bon Jovi For His Baby**

**NEW YORK** Those bad, bad Beastie Boys will be winding up the first leg of their debut U.S. headlining tour on June 21 in the next couple of weeks, which should come as a relief to many law-abiding citizens.

During the past few months, the troublesome trio has incited many occasions, and the law is not going to uphold the law, and I’m not sure we did that,” Wetherington later told local reporters, criticizing his own officers for not making arrests before the group left town.

Meanwhile, in Louisville, KY, the Beasties took great pleasure in inciting a written request from the manager of the Louisville Gardens that they don’t use one of their props—a 14-foot plastic penis that comes from the stage of the show.

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**UNSUCCESSFUL IN THEIR BIDS TO PROMOTE THE BEASTIES, THE LABEL COMMITTEE FOR THE DELOUSCE MUSIC PROJECT, HAS BEEN STEADILY CLIMBING THE POP CHARTS WITH A DELOUSCE RECORD.**

**DELICIOUSLY **

**COOLLY**

**VANCE**

**Cooper**

**DIAMONDO**

**EAT**

**THEIR**

**DESSERTS.**

**PAPA PREACHES: Here’s an amusing Ozzy Osbourne anecdote—and no, it didn’t come from his publicist! Recently in the Big Apple to promote his upcoming Epic album, “Diary,” a double live at Madison Square Garden, the mighty Ozzy told On The Beat that he has had to order his 3½-year-old daughter, Amy, to stop listening to Bon Jovi’s “Slippery When Wet” album. “It was getting ridiculous—she wouldn’t stop playing the tape,” says Osbourne, who usually has to tend with folks demanding that his music be banned.

“I like the Bon Jovi album,” he adds. “But there’s a limit to just how many times you can hear it a day.”

Rumors that little Amy has compiled with her father’s wishes for fear of having her head bitten off have been denied. Incidentally, when Jon Bon Jovi discovered that she was a fan of the New Jersey rockers, he actually called her on the phone to say hello.

On a more serious note—yes, even Ozzy has his serious side—Osbourne was so annoyed with People magazine for running a recent cover story on John Lennon’s assassin, Mark Chapman, that he wrote a letter to the publication. The note, which has since been published, read, “As a performer, I have threats to my life. People is giving these mentally deranged people an excuse to carry their fantasies out. You have made Mark David Chapman’s dream come true by putting him on the cover. I wonder how you would feel if these sick people would turn on the press as they do on public figures.”

**SUPERSTAR SET: What do Berlin, Blond Monkeys, the Communards, Depeche Mode, INXS, Spandau Ballet, Wang Chung, the Beastie Boys, Duran Duran, Five Star, Bob Geldof, Nick Kamen, Level 42, Run-D.M.C., Thompson Twins, a-ha, Bananarama, Cameo, Georgia Satellites, The Jett, the Pretenders, and Paul Young have in common? They’re among the many artists lined up for the “Montreux Rock TV Show” which is being held in Montreux, Switzerland, during the same week as the International Music & Media Conference (May 13-15).**

**SHORT TAKES:** Billy Idol starts his “Whiplash Smile” tour April 10 in New Haven, Conn. The Cult will be opening for the punky one. On The Beat ran into Idol at New York’s Limelight Club, and he was extremely enthusiastic about his return to live work...Wall Of Voodoo’s new I.R.S. album, “Happy Planets,” ships April 30, with a tour to follow...Congrats to Richard Palmese, MCA executive vice president of marketing/promotion, and his wife, Lanas, on the recent birth of a son, Richard Andrew.
Talent in Action

NEW YORK — Dance music labels, historically a font of transient one-hit wonders, are finally confronting the issue of artist development. Speaking from a talent booking panel at the recent Winter Music Conference (WMC) in Fort Lauderdale, Fla., manager and booking agent Bob Caviano complained that often labels do not take back and dance music artists seriously enough to make a genuine commitment to development.

Citing the breakthrough of Exposed, Caviano said, "Labels have the ability to promote artists fully." At the same time, however, because of far greater emphasis on creating a hit song or record, "We're putting an artist out there [who is] just off the word processor. If we don't establish touring artists and performing artists, we're not in the entertainment industry.

Club talent buyers were split on the issue of whether club appearances swung (or even merely lip-synched) to taped tracks constitutes entertainment. Partie Promotions' Artie Jacobs said, "It doesn't matter if the artist sings." New York promoter Steven Cohn disagreed, saying, "They can tell if it's live or canned in two seconds flat." Panelists from the airfield maintain

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According to Tommy Boy's Tom Silverman, "That label sells only 20% as much per record on product handled through Warner Bros. than handled independently."

"Millions of dollars in advance money is the only thing majors can offer," said Socolow. "The artist syndrome of 'If I were on Warners, I'd be Madonna now' is bull." Having made the decision to go the independent route, the best strategy is to "live to do another record, don't go into the business," he said.

"If I had a record and $1,000,000 now, I think I could make it a hit." And when it comes to releasing generate problems, according to Oak Lawn Records' Ray Cooper. When the label's "I Know I'm Losing You" by Uptown, 5,000 copies shipped within days, necessitating a rush to arrange financing for fulfilling the order.

Jaws dropped when one indust... (Continued on page 35)

Indies Discuss Finances

BY LINDA MOLESKI

NEW YORK — Sales of Ratt's third Atlantic album, "Dancin' Undercover," originally issued in late fall, are now on the upswing, thanks largely to the release of the single "Dance." The song was the album's least single but only recently has it begun to garner significant airplay on top 40 and album rock stations.

"There's no question that 'Dance' has revitalized this album," says group manager Marshall Berlie. "It's opened it up to a broader audience. Top 40 radio is accepting bands like them now, where they wouldn't have thought of them a couple of months ago. Video exposure has also been key to the single's re-emergence," says Judy Libby, Atlantic vice president of creative. "Another shot with 'Dance' and released it at the beginning of February. Top 40 at that point was doing very well with the Cinderellas and the Bon Jovi's, we wanted to benefit from the fact that top 40 wasn't afraid to play these types of bands. Finally, everything fell into place."

Ratt is in the midst of an extensive U.S. arena tour, with Poison opening the dates. Though the roadies recently wrapped a third video for "Silo Of The Lip," Atlantic will continue to focus its efforts on "Dance."

"We're convinced that this is the next hit song," says Libby. "It's reaching a whole new audience."

Single's Re-Release Pushes Album Sales

Come Dancing, Ray Davies and the Kinks brought live music back to New York's Beacon Theatre with a sold-out March 16 concert. (Photo: Chuck Pulin)

BY BRIAN CHIN

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evening had very few dead spots, and even those—which occurred during a couple of Carter’s blander, less distinctive numbers—were never less than pleasant.

For the most part, things were exhilarating. Carter played with a vitality that belied his age (he turns 80 later this year), and the other soloists—notably tenor saxophonist Altos, trumpetist John Carter, and the orchestra’s two pianists, Dick Katz and musical director John Lewis—were almost as impressive.

The highlight of the evening was the premiere of a suite, “Central City Sketches,” which Carter described, almost apologetically, as “work in progress.” It did have an unhurried sound to it, and it didn’t so much build to a big finish as stop, but parts of it seemed, at first listening, as good as anything else Carter has written.

A studio album documenting much of the music played at the concert will be released later this year on the Musica Nova label.

PETER KEENEWS

JIMMY BUFFETT & THE CORAL Reefer Band

**State Theatre, Sydney, Australia**

 Tickets: $23

FIVE SONGS in this concert, Buffett scratched his head, summed up as much sincerity as his personal appearance allows, and asked the obviously devoted audience: “Why the hell has it taken me so long to get here?”

A reasonable query considering the generous affection being offered by followers who had waited 10 years for the soul of a sailor to wend his way Down Under. Except for Crosby, Stills & Nash, he is the only music figure of his era who had resisted the temptation to discover the lower continent.

Buffett’s current formation of the Coral Reefer Band includes drummer Russ Kunkel, former Little Feat percussionist Sam Clayton, pianist Mike Utley, former Eagles sideman Vincent Melani, and Neil Young bassist Tim Drummond.

At times their relative lack of experience as a unit became apparent, though the audience appeared to care as much about this minor shortcoming as the reappearance of the signature riff of “Changes In Latitudes, Changes In Attitudes” in a half-dozen other songs.

The qualities that rendered Buffett’s show so entertaining had much to do with his personality, which struck a responsive chord with audiences of a nation obsessed with outdoor leisure.

The pater and the flow built a rare mood with swift audience recognition for the likes of “Banana Republics,” “Cheesburger In Paradise,” “A Pirate Looks At Forty,” “If The Phone Doesn’t Ring, It’s Me,” “Havana Daydreamin’,” Van Morrison’s “Brown-Eyed Girl,” and the unaccountable favorite of the night, “Why Don’t We Get Drunk And Screw?”

Such is made of Buffett’s lack of airplay, attention was the inevitable vapid body of work exhibited by this long-neglected Sydney audience, it doesn’t seem to have done him any harm at all.

**YELLOWJACKETS**

*The Blue Note, New York*

$15

AT THIS RECENT show—one of five consecutive dates at the Blue Note—the Yellowjackets rewarded an enthusiastic crowd with 70 minutes of bright, energetic, and downright friendly fusion.

The quartet opened confidently with “Out Of Town,” a selection from its new MCA album, “Four Corners,” due in May. That the band has “swingability” is probably news to some, but this composition’s barrelling bass line should convince even nonbelievers. Also new and impressive was “Postcards,” making its debut with a host of rhythmic plains. If this live performance was any indication, the new album comes equipped with two built-in crowd pleasers.

Of course, Yellowjackets dipped into their catalog, “Imperial Strut” and “One Family” stood out, the former boasted a neatly crafted arrangement and Russell Ferrante’s keyboards. The latter had a movingly lauded enhanced by the warm bass embers of Jimmy Haslip (who also serves as the band’s wry and laidback spokesman). New member William Kennedy also deserves mention for his self-assured drumming, which brims with versatility.

Buffett is the band’s wry choice for an encore, and despite the absence of the studio version’s vocal group, this gospel rocker lost none of its power. With upper-register testifying, alto saxophonist Marc Russo fervently filled the void.

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

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<td>LOOKING FOR A NEW LOVE</td>
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<td>LEAN ON ME</td>
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<td>DON’T TAMPER WITH MY HEART</td>
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BLUES SINGERS A-Z

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Billboard

Jazz Blue Notes

by Peter Keepnews

The latest release from the Blue Note label is a trip through the memory of Eric Dolphy and to one of Dolphy's most noteworthy present-day disciples, James Newton.

Newton was instrumental in the preparation for release of the private Dolphy recordings that make up "Other Aspects," a new album by the forward-thinking reed and woodwind virtuoso, who died in 1964. And Newton, who is widely regarded as the most gifted flutist on the contemporary scene, pays both implicit and explicit tribute to Dolphy on his second Blue Note album, "Romance And Revolution.

"Other Aspects" sheds fascinating light on Dolphy's versatility as a composer. It includes a composition for voice and chamber ensemble and a piece based on traditional Indian music as well as two unaccompanied flute solos and a saxophone-and-bass duet with Ron Carter. As Newton explains in his liner notes, Dolphy made these recordings on his own and gave the compositions to his friend, composer Hale Smith, for safeguarding shortly before leaving for a European tour with Charles Mingus in 1964. Dolphy died in Berlin, and the tapes remained unwrapped until Newton arranged with Smith, Dolphy's sister and Blue Note to have them assembled and released.

Newton's own album—which includes compositions by Mingus ("Meditations On Integration") and Ornette Coleman ("Peace")—is suffused with the spirit of Dolphy's unique flute playing. The compact disk version of the album includes also a solo flute version of "Tenderly" that is dedicated to Dolphy.

Although it may sound strange to refer to Eric Dolphy's music—which sounds as modern today as it did during his lifetime—as part of the jazz tradition, this tandem release is probably the most graphic recent example of a record company's commitment to preserving what is as well as advancing that tradition. And incidentally, the music on both albums is exceptional.

NEW RELEASES: The first new album on the Pablo label in some time, and the first to be released since veteran impresario Norman Granz sold the label to Fantasy, will be released any day now. Included are previously unreleased albums by Duke Ellington (in concert with his orchestra) and Count Basie (in the studio with a small group) as well as small group sessions by Milt Jackson and Oscar Peterson. We recently told you about MCA's latest batch of Impulse reissues. Now we're happy to report that new Impulse albums by Jack DeJohnette, Michael Brecker, and Rob McConnell & the Boss Brass are due in stores April 20. MCA is also preparing 10 dual compact disk packages of vintage Impulse material for May release. John Coltrane, Charles Mingus, and Keith Jarrett will be among the artists represented.

For the week ending April 4, 1987

Top Inspirational Albums

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NEW: PHIL KEAGGY: MARATHON/RIAA: 700149827/83 | FOR YOU | BETHANY/REFUGE | 1987 |
| CARMA | WORD | 26 | 23 | THE WIND AND THE WHEAT | AMM | 6235/8 |
| LARNELLE HARRIS | REUNION | 14 | 28 | A LONG TIME AGO | AMM | 6235/8 |
| ANOTHER REBORN | SPARROW | 11 | 29 | FROM A SERVANTS HEART | AMM | 6235/8 |
| NEW! | NEW! | 17 | 30 | THE METAL | AMM | 6235/8 |
| NEW! | RO | 17 | 30 | FOR YOU | AMM | 6235/8 |
| NATIVE INSTRUMENTS | 14 | 30 | 17 | OUR TALENTFUL HEART | AMM | 6235/8 |
| NEW! | SPARROW | 20 | 30 | THE WIND AND THE WEATHER | AMM | 6235/8 |
| NEW! | SPARROW | 21 | 30 | THE WIND AND THE WEATHER | AMM | 6235/8 |
| NEW! | SPARROW | 22 | 30 | THE WIND AND THE WEATHER | AMM | 6235/8 |

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Word UK is most visible religious label outside U.S.

English acts," Hamilton says. "Fortunately, about the same time, the Continental Singers came over and did extremely well in Holland. That gave us our first entry into the market on the continent in the early '70s.

"Then, Kurt Kaiser signed Evie to Word after she'd had a run of successful RCA Christian albums in Sweden. That opened up Sweden for us. Back then, we had one distributor for all of Scandinavia. It was then that the whole contemporary Christian music thing began to spread and that opened up the other markets." Today Word UK is represented in 12 Western European countries and South Africa. After the U.K., Germany is the second biggest market, followed by Norway and Holland.

The first big success for the company was Word's best-selling album abroad, the Jimmy & Carol Owens' "Come Together." "Come Together" has sold 70,000 units and 50,000 songbooks. In second place in the Owens' follow-up musical, "If My People...."
## Hot Dance/Disco

### Club Play

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<td>HERB ALPERT</td>
<td>ASHP-SP 12226</td>
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<td>CLUB NOUVEAU</td>
<td>TOMMY BOY 78 094</td>
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<td>WMG 0 56784/ATLANTIC</td>
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<td>CONTENDERS (REMIX)</td>
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<td>VIRGIN 0-97590/ATLANTIC</td>
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<td>KIM WILDE</td>
<td>MCA 23217</td>
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<tr>
<td>ZERO IN (REMIX)</td>
<td>BEASTIE BOYS</td>
<td>CHICAGO, CHICAGO, USA</td>
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### 12-Inch Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>FASCINATED</td>
<td>COMPANY B</td>
<td>ATLANTIC 0-66744</td>
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<tr>
<td>LEAN ON ME (REMIX)</td>
<td>CLUB NOUVEAU</td>
<td>WARNER BROS. 0-26469</td>
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<tr>
<td>LOOKING FOR A NEW LOVE (REMIX)</td>
<td>JODY WATLEY</td>
<td>MCA 23289</td>
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<tr>
<td>SIGN 'O THE TIMES</td>
<td>MANHATTAN 94/10</td>
<td>PHUN-D.M.C.</td>
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<tr>
<td>YOU KEEP ME HANGIN' ON (REMIX)</td>
<td>KIM WILDE</td>
<td>MCA 23217</td>
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<td>COME WITH ME</td>
<td>EXPOSE</td>
<td>WARNER BROS. 0-26469</td>
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<td>ONE LOOK</td>
<td>PAUL PARKER</td>
<td>WARNER BROS. 0-26469</td>
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<tr>
<td>MOVE OUT (REMIX)</td>
<td>NANCY MARTINEZ</td>
<td>ATLANTIC 0-66734</td>
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<tr>
<td>DO THE DANCE (REMIX)</td>
<td>TRANCE-DANCE</td>
<td>WARNER BROS. 0-26469</td>
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<tr>
<td>FEELS LIKE THE FIRST TIME (REMIX)</td>
<td>SNITTA</td>
<td>WMG 0 56784/ATLANTIC</td>
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<tr>
<td>BOOM BOOM</td>
<td>PAUL LAKES</td>
<td>TK 9970</td>
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<tr>
<td>KEEP YOUR EYE ON ME (REMIX)</td>
<td>HERB ALPERT</td>
<td>ASHP-SP 12226</td>
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<td>ONLY IN MY DREAMS (REMIX)</td>
<td>DEBBIE GIBSON</td>
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<td>THEY'RE PLAYING OUR SONG</td>
<td>TRINERE</td>
<td>WARNER BROS. 0-26469</td>
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<td>LOLEA</td>
<td>QUANTIK 0-01</td>
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<td>SAVE THE BEST FOR ME (BEST OF YOUR LOVIN')</td>
<td>BUNNY DEARGE</td>
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<td>CONTENDERS (REMIX)</td>
<td>HEAVEN 1 7</td>
<td>VIRGIN 0-97590/ATLANTIC</td>
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<td>BLAZE</td>
<td>WARNER BROS. 0-26469</td>
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<td>GONNA PUT UP A FIGHT</td>
<td>BARBRA ROY</td>
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<td>SLOW DOWN (REMIX)</td>
<td>LOOSE ENDS</td>
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<td>EVERY LITTLE BIT (REMIX)</td>
<td>MILLIE SCOTT</td>
<td>WARNER BROS. 0-26469</td>
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<td>CANDY (REMIX)</td>
<td>PETER LYNCH</td>
<td>ATLANTIC ARTISTS GROUP 995-355-1/POLYGRAM</td>
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<tr>
<td>I KNEW YOU WERE WAITING (FOR ME)</td>
<td>ARETHA FRANKLIN &amp; GEORGE MICHAEL</td>
<td>WARNER BROS. 0-26469</td>
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<td>WITHOUT YOU SUPERHUMAN SV 017</td>
<td>TOUCH</td>
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<td>ONLY IN THE NIGHT (REMIX)</td>
<td>THE VOICE IN FASHION</td>
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<td>CAN'T GET ENOUGH (SAME TITLE)</td>
<td>LIZ TORRES</td>
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<td>I'VE GOT THE NIGHT OFF (REMIX)</td>
<td>KATHY COSINS</td>
<td>WARNER BROS. 0-26469</td>
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<td>FREEZING FEATURING JOHN ROCCA</td>
<td>CCM 00007</td>
<td>NEW YORK CITY, NEW YORK, USA</td>
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</tbody>
</table>

### Breakouts

- This week's biggest sales or club play increase this week. • Video clip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. • RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

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## Billboard

Billboard. April 4, 1987

For Week Ending April 4, 1987

HOT DANCE/DISCO

Compiled from a national sample of dance club playlists. --- 12-Inch Singles Sales

Compiled from a national sample of retail store sales reports.
**MARK YOUR CALENDAR**

We reminded readers of two major upcoming events. In New York on April 13, the 11-member metropolitan-area pool association, popularly known as Unity, will present third day conference and club-equipment show at Club 1018. Dozens of equipment manufacturers are exhibiting at the event, co-sponsored by AST, and several all-star panels are scheduled, featuring local radio programmers, DJs who’ve diversified their careers successfully, club owners, and the influential but sometimes invisible mobile DJs. Possibly the most provocative session will deal with the psychological, financial, and emotional costs of being a DM.

In Boston, New England Disco Jockey Assn. and Boston Record Pool are co-sponsoring their 11th annual awards show and forum, scheduled for April 28-30 at the Connemara Hotel. Sessions include focuses on production and misdirection demonstrations, music video production, DJ booth upholstery, and dance music's key role in new radio formats. Contact: 617-539-2944 or 247-1144.

We got a call-in report from profile Claudie Cuseta, who gave high marks to a pool meeting held in Philadelphia recently during which she, Motown’s Dave Castanza, and Sleeping Bag’s Tito Gray worked with DJs for informal chat and a panel discussion. She encourages realizations of this sort, particularly when they are interpool initiatives, because they give promotion people a chance to visit with each other and study under normal conference circumstances. Also, they provide direct input to labels from DJs at the club level, which is not in itself bad. I went the motion.

**NEW SINGLES:** Jason’s “Living My Life” (Easy Street) sports a nervously, up-tempo groove and a tortured, soulful vocal, which many will recognize from the Vassaur and Level 3 records of seasons past. Perfect club stuff, cleanly done

- Level 3’s “Lessons In Love” (Polydor) is flowing jazz-pop with a dance pulse; postproduction is by Shpe Pettibone, with freeze-frame edits by Tanya August.
- Sky’s reggae-rap fusion “Boos” (Here To Go) (Island) sounded like a killer on 7-inch; we now only assume the 12-inch will be a sure winner with the club and rap fans who’ve been getting more and more directly into Jamaican cadences in the last year.

**GIRL-GROUP STYLE:** Madonna’s “Island’” (Sire) gives a nod to a Chris Lord Alge remix; it’s another strong, late-coming single in the run of “True Blue”... Peggi Blu’s “Tender Moments” (Capitol) is basically a radio record on 12-inch, but she gives a dynamic performance to an arresting song in this Nick Mancini production... Monet’s “My Heart Gets All The Breaks” (Lissi, 212-614-9170) is a mainstream MIDI-symphony cut from the producers who originated much of the type... Mai Tai’s “Turn Your Love Around” (Mercury) is midtempo pop-funk... Wanda & the Big Bag (4th & B’way) could be the Bangles meeting K.C. & The Sunshine Band with its wide, natural soul groove

**BRIEFLY:** George Black’s “Concentration Breakdown” (Warner Bros) is an attractive, eclectic production by the artist with Los Angeles mix specialist Victor Flores... Tony Deshawn’s “Real Love” (Jive) pulls an interesting West Coast variation on Latin/hip-hop fusion, mixed by San Francisco’s Cameron Paul... Lakeside’s “Relationship” (Solar) is a strong Minneapolis/L.A. combination groove co-produced by Mazara’s “Return With The Group” and Stephen Shockley; best recombinant usage of an identifiable sound since Randy Muller’s Chic-revival “Workin’ Up A Sweat” for First Circle... “Macaroni Man,” the late Patrick Cowley’s magnum opus, has been re-released by Mega- tone with a new mix by Razorman’s Joseph Watt.

**RAP:** Whistle, which debuted ship with promotion and marketing departments, said Capitol’s Steven Ray.

Atlantic’s Bruce Carbone said the label’s much-admired success in being able to break an array of records by new artists shows “how effective the phone is.” He said that tips from DJs, retailers, and radio stations around the country resulted in a series of 12-inch signings that eventually broke dance, black, and more.

Sleeping Bag president Will Socolov commented that for small labels, the phone to sign a record is directly related to a company’s immediate survival. “Bad adr decisions would put us out of business, he said.”

The economic necessities of the small label often benefit the artist as well, said Socolov. “Even though it’s on their account, I still try to get a better rate from a studio; the majors just get out the purchase order and pay book rate.”

Responding to the suggestion that artists approach independent labels only after making the rounds at majors, Socolov said, “I don’t think being second choice as long as they bring me a hit.”

**DANCE MUSIC LABELS (Continued from page 27)**

**DANCE TRAX**

by Brian Chin

with the rap “Just Buggin’” “last year, retours with the “Boy’s Room” (Select), a Timex-style vocal cut with a girl’s answer B side... Also on Select: True Mathematics tail, with its “Freaks Come Out” in “After Dark,” a relaxed groove; the flip side is “The Unseen” an unexpected mobile college version of street and posse culture... Rappers’ Convention’s “Straight Fresh” (EMI America) is mixed by Red Alert... DJ Bones & M.C. Malik Love’s “Co-Rack Steady” (Bobby Dance, 215-474-9225) is straightforward but engaging rap with a busy collection of drop-in hooks... Ultimate Choice’s third mix-EP (Citi Beat, 212-694-1234) features “Keep It On,” combining a surrealistically aggressive bass range, a classic-style rap, free profanity, and some daw-daw vocals; also, “You Can’t Front,” which pays direct tribute to the influential “We Next from Eric B. and Rakim’s “Let’s Dance,” (Word-Up) is an unusually dissonant (and diss-onant) rap/scratch production.

**NOTE:** The Cult’s “Love Removal Machine” (Sire), produced by Def Jam’s Rick Rubin, puts the group more in an AOR groove than hip-hop except for “Black Rain;” break: just a reminder not to ping-pong people... Judy Torres’ “No Reason To Cry,” a major under- billing hit in the hip-hop/Latin fusion clubs on the Jackie Jack label, has been signed to Profile... Next from Eric B. and Rakim’s “Love You,” Vol. 2 (Word-Up) has an upcoming album called “Paid In Full” on 4th & B’way.

**INDIE LABELS (Continued from page 27)**

independent label manager took the floor and described spending $250,000 in a year on promotion alone and being unable to bring home a hit. Response from the panel pointed to symbiotic relationships that have grown among many independent labels to give each other information and advice informally.

Vinyl Mania’s Judy Russell, mot- ing to the panel, said, “These guys are on the phone for hours, giving me names and phone numbers,” Added Socolov: “One side of me says I shouldn’t do it, since each new guy is competition for radio, club play, or signing a new group. But I want another indie label out there. You live and die on whatever product you put out yourself.”

**BOBBY ORLANDO**

1776 Broadway, suite 1801, N.Y.C. 10019
Telex 4970683 ORLANDO FAX 5829194
Phone 212-246-7000

**DANCE MUSIC LABELS (Continued from page 27)**

**The Beat Goes On At Grassroots Level**
By Edward Morris
Nashville

Booed by a near-$1 million talent budget and full-time entertainment director, the Dollywood theme park opened to fans in Pigeon Forge, Tenn., is shifting its emphasis this year from crafts to music. Last year, Dolly Parton lent her name and ideas to this popular link in the Silver Dollar City park chain. Attendance rose from 758,000 in 1985 to 1.3 million in 1986.

Allen Henson, who was named entertainment director last October, says that 1987 will see the addition of new musical shows, the continuation of popular talent promotions, and the beginning of construction of a $4 million, 1,800-seat indoor theater, scheduled for a 1988 opening.

In addition, Henson is producing an album version of the Silver Dollar City stage revue and expects to have it on sale when the park opens May 1.

Formerly a member of the group Tennessee Express and head of Merit Music's record division, Hen-
son says his motto is, "Tomorrow's stars are at Dollywood today." He notes that the McCarter Sisters, now signed to Warner Bros., were a talent contest winners. He allows that Capitol Records newcomer Suzy Bogguss was a featured per-
former at Dollywood during the 1987 season. "I don't want Dollywood ever to be considered a dead-end street," he adds.

Musically, the park spotlights country, bluegrass, and gospel vocal groups on seven shows on seven separate stages. According to Henson, during the talent promotions the number of stagings doubles. New this year are daily shows by Randy Par-
ton, former RCA act and Dolly Parton's brother, and Tracey LaBelle, a contemporary country performer.

Henson says he will also be pro-
cucing individual albums on La-
Belle and James Rogers, both of whom are featured on the LP titled "Silver Dollar Jamboree.

All the albums will be sold in the park at $8 each. Henson says he anticipates selling at least 10,000 al-
bums this season. The park pays for all costs of the albums, which are being cut at the Merit Music studio in Nashville.

Besides Randy Parton, LaBelle, Rogers, and the Silver Dollar Jamboree, this year's music shows also feature the Kinfolks, a nine-piece band made up of Parton relatives; Citco Creek, a bluegrass band; and the Kingdom Heirs, a gospel quartet, who will also stage a songwriters' show this season that will spotlight writers of hit country songs. The writers will be

Halsey Holds Entertainment Career Event
Manager, Agent Offers Simple Yet Effective Advice

Jim Halsey. The name spells success.

Chairman and CEO of the Jim Halsey Co. Inc., with offices in Los Angeles, Nashville, Tulsa, and London, Halsey has become one of the top names in American entertainment. As manager and agent, he represents some of the top stars in the world of country music.

Halsey is one of those music biz maestros who put some of their success and profits back into the business. He did it most recently when he joined forces with the Univ. of Tulsa in staging a Careers in Enter-
tainment Seminar Feb. 21. The all-day event drew a wide range of people who dream about someday making it big in the music and home enter-
tainment business. Some 380 registrants participated in an in-
depth exploration of the problems and promises of life in the entertain-
ment lane. The program was so successful that Halsey is now planning to take it to other locations throughout the nation.

Some of the most important observations to come out of the session were from Halsey himself. He re-
called the time when he and Roy Clark were first starting in show business—Halsey as manager, Clark as a budding new artist. Given a chance to audition Clark for the television series "No Time For Ser-
greneats," they drove nonstop for three days, practical-
ly penniless, to meet with Jack "Dra
get" Webb, pro-
ducer of the show. "We really needed that show," Hal-
sey stated. After arriving in Hollywood, road weary but ready, they were forced to wait for hours before being escorted into Webb's palatial office to spend more time waiting on the famed actor-producer. Final-
ly, a staffer ran into the room, breathlessly announc-
ing that Webb was on his way. According to Halsey, he and Clark adjusted their ties, cleared their throats, and prepared for the meeting. Webb walked in, shook their hands, looked at Clark, and left with only a two-
word comment: "Too fat."

That, says Halsey, illustrates his belief that rejec-
tion is a steppingstone toward something better. That proved true in Clark's career as well as in Halsey's. Clark went on to become one of the top country music entertainers, and, ironically, gained much of his na-
tional fame on TV.
### NASHVILLE SCENE
(Continued from preceding page)

"I put to work an exercise that worked for me [early in my career], continues to work for me today, and it will work for you ... in making a sale, in representing a client, you don't need to use hype or an exaggerated sales pitch. Just be normal, and logically give every reason you can think of as to why the sale should be made."

"Make sure you find a booking agency that really wants you, that will work for you and not just wants to add your name to an already long list of clients."

"If you work toward making every move—records, TV appearances, interviews, personal appearances—tie in with your overall plan, each building on the other, you're on your way to laying a solid foundation for a long, successful career ... If we've done it right, luck is going to come along, too ... Start today assembling your team for life."

That's the gospel, in part, according to Halsey. And a client roster that ranges from the Judds to Merle Haggard proves that this advice should not be taken lightly.

Copies of "Jim Halsey's Keys To Success" cassette are available by sending $10 (plus $2 for shipping and handling) money order to Jim Halsey Co. Inc., 3225 S. Norwood, Tulsa, Okla. 74135, Attn: Michelle.

### FOR WEEK ENDING APRIL 4, 1987

**TOP COUNTRY ALBUMS**

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<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
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<td><strong>NO. 1</strong></td>
<td><strong>HEART LAND</strong></td>
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<td><strong>NO. 2</strong></td>
<td><strong>GEORGE STRAIT</strong></td>
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<td><strong>NO. 3</strong></td>
<td><strong>HANK WILLIAMS, JR.</strong></td>
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<tr>
<td><strong>NO. 4</strong></td>
<td><strong>JOE ROYAL</strong></td>
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<tr>
<td><strong>NO. 5</strong></td>
<td><strong>RICKY VAN SHELTON</strong></td>
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<td><strong>NO. 6</strong></td>
<td><strong>DAN SEALS</strong></td>
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<td><strong>NO. 7</strong></td>
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<td><strong>NO. 8</strong></td>
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<td><strong>NO. 9</strong></td>
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<td><strong>NO. 14</strong></td>
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<td><strong>NO. 37</strong></td>
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**McEntire On Fire.** Reba McEntire, 1986 Country Music Assn. entertainer of the year, is taken by surprise as Bruce Hinton, senior vice president and general manager of MCA Records, presents her with a gold album for "Whoever's In New England" during taping of "Nashville Now." Pictured in the background are recording artist Red Steagall, left, and "Nashville Now" host Ralph Emery.
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<th>Chart</th>
<th>Rank</th>
<th>Artist</th>
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<th>Label</th>
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<th>No. 1 Urban Country Song</th>
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**HOT COUNTRY SINGLES**

Compiled from a national sample of radio playlists.

- Products with the greatest airplay this week: Various artists
- Billboard, April 4, 1987

For the week ending April 4, 1987, the top 50 country songs are listed below:

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<th>Week Ending</th>
<th>Chart</th>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
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<th>No. 1 Country Song</th>
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</table>

**HOT SHOT DEBUT**

**SWEETHEARTS OF THE RODEO**

- Additions to the chart this week:
  - Chains of Gold
  - The Rock and Roll of Love
  - I'd Rather Be Crazy
  - The Night Hank Williams Came to Town
  - Ashes of Love
  - That Was a Close One
  - I Don't Want to Set the World on Fire
  - Love You Ain't Seen the Last of Me
  - I Love the Jerk
  - I Only Wanted You
  - You're in Love in the Bullets
  - Weekend Cowboys
  - Full Grown Fool
  - There Ain't No Binds
  - Do You Wanna Fall in Love
  - At This Moment
  - Come to Me
  - When I'm Over You (What You Gonna Do)
  - I'm Not Over You Anymore
  - We Turn the Music
  - Homecoming '83
  - I Take the Chance
  - You've Got to Try Having Look in Your Eye
  - Straight to the Heart
  - Wall of Tears
  - Little Bit of Love
  - Still the Blues
  - Fallin' for You for Years
  - Half Past Forever (Till I'm Blue in the Brain)

**NEW**

- New to the chart this week: Various artists

**POWER PIC/AIRPLAY**

- Products with the greatest airplay this week: Various artists

**NO. 1**

- Artists who reached No. 1 this week: Various artists

**HOT SHOT/FRONT**

- Artists who reached No. 1 this week: Various artists

- Billboard, April 4, 1987

For the week ending April 4, 1987, the top 50 country songs are listed below:

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart</th>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>No. 1 Country Song</th>
<th>No. 1 Urban Country Song</th>
</tr>
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<tbody>
<tr>
<td>4/4/87</td>
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**HOT SHOT DEBUT**

**SWEETHEARTS OF THE RODEO**

- Additions to the chart this week:
  - Chains of Gold
  - The Rock and Roll of Love
  - I'd Rather Be Crazy
  - The Night Hank Williams Came to Town
  - Ashes of Love
  - That Was a Close One
  - I Don't Want to Set the World on Fire
  - Love You Ain't Seen the Last of Me
  - I Love the Jerk
  - I Only Wanted You
  - You're in Love in the Bullets
  - Weekend Cowboys
  - Full Grown Fool
  - There Ain't No Binds
  - Do You Wanna Fall in Love
  - At This Moment
  - Come to Me
  - When I'm Over You (What You Gonna Do)
  - I'm Not Over You Anymore
  - We Turn the Music
  - Homecoming '83
  - I Take the Chance
  - You've Got to Try Having Look in Your Eye
  - Straight to the Heart
  - Wall of Tears
  - Little Bit of Love
  - Still the Blues
  - Fallin' for You for Years
  - Half Past Forever (Till I'm Blue in the Brain)

**NEW**

- New to the chart this week: Various artists

**POWER PIC/AIRPLAY**

- Products with the greatest airplay this week: Various artists

**NO. 1**

- Artists who reached No. 1 this week: Various artists

- Billboard, April 4, 1987

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<td>&quot;YOU&quot;VE GOT THE TOUCH</td>
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<td>THE BED YOU MADE FOR ME</td>
<td>HIGHWAY 101</td>
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<td>THE JUDDS</td>
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<td>I'LL STILL BE LOVING YOU</td>
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<td>DON WILLIAMS</td>
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<td>27</td>
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<td>JUDY ROYOM</td>
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**COUNTRY SINGLES LABEL BY LABEL**

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

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Opry Musicians Renegotiate New Contracts Increase Wages

NASHVILLE Local 257 of the American Federation Of Musicians (AFM) here has signed contracts with the Grand Ole Opry and Opryland USA. In a two-year pact that went into effect March 1, Opry musicians will get a 3% wage increase each year and a 1% contribution for health and welfare beginning March 1, 1988.

The Opry agreement, retroactive to Jan. 1, provides for a 4% wage increase the first year.

According to Local 257’s latest newsletter, the rates for Opry staff musicians who work more than one program of 15 or 30 minutes in one Friday or Saturday night show are now $42.13 for the first appearance on each show and $31.42 for each additional appearance. The rates will rise to $43.39 and $32.36.

Rates for musicians who travel with bands and who make no appearances other than with their regular leaders are $126.23 for the leader (matinee) and $63.09 for a side musician. In 1986, these payments will go up to $130.01 and $64.98.

For Opryland musicians, the weekly (25 hours) rates are $230.32 for a first-year side musician and $866.04 for a side musician with one or more years of experience at Opryland. In 1986, these rates will be $259.84 and $906.32.

First-year doubleurs will now earn $386.62 and doubleurs with a year or more experience, $757.83. Next year, the rates will become $346.33 and $384.64.

First-year second doubleurs now earn $346.33 and second doubleurs with a year or more experience get $384.64. The 1987 rates are $356.71 and $396.19.

This year, first-year leaders will earn $480.36 and leaders with a year or more experience, $535.44. In 1987, the rates will rise to $494.76 and $549.48.

In addition to the new Opry scale, the Opry has agreed to pay 9.0% of each musician’s earnings to the AFM employee pension fund during the terms of the agreement. If the American Federation Of Television & Radio Artists (AFTRA) negotiates a higher percentage contribution, the AFM percentage will automatically be matched. — Edward Morris

ACM Kudos To Amarillo DJ

LOS ANGELES Chris Taylor of KIXZ Amarillo, Texas, has won DJ-of-the-year honors from the Academy of Country Music. KNIX Phoenix, has been chosen the station of the year, while the Crazyhorse Steakhouse & Saloon, Santa Ana, Calif., was chosen as country nightclub of the year.

Other award winners will be announced April 6 during the acadey’s 22nd annual awards presentation ceremonies on NBC-TV.

BELMONT Offers Two Seminars On Songwriting

NASHVILLE Belmont College and the Songwriters Guild Foundation, will offer two seminars for songwriters here in April, according to Richardson Lynn, director of Belmont’s Music Business Program. Sheila Davis, author of “The Craft Of Lyric Writing,” will teach the seminars.

“Successful Lyric Writing,” on Friday (5), will provide the main course material, pointers on the most popular pitfalls, with techniques to avoid them.

“Mastering The Song Form” on Saturday (4), will examine the structures used by the most successful songwriters.

The seminars cost $75 each or $130 for both for nonmembers of the guild, and $65 each or $115 for both for guild members. Students may register in advance or the day of the seminars at 8:30 a.m. in the lobby of Belmont’s Center for Business Administration. For registration forms or more information, contact Richardson Lynn at 615-898-450 or the Songwriters Guild at 615-329-1782.

Huge Music Fest Planned For Sydney

SYDNEY Australia’s 1988 Bicentennial celebrations will get off to a early start April 22 with a gala concert at the Sydney Opera House, featuring both local and U.S. performers.

Titled America Salutes Australia, the event will be presented by Down Home-Down Under Country Inc., under the direction of expatriate performers the Le Garde Twins and Nashville artist Irly Mandrell, with local representation handled by Kevin Jacobsen.

A double live album and a television special for both U.S. and Australian broadcast will be spun off from the event, which will feature Louise Mandrell, the Le Garde Twins (who are known as Australia), Nashville’s R.C. Bannor, local artists Judy Stone, Cash Back, and Lionel Long, with host Irene Mandrell.

One sponsor is the American Australia Bicentennial Foundation, a non-profit body endorsed by both President Reagan and Prime Minister Robert Hawke.

“The concert celebrates 200 years of friendship between America and Australia,” said an organizer in November. They returned in February with Louise Mandrell, who claimed to be humbled by the discovery that she is a virtual unknown Down Under.

She told the media: “I play bluegrass to popular rock. I’m not going to call it country because that seems to be a negative word here.”

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Back Stage is published weekly.

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As Mom-And-Pop Closes, Neelys Seek Options

BY EARL PAIGE

LOS ANGELES—Rudy and Chris Neely folded their Video Show store here after six years—but they are still hopeful they can continue in the business.

“We’re exploring various options, doing a lot of networking,” says Rudy.

“We’re doing a lot of networking”

The closing of the Neely store followed the similar shuttering of another prominent mom-and-pop store, Tampa Video Station in Florida. The latter store was operated by Art Ross, who, like Rudy Neely, was a Video Software Dealers Assn. (VSDA) board member serving out the final year of his term.

Both Neely and Ross were considered quintessential mom-and-pop VSDA board members; both, in fact, campaigned for office on that platform. Their store closings have served to focus sharp attention on the often-discussed future of the independent video specialty store operator. The Neelys say they were victims of real estate restriction, an economic factor that allowed competition to gain an upper hand. Video Show was in only 800 square feet in a strip center, “and when we checked into expansion, we simply couldn’t afford it,” says Chris Neely.

The Neelys operated Video Show under the umbrella name of JBC Video Visioning. Ross says the first person he contacted upon deciding to close was Arthur Morowitz, VSDA president and head of A&H Video software (Video Distribution, Coliseum Video).

The Neelys were among the vanguard of early franchise operators. After establishing the store, it was converted briefly to a Video Cross Roads, a franchise company developed by Jim Lamb. The Neelys converted back, however, before Lamb ultimately folded his operation.

“Since last April, we have been on a month-to-month rental arrangement,” says Chris, adding that she and Rudy saw looming problems. “It was not the rising prices,” she says of the recent price hikes issued by most major labels on a rental title.

They have been deluged by calls from VSDA members. “Many have said they have been considering closing, too. They wanted to know what kind of pitfalls to avoid.”

An obvious strategy is to avoid letting customers know too soon. Rudy, “Don’t put up a sign. People will rent your movies with no intention of bringing them back.”

Over a weekend, four truck-loads of surplus stock and back-end items were trucked away. “We did all the loading in back,” says Chris, indicating that the store was virtually empty. Yet all the point-of-purchase material and signing was still up for the last day of business.

“I called all our regulars. On ourFetcher, we put the refund checks in the mail. We referred customers to another retailer. Then, on the last day, we made our announcement and did not rent anything,” says Rudy. “We had just two unreturned tapes to round up from customers—which took us four days to run down.”

The Neelys say they were upfront with all their suppliers. Rudy acknowledges that “there is still some indebtedness being worked out.”

True mom-and-pops to the end, the Neelys disposed of their stock and fixtures “to other mom-and-pops,” says Chris. Adds Rudy, “We didn’t sell it off to the big boys.”

FOR WEEK ENDING APRIL 4, 1987

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Billboard.

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

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Will High-Flying ‘Top Gun’ Keep Sailing Or Fizzle Out?

BY GEOFF MAYFIELD

NEW YORK—The high-flying sales tallied for Paramount Home Video’s “Top Gun” during its first two weeks on the market came as no surprise to retailers and distributors. But opinion varies over whether the title will have long legs.

“Top Gun” holds the No. 1 spot on Billboard’s Top Videocassettes Sales chart in its second week on the market, after becoming only the fourth title in video history to debut at that plateau (Billboard, March 28). It soars from No. 18 to No. 3 on the Top Videocassettes Rentals chart.

Jim Schwartz, president of distributor Schwartz Bros. Inc., expects the action film will have a long shelf life. However, with consumers gobbling up “Top Gun” in such large numbers, other wholesaler and dealers wonder long it will maintain its machine-gun fast sales pace.

“The jury’s still out,” says a buyer for one large music/video combo chain.

“The biggest sales will be in the first week. Then there’s going to be a lot of overreaction. Let’s face it, there’s already a ton of product out there, so far. With that much penetration of a title, there has to be some kind of fall off.”

Paramount claims reorder reached 600,000 in the title’s first week at retail. Combined with record-breaking prebook orders (Billboard, March 14), there are 2.5 million copies of “Top Gun” in the industry’s pipeline.

The manufacturer’s consumer advertising campaign, with a large helping hand from its Diet Pepsi tie-in, will support the title through Wednesday (1).

Many expect that sales will drop significantly after two weeks. An executive at one Midwestern distributor notes that hit videos differ from hit records because “you can’t pull a single off of a video, referring to the tactic that record labels use to extend an album’s shelf life.

Richard Abt, executive vice president of the 84-store, Philadelphia-based West Coast Video, expects the heavy flurry of sales and rentals to wind down within five weeks. His prediction, however, should not be construed as criticism of the Paramount program. Like other video retailers, Abt thinks the “Top Gun” success story bodes well for what many industry observers predict will be a strong 1987. “If more people buy out hit titles at lower prices, we can sell a lot of them,” he says, expressing the opinion of many dealers and wholesalers. While buyers are cautious about saying how long “Top Gun” will maintain its present altitude, most distributors say they do not expect the title to create the sort of glut.
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Michael Caine, Shirley MacLaine, Herbert Lamar

THE GIRL FROM PETROVKA
Goldie Hawn, Hal Holbrook, Anthony Hopkins

THE GREAT IMPOSTER
Tony Curtis, Edmond O’Brien, Arthur O’Connell

MAX HEADROOM
Animated

John Graham-Hall, Bernard Haitink, London Philharmonic

LEGAL EAGLES
Robert Redford, Debra Winger, Daryl Hannah

JAY LENO: AMERICAN DREAM
Jay Leno

ALBERT HERRING
John Graham-Hall, Bernard Haitink, London Philharmonic

THE LOVE OF THREE ORANGES
Ryland Davies, Willard White, Nelly Marquise

A MIDSUMMER NIGHT’S DREAM
James Bowman, Ileana Cotrubas, Curt Appelgren

NATASHA
Natalia Makarova

THE PERILS OF PROBLEMIMA
Animated

THE PRINCE’S TRUST
Tina Turner, Phil Collins, Elton John

PUBLIC ENEMY
James Cagney

ROCK ’N’ ROLL: THE EARLY DAYS
Chuck Berry, Jerry Lee Lewis, Elvis Presley

SCENES FROM A MURDER
Terri Sawalas, Anne Heywood, Giorgio Piazza

SCORCHY
Connie Stevens, Cesare Danova, William Smith

SOUl MAN
C. Thomas Howell, Rae Dawn Chong, Arey Gin

THE TENTH MONTH
Carole Burnett, Dina Merrill, Keith Mitchell

THEY MIGHT BE GIANTS
George C. Scott, Joanne Woodward, Jack Gilford

WEEKEND WARRIORS
Chris Lemmon, Lloyd Bridges, Graham Jarvis

To get your company’s new video releases listed, send the following information—title, performers, distributor/manufacturer, format, catalog number(s) for each format, and the suggested list price (if none, indicate “no list” or “rental”). To Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
**Major Stresses Co. Stores Uses Franchises In Different Way**

BY EARL PAIGE

**LOS ANGELES** Major Video Corp., now in the midst of rapid expansion, approaches franchising from a different perspective—stressing company-owned stores more than its franchises.

Hank Cartwright, president, has been barmstirring financial analysts, trumpeting the firm’s new name (it was National Entertainment) and making other moves on the financial front (Billboard, March 28).

He denies any suggestion that Major tends to compete with its potential subfranchisers, now numbering 18 firms operating 59 stores.

As an example, he cites the Dayton area. “We have a franchisee there with Dayton/ Columbus, basically, and we butt right up against it in our Cleveland/Akron area. Then we have another franchisee in Toledo. They love it, because it makes sense in terms of advertising cost effectiveness and promotion—and in establishing the image.”

Major also has just awarded Video Superstores Venture Inc., exclusive franchise rights to San Diego County. Video Superstores plans to open 14 stores at a cost of $4.2 million over the next five years.

Major retains for itself the burgeoning Los Angeles and Orange County area. “We’re looking into offering rights in the Redlands and San Bernardino area,” Cartwright says, to build a geographic quilt of company-owned regions surrounded by franchise developers.

Cartwright says he is not overly disturbed about the effects of higher price video piracy. “If cost, you’re only talking about $6. Where we pay $54 will be paying $60 or $61, or something like that. But this [price increase] will make those retailers renting at $1 take another look.”

Cartwright sees a fundamental change in video store franchising. He virtually grew up in franchising, a Wichita high school classmate of the two brothers who founded Pizza Hut. Cartwright eventually locked up Nevada, Arizona, and Southern California for his own pizza parlors. “Pizza Hut shut off [selling franchises] 20 years ago. We’ll probably shut off in a year or two,” he says. Company-owned stores are “where the growth is,” he says.

Indeed, after expanding beyond Pizza Huts to a chain of Taco Boys, he developed himself, Cartwright sold both firms back to his high school buddies at Pizza Hut.

Cartwright’s first interest in video came in 1977, when he bought a 3/4-inch VCR. By then, he had another franchise—Mom’s Homemade Ice Cream. But he sold that as well and founded King of Video, a Las Vegas-based distributorship, in 1979.

**TOP GUN**

(Continued from page 41)

that is congesting some music dealers and wholesalers since sales slowed on the Columbia boxed set “Bruce Springsteen & The E Street Band 1974-1975 (85).” (“Billboard,” March 28).

Many accounts anticipate that by the time they are ready to begin sending “Top Gun” back, Paramount will try to discourage returns by announcing the title will be an anchor for a later self-promotion, perhaps during the fourth quarter with a price even lower than the current suggested list of $26.95.

Even if that tactic does not offer enough relief from gluts that might occur, Larry DuVannio, director of operations for St. Louis-based Sight and Sound Distributors, credits the video for having manageable return structure. “They’re clean with you,” he says. “It’s a straight return policy.”

Assistance in preparing this story provided by Marc Zabatkin.
**Video Plus**

**BY EDWARD MORRIS**

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 22970, Nashville, Tenn. 37202.

**MILKING PROFITS.** Aanen Corp. (303-444-6990) is offering a tool by which it says mom-and-pop video rental stores can compete with convenience and mass-market outlets. Aanen's Video Milk Box is designed to enable renters to take and return home deliveries of tapes—even when they aren't at home.

The Video Milk Boxes come in two different styles, each with mounting and locking variations. Each box will hold three VHS or Beta tapes. Video Milk Box I can be attached by shackles to an outside door knob, mounted to a U-shaped wall hitch by shackles, or mounted directly onto a wall. It is locked by a combination lock or one that uses a non duplicable key.

Video Milk Box II mounts directly to the wall and is locked and unlocked by combination, non duplicable key, or electronic lock. According to Aanen, video dealers can rent these boxes to customers along with the tapes and tack on a rental charge or else sell them to customers to encourage a continuing relationship with the store.

Aanen offers dealers a series of detailed plans by which to ensure customer convenience and to encourage repeat rentals. The company also offers preprinted advertising text for promotional fliers. Both model boxes are made of metal with "pry-resistant" doors and are said to be weatherproof.

Wholesale prices start at $50 each for the simplest shackles model and escalate to $150 each for the wall-mounted, electronically locked version.

**LOS ANGELES** Following the example of a number of other local video software dealers Assn. (VSDA) units around the country, the trade group's Minnesota regional chapter has mounted its first trade show.

The event was held March 26 at the Minneapolis Hilton Inn. Video vendors were offered 30-square-foot booths at a cost of $160 per booth. According to chapter president Sharon House of Video Crossings in the Twin Cities, the show had sold 40% of its booth space as of March 10.

Exhibiting manufacturers included Media Home Entertainment, Walt Disney Home Video, Hal Roach Studios, Karl-Lorimar Home Video, Prism Entertainment, and Continental Video. MCA Home Video, which didn't exhibit at the show, reserved space to show its support.

Six computer vendors and a number of regional distributors also took booth space.

"You walk a fine line between a success & bomb"

Following the thinking of other chapters that have sponsored similar exhibitions, House says, "We're using [the show] as an encouragement for joining VSDA."

At present, there are 77 member stores in the Minneapolis chapter; House says that the majority of the membership is from the Twin Cities metropolitan area. There are a total of 600 video stores in the state.

House characterizes the trade show as "a one-time shot" to develop interest in the chapter.

"It's a lot of work. It needs a full-time coordinator to keep it going. I don't feel that as regionals we need to do a trade show. You walk a fine line between a success and a bomb, and nobody wants to promote a bomb."

Like other chapters, which often use their trade shows to develop operating revenue, the Minnesota exhibition was a charitable event. All proceeds from the show will be donated to the Will Rogers Institute, the nonprofit entertainment industry group active in health education and research into pulmonary diseases and AIDS.

"It wasn't being done for charity— it was just to give the chapter a party—I wouldn't have done it," House says.

**CHRIS MORRIS**

**Abacus Computers Buys Connection**

**Common Stock Sold For Penny A Share**

Abacus Computers, Inc., a Florida-based computer marketing company, is the purchaser of the controlling interest in the video franchising firm Video Connection at the bargain price of a penny per share of common stock.

Accorded to an 8-K report filed an option to repurchase the stock until Dec. 31, 1992, if the company does not fulfill a number of performance requirements. Half of the purchased stock will be held in escrow and released to Tenzer on a specific timetable if performance provisions are not met.

Kaufman and three others will serve as directors of Video Connection until the next annual shareholders meeting, scheduled for April.

This story prepared by Chris Morris.

**Los Angeles with assistance provided by Bill Holland in Washington.**

New franchises to have computer, video products

with the Securities and Exchange Commission in Washington, D.C., new owner Allen J. Kaufman of the North Miami Beach company Abacus Computers Inc. purchased 670,850 shares of Video Connection stock from founder Bert Tenzer for $6,708.50.

Tenzer sold his holdings in the company to Kaufman on Feb. 6 (Billboard, Mar. 21).

The SEC document alludes to the ongoing and increasing indebtedness of Video Connection, which led the old ownership to seek a buyer who could add another layer of product to the marketing mix.

The 8-K bears Kaufman's intimations that Video Connection would branch out into the computer products field under his control.

According to the document, "[Kaufman] shall as quickly as practical undertake (i) to convince existing franchisees to market specific computer products along with the video products now marketed or leased by such franchisees (the "dual product format"); (ii) to sell new franchisees using the dual product format."

Under the terms of the agreement, Abacus will become a Video Connection franchisee; royalty payments will commence after Video Connection starts selling computer products to 10 franchise stores.

The 8-K states that Tenzer has
College Radio In Boston Provides Exposure, Sales

BY DAVID WYKOFF

BOSTON The fertile college and community radio scene here serves an important role in exposing certain music styles and strengthening retail relations according to dealers and suppliers.

The strongest links between noncommercial airplay and sales are evident among those outside the popular field, such as jazz, folk, classical, and blues, though many observers point to a positive relation in rock 'n' roll sales.

Luisa Hufstader, Boston-area sales rep for Cambridge-based independent distributor Rounder, says, "Nobody's getting rich on the results of college airplay. Nevertheless, it's selling a lot of music that might not otherwise be heard. And it's keeping a lot of people in business, especially smaller mom-and-pop stores that specialize in music not available in any other way."

"But it's not just affecting the little stores. I can see its effects in the big stores. At the Tower Bridge One-Stop [a division of the Strawberries chain], the Harvard Coop, and Good Vibrations," she says.

Boston's large and diverse student population—which swells to nearly 125,000 college students during the school year—has long-established academic community exercise a great influence on alternative radio programming.

Many college colleges and universities have stations, and there are a healthy number of independent radio stations, some traditionally known WGBH. Within close proximity to the city, one can receive at least nine such stations, half of which are in the same building or at least two blocks apart. Many college radio stations are in the heart of the student body, offering a diverse array of programming.

"We generally see community radio's effect across the entire range of college music," says Tim Langan, director of the Homestead and SST labels to folk on the Red House or Fast Folk Music Network. "Over 95% of our product we don't even make it onto commercial radio, but it still gets played." Hufstader sees the community radio's real influence in its cumulative impact: "Though there are a few particularly influential shows for sales—such as Eric Jackson's 'Eric in the Evening' program on WGBH that helped break Windham Hill product in this area—it's the fact that it's constantly there exposing music that commercial radio ignores."

Hufstader and Jack Woker, owner of Stereo Jack's, single-out jazz—especially more traditional reissues—as one of the styles that greatly benefit from community radio airplay. Says Woker, "It has a strong effect for us, though it's not always something we can measure in day-to-day numbers."

Woker believes that his ability to capitalize on noncommercial airplay ties in the reputation he has built for his store. "When these serious listeners hear something new or an older recording that's been reissued, they think of this store as the place where they'll be able to find it," he says.

Woker and Sandy Sheehan, who is owner of the folk-oriented Sandy's Music, do a strong trade from DJ referrals. Says Woker, "Because we've established ourselves and our inventory, many DJs will refer people they speak with or those who call in to the store to most all the DJs know the store and the breadth of the inventory."

Says Sheehan, "We can test measure community radio's impact when they debut a new release. Then, when people say, 'I heard of it on a particular station,' we know that folk music is well-represented on Boston radio, with shows on all of the college stations.

One factor hampering the impact of college radio's role in the diversified nature of local rock programming:

"Just about all of the college stations have rock shows, and they seem to pursue distinct identities and sounds," says Natalie Werlin, importing and independent label buyer for the three-store Newbury Comics chain. "The listening market is very segmented now, and that definitely diffuses its influence."

Werlin reads college playlists as well as playlists from commercial stations that pertain to the college radio's alternative image. "Sometimes we'll work extra hard on merchandising something that's doing well on a college of stations, but if we can't always ensure that sales will grow," she says.

Of the local noncommercial stations, Werlin estimates that Boston College's WZBC exercises the greatest influence. "WZBC has an advantage over many of the others in that its signal extends out into the suburbs, where there's more listeners with more money to spend on music. Also, because we're always very strict about our product—nothing else—something the others don't—and they've established for themselves a very strong identity for playing experimental, progressive music," says Werlin.

"There's no doubt in my mind that college radio sells records in Boston and probably better than in any market in the country," says Steve Tipp, Warner Bros. national promotions manager for hip, college, and college radio. "Obviously, a record will have greater impact if (Continued on page 55)

Tower, Amnesty Int'l Link Displays To Feature Petitions

NEW YORK On April 13, Tower Records will launch a campaign on behalf of Amnesty International that will invite customers to join the human rights organization's attempts to free political prisoners.

A diverse group of recording artists and celebrities, including Jackson Browne and Whoopi Goldberg, is lending its support to the project.

In the campaign, each Tower store will adopt one of 18 prisoners of conscience from around the world, and new, custom-designed posters developed specifically for the Tower campaign.

The goal of the new spots, recorded March 21 in Los Angeles, is to draw consumers' attention to the display. Along with Browne and Goldberg, the tape includes appearances by several artists, including Run-D.M.C., Colin James, Debra Antney, and Ruben Blades.

GEOFF MAYFIELD

by Earl Paige

RACK RAP: Word is that rackjobbers are unhappy with the recently introduced package. A new slipcover package, instead of the seven-inch singles, specifically the slipover that will be used for tared versions of seven-inch singles. "We can't handle the cassette single the way it is being marketed," says Mario DeFilippo, president of Retailer, says Paul Smith [senior vice president/general manager of sales and marketing at CBS] and Sal Li- geris [president of RCA/ARMS, and] to them it was acquired the time it was acquired as Eric Jackson's 'Eric in the Evening' program on WGBH that helped break Windham Hill product in this area—it's the fact that it's constantly there exposing music that commercial radio ignores."

Hufstader sees the community radio's real influence in its cumulative impact: "Though there are a few particularly influential shows for sales—such as Eric Jackson's 'Eric in the Evening' program on WGBH that helped break Windham Hill product in this area—it's the fact that it's constantly there exposing music that commercial radio ignores."

Hufstader and Jack Woker, owner of Stereo Jack's, single-out jazz—especially more traditional reissues—as one of the styles that greatly benefit from community radio airplay. Says Woker, "It has a strong effect for us, though it's not always something we can measure in day-to-day numbers."

Woker believes that his ability to capitalize on noncommercial airplay ties in the reputation he has built for his store. "When these serious listeners hear something new or an older recording that's been reissued, they think of this store as the place where they'll be able to find it," he says.

Woker and Sandy Sheehan, who is owner of the folk-oriented Sandy's Music, do a strong trade from DJ referrals. Says Woker, "Because we've established ourselves and our inventory, many DJs will refer people they speak with or those who call in to the store to most all the DJs know the store and the breadth of the inventory."

Says Sheehan, "We can test measure community radio's impact when they debut a new release. Then, when people say, 'I heard of it on a particular station,' we know that folk music is well-represented on Boston radio, with shows on all of the college stations.

One factor hampering the impact of college radio's role in the diversified nature of local rock programming:

"Just about all of the college stations have rock shows, and they seem to pursue distinct identities and sounds," says Natalie Werlin, importing and independent label buyer for the three-store Newbury Comics chain. "The listening market is very segmented now, and that definitely diffuses its influence."

Werlin reads college playlists as well as playlists from commercial stations that pertain to the college radio's alternative image. "Sometimes we'll work extra hard on merchandising something that's doing well on a college of stations, but if we can't always ensure that sales will grow," she says.

Of the local noncommercial stations, Werlin estimates that Boston College's WZBC exercises the greatest influence. "WZBC has an advantage over many of the others in that its signal extends out into the suburbs, where there's more listeners with more money to spend on music. Also, because we're always very strict about our product—nothing else—something the others don't—and they've established for themselves a very strong identity for playing experimental, progressive music," says Werlin.

"There's no doubt in my mind that college radio sells records in Boston and probably better than in any market in the country," says Steve Tipp, Warner Bros. national promotions manager for hip, college, and college radio. "Obviously, a record will have greater impact if
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**CLASSICAL**

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**Kwiker: Computers Are Invaluable Sales Tools**

**BY CHRIS MORRIS**

LOS ANGELES—“The computer should be able to do all the mechanicaAL work and leave the creative work to those people who are involved in the product,” says Lou Kwiker, president and chief operating officer of the Warehouse Entertainment chain.

Kwiker, like other executives of large chains, sees computerization as an invaluable tool for such tasks as inventory reordering, promotional buying, and advertising planning.

Wherehouse’s IBM 4381 mainframe computer, housed in a 3,800-square-foot space in the company’s Torrance, Calif., head office (Billboard, Feb. 21), is the operational centerpiece of the 190-store chain.

One of the most important day-to-day functions performed by the computer is placing stock reorders. Each store’s daily sales figures are down-loaded into the mainframe by telephone.

“The computer here then begins its work in calculating how many pieces of that particular SKU that store needs, based upon how many it’s selling, how many it has on hand, whether the product is on sale or not and we have some artificial demand, what’s the season of the year you’re going into and what’s the season of the year you’re coming out of, and other factors,” explains Kwiker. “We’re not averaging—it’s each store’s rate of sale by SKU.”

The computer then calculates the order for a particular store and communicates with individual label computers to place the reorder. One area in which creative input is essential is making initial orders on new product. The computer “can tell us what has happened on the last Bon Jovi [album], but a human being really has to evaluate how strong the next Bon Jovi is going to be,” Kwiker says. “The computer only knows what happened in the past; the computer doesn’t know what’s going to happen tomorrow, except based on probabilities.”

One area in which human and mechanical capabilities coexist is in the buying of product in multiple-album promotions. “A human being has got to decide, based upon such-and-such a discount, if we want to buy so many weeks’ supply,” Kwiker says.

But the calculations involved in buying from a promotion might prove daunting to a human: “If WEA comes at you with a 500-title midline promotion and you’ve got to figure out how many you need for each store and you’ve got 200 stores, you’re talking about 60,000 different albums, 60,000 on cassette. You’ve got 120,000 decisions you’ve got to make, each of which probably takes several hundred calculations. So you’ve got maybe 15 million to 25 million calculations you have to make. Now, a human being just wouldn’t make ‘em; a human being would just estimate.”

Kwiker boasts that the IBM 4381 can make three million calculations a second—a capacity that can help reduce ordering for a promotion to simple arithmetic.

One potential use of the computer as a database that Wherehouse is exploring is its ability to evaluate the efficiency of advertising. “What is enough advertising, and what is too much advertising?”

“For example, if you run 3 spots on KIIS on a particular album, and you buy Friday-Saturday-Sunday, does anything happen? How much happened? Did you waste the money because the minimum required to get somebody to act is 60 spots, and did you waste your money because you bought 100 and there is no change in behavior after you got past 60?”

“I don’t think there’s anything in the world that knows that in our business today,” he adds. “This system will give us the ability to capture that kind of data.”

---

**Wherehouse Gets Ready For CD Age**

LOS ANGELES—Ask Wherehouse president Lou Kwiker about the compact disk and he will tell you, “It’s a retailer’s dream.”

Like most of the music dealer community, Kwiker is bullish on CD: “You get to sell the same stuff all over again. Can you imagine people going out and spending 15 bucks to hear the Beatles sing ‘Roll Over Beethoven’? There is no doubt in my mind that the album [the vinyl LP] is history,” he continues. “The only question is how soon. I think you’ve got some manufacturers who are saying that it’s as long as 10 years. Then you’ve got some people like me who are saying it could be as little as three years.”

Kwiker says that Wherehouse’s store refurbishing, which is skewed more and more to the CD, reflects the sales trend that has seen the configuration’s market share grow from 1% to 25% in three years.

“We’ve got to change the space to accommodate that change in the sales mix. It’s simply doing the best job you can to match your inventory investment in three configurations to your sales in three configurations.”

According to Kwiker, some Warehouse stores currently have no vinyl classical recordings in stock. “We were doing less than 5% of our business in classical albums,” he notes, “so why carry them?”

While enthusiastic about the CD, Kwiker expresses caution on the premature introduction of digital audiotape (DAT). He predicts a slow introduction of the configuration.

“I don’t think it’s going to happen quickly,” he says. “First, the manufacturer of music is not going to license the product, because of the concern for copying. Second, they’ve got a huge investment that they’ve just made in CD plants. How do they recapture their investment if they destroy the product advertising?”

“I think we should not kill the CD industry or damage it badly while it’s in its infancy,” he concludes. “At the same time, I just love the idea that we’ve got another configuration around the corner that will do for us what CD did for us.”

CHRIS MORRIS
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MCA 32862 (1971)

DAVID BOWIE
MCA 3483 (1972)

THE BEATLES
MCA 32432 (1973)

BRUCE SPRINGSTEEN
Columbia PC 31655 (1973)

STEELY DAN
MCA 1483 (1972)

JAMES TAYLOR
Warner Bros. 854-511 (1976)

THE BEATLES
Columbia SN 16020 (1976)

LYNDRY SKYNDYR
MCA 1605 (1975)

THE BEATLES
Columbia SN 16021 (1976)

LED ZEPPELIN
Atlantic SD 19127 (1969)

BILLY JOEL
Columbia PC 32546 (1974)

AEROSMITH
Columbia PC 32479 (1975)

PATSY CLINE
MCA 12 (1973)

FLEETWOOD MAC
Warner Bros. BSK 3010 (1977)

SIMON AND GARFUNKEL
Columbia PC 984 (1970)

JANIS JOPLIN
Columbia PC 32168 (1973)

CROBY, STILLS, NASH & YOUNG
Atlantic SD 1913 (1969)

HEART
Portrait 1977 (1977)

JANIS JOPLIN’S GREATEST HITS
MCA 19119 (1974)

ROCK ‘N ROLL MUSIC VOL. II

PRONOUNCED LEH-NEER SKIN-NER
Columbia PC 310-12 (1969)

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JIMMY page
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house. MCA has Friday for Monday release dates, too ... The one-day-early plea for one-stops comes from a chorus of voices. Pulling for Friday leg-up are Jerry Richman, director of operations for Richman Bros. "I have fought all along for that," he says. One-stops make the case that their needs are unique. Says Steve Libman, president of Nova Distributing, "We buy everything. I'm here eight years, and we've bought every release that's come out."

DECLARATION OF independents: There's no end to the growth of compact disk sales, say Bob Giglio and Gary Carusio, principals in ARC Distributing of Cincinnati. The 8-year-old one-stop and distributing firm is receiving daily inquiries from video stores wanting to plunge into CD. One of Giglio's real success stories is CD Jungle in Columbus, where Dave Schott, its 22-year-old owner, is building a three-store dynasty while still going to school. CD Jungle may sound familiar via its marketing tie with Oregon storage-case manufacturer Specialty Containers...If nothing else, the Beatles CD explosion allowed four-store Atlanta Compact Disc to gain some market recognition, says Brad Syna, assistant manager at one of the three Atlanta stores. Like Columbus store For The Record, Atlanta Compact Disc got the jump on competition by opening at midnight on the title's Feb. 26 street date. "We had live coverage of our midnight opening," says Syna, who adds that sales were "about what we expected, though they have slowed down now." The chain offered 10% off on purchases of all four disks.

Music dealers and wholesalers are invited to ride the Retail Track with hot news and views. Call Earl Page: 213-273-7040.

COLLEGE RADIO

(Continued from page 51)

WMBR, WERS, WZBC, and WHRB all get on at once.

"Sure, when you're talking about developing a base for a new band, more is better than less. But for many, many releases on Warner or indies like Pioneer or SST, college is all that we're going to be able to get. But just because an 'ERS or 'MBR can't pull the numbers of a commercial station such as WBCN or WFNX doesn't mean that they don't attract attention or get the ball rolling."

Rounder's Hufstader looks to the emergence of artists such as Robert Cray and Nanci Griffith as examples of college radio's continuing influence: "Both of these artists sold very large numbers for independents before the [major labels] would even think about touching them. Their nonmainstream, non-commercial success made the majors recognize their talents and possibilities."

"Where were they getting airplay before they signed to PolyGram or MCA? It was on hundreds of blues and folk shows like those in Boston," says Hufstader.

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Chicago Illinois USA

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Wrestlemania III Bows In May
Tape Expected To Outsell Predecessors

BY AL STEWART

NEW YORK Coliseum Video plans to have a three-hour advertising cassette of "Wrestlemania III" in stores less than six weeks after the megasevent Sunday (20) at the Silver Dome in Pontiac, Mich.

"Good guys and bad guys are delineated—like a soap opera"

Billed as the largest pro-wrestling event ever staged, "Wrestlemania III" is expected to draw a crowd of approximately 85,000 at the Silver Dome. Additionally, 3 million viewers will pay to watch the event on television. The tape, which lists for $39.95 and has a street date of May 5, will feature the 12 matches held at the Silver Dome as well as a behind-the-scenes segment showing the making of "Wrestlemania III." The highlight of the video is a bout between Hulk Hogan, the heavyweight champion, and 7-foot-4-inch, 525-pound Andre the Giant.

According to Bob Goffman, Coliseum's marketing VP, the tape is expected to be the best-selling tape ever released by the company. Goffman also says he does not know of any other prerecorded video that offers three hours of programming on a single cassette.

"Wrestlemania III" will probably do better than either "Wrestlemania" or "Wrestlemania II,"" says Goffman. The company, he says, has been extremely successful with its line of 38 wrestling videos. As the result of an exclusive agreement with the World Wrestling Federation, the company has access to matches featuring the most prominent stars in the field, according to Goffman.

"It's fun and it's simple," says Goffman. "Even if someone gets hit over the head with a chair or there is occasional blood, the good guys and bad guys are clearly delineated. It's like a soap opera.

André the Giant, left, discusses the finer points of wrestling with Hulk Hogan as Rowdy Roddy Piper listens in. The three wrestlers will participate in "Wrestlemania III," to be televised to a pay-per-view audience estimated at 3 million. Billed as the most ambitious professional wrestling event ever staged, "Wrestlemania III" will be available on video from Coliseum Video less than six weeks after the Sunday (29) event.

Tape Soars Through Clouds
With Crack Navy Fliers

NEW YORK Audiences clearly find something magical about jets soaring through the heavens. The spectacular, almost breathtaking, flight scenes in "Top Gun" have much to do with the movie's stellar success, both at the box office and on video. Not surprisingly, a video is being offered that is made up almost entirely of flight sequences. No plot here, no swagger, no pilot, no love interest, only aerial aerobatics.

"Touch The Sky" was released months before "Top Gun" hit the stores, its supplier, Twin Tower Enterprises says it has seen a surge of interest in the tape of late. Hosted by Christopher Reeve, the hourlong video ($19.95 list) featuring the Blue Devils Navy flight squadron is being offered along with "Top Gun" in many video stores, according to Michael Schwartz of Twin Towers.

"We had no idea the 'Top Gun' would be on video when we acquired 'Touch The Sky,' but when Paramount announced its plans, we saw sales jump," says Schwartz. "We were very lucky."

While neither "Touch The Sky" nor its supplier is affiliated with Paramount Home Video's release of "Top Gun," the film's publicity has whetted the public's appetite for a video that focuses on the aerial shots, says Schwartz.

The tape, he says, also features the star best-suited to race through the clouds. Reeves, the star of three Superman movies and a licensed pilot, takes viewers into the cockpit and meets the members of the Navy's elite flight squadron. The team then performs aerobatic maneuvers at 1,600 miles per hour, often flying within three feet of each other.

"Even without the 'Top Gun' connection, the tape is highly marketable," says Schwartz. "It has a strong visual impact and can be viewed repeatedly. When we acquired the tape from its producer, CCR Video Corp., we were aware of 'Top Gun,' but we had no idea it would do over $100 million at the box office and then become a hit on video. We were very fortunate that way."

FOR WEEK ENDING APRIL 8, 1987

Top Videodisks

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<tr>
<th>TITLE</th>
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<th>Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
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<th>Current Rental Price</th>
<th>Retail Price</th>
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<tbody>
<tr>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video</td>
<td>476</td>
<td>Animated</td>
<td>1959</td>
<td>G</td>
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<tr>
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<td>RCA/Columbia Pictures Home Video</td>
<td>30717</td>
<td>Ralph Macchio, Pat Morita</td>
<td>1986</td>
<td>PG</td>
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<td>Labyrinth</td>
<td>Tri-Star Pictures</td>
<td>8553</td>
<td>David Bowie</td>
<td>1986</td>
<td>PG</td>
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<td>RUNNING SCARED</td>
<td>MGM/UA Home Video</td>
<td>801068</td>
<td>Gregory Hines, Billy Crystal</td>
<td>1985</td>
<td>R</td>
<td>Laser 39.55</td>
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<tr>
<td>YOUNG SHERLOCK HOLMES</td>
<td>Amblin Entertainment</td>
<td>Paramount Home Video 1670</td>
<td>Nicholas Rowe, Keely Shaye Smith, Warren Mitchell</td>
<td>1985</td>
<td>13</td>
<td>Laser 29.95</td>
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<tr>
<td>HOWARD THE DUCK</td>
<td>Universal City Studios</td>
<td>MCA Dist. Corp. 80011</td>
<td>Lea Thompson, Jeffrey Jones</td>
<td>1986</td>
<td>PG</td>
<td>Laser 34.58</td>
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<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures</td>
<td>1643</td>
<td>Harrison Ford, Karen Allen, Paul Freeman</td>
<td>1984</td>
<td>PG</td>
<td>Laser 39.95</td>
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<tr>
<td>ARMED AND DANGEROUS</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>30724</td>
<td>John Candy, Eugene Levy</td>
<td>1985</td>
<td>13</td>
<td>Laser 29.51</td>
</tr>
</tbody>
</table>

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

 Warners, Vestrón Argue Over Artwork
'Horror' Trademark Dispute

BY JIM MCCULLAUGH

LOS ANGELES A trademark infringement suit brought against Vestrón Video by the company to change the artwork on future copies of "Little Shop Of Horrors" and put a disclaimer on current copies already in video stores.

The move comes in response to a complaint filed here in U.S. District Court by Warner Bros. and involves the artwork used by Vestrón on its release of the 1960 version of "Little Shop Of Horrors" on videocassette. Vestrón packaged the movie with lettering that appears to be identical to the lettering used on the current re-release of the movie.

Warner Bros., which has obtained a temporary restraining order, is seeking an injunction against further use of the artwork, even with the disclaimer.

Though the dispute remains unresolved, Vestrón has acknowledged the validity of Warner's charge, according to Martin Singer, Vestrón's legal counsel. Singer adds that Vestrón's view of the likeness is "inadvertent," the decision to change it makes "economic sense" for Vestrón.

The conflict was triggered when Vestrón released the original, 1960 film, directed by Roger Corman, to the home video market on Feb. 26 in both black-and-white and colorized versions. A new edition of the film is in current theatrical distribution from Warner Bros. and will be released in the spring on videocassette by Warner Home Video.

Warner Bros.' complaint indicates that the title lettering on Vestrón's cassette package is "virtually identical" to that used by the studio for its current theatrical release. Warners claims more than $12 million has been spent marketing the film, which has produced revenues of more than $35 million to date.

Warner Bros. further maintains that "Vestrón engineered the timing of its release date in order to take maximum advantage of the Warner picture's popularity, knowing that the Warner picture would not be released in the videocassette market until its run in the theatrical market was substantially released."

Warners claims there "is no practi-
ca way of measuring the revenues that Vestrón will divert from Warners as a result of this public confusion."

The matter has been continued several times, with a hearing on the plaintiff's motion for preliminary injunction set for April 20. Singer says that the parties are attempting to resolve the dispute in the interim.

In related activity, attorneys for Corman have threatened legal action against Goodtimes videocassette suppliers that are marketing the original film without Corman's authorization. (Billboard, March 29). At issue here is whether these companies—and among them Goodtimes Video and Congress Video Group—have rights to the film as a public domain title. Vestrón, which claims to have purchased exclusive home video rights to the film, is distributing both the colorized and black-and-white versions of the film for a suggested list price of $69.95. The public domain suppliers have been selling the title for over a year at a list price of less than $10.

www.americanradiohistory.com
Texas Music Network Offers Longforms

A Second Kerrville Fest Release Set

BY DAVID WYKOFF

BOSTON The Texas Music Network, an Austin-based festival promotion firm and audio/video production house, has thrown its 10-gallon hat into the longform music video ring with its Kerrville Folk Festival release.

"We see a substantial market both here in Texas and nationwide for videotapes of Texas musicians. It's a market other folks aren't covering, and response has been overwhelmingly good," says company president George Howard.

"We've been preparing for four years to move into home video, and now that VCR penetration approaches 50% and sell-through and nonmovie titles are established in the marketplace, we're ready to make our move."

The company, which has over 250 shows ready for video release, issued its debut title, "The Best Of The Kerrville Folk Festival, Vol. I", recently and is now preparing for the release of a second such tape. Featured performers on the first volume include Riders In The Sky, Nanci Griffith, Shake Russell, Marcia Ball, and Jerry Jeff Walker. Both 90-minute cassettes retail for $19.95.

"We have 262 shows already recorded to be put into videocassette form. And, over the next year, we're looking to put together 10-artist tapes combining the various kinds of great music you'll find in Texas. Our schedule calls for us to release another 14 titles over the next year and maybe even put together some theme releases, like romance, to appeal to a broader audience that's interested in subject

Panel: Vending Machines Spreading Nail In The Mom-And-Pop Coffin?

HILTON HEAD, S.C. Video vending machines will spring up all over the country during the next five years, growing from a current base of under 1,000 machines to nearly 25,000 in 1991, it was predicted at the International Tape/Disc Assn. Conference, held here recently.

While manufacturers on hand for the discussion acknowledged that their machines are widely perceived as a threat to small dealers, they said their goal is to make money for retailers and not to replace them. When positioned in the right location and properly stocked, they said, a video vending machine can often be as profitable as the addition of a new store.

"When you think of all the places you can put these machines—convenience stores, grocery stores, office buildings—there are probably a half-million potential locations," said Barry Shore, president of Video Vendor. Shore, who said his company manufactured 800 of the machines last year and expects to sell 1,000 this year, stressed that the key component in a machine's success is its placement.

Although Video Vendor did poorly when it was placed in large stores like Sears and K mart, Shore said that locations a consumer will visit more regularly offer far more potential.

There are a half-million locations

Because each machine is equipped with, or linked to, a computer, transactions can be carefully tracked. Not only does this allow a retailer to track his inventory closely, but it makes vending machines ideal for either pay-per-view or pay-per-transaction programs, according to James Lahm, president of J. Lahm Consultants.

Lahm, who estimated that in five years, 25% of all rental transactions will be done through machines, said some renters liked the anonymity of vending machines, "Some consumers don't like dealing with people," he said.

Competition among vending machine makers to install the machines in as many locations as possible has not been a plus for dealers who have already invested the $15,000 needed to buy one, according to Lahm. "In their haste to sell these machines, they have not taken the time to provide support," he said.

Lahm also said that no manufacturer has built a machine that would be appropriate for every location. "There is no machine that fully meets the needs of the marketplace," said Lahm.

The lone retailer on the panel, Barry Rosenblatt of Video Library, a 32-store chain based in San Diego, said the machines could succeed, providing they have a knowledgeable operator. "People in my city have a vending machine, but they don't have experience," Rosenblatt said.

"We did a survey of our customers and found that most of them would use a vending machine, but they won't rent more tapes than they rent now," said Rosenblatt. "If the purpose of the machine is to get the customer closer to the video store, I'll beat every machine by delivering the movie."

Entertainment consultant Larry Harris said he understands retailer hostility to vending machines. Still, he said that retailers have a wide inventory, much of that hostility is unfounded. "If you ask your customers where vending machines belong, they will say, 'In the trash.' I couldn't disagree more. [Vending machines] don't directly compete with large inventory retailers, but for a small mom-and-pop store it could be the final nail in the coffin."

Bridal Tape Is Marketed Through More Channels

BY MOIRA MCCORMICK

CHICAGO With the release of "1987 Bridal Fashions—A Consumer Video Guide," Minneapolis-based home video manufacturer Wedding Information Services is making this second in a series of "video magazine" products available through mass merchants and video retail outlets. The company's first video magazine release, "1986 Bridal Fashions," was sold primarily through mail order.

According to John Hunter, co-owner of Wedding Information Services, the "Bridal Fashions" tapes serve as visual magazines for future brides to aid in their selection of wedding and bridesmaids' gowns and feature styles from more than a dozen major bridal designers.

Since styles change annually, the video is reshoot each year, says Hunter, who accounts for its description as a magazine. The 1987 version is 60 minutes long and has a suggested retail price of $11.95 ($14.95 plus $3 shipping via mail order from Wedding Information Services.)

Minneapolis-based Simitar Entertainment is distributing the product to mass merchants and to replace, according to Ed Goetz, Simitar vice president of marketing. "We've gotten major commitments from a number of wholesalers," Goetz says. They include Waxworks Video Works of Owensboro, Ky., Schwartz Brothers Video, D.C., VTR of Pittsburgh, Videocassette Marketing of Minneapolis, and Home Entertainment of Minneapolis. Goetz says that major chains carrying "1987 Bridal Fashions" include Discount Video of Detroit, Eves of New York, Sam Goody of New York, and Licorice Pizza of Los Angeles. Retail price at the mass-merchant level will be $10, according to Goetz.

Wedding Information Services' Hunter says that some 500 bridal shops around the country have already purchased the tape. "It's used as a sales tool," he says.

Hunter says that "1986 Bridal Fashions" sold only 2,000 copies, but adds that it was only available through mail order and special-in

(Continued on next page)
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Kari Lomar Home Video 069
Beginner and advanced routines designed to strengthen and tone.
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KVC- RCA Video Prod.
Kari Lomar Home Video 070
Jane Fonda's newest workout focuses on stretching and toning.
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3 3 13 CALLANETICS
Callan Productions Corp.
MCA Dist. 80429
Classi Piekneky presents deep muscle exercise techniques.
24.95

4 5 13 KATHY SMITH'S BODY BASICS
JC Video Inc.
JC Video 8111
Fitness video goes down to basics and is designed for the beginner.
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5 4 13 RICHARD SIMMONS AND THE SILVER FIXES
Kari Lomar Home Video 158
Fitness program for people over 50 includes warm-ups and aerobics.
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6 6 13 KATHY SMITH'S ULTIMATE VIDEO WORKOUT
JC Video Inc.
JC Video 8100
Strenuous program designed for intermediate and advanced exercisers.
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Kari Lomar Home Video 058
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8 12 13 20 MINUTE WORKOUT
Vestron 1033
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9 13 13 THE JANE FONDA'S WORKOUT CHALLENGE
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Kari Lomar Home Video 051
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10 8 13 DONNA MILLS: THE EYES HAVE IT
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Comprehensive workout for all fitness levels designed to shape and tone.
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19 9 13 RAQUEL, TOTAL BEAUTY AND FITNESS
HBO/Cannon Video 2651
Raquel Welch combines exercise and yoga tips to tone and stretch.
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14 13 13 JANE FONDA'S P.B. & R. WORKOUT
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15 11 9 JAZZERCIZE: BEST YE!
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How to evaluate, purchase, and finance a home.
19.95

3 8 13 CARS: CONSUMER REPORTS
Kari Lomar Home Video 074
Information on shopping for and testing a new or used car.
19.95

4 6 13 STRONG KIDS, SAFE KIDS
Paramount Pictures
T.V. Video 80537
Henry Winkler teaches parents and children about child abuse.
24.95

5 9 11 CAREER STRATEGIES 1
Esquire Video ESQ2000
Developing managerial skills and mental exercises are taught by top executives.
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6 15 13 PERSUASIVE SPEAKING
Esquire Video ESQ2030
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7 12 13 HOW TO USE YOUR IBM PC IN TEN EASY LESSONS
Kennon Publishing Corp.
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Basic knowledge to make the IBM-PC work in countless ways.
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8 10 3 SAY NO TO DRUGS
Kid Stuff
Advice to parents on how to teach their kids the dangers of drug abuse.
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9 2 9 LIVING LANGUAGE FRENCH LESSONS
Kari Lomar Home Video 059
Learn basic French in just 6 weeks, listen, and repeat the phrases.
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10 11 3 SHATTERED
MCA Dist. Corp. 80430
The problems and solutions of teen-age drug addiction are discussed.
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11 4 11 TOO SMART FOR STRANGERS
Walt Disney Home Video 736
Winne The Pooh teaches kids to deal with strangers and protect themselves.
29.95

12 12 NEW! THE ROAD TO ACHIEVEMENT VOLUME 1: WINNING AT WORK
Kari Lomar Home Video 069
Strategies to improve your everyday performance on the job.
19.95

13 15 13 SAY IT BY SIGNING
Crown Publishing Corp.
Crown Video
Basics of sign language with emphasis on useful words & phrases.
29.95

13 8 13 THE VIDEO SAT REVIEW
Random House Home Video
Improve test-taking skills for those important college-entry SAT tests.
69.95

15 13 5 TOUCHE ROSS VIDEO TAX GUIDE 1987
Mastervision
This common sense guide helps clarify the new tax laws and form 1040.
29.95

* International Tape Disc. Instr. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for basically released programs, or of at least 25,000 units or $1 million at suggested retail for non-network titles. SF short form, LF long form, CC concert, D documentary.

Teresa McCaul and A. Steward

TEXAS MUSIC NETWORK OFFERS LONGFORMS
(Continued from preceding page)

only price of $19.95, whose packaging remains in the standard, shrink-wrapped form.

Texas Music product is carried in over 90 Texas retail outlets, including the Adventureland Video chain, which has recently been picked up by the Sound Warehouse web, House Distributors in Kansas City, Mo., the Rundown Records mail-order operation in Cambridge, Mass. (Billboard, Sept. 27, 1986), and Down Home Music in El Cerrito, Calif. Howard says he is shooting for a 40%-40%-20% distribution scheme: "We're looking to sell 40% to distributors, 40% directly to stores and the other 20% to mail order. There are a number of publications on both the East Coast and West Coast that have high mail order response rates." The company has its own recording facilities and is now putting the final touches on a sound stage. "We're also putting up an eight-track sound board for the audio recording, so we'll be able to tape footage here instead of always having to go out and work around the conditions elsewhere," says Howard. The company has beginning-to-end production capabilities—from filming and recording to duplicating and shrink wrapping—which Howard estimates costs as much as $10 on the retail price of each cassette.

Howard also plans to offer the recording facilities and production capabilities to artists who wish to produce their own video product. "We can do everything for them right here and can produce tapes in lots as small as 10 copies. Touring acts can sell videocassettes along with records, tapes, and T-shirts at their shows."
PSA Warns Against AIDS On ‘Mysteries’ Tape

BY JIM MCCULLAUGH

LOS ANGELES A 30-second public-service announcement developed for the American Foundation for AIDS Research will appear on the videocassette for the upcoming feature film “Mysteries” from World Video Inc.

George Atkinson, World Video president, claims it is the first prere-
corded video to carry a PSA. In addition, World will donate $1 per cas-
ette to the foundation. To date, only the longform how-to or special-interest video field has devoted any attention to more serious issues, he says.

According to Atkinson, the 30-
second spot, with a voice-over by “Hill Street Blues” star Daniel J. Travanti, will be placed at the very beginning of the tape “before the FBI warning, not giving anyone a chance to fast forward. It will hit people right between the eyes.”

Atkinson calculates that as many as 290 million videocassettes circu-
late per month in U.S. households, making “rental cassettes a very sig-
nificant message carrier.” He adds that a sticker may be attached to the outside of the cassette indicating that $1 will go to AIDS research upon its purchase.

The idea for the spot, says Atkin-
son, was partly inspired by the Diet Pepsi commercial on Paramount’s “Top Gun.” In the future, he says, PSAs concerning drunk driving, co-
caine addiction, and missing chil-
dren may all become possible, not only for his company but for other home video suppliers as well. It is also possible, he says, that large companies wanting to make dona-
tions to various causes may become linked to cassette suppliers in this fashion.

Atkinson doesn’t expect a con-
sumer backlash from the announce-
ment. “How can you (object to) mes-
sages like this?” It’s the proliferation of commercials on cassettes that might become offensive. I’m not pushing condoms. Some redneck may get offended—at least until a relative gets the disease.”

Preorder deadline for the cas-
ette, which has a suggested retail price of $69.95, is April 28.

A Country Music TV contest calls for home videos of beautiful bodies ... see page 36
COME FACE-TO-FACE WITH SELL-THROUGH SUCCESS!

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MCA Produces Longform Of Doors Concert

NEW YORK The only color film footage shot of the Doors in a full-length concert will be available from MCA Home Video this summer.

Though the company is still in the production stages and has not set a street date or a suggested list price for the tape, a spokesman for the company says MCA expects "The Doors: Live At The Hollywood Bowl" to be one of the best-selling concerts ever available on video.

The tape, which was digitally mastered and mixed from original master tapes, is being released to coincide with the 20th anniversary of the legendary band's first hit single, "Light My Fire."
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**TOP VIDEOCASSETTES SALES**

- **FOR WEEK ENDING APRIL 4, 1987**

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<thead>
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<th>Rating</th>
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<td>Paramount Pictures, Catalog Number 1629</td>
<td>Tom Cruise</td>
<td>1986</td>
<td>R</td>
<td>$26.95</td>
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<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>KRC/ RCA Video Prod. Karl Lorimer Home Video 070</td>
<td>Jane Fonda</td>
<td>1986</td>
<td>NR</td>
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<td>JANE FONDA'S NEW WORKOUT</td>
<td>KRC/ RCA Video Prod. Karl Lorimer Home Video 069</td>
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<td>CALLANETICS</td>
<td>Callan Productions Corp. MCA Dist. Corp. 80429</td>
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<td>1986</td>
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<td>ALIENS</td>
<td>CBS-Fox Video 15104</td>
<td>Sigourney Weaver</td>
<td>1986</td>
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<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
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<td>HELP!</td>
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<td>The Beatles</td>
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<td>KATHY SMITH'S BODY BASICS</td>
<td>JCI Video Inc., JCI Video 8111</td>
<td>Kathy Smith</td>
<td>1985</td>
<td>NR</td>
<td>$29.95</td>
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<td>STAR WARS</td>
<td>CBS-Fox Video 1130</td>
<td>Mark Hamlon, Harrison Ford</td>
<td>1985</td>
<td>PG</td>
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<td>SECRETS OF THE TITANIC</td>
<td>National Geographic Video 1063</td>
<td>Martin Sheen</td>
<td>1985</td>
<td>NR</td>
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<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures, Paramount Home Video 1984</td>
<td>Harrison Ford, Kate Capshaw</td>
<td>1984</td>
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<td>ALIEN</td>
<td>CBS-Fox Video 1090</td>
<td>Sigourney Weaver, Tom Skerritt</td>
<td>1985</td>
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<td>RUTHLESS PEOPLE</td>
<td>Touchstone Films, Touchstone Home Video 465</td>
<td>Danny DeVito, Bette Midler</td>
<td>1986</td>
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<td>JANE TONING &amp; PRIME TIME WORKOUT</td>
<td>KRC/ RCA Video Prod. Karl Lorimer Home Video 03458</td>
<td>Jane Fonda</td>
<td>1984</td>
<td>NR</td>
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<td>THE SOUND OF MUSIC</td>
<td>CBS-Fox Video 1051</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>1985</td>
<td>G</td>
<td>$29.95</td>
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<td>PLAYBOY VIDEO CENTERFOLD</td>
<td>Karl Lorimer Home Video 511</td>
<td>Luana Lee</td>
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<td>PINOCCHIO</td>
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<td>REENTRY</td>
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<td>Eddie Murphy</td>
<td>1985</td>
<td>R</td>
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<td>52 PICK-UP</td>
<td>Cannon Films Inc., Media Home Entertainment 389</td>
<td>Roy Schneider, Ann-Margret</td>
<td>1986</td>
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<td>MY FAIR LADY</td>
<td>CBS-Fox Video 7038</td>
<td>Rex Harrison, Audrey Hepburn</td>
<td>1964</td>
<td>G</td>
<td>$29.98</td>
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<td>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc., JCI Video 8100</td>
<td>Kathy Smith</td>
<td>1984</td>
<td>NR</td>
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<td>BACK TO SCHOOL</td>
<td>HBO-Canvas Video T192988</td>
<td>Rodney Dangerfield</td>
<td>1986</td>
<td>PG-13</td>
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<td>JANET JACKSON CONTROL THE VIDEOS</td>
<td>A&amp;M Records Inc., A&amp;M Video 6-22098</td>
<td>Janet Jackson</td>
<td>1986</td>
<td>NR</td>
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<td>THE KARATE KID PART II</td>
<td>RCA/Columbia Pictures Home Video 20717</td>
<td>Ralph Macchio, Pat Morita</td>
<td>1985</td>
<td>PG</td>
<td>$19.95</td>
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<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video 20736</td>
<td>Wil Wheaton, River Phoenix</td>
<td>1986</td>
<td>R</td>
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<td>TEDDY RUXPIN: GUEST OF THE GURGLES</td>
<td>Hi-Tops Video HT0022</td>
<td>Animated</td>
<td>1986</td>
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<td>MANHUNTER</td>
<td>DEG Inc., Karl Lorimer Home Video 411</td>
<td>William L. Petersen, Kim Greist</td>
<td>1986</td>
<td>NR</td>
<td>$79.95</td>
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<td>GONE WITH THE WIND</td>
<td>MGM/UA Home Video 900284</td>
<td>Clark Gable, Vivien Leigh</td>
<td>1985</td>
<td>NR</td>
<td>$29.95</td>
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<tr>
<td>PLAYBOY VIDEO CENTERFOLD</td>
<td>Karl Lorimer Home Video 5097</td>
<td>Rebekah Armstrong</td>
<td>1986</td>
<td>NR</td>
<td>$99.55</td>
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<td>WITNESS</td>
<td>Paramount Pictures, Paramount Home Video 1736</td>
<td>Harrison Ford, Kelly McGillis</td>
<td>1985</td>
<td>NR</td>
<td>$19.95</td>
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<tr>
<td>THE CAGE</td>
<td>Paramount Pictures, Paramount Home Video 6004001</td>
<td>Jeffrey Hunter, Susan Oliver</td>
<td>1964</td>
<td>NR</td>
<td>$29.95</td>
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<td>PLAYBOY VIDEO CALENDAR</td>
<td>Karl Lorimer Home Video 510</td>
<td>Various Artists</td>
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Farnham Concerts Are Lensed Called Biggest Production Down Under

BY PHIL. TRIPP

SYDNEY, Australia The largest and most expensive video production ever shot in this country has been completed by RCA recording artist John Farnham.

The elaborate shoot employed 10 cameras, cost $200,000, and was executed by the noted producer/directing team of Steve Priest and Steve Hopkins.

Says Priest: "By having a precisely staged show and two nights to do the shootouts, we were able to have the effect of a 20-camera production, made at world-class standards, but at Australian dollar prices, which are closer to Third World’s." Priest notes that the equivalent show lensed and posted in the U.S. "would cost close to $1 million."

Farnham, who recently won six Australian Record Industry Assn. (ARIA) Awards, filmed the concert TV special on March 12-13 during two sold-out concerts in the Sports and Entertainment Centre in Melbourne. After the project, Farnham left for a European and U.K. promotional tour.

The team of Priest and Hopkins was contracted by Pro-image Productions, Australia’s largest video production network. The production, a joint venture between Pro-image and Farnham’s manager, Glenn Wheatley, will be aired on the TEN Network nationally. Overseas simulcast rights, now being sold by TEN, will be concurrent with the release of Farnham’s album “Whispering Jack.”

The concert also featured the debut of some new technology developed by Priest especially for the music video medium.

Most notable in the package was the “Axecam,” a miniature video camera using CCD computer chip imaging rather than camera tubes. These allow the device to be attached to the bottom of a guitar for viewing the musician’s hands. The tiny camera was also used the second night on the drum kit.

Other hi-tech implements used were the Louma camera, a 360-degree remote-controlled ceiling camera perched over the audience; a Steadicam; and several other cameras scattered in different positions throughout the audience and on stage for the second nights.

Initial close-ups were taken during the first day’s rehearsal. The second night’s camera positions were almost totally different from the first’s to maximize the angles and approaches of the shoot.

The concert was recorded in 45-track digital audio by Australian TV sound expert Colin Stevenson. News and equipment for the production came from Pro-image’s Melbourne, Sydney, and Adelaide facilities.

The special will be postproduced at Sydney’s Pro-image (ECV) suites and taken to Adelaide’s Pro-image studios for Quanit Paintbox treatment. Overseas, negotiations are being finalized for release in a large number of territories.

In related Pro-image’s sister company, Disctronics—Australia’s first compact disk manufacturer—says that “Whispering Jack” will be the first Australian CD to be produced at its plant, which will be opening in early 1988.

The Farnham album has just cracked the 400,000 sales mark, making it the largest-selling album by an Australian artist in its native country. RCA Records is releasing the album internationally; it has already gone top 10 in Holland and top 20 in Germany in its first week. Subsequent releases in the U.S. and U.K. are set for April.

Director Priest is one of Australia’s most prolific music video producer/directors, with over 600 long-form and clip productions to his credit. These include international artists like Elton John, Kiss, Santana, and Deep Purple as well as many Australians.

Producer Hopkins, originally from Australia for three years. Hopkins worked on several major projects as an art director for Russell Mulcahy and was signed to MGM before moving to Australia.

During the past few years, he has handled many highbudget Australian clips, including Eurogliders’ “Heaven,” “Can’t Wait To See You,” and “So Tough”; Wa Wa Nee’s “Stimulation” and “I Can Make You Love Me”; and several others. His art direction for Elton John’s “Sad Songs” won him several local and overseas awards.

New VideoClips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1315 Broadway, New York, N.Y. 10003.

BILLY JOEL & RAY CHARLES
Baby Grand
The Bridge/Columbia
Joe Small/Photo Union
Jim Small
NICK KAMEN
Each Time You Break My Heart
Nick American/Columbia
J. Stephanowski/Toddler Films
Mark Litton
KENNY LOGGINS
Meet Me Halfway
Over The Top/Atlantic/Columbia
Paul Bailey
Russell Mulcahy
LOUIS LOBOS
Say Me Free (Rosa Lee)
By The Light Of The Moon/Swan/RCA
John Caldwell/Modern Productions
Mark Robinson
LOVE & ROCKETS
Ball Of Confusion
I.R.S./Bullamakanka Film & Video
Roger Hunt/Toddler Films
Christopher Robin Collyns
MADONNA
La Isla Bonita
True Blue/Sire
David Naylor, Sharon Osbourne
Marc Lambert
MONDO ROCK
Primitive Love Rites
Broom Baby/Enigma/Columbia
Andrew Phibs/Subterranea Film & Video
Tim Cafe
PATTY SMITH
Never Enough
Never Enough/Columbia
Sharon O’Malley/PC Pictures Inc.
Albert Maglio
BRUCE SPRINGSTEEN & THE E STREET BAND
Born To Run
Bruce Springsteen & The E Street Band/Columbia
1975-85/Columbia
Arthur Rosato
SURFAC
Happy
Columbia
Propaganda Films
Greg Gold
WIRETRAIN
She Comes Down
Tom Worner/Columbia
Pro-Image Photography Inc.
Dave Fincher

FREE TALKING
The Second Annual Academy Of Country Music Awards" will be broadcast from Knott’s Berry Farm in California by NBCTV.

New VideoClips Announced

Los Angeles Videos by Gary Morris, Carl Perkins, Marie Osmond, Reba McEntire, and the Everly Brothers will be vying for top honors at the Academy of Country Music Awards April 6.

The organization’s board will vote on the winner, with awards going to the artist, producer, and director of the winning entry. None are “100% Chance Of Rain” by Gary Morris (producer: David Axelrod; director: Ethan Russell); “Birth Of Rock’n’Roll” by Carl Perkins (producer: Ed Griffith; director: Arnold Levine); “Born Yesterday” by the Everly Brothers (producer: Len Eapad & Claude Borenzeig; director: Marius Penczner); “I Only Want You” by Marie Osmond (producer and director: Alan Osmond); and “Whoever’s In New England” by Reba McEntire (producer: Jon Small; directors: Small & Jeff Schock).

“22nd Annual Academy Of Country Music Awards” will be broadcast from Knott’s Berry Farm in California by NBCTV.


**TV PROGRAMMING**

**VIDEO MUSIC**

**FOR AS OF MARCH 25, 1987**

**VIDEOS ADDED THIS WEEK**

**SNEAK PREVIEW**

- Bryan Adams: *Heart of the Night* (EMI)
- The Dave Edmunds Band: *Paralyzed* (Columbia)
- Howard Jones: *Will You Still Be There* (Elektra)
- Los Lobos: *Set Me Free* (Rosa Lee)
- Love Tractor: *Party Train Big Time* (Breakout)
- Night Ranger: *The Secret of My Success* (MCA)
- Ratt: *SIP of the Lip: Alert* (Breakout)
- Triumph: *Just One Night* (MCA)

**SNEAK PREVIEW / PROOF OF CONCEPT**

- Jon Butcher: *Goodbye Saving Grace* (Capitol)
- Deep Purple: *Call of the Wild* (Mercury/PolyGram)
- Georgia Satellites: *Battleship chords* (Elektra)
- Kansas: *Can't Cry Anymore* (MCA)
- Simply Red: *The Right Thing* (Elektra)
- Thompson Twins: *Get That Love* (Arista)
- US: *With or Without You* (Tall All)
- Whitesnake: *Still of the Night* (Hip Clip)
- Peter Wolf: *Come As You Are* (EMI)

**HOT VIDEO BANGERS**

- Gregg Allman Band: *I'm No Angel* (Epic)
- Bangles: *Walking Down Your Street* (Columbia)
- The Barbourites: *Light of Day* (CBS)
- David Bowie: *Day in Day Out* (EMI)
- Cinderella: *Somebody Save Me* (Mercury/PolyGram)
- Crowded House: *Don't Dream It's Over* (Capitol)
- Cutting Crew: *Just Died in Your Arms* (Virgin)
- Europe: *Rock the Night* (Epic)
- Genesis: *Tonight, Tonight, Tonight* (Atlantic)
- Glass Tiger: *I Will Be There* (Manhattan)
- Lou Gramm: *Midnight Blue* (Atlantic)
- Sammy Hagar: *Winner Takes It All* (Columbia)
- Bruce Hornsby & the Range: *Mandolin Rain* (RCA)
- Psychedelic Furs: *Heartbreak Beat* (Columbia)
- Red Speedwagon: *That Ain't Love* (Epic)
- Run-D.M.C.: *It's Tricky* (Profile)
- Bruce Springsteen: *Born to Run* (Columbia)
- Tesla: *Modern Day Cowboy* (RCA)
- Wang Chung: *Let's Go* (Geffen)
- Steve Winwood: *The Finer Things* (Warner Bros.)

**ACTIVE ROTATION**

- Dokken: *Dream Warriors* (Elektra)
- Cyndi Lauper: *What's Going On* (Epic)
- Robbie Nevil: *Dominos* (Manhattan)
- Patty Smyth: *Never Enough* (Columbia)
- Andy Taylor: *I Might Lie* (MCA)
- Breakfast Club: *Right on Track* (MCA)
- Julian Cope: *Trampoline Island* (Island)
- Frampton/Michael: *I Knew You Were Waiting For Me* (Arista)
- Frozen Ghost: *Should I See* (Atlantic)
- Hipsway: *The Netherworld* (Columbia)
- Love and Rockets: *Ball of Confusion* (RCA)
- Stranglers: *Always The Sun* (Epic)
- World Party: *Private Revolution* (Chrysalis)

**BREAKOUT**

- Age of Chance: *Kiss Virgin* (Atlantic)
- Autographic: *Houdini* (Sire)
- Big Audio Dynamite: *TV/Thirteen* (Columbia)
- Concrete Blonde: *True Lies* (RCA)
- Del Fuegos: *Long Slide* (Warner Bros.)
- Farrenheit: *Fool in Love* (Warner Bros.)
- Flesh for Lulu: *I Go Crazy* (MCA)
- Corey Hart: *Dancing with My Mirror EMI*
- Heaven 17: *Contender* (Virgin)
- Killing Joke: *Santy Virgin* (Virgin)
- Level 42: *Lessons in Love* (PolyGram)
- Little America: *Walk on Fire* (Geffen)
- Kenny Loggins: *Meet Me Halfway* (Columbia)
- Lene Lovich: *I Found Love* (Geffen)
- New City Rockers: *Black Dog* (Independent)
- Ben Orr: *Too Hot to Stop* (Elektra)
- Rank and File: *Black Book* (Rhino)
- Reckless Nitty Gritty: *Alco*
- Saints: *Just Like Fire Would* (TVT)
- Strippy Freya: *Engine* (Capitol)
- Timbuk 3: *Hairstyles and Attitude* (I.R.S.)
- The Venetians: *So Much for Love* (Chrysalis)
- Wire Train: *She Comes on Columbia*

**NEUROTIC ROTATION**

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- Wire Train: *She Comes on Columbia*

* Denotes former Sneak Preview Video.

**FOR FURTHER INFORMATION, CONTACT Jeanne Tozzi, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.**

**BILLBOARD** April 4, 1987

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**Video Track**

**NEW YORK**

**John Dahl**, directed Kool & the Gang’s video for “Stone Love,” the latest single from the group’s Mercury/PolyGram album “Forever.” Dahl was also responsible for the band’s clips for “Victory” and “Emergency,” both of which were named best rock group videos at the Annual San Man Award. “Stone Love” is a “freerform” piece shot on location in Manhattan. David Warfield produced for Mark Freedman Productions. Joseph Yacove served as cinematographer.

**New City Rockers** debut with a video for “Black Dog,” a cover of the memorable Led Zeppelin tune. The clip recently shown on MTV: It’s a fun, conceptual piece that employs various production techniques, including xerography, cell animation, and matte animation. The unusual project was directed by newcomer Jon Lindau, a student of Harvard’s Visual and Environmental Studies School. The group is on Critique Records.

**Manic/Tango Ltd.** just wrapped a video for “Can’t Help Wondering” by rock group Nasty Habits, featuring Erik Ivan. Shot at various locations in Manhattan, the piece is said to paint an intimate portrait of the band. It was on Sim and Motley Crue’s new film in color and black-and-white. Abigail Simon directed and produced. Tal Yarden co-produced. Eric Schmitt served as director of photography. The clip supports the group’s eponymous debut EP on Big Noise.

**George Bloom** III recently directed videos for RCA recording acts Reastless Heart and Keith Whitley. The former’s clip for “Why Does It Have To Be Wrong Or Right?” supports the group’s latest album. Whitley’s piece for “Hard Living” supports the first single from his new album, “L.A. to Miami.” Both pieces were produced by Joanne Gardner for Georgian Communications.

**LOS ANGELES**

**Autograph** Gets a surprise visit from friends in its new video, for “Loud And Clear.” The title track from the group’s recent RCA release. While at a closed rehearsal at Long Beach Arena, Ozzy Osbourne and Motley Crue’s Vince Neil, among others, pop in to check out the rockers in action. Mark Rezyka directed. Eric Lieckett and Bonnie Sills co-produced. Bill Pope served as director of photography.

**OTHER CITIES**

**Unsigned Swiss** hard rockers Sultan completed their debut clip, for “Rebel Clever.” It was directed by Robert Macnaughton and produced by Andre Simha. The video is available to U.S. companies from New Talent Agency, 2 Rue Vallin, 1201 Geneva, Switzerland; 022-32-32-02.

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

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Jane Leading The Blonde, Director Jane Simpson (with hand outstretched) frames a shot during the filming of “True,” the latest video from I.R.S. act Concrete Blonde. Shown in the foreground are band members Jim Mankey (standing) and Johnette Napolitano. At the camera with Simpson are gaffer Nancy Schreiber (standing) and production manager Charlie Mullin.
BY JIM BESSMAN

NEW YORK Obtaining optimal sound quality for music video cassette product has always been problematic. Now, the impending launch of CD Video presents engineers with a whole new problem: how to synchronize two inherently incompatible signals.

American color television standard's (NTSC) signal is 59.94 fields per second, while compact disk's is 50. However, this can be corrected. What is needed is a mathematical means of marrying the two so that CD Video can be reproduced without error.

Smith was the "tricky" half faced by Dave Smith, senior project engineer at Editel/NTY Sound Room, who has developed a novel syncing process and has already begun producing CD Video masters.

"The company, Gert-Jan Voge-laar, project manager at Philips & DuPont Optical Co. in Holland, was looking at audio/video facilities in New York with the capability for creating CD Video masters," says Smith. Once prepared, such masters must be "prior" to the pressing plant in Baarn, Holland.

"Since Editel is a color TV plant, we work at the 59.94 time base," Smith says. "So, we had to come up with a way of deriving 60 from 59.94. Since the two numbers are so close together, it required tons of multiplication to relate them electronically and make it possible to cut a master." Smith utilized a proprietary design phase lock loop box, which supplies and divides the electronic master to arrive at the least common denominator between the two time bases.

"I knew this format would be a hot one"

That number—147,147—was multiplied by 29.97, the number of color TV frames per second (one frame equals two fields). The resulting signal was then divided by 738 to reach the CD's time base, thus allowing mastering of two incompatible signals without either being slowed down or speeded up.

Though Smith devised the process from scratch, he says that "anyone could have figured it out" using existing equipment. "We're just the early birds catching the worm," he says. "But I think it will become a really big worm."

Editel has already begun capitalizing on Smith's work. In January, Smith teamed with Eric Andersen, PolyGram records video production manager, and several Phil-ips executives to complete test CD Video product for Bon Jovi's "Livin' On A Prayer". Kael and the Gang's "Victory"; and Cameo's "Candy."

Shortly thereafter, Smith mastered CD Video for CBS videos for artists Paul Young ("Everytime You Go Away"); Gregory Abbott ("Shake You Down"); "til Tuesday ("What About Love"); the Psychedelic Furs ("Heartbreak Beat"); and Eddie Money ("Take Me Home Tonight").

The momentum for CD Video product is growing exponentially. Smith says that both Elektra and Atlantic Records executives have been referred mastering jobs and that other interested parties "are calling in from across the country."

Prospective CD Video clients must, however, meet Philips' stringent source material requirements, such as a 1-inch by 1-inch master in the standard helical C format and an audio master of the "highest sonic quality," preferably digital.

Smith says he expects CD Video hardware and software to be available in June.

When Voge-laar came to us in October, I knew this format would be a hot one," he says. "The CD Video picture can get pretty exciting when you play the digital sound source loud!"

--END--

Rockin' The Reels. Keith Richards, right, and film director Taylor Hackford look over the console in the Larrabee Sound control room. Richards has been in the Los Angeles studio mixing the music for Hackford's film "Hail, Rock N'Roll!" The Delilah Films release features tracks by Chuck Berry, Eric Clapton, Linda Ronstadt, Richards, and others.

Audio Track

Largest video project mounted Down Under has been wrapped by John Farnham... see page 62
Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master 456 remains an audio tape of unequalled sophistication and consistency. 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.

REFINING THE FINEST

Ampex Corporation - Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063. 415/367-3809

AND THE BEAT GOES ON
Turner's CNN Is Switching to Betacam
Need for Superior Format Cited

By Steven Dupler

New York: Turner Broadcasting System's (TBS) Cable News Network and Headline News programs are switching to Betacam.

The shows, which reach a combined audience of 38 million cable householders, are planning to convert from 3/4-inch U-matic tape to Sony Betacam professional 1/2-inch facilities exclusively sometime in 1987.

The shows will be moving to the new CNN Center in Atlanta later this year. When the new facility is completed, it will be equipped with more than 200 Betacam editing and playback systems, which will record video sent via satellite from TBS news bureaus.

Betacam and Panasonic's M-Format are the two competing professional 1/2-inch video formats. Last year, NBC-TV opted exclusively with Panasonic in a multimillion-dollar agreement to use M-Format gear in its news-gathering operations. Both formats are far lighter and more convenient to use than previous small video equipment. They also allow camera operators to shoot in very low light environments.

TBS is planning to convert all 18 CNN bureaus here and abroad to Betacam field recording systems "in the near future," a spokesman says.

Gene Wright, vice president of engineering for TBS, says that when CNN was founded six years ago, U-matic was the only small format available. "Once Sony developed the Betacam system, we tried out the equipment and were very pleased with its performance, but we were ready to our U-matic investment," he says.

Wright says he has wanted to convert from U-matic for some time, but notes that "changing all the field operations, outside bureaus, and our studio to Betacam was a very expensive proposition."

Now, with the move into a new headquarters, Wright was able to convince the powers that be that it made no sense to make such a costly change with 6-year-old equipment.

Wright says that CNN and Headline News's requirements have changed over the past few years, as the services have grown in size and scope.

"We need a superior format for our current needs," he says. "We're becoming a worldwide operation. We feed directly to Europe 24 hours a day. In Japan, we broadcast 17 hours a day. The quality of our programming has become very important to us. Europe uses a base system of PAL, which is better than our NTSC system. I don't believe it's as noisy. We have to put more emphasis on quality, and I think Betacam is the way to do that."

Wright says he hopes that the Betacam switchover will also allow the network to cut down on the number of people needed in the field.

Audio Investment
(Continued from page 64)

Hit List: Agfa-Gevaert Inc.'s Magnetic Tape Division reports a "substantial increase" in the number of top artists, producers, and studios using the Ridgefield Park, N.J.-based firm's mastering tape. Albums over the past year employing Agfa PEX 468 or 469 mastering tape include Billy Joel's "The Bridge;" David Lee Roth's "Eat 'Em And Smile;" Journey's "Raised On Radio;" and Aretha Franklin's "Who's Zoomin' Who?"

Canadian Suite: VTR Productions of Toronto has opened a new postproduction suite called

EMERALD SOUND
(Continued from page 66)

The studio is fully digitally equipped, although it retains its analog capabilities.

Feedback was sought from a number of producers and label executives in planning the redesign, says Porter. "One critical improvement is a new cue system that provides each musician with an individual eight-channel mix for his headphones."

Porter says that Emerald is keeping its equipment rental rates "very much in line. We don't charge extra for all the outboard gear we offer, in order to allow our clients the luxury of experimenting with the various sounds we offer at a reasonable cost."

Robert Porter Management, the conglomerate's artist-representation arm, has exclusive management agreements with MCA's Dennis Robbins; MCA/Dot artist Mac Wiseman; and the Montana Band, which won the recent Wrangler Invitational Talent Search.

The firm's two other divisions are Moore Publishing and Moore Aircraft Leasing. The latter offers a Sabreliner 60 eight-passenger jet to Nashville-based performers on a short-term lease basis.

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www.americanradiohistory.com
EMI's RECENTLY SIGNED CONTRACT with superstarsinger Jose Feliciano must be a historical first. It will be recorded in Spanish and English for EMI-Latin, with an album due in September; in English for Manhattan Records—their last album—due in December. The move is intended to create a new EMI division designed specifically for Latin music. The album, reportedly titled "Mucho Mas," will feature both Spanish and English versions of hits such as "Dama," "Verdad," and "Tu Mente." The agreement gives EMI exclusive rights to the recordings and allows the company to promote them worldwide. The deal is significant because it marks the first time a major record company has committed resources to recording and promoting Latin music on a significant scale. This move is expected to increase the visibility and popularity of Latin music on a global level.

José Feliciano inks a 3-part, bilingual deal with EMI

cumbia, and South American music. The station, which has been broadcasting daily from 6 a.m.-11 p.m. for more than a year ago—so much so, in fact, that he has coined a name for it: "tropical-urban." On the other hand, according to Rodriguez, ranchera has been the victim of the deterioration of the Mexican economy. He says record companies stopped producing ranchera music when low-income people stopped buying records. Now only a few select artists like Vicente Fernandez, Juan Gabriel, and Juan Valentín are recording meaningful ranchera music. What's new at KKKW-Tatiana with "Necesito Tu Amor," Prisma with "Entre Tres Amores," Juan Gabriel's "Amor Es Amor," and Franco's "Soy" are the most notorious additions this week. Very strong are Daniela Romo, Tropicalisimo Apache, and Mariela. Dropping out are "Toda La Vida" by Franco, "La Hora Del Adios" by Rocio Durcal & Dynango, and cuts from Lisa Lopez's last album. Rodriguez says that although the station has the equipment to play compact discs, the production is still incoherent. "Besides, distributor in the area is not going to send us to we are going to improve in every aspect to better serve the community," he says. "I have to buy them myself when I want to play any." KKKW, whose equipment was overhauled by a year ago and another one and a half ago," he says. The station is expected to move to its new studios, under construction on Columbus Drive in the heart of Tampa's Hispanic section. The station plans to add such features as remote-control transmissions and will hold promotional events. Changes in programming may come in the future, depending on feedback from the audience. For now, the station will keep its contemporary Spanish format.

**WQBN-am:** La SUPER-TREMENDA

Tampa, Fl., replaces the name WTYM "La Tremenda." Says Mark Jorgenson, the station's new general manager, "The "super" address, the name we are going to improve in every aspect to better serve the community." By September, the station is expected to move to its new studios, under construction on Columbus Drive in the heart of Tampa's Hispanic section. The station plans to add such features as remote-control transmissions and will hold promotional events. Changes in programming may come in the future, depending on feedback from the audience. For now, the station will keep its contemporary Spanish format.

**FROM THE** Baltimore-Washington, D.C., area comes a new addition to the Hot Latin 50 pannel: WILCAM. The all-Spanish station plays pop, salsa, merengue,
WHEN COMPACT DISKS first hit the market in 1983, advertisers that plugged the platters as providing “perfect sound forever” raised some consumer eyebrows.

Now along comes Moss Music Group with a guarantee that its low-cost “You Prima CDs last a lifetime, or else.” For Ira Moss, label president, the promise is more than hyperbole. He says he stands ready to exchange any disk handled with “normal care” that fails to play, for a postage and handling charge of $5.

The guarantee takes on significance when one recalls that the Prima line is packaged in the label’s CD-Wallet, an all-cardboard container that bypasses use of a jewel box. Like other all-board CD packaging, the Moss unit has been questioned by some industry skeptics.

Moss admits that reinforcing public and trade confidence in the CD-Wallet is a motive behind the campaign. Ads in key consumer publications promoting the lifetime guarantee.

There are currently about 40 Prima titles in the Moss Music catalog, and some 50 of its Cum Laude packages in the conventional jewel box. But the former, at prices that enable it to retail at $10 or less, is slated to take over the lead. Of the eight to 10 new CDs the company plans to release each month, 90% will be under the Prima imprint.

In general, the company is expanding its activities, says Moss. He reports that Chapter 11 restrictions have been removed. (Moss Music filed for reorganization under the bankruptcy laws in November.) This March it completed a move to larger quarters in downtown Manhattan, and it has added to its management roster (See Executive Turntable, page 4).

While Moss Music will continue to stress a reissue program (its catalog reportedly contains 5,000 hours of music), acquisition of product via licensing and new recording will be increasing attention, according to Martin Booksnap, vice president of a&r.

A little-known Handel opera, “Imenon,” is the most recent new title to come from the label. The work, which counts some material Handel had later rejected for “Messiah,” is performed on period instruments by the Brewer Chamber Orchestra and Chorus conducted by Rudolph Palmer. As with other “unusual” operas, the two-record package is being issued in the full-price Cum Laude series, with jewel box.

Among new Moss Music titles due shortly is a List price packaging project by Alan Marsh. working with the London Philharmonic under Paul Freeman. Special here is the use of a more accurate performing edition of the E-flat Concerto, says Booksnap. Also due is a set of violin and viola duos played by Ronald and Roxanna Patterson.

LET’S HEAR IT FOR CLASSICS: “In a year in which Moss Music has guaranteed on its low-cost Prima CDs

Vladimir Horowitz dominated the classical record business,” writes Alfred Aber, vice president of Deutsche Grammophon, “it is a slap in his face—not to mention [the face] of this part of the industry—for an album selected by NARAS members as this year’s ‘best’ to get the National Assn. of Recording Merchandisers award as ‘best classical.’” Her reference, of course, is to Andreas Vollenweider’s “Down To The Moon” album.

“Without wishing to denigrate Vollenweider’s recordings in any way,” Aber continues, “it seems the best way for a classical company to get recognition from retailers is to do crossover records. ‘Let’s hear it for the classics, please, that small, steady income-producing stalwart of the record business,” she concludes.

The KEY TO SUCCESS for most indie labels is finding a sound that is different to its competitors. One outfit that has succeeded in doing so is Varese Sarabande, a North Hollywood, Calif.-based label that specializes in orchestral soundtrack recordings.

“Ninety-five percent of our product is movie soundtrack,” says vice president Richard Kraft. “We have roughly 200 albums out. They’re orchestral back-ground scores or synthesizer-type projects; it’s not usually vocal stuff.”

Varese started eight years ago as a classical label and subsequently got into soundtrack reissues of old horror films. To date, the company’s biggest sellers are the scores to “Witness” and “Rambo,” each reportedly selling some 100,000 copies worldwide.

Other titles in the label’s catalog include: “Alcatraz,” “Popeye,” "Crocodile Dundee,” "Dressed To Kill," "PEGgy Sue Got Married," "Emerald Forest," "Man From Snowy River," and the scores to a few TV mini-series. Varese’s release package includes the soundtracks to “Raising Arizona” and “Amazing Grace And Chuck” as well as “Nightmare On Elm Street: Part III,” which does not contain the new Dkoken single, “Dream Warrior.”

As for promotions, the label doesn’t do them. “We ride on the coattails of the movies,” says Kraft. “We’re not looking to branch out because there’s always a new crop of movies, he says. "We have this field down, so we’re going to stay with this area.”

SEEDS & SPROUTS: Despite recent letters to distributors indicating that the label has ceased operations, Critique has inked a distribution pact with Atlantic Records. The logo is the latest in a series of indie dance outfits to be picked up by the major. Another label getting a distribution boost on branch distribution is Redwood Records, and MCA and Capitol are definite possibilities, according to a spokesman for the label. The deal runs out, Redwood will continue its association with WILD the women’s indie distribution network, for alternative markets... In other distribution news, Enpointe Records of Los Angeles has pulled up New Horizons, the newly formed CD-only logo headed by Steve Lawrence and Eydie Gorme. The first release will be “Steve & Eydie And Friends Celebrate Gershwin.”

Now that the Grammy hoopla has settled down, Sugar Hill is getting back on track with a new singer/songwriter series. Initial releases will be “At My Window” by Townes Van Zandt and “Cowboyography,” by Ian Tyson... SRO recordings of Pat Benatar, The J. Geils Band were recently featured at an outdoor concert in Daytona Beach, Fla., sponsored by the Campus Network. The event, which also included performances by Wire Train and Love Tractor, was taped for college campus broadcast... Antilles/New Direction has just released a soundtrack to the motion picture “Angel Heart,” which starts Robert De Niro, Faye Dunaway, and Lisa Bonet. The film features jazz artist Courtney Pine and was produced by Trevor Jones... Select has just shipped a 12-inch remix of “Barbara’s Bedroom,” a track off Whistle’s hit debut album. The New York-based logo is planning to enter the CD market later this year.
French '86 Sales Numbers No Good
All Formats But CD Drop

BY PHILIPPE CROCQ
PARIS Industry leaders here are digesting another set of dismal year-end sales figures released by trade group SNEP (Syndicat National de l’Édition Phonographique). Earnings from vinyl album sales were down 16% from 1985 levels, and singles were down 14%. Cassette sales registered a 1% increase only by virtue of price rises above the rate of inflation.

In contrast, CD sales were worth $27 million, and business now splits equally between pop and classical repertoire. In 1985, the proportion was 40% and 60%, respectively.

Hopes that winter-holiday trading would boost results were unfilled. In 1985, a buoyant holiday season was partially compensated for generally depressed figures, holding the annual decline in units sold to 4%. But last year brought no such consolation, with LP sales for December down 25%, cassettes down 5%, and singles down 2%.

Nevertheless, some companies reported impressive increases in gross earnings. CBS France grossed about $74 million, according to company head Henri de Bodinat, an increase of 30% over 1985’s figure of $56 million. A spokesperson claimed that this is the highest figure of any French company in this year’s sales.

The following companies also reported impressive increases in gross earnings. France’s best-seller, according to company head Henri de Bodinat, was the album “Disques Dreyfus,” whose sales have doubled since 1985. The album was also the best-selling album in the country, and business now splits equally between pop and classical repertoire. In 1985, the proportion was 40% and 60%, respectively.

VISTA MultiMedia Makes Hungarian Rock

BUDAPEST Five years after its first groundbreaking shows in Hungary and Poland with Bo Diddley, Suzi Quatro, Manfred Mann, and other Western acts, Hungary’s Multimedia organization can look back on a steady growing involvement in concert promotion and film and video production throughout Eastern Europe.

Founder Laszlo Hegedus cites Talking Heads’ successful performance here in the summer of 1982 as his first major breakthrough, followed by the international tour of the Rolling Stones in 1985, which was extended to open-air events, with Iron Maiden playing to 35,000 fans in the parking lot of the Budapest Sport Hall.

The following year saw the start of operations in Greece, with Dire Straits performing the international tour concerts held in Athens' new Palais des Sports. The open-air circuit was further developed with appearances by John Mayall, Depeche Mode, and other acts, and brought high-quality concert shows to fans throughout Europe, featuring the band’s new album release, “A View From the Top.”

The first assignment of the film and television department set up at this time was to provide live shots for Dire Straits’ award-winning “Money For Nothing” video. Subsequent productions included Manfred Mann Earth Band live in Budapest. In 1986, its first full-length concert feature was shot, built around Queen’s acclaimed appearance at the Budapest People’s Stadium. Picture Music International’s video release of this film is currently on Western video markets.

Other artists handled by Multimedia include Rod Stewart, the Scorpions, Jeffery Tull, Saxon, Status Quo, Eddy Grant, The Jam, Van Morrison, McLaughlin, Gato Barbieri, and Stanley Clarke. Earlier this year, the company provided facilities for the Hungarian leg of James Brown’s European tour and will do the same for the tour’s second leg in May.

Such ancillary involvements are essential to Multimedia’s success, according to Hegedus, and are necessary to promote further concerts. Operating in Eastern Europe, the company has evolved a strategy of creating capital through a web of auxiliary activities, ranging from travel charter to printed material, all in preparation for government backing to come up with financing.

Greece Musicians Band Together
For Drug Rehabilitation Center

BY JOHN CARR
ATHENS A local Band-aid-style project designed to raise funds for a Greek drug addict rehabilitation center has been successful with a surprise. The project receives will be a fruitful cooperation between the state and private-sector music business.

The state, in the form of government-controlled ERT-1 and ERT-2 radio and television networks, has usually riled rockheads over record industry interests. But recently, the “Road To Ithaki” has raised the drama equivalent of nearly $100,000.

The title refers to the Ithaki drug rehabilitation center in northern Greece, featured in a Greek documentary TV series. Director Nikos Papathanasiou had the idea of putting some of the soundtrack on record. In what was a stroke of genius, ERT-1 pulled tracks from local record company rock albums to make up the other side of the double LP.

The result has been sales in excess of 40,000 units in a territory where 50,000 sales confers gold status. It has also proved a tribute to the power of free advertising over the ERT-1 network. Now ERT officials have offered to finance the production of a Band-aid-style album.

(Continued on page 78)

Rock in Brazil. Members of the promotion firm WTR/Water Bros. Productions congratulate Sir act the Ramones following the group’s recent sold-out performance in Sao Paulo, Brazil. Shown are, from left, Ritchie Ramone, WTR’s Odair Badaia; Dee, Johnny, and Joey Ramone; and WTR’s Phil Rodriguez.

Dizzy Gillespie Will Be A Highlight
Montreux Jazz Fest Lineup

BY BERT JONES
LONDON The entire Precision Records (PRT) operation here—including a record label, a major catalog of pop and classical, recording studios, and a distribution facility—has been sold by parent company Bell Group International.

The buyer is Richards, who already owns Legacy Records, a record pressing plant, and Maison Rouge Studios.

Bell, headed by the Australian entrepreneur Rupert Holmes A’Court, bought the PRT operation from Associated Television in 1982. APT has a majority stake in the US, and has been successful in reaching a large number of people. No details about their future will be revealed until the deal formally goes through on Thursday (2).

The future of PRT has been a matter of intense industry speculation for several years. In the early 80’s, a merger with Bell fell through. The record company started out using the Nixa label and then linked with Pye of Cambridge, which led to the Pye-Nixa label. APT bought an initial half share in the company and then took over the rest. PRT was formed in 1979, when the company no longer had the right to use the name Pye.

The pop catalog includes material from such acts as the Kinks, Status Quo, Petula Clark, and the Searchers. A double album of the Searchers’ hits was planned for release this summer to commemorate the group’s 25th anniversary. The classical catalog goes back to performances by Sir Adrian Boult and Sir John Barbirolli.

PRT record product is licensed worldwide on a territory-by-territory basis.

The future of the individual PRT sections is uncertain. Richards’ daughter, Kim Richards, will be managing director of the studios and the catalog. She says, “We should emphasize that the situation is still being worked out, and no firm decisions have been made. We do intend to keep the studios and catalog business. We’re happy with the way both are running.”

However, she adds, “As far as PRT in general is concerned, there will be changes.”

Simon Carrol, chief executive at PRT, will be moving on to another position in the Bell organization.
tell the world of music about your achievements, innovations and future plans with an ad in this issue.

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germany '87: industry leaders review the state of business; the increasing international impact of german productions and the future trends in europe's most important record market.
austria '87: a round-up of the austrian music market.
switzerland '87: a round-up of the swiss music market.
the broadcasting explosion: a look at the present and future state of radio and television in germany, austria & switzerland.
talent from germany, austria and switzerland: a survey of established and up-and-coming artists with international potential.
the retailing revolution: a feature of the changing patterns of software marketing in germany.
GEMI, IFPI and royalties: a look at the mechanical royalty dispute and a report on the impact of the new german copyright law.

for more details contact: amsterdam ron betist (31)-20-62-84-83
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SIMPLY RED
HAS A HOT NEW RECORD. AND, THE FIRST IS STILL BURNING BRIGHTLY.

MUSIC WEEK
21 March 1987
Top 100 Albums
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Men And Women
#8
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It's "The Right Thing"
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Cassettes, Records, and
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Produced by Stewart Levine
for Ultra Delta Limited.

Produced by Alex Sadkin

Representation: Worldwide—So What Art Ltd./USA—in association with Burton Management
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**A&M Set For Huge Adams Promo**

**New LP, 'Into The Fire,' Debuts**

OTTAWA A&M Records of Canada Ltd. is mounting the largest market- ing campaign in its history to ac- company the Monday (30) release of "Into The Fire" by Bryan Adams. Bill Ott, A&M’s vice president of sales and marketing, says preorders may top 300,000 on the fifth release by the Vancouver singer-songwriter. The last Adams record, "Reck- less," set a new record for a domestic artist (more than 1.2 mil- lion in Canada) and by a Canadian album more than 7 million.

A&M issued the single, “In The Heat Of The Night,” March 17 si- multaneously on vinyl and cassette, the first such move for A&M, and pricing for the two configurations has been similar. The song is being played on a wide range of formats, with quick charting, A&M says.

Merchandising accompanying the single include counter-top displays to 1,500 accounts, which carry nine cassettes and 25 vinyl singles. A separate header card is offered by A&M. The record also says the single shipped gold (50,000 units).

The album campaign involves nu- merous listenings sessions to height- en what is already considerable trade interest in the release, which shipped simultaneously in album, cassette, and compact disk formats, another first for a Canadian artist.

On March 13, A&M brought 120 stores and radio and retail repre- sentatives up Ottawa, Canada, to hear the record. That was followed by listen- ing sessions in regional launches in Montreal, Toronto, Calgary and Ed- monton, Alberta, and Vancouver, British Columbia, with special sessions in Winnipeg, Manitoba, and Halifax, Nova Scotia.

Retail trade, many of them cus- tomized, shipped to retail by mid- March. About 1,000 floor-standing merchandisers accompany the re- lease, and A&M has placed a special in-store cassette with one side of the new record and another side featuring hits from Adams’ last three albums, “Reckless,” "Cuts Like A Knife," and “You Want It. You Got It.”

“I think it’s the most extensive campaign we’ve ever had,” says Ott. “We’ve expected it to be the top release of the quarter [in the industry].” Adams is expected to tour this summer.

**Cinram Facility Located In Toronto**

**Third CD Plant Goes On Line**

OTTAWA A third compact disk manufacter has opened shop in Canada, and its founder and presi- dent boldly predicts his Cinram Ltd. plant will command 60% of the Ca- nadian market soon.

Isidore Philips says the full- service CD plant his firm started March 27, which includes in-house mastering and mastering facili- ties, will prove attractive to record companies because of cost savings. Until now, Canadian companies had to import many parts in the CD pro- cess and pay import duties on them.

“Because of our vertical integra- tion, we’ll save a lot of money for record companies,” says Phil- ipps.

The Toronto plant joins the opera- tions of Praxis Technologies and Americ Diac in Canada, but the Cin- ram facility’s 130,000 square feet and 30-million-unit capacity, the firm’s goal in two years, will make it the largest in the country.

Philips says Cinram will pro- duce about 6 million CDs this year. He says the Canadian market needs only between 8 million and 10 mil- lion CDs, far less than some other projections.

Already aboard as clients are MCA Records Canada Ltd. and RCA/Arion, among others. The $15 million initial investment in the Cin- ram plant was partly raised through a public issue last year on the To- ronto and Montreal stock ex- changes, but Cinram has been a ma- jor growth firm in the music business this decade.

**Dutch Politician Issues Plea Wants Radio To Support Locals**

AMSTERDAM Elio Brinkman, the Dutch minister of last chance for more Dutch music to be programmed on the vari- ous radio networks here. His speech was aimed at a conference and recently by broadcaster Veronica, on the fu- ture of Dutch radio.

Brinkman thinks the family-orien- tated Radio 2 is the best of the five national radio channels for use of Dutch music, with the rest of the programs mainly U.S. and U.K. English- language music, and Dutch product has increasingly lost its influence during recent years, precipitating a corre- sponding lack of chart action.

Sales of Dutch pop have dipped badly. Statistics show that in 1992 na- tional repertoire had a 39% share of total turnover in the Dutch record in- dustry. By 1985, it was down to 29.5%. In the last year, for the last period for which figures are available, it was down to 17.2%.

The main pirate stations in the Netherlands—some estimates say that there are now at least 5,000 of them—mainly program Dutch music. Some have built substantial listeners. But the Dutch Parliament is expected to make a decision within the next six months on establishing such a fund.

**GREEK MUSICIANS BAND TOGETHER FOR CHARITY**

(Continued from page 72)

burn at least once a year. The fight against this killer disease has now been suggested as the next charity.

Says Apostolidis: “I’m proud of this achievement.” And record com- panies say the success will bring a change from previous years when the state networks and private record companies seemed to be at cross pur- poses.

IFPI officials drew lots to see which label would handle the fund- raising, and bout was picked. Only EMI, hampered by a delay in clearing a track, did not provide a lo- cal rock hit for the package. The re- lease is seen here as polishing the rec- ord company's public relations image.

For the first time, we’re hearing good words about the big labels. It’s not profits this time, it’s humanitarianism,” accor- ding to an IFPI official.

But the same cannot be said of re- tailers handling the album, 75% of whom, according to IFPI, have hiked the retail price to as much as 40% over the stipulated level, with the dif- ferences going to storeowners.

At half the retail price from the Con- naceous Foundation to set up a cultural fund, with a starting capital of about $4 million to produce radio and televi- sion programs aimed at the “de- fense" of Dutch culture, including pop music.

The Dutch Parliament is expected to make a decision within the next six months on establishing such a fund.

**Maple Briefs**

**Mike Furracia**, programmer at Minty’s dance club in Toronto, writes to the Toronto Programmer’s Assn. newsletter complaining of the cover versions that are all over the place. “Does the club-going audience like the song because it makes them remember the original version? Could it be that too many clubs are pushing these new songs to the point that the audience gets used to them? Or is it that many of today’s artists aren’t innovative enough to write their own songs, so the jocks play whatever they can get their hands on? I leave you the answer. As for me, I hope it changes soon.”

**The Canadian Music Publish- ers Assn. (CMaP) recently handed out its song of the year awards for 1986, based on sheet music sales, perform- ance rights, and mechanical royalties. Bryan Adams & Jim Valance, Terry Carisse & the late Bruce Raw- lins, and Gowan were honored.**

**‘Soul In The City,’ a Canadian black radio show, moves to TV on the MuchMusic Network . . . see page 29**

**Bowie At Toronto Club**

OTTAWA Fit and jocular, agree- able and aiming to please, David Bowie held an impromptu news con- ference and mission concert March 17 at Toronto’s Cne Centre. He announced a six-continent tour that will start in May.

The midday gathering was called on the spur of the moment, but even Capitol-EMI staff weren’t aware until that day that Bowie would perform. He played two tunes from his forthcoming album, “Never Let Me Down,” and intro- duced a band that will include gui- tarist Peter Frampton.

Having assembled the group, the previous weekend, Bowie used the occasion to whip into shape a couple of his new songs. "Babe Day Out," an r&B-flavored rocker and the album’s first single, is a very high-energy album, he told reporters，“I guess I was written for stage.”

The release features 10 Bowie originals and a cover of Iggy Pop’s "Bang Bang." Bowie said his recent work with Pop influenced the tone of the record.
New York The weakened U.S. dollar could spell significantly increased earnings for American artists touring Europe this summer, Barry Dickens, co-managing director of London's ITB Agency, which handles recent tours for American rockers ZZ Top and Bon Jovi. Dickens is optimistic that the greater buying power of European currency against the dollar will result in bigger paydays for touring American artists.

"We charge for tickets and calculate guarantees in local currencies," he says. "But the guarantees and any overages are written and paid in dollars," he says. "The overages will look better because of the exchange rate."

At the New York-based Ogilvie Management, which handles booking chores for Taj Mahal, Kenny Burrell, James Newton, Jay Ziegler, and others, Victor Ogilvie says European summer bookings have risen strongly over last year. "The smaller festivals, especially in France, have opened up," he says. "Of course, last year there was also the question of terrorism, but the change in the dollar has helped our bookings overall."

"Some of the bigger festival promoters are in an adverse position, though," he adds, "because they bought the dollar when it was up. But that's balanced by the smaller promoters who pay in their local currencies."

Despite the favorable currency situation, the industry has been fearful of scheduled changes in the British pound-lawwards our earnings (Billboard, Feb. 14). While most of those changes are still slated to be enacted this spring, the music industry lobby has won a considerable concession in having record royalties on al-bums sales exempted from the tax package. Additionally, the witholding rate will be dropped from 25% to 7%, which will raise our net earnings.

On the other side of the Atlantic, Ian Copeland, president of Frontier Booking, expects no change whatsoever in the touring activity here by British bands. "If you're talking about monster groups, then the difference in the exchange rate matters," he says. "If a band is getting $50,000, then what they're going to continue to get regardless of lower exchange value into their native currency. Maybe record companies will be willing to make up the difference. But I don't expect any falling off in activity. It's like buying a house: If you need one, you'll buy it, regardless of the market.

Managers of American artists who have recently completed European tours are quick to point out that there are downsides to the dollars.

Walt O'Brien of Concrete Management, which handles RCA publishing, Capital and Elektra's Metal Church, says that the latter group "got killed" during a January-February tour of Europe. "We are in the music business," he points out, "but our budget was in dollars and too. Our money was less and less each night when it came to paying expenses. It was pretty scary."

Dan Doyle, who manages Rounder blues artist Johnny Copeland, says European promoters are quick to ask for contracts in dollars when their own currencies are down. "Now we have to reverse the arrangement when the dollar looses steam. "The Europeans at Warner Bros. and Elektra origin that we don't know about currencies, and they're probably right," he says. "For any risk factor, you're always paying the risk."

Black artists have an obligation to support black charity efforts, says Nelson George... see page 29

MARKET ACTION
BILDBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

FIND THE NEXT FINANCIAL PAGE ON PAGE 77.
SPANDAU BALLET Through The Barricades PRODUCERS Gary Langan, Spandau Ballet EAST E-40042

"How Many Lies?" and title track are beautiful ballads in the "true" mold that will sweeten the airwaves with every play; problems arise, however, when band ventures into harder rockin'-territory—a heavier touch from Art Of Noise member Langan might have helped pull it off.

WHITESNAKE PRODUCERS Mike Stone, Keith Olsen Geffen GHS 42009

Very band fronted by David Coverdale has been at it for years, but magnum-force production and heated performances could finally break out of the pack. Hard-line album rock outlets may hear a new "Stairway To Heaven" in dynamic "Still Of The Night"; other tracks are similarly Zeppelin- defined. Definitely a mover.

ORSING BOINGO Garage PRODUCERS Danny Etlixon, Steve Barbe MCA MCA 5811

Strong release will not disappoint group's substantial following but seems unlikely to reach beyond fringes of big-sale breakout that band has skirted for years; if any cut will do it, it's "We Choose Our Eyes."

LEVEL 42 Running In The Family PRODUCERS Walt Belleau Level 42 Polydor K 1005 71-1

Synth-pop quartet that scored with "World Machine" bounces back with a commercial follow-up. Lead single, "Lessons In Love," hitting overseas, is a superior chart confection; rest of album goes down just as easily. Involvement of Badarou at board and behind keyboards is a big plus.

THE STYLE COUNCIL The Cost Of Living PRODUCERS Pete Water Polydor P 106 415-1

Former Jam leader Paul Weller and mates again essay their soulful pop style. Talentied band has fared better in mother country than stateside, but current effort, which includes U.K. hit "That's Not Love," features a concise sound of unique appeal...
When you talk about Kool & The Gang, you’re talking about success. You’re talking about a group that has more Top 10 hits to their credit than any other pop group in the ’80’s! You’re talking about hits that are now classics. You’re talking about new hits, like the top 10 Pop Smash “Victory” and the latest Kool chartbuster, “Stone Love” — an all-out urban smash crossing over CHR & AC! So, let’s talk about Kool & The Gang. And let’s talk about a group whose name means hits and whose hits mean success. And that’s what makes Kool & The Gang “GROUP OF THE DECADE.”

Look for Kool & The Gang on tour starting this April. Sponsored by Coke.
Platinum April Acts (Continued from page 3)

Steisand's recent Grammy Award and HBO special—from which the project was culled—should help to heighten a near-total sellout.

Fleetwood Mac is back on the scene with a new album for Warner Bros. The Lindsay Buckingham-produced project, featuring new material for the band members, who haven't recorded together since 1982's "Majesty." It is said to be a cross between "Rumours" and "Tusk," and the first single, "Big Love," is faring well. The as-yet-unnamed album does not have a confirmed release date.

A&M is showing strength with upcoming titles by Joe Jackson, Vega, Billie jean King, and Warner Bros.'s "Will Power," slated for release April 13, is an instrumental album recorded at New York's RCA studios. "Solitude Standing," due April 27, is the second A&M project from Vega, whose 1985 self-titled set won rave reviews but garnered only fair sales. R.E.M.'s April 27 release is titled "Dead Letter Office" and is a collection of the group's B-side singles.

A&M is also releasing "The Prince's Trust," an album taken from the 1985 London charity concert featuring Big Country, Dire Straits, Phil Collins, Tina Turner, Rod Stewart, Paul McCartney, Elton John, and others. MCA will be releasing its most recent release, titled "Mega Hits '86," to help support the T.J. Martell Foundation. There is a report going around that new released tracks by Aretha Franklin, Mr. Mister, Stevie Wonder, the Outfield, Fabulous Thunderbirds, Don Johnson, and others.

Hendrix hits April 20 with her EMJ debut, "Fameable Trouble." Principally produced by Jimmy Jam and Terry Lewis, the album features a duet with Peter Gabriel.

Other releases include the U.S. label, "newcomers" Warners Bros. of London and BBC's the Blown Monkeys' second RCA album, "She Was Only A Ginger's Daughter," due Monday (30); Lisa Lisa & Cult Jam's "Spanish Fly," due for release April 11 from CBS; the Blondie's second RCA album, "She's Only A Ginger's Daughter," due Monday (30); and the Latin Rascals' "Back To The Future" on Tin Pan Apple/PolYGram, due for release April 13.

On the country side, Reprise is gearing up for Dwight Yoakam's next release, "Honky Tonk Heroes," a follow-up to his 1986 gold debut album, "Guitars, Cadillacs, Etc., Etc." There is a report that producer Jimmie Dickenson and singer Anderson is slated for an April 20 release. Also expected on that date is a new country hits package from Reba McIntyre on MCA. McIntyre is riding high on the Top Country Albums chart with what "I Am Going Do About It." Upcoming hard-rock releases due this month include two titles from Atlantic, "Frehley's Comet" by freedom and "Manic Monday," a reunion album from Rick Medlocke & Blackfoot. One to watch for on Geffen is Japanese rockers Ezo's eponymous debut album, produced by Gene Simmons and Val Garay. It is expected to ship April 6. PolyGram's July 3 cuts from Timbuk 3, John Hiatt, Fabulous Thunderbirds, World Party, and Sonny Youth, among others.

Washington Lobbyists (Continued from page 4)

and publishers. DAT "clones" could do even worse harm than present financial losses due to copying.

Six years have passed since the Council of European Ministers, which ruled that "time shifting" video off the air is legal. However, the ruling was widely interpreted by the lawmakers that all TV copying is legal. Many people see the rise of the "new technology" problems faced by the industry beginning at that time. And as a result, the industry is slowly deciding to use not only top lawyers and lobbyists in its legislative efforts, but also to put its secret "star-wars" weapon into action: talent.

In addition to the integration of performers into legislative efforts a slow pace, although over the years the Country Music Association has been bringing performers to Washington to express their views, and ASCAP and BMI have certainly led the way in involving artists. After all, issues such as source licensing are not exactly considered by many legislators to be high priorities, and it helps to have, say, Barry Manilow drop into town to tell legislators he's worried that should such a bill pass, struggling songwriters would have their livelihood threatened.

The Recording Industry Assn. of America has a few exceptions, has been less aggressive in the past, but has been present at Capitol Hill from the group's members labels, although RIAA president Jason Berman says he plans to change that. He feels performers should take a more active role in industry issues.

Even 10 years ago, a visit from a pop artist to Capitol Hill would have caused a reaction rivaling a visit from the man on the moon. But things have changed. According to statistics from Congressional Quarterly, nearly one-third of the members of the U.S. Senate are 45 years of age or younger. While the pro portion is not as different from that in past years, which we are seeing is the first "Big Chill" Congress known — men and women who are certifiably of the rock generation.

Remember, at the so-called "pornography hearings" Senate Hearing Tenn., to Frank Zappa that he had been a fan for years. Just last week, Rep. Beryl Anthony, D-Ark., was nearly beside himself with joy at the congressional Ray Charles concert. Anthony, a long-time fan, had booked Ray into a Sigma Chi fraternity dance at the University of Arkansas back in 1958. And several weeks before that, two U.S. Senate stories and the Country Music Association's function room floor and complimented an ex-Sex Pistols guitarist for helping in antidrug efforts.

This is not to say that Congress is suddenly full of men and women who regularly go to rock concerts and hang out at Power Records on Pennsylvania Avenue, however. It's probably true to say some legislators will still prefer the Andrews Sisters over the Pointer Sisters and Glenn over Steve Miller. But the times have changed.

Facing the challenges of this new generation, the music industry is calling on performers more and more. It is reasonable to assume that the most diligent lawmaker will eventually glaze over after too much power-talk dummy talk about intellectual property protection. It's also reasonable to assume that if, say, Lionel Richie walks in to the legislator's office and says that a lot of up-and-coming artists are getting ripped off for this reason or that, the legislator might brighten up a bit.

House Group OKs DAT Bill Recorders Must Have Scanners

NEW YORK On March 25, the full House Commerce Committee approved a one-year version of a bill requiring all digital audio tape recorders sold in the U.S. to be equipped with copy-code scanners to prevent unauthorized copying.

The vote is in the powerful committee, which is chaired by Rep. John Dingell, D-Mich., was 24-18. The bill will be up for inclusion in the package of amendments that form the House trade bill.

N.Y. DAT, H.R. 1384, was voted out of subcommittee last week, when members agreed there would be a hearing on the measure within 30 days (Billboard, March 28). Approval came before a hearing because legislators are taking the view that timing on this issue is critical. Japanese manufacturers are planning to introduce DAT machines in this country this fall and the end of the year, possibly sooner.

Jason Berman, president of the Recording Industry Assn. of America, was present at the Wednesday vote and termed the action a "great victory for American music."

H.R. 1384 was introduced in the House March 3 by Rep. Henry Waxman, D-Calif. "Bill Holland, a person can't walk down the hall without bumping into John Denver"

A weekly look behind the Hot 100 with Michael Ellis.

Starship Cannot Be Stopped: "Nothing's Gonna Stop Us Now" (Grunt) hits No. 1, dislodging "Lean On Me" by Club Nouveau (Warner Bros.) after two weeks. Starship's victory is across-the-board, reaching No. 1 in both sales and airplay. It is also the most widely played record on the Hot 100, with 220 out of the 222 pop reporters listing the record on their playlists. Club Nouveau is still gaining in sales points but slips a little in radio points, dropping to No. 2. Starship may stay at No. 1 for several weeks because the other bulletted records in the top 10 are far behind.

There Have Been 20 new entries on the chart in the last two weeks, an unusually high number. Huey Lewis & The News "I Know What I Like" (Chrysalis), the fourth single from "For Elvis Is Alive," this week's Hot Shot Debut at No. 54, with David Bowie's "Day-In-Day-Out" (EMI America) the second highest debut at No. 40. Two artists make their Hot 100 debuts: Saxophonist Kenny G enters at No. 95 with his instrumental "Songbird" (Arista), and new group the Stabilizers from Erie, Pa., enters at No. 97 with "One Simple Thing" (Columbia).

Here's Our Latest research on the Hot 100 Power Picks: Over 15 months, 88% of Power Pick/Sales winners have reached the top 10. Even more impressive, 100% of Power Pick/Airplay winners have gone top 10; 88% have gone top five; and 56% of them have eventually hit No. 1. The combined Power Pick/Sales & Airplay—which has only been awarded to nine records so far—is the ultimate indicator of success, with every one of them reaching No. 1. We don't think there's a better indicator.

New artist Paul Lekakis has a hit with "Boom Boom (Let's Go Back To My Room)" (Zyx). The record has gone top 10 at almost every station that has played it. Ric Lippocott, P.D. at ZBF Chicago, says, "It's been a couple of months after we added the record, it is in the top three requests and it has consistently remained one of the most requested records." It goes 18-10 at ZBF this week, and it's No. 6 at crosstown rival B-96. It also moves 14-8 at Kiss 108 Boston, 22-12 at B-97 Pittsburgh, and 17-9 at Q-105 Tampa, Fla. This radio activity and strong increasing sales allow the record to retain its bullet this week at No. 43. Indications are that "Boom Boom" has unreported airplay at several Billboard pop radio reporting stations, which happens frequently with records on indie labels and hurrs a record's chances of reaching a high national chart position.

Quick Cuts: Paul Simon's "You Can Call Me Al" (Warner Bros.), which reached No. 44 last October, is zooming up the chart again, moving 23 places to No. 69 on the strength of 40 radio adds. Chris DeBurgh's "The Lady In Red" (A&M), is up to No. 37, with 10 top radio reports from eight markets, including Washington, D.C., Minneapolis, Boston, and San Jose, Calif. It reached No. 17 on the Hot Adult Contemporary Chart last fall but failed to chart on the Hot 100.

For WEEK ENDING APRIL 4, 1987

Billboard Hot 100 Singles Action Radio Most Added

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<th>Artist</th>
<th>Title</th>
<th>Hot 100 Rank</th>
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<td>Keanu Reeves</td>
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<td>Patti Smith</td>
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<td>Prince</td>
<td>Purple Rain</td>
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<td>Duran Duran</td>
<td>Ordinary World</td>
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<tr>
<td>Lionel Richie</td>
<td>Say You Love Me</td>
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<tr>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
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*Note: Figures are based on a weekly national audience survey and are approximations. The list is updated weekly on Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.*
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<th>TITLE</th>
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<td>99</td>
<td>NOT GONNA CHANGE MY LOVE FOR YOU&lt;br&gt;(Denny Doherty, BMI) Clapton, ASCAP/Virgin-EMI, BMI/ASCAP</td>
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tal says current sales on the titles are extremely slow. "I think we've got about 100 copies of each title left in stock," he says. "If it was any other artist I might be worried, but I don't think we'll be able to sell these off over time."

Less optimistic is Brian Pohner at Atlanta's 78-store Turtles chain. He says the web is reaching its saturation point as a medium for music and that people are going to start staying in stores to buy CDs instead of perusing them online. "There are some CDs in a market that sells out of all their stock. Then your reorderers are on Warrant of Live Records. He also sings on the RCA Soundtracks "Victor/Victoria," in which he starred.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 3, 3, Successful Songwriting, Belmont College, Nashville, 212-686-8285.
April 6, Academy of Country Music Awards, Krotz's Berry Farms Goodtime Theater, Buena Park, Calif. 213-682-3551.
April 15-16, Country Music Assn. (CMA) Board of Directors Meeting, Four Seasons Hotel, Austin, Tex. Todd Judd, 615-244-2840.
April 16-17, Painted Factory Seminar Series VIII—The Roles Of Video And Media In The Development Of A Hit, Billie Holiday Theatre, Brooklyn, N.Y. 212-309-5700.
April 21-23, New York International Home Video & Electronic Show, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 212-244-5741.
April 23-24, Mid-South Show, Montgomery, Ala. 205-322-9200.
April 24, Midwest Recording Conference, Worthington Memorial Auditorium, Minneapolis. 612-395-5206.

increased the visibility of the Delta/Capriccio labels in the U.S. marketplace. Upcoming plans include 100 new compact disk releases, high-quality chrome cassette at midline prices, and a new label. 2008 Cates Rd., Suite 2, Los Angeles, Calif. 90025; 213-479-0667.

David La Duke Music, (ASCAP), formed by David La Duke. First release is La Duke’s album “Sinbad” on Aria Records, P.O. Box 85386, Louisville, Ky. 40298; 502-935-3848.

Mister Johnson’s Jams Music Inc., formed by Jeffrey Wilson, Bruce Robinson, and Sidney Johnson. Company specializes in music publishing, management consultation, and artist production and development.

EXECUTIVE TURNTABLE

(Continued from page 4)

of management information systems. He was assistant vice president of that area. Also, Domenique Leonporps is upped from publicist to manager of artist relations/television for the label.

In New York make the following appointments: Emil Sobylak as vice president of business development; Jerome Bunke, general manager; and Chip Heath, vice president, Western region. Sobylak was general manager. Bunke was vice president of Booze & Hawkes. Heath was Western regional director.

Cliff Guest and Angel Gracia join Geffen Records as in-house video producers, based in Florida. They were working as independent producers.

Debra Stein is named manager of tour press for Arista Records in New York. She did independent film publicity work.

MANUFACTURING. Joseph Yadus is named vice president of research and development and quality assurance for WEA Manufacturing in Olyphant, Pa. He has served in various capacities for the company since 1979.

HOME VIDEO. Sondra Scerra is promoted to director of acquisitions, development and special projects, for the video division of Paramount Television Group in Los Angeles. She was supervisor of acquisitions for Paramount Home Video.

Kathleen A. Callahan is named vice president of sales and marketing for Forum Home Video in Stamford, Conn. She was national sales manager of premium and specialty markets for Vestron Video.

PUBLISHING. Linda Rein joins the Chappell/Intersong Music Group-USA in New York as general counsel. She was her own outside counsel in music and theater.

Richard A. Krutz is named director of data processing for RMI in New York. He was with the Bank of America.

PRO AUDIO/VIDEO. Bob Coleman is promoted to president of Eidele/Chicago. He was vice president of marketing.

Duncan Gibbons joins GLO Productions in Los Angeles as director. His production credits include clips for the Eurythmics, Wham!, and Glenn Frey, among others.

RELATES HELD. Macey Lipman Marketing in Los Angeles promotes Donnie Coleman to executive national director of marketing. He was national director of marketing and research.

Dick Meeder is appointed project manager for the National Academy of Recording Arts & Sciences Museum in Atlanta, Ga., slated to open in 1988. Meeder was vice president and general manager of WKL/SAM/CTM there.

VH-1/Video Hits One in New York promotes Sal LoCurto to director of music programming. He was manager of that area. Also, David B. Cohn of Harrington are named production manager and supervising producer, respectively, and are in charge of MTV Music Television. Harrington was associate producer for VH-7.

Stanley H. Schneider becomes a partner in the New York-based law firm of Schaffel, Schaffel & Mallman, practicing in the areas of intellectual property and entertainment law. He was previously a general attorney with the records section of the CBS law department.

Mark Podhorzer is appointed financial manager of Glickman/Marks Management Corp. in New York. He was assistant controller for ATI Video.

Madeleine Marshall and Barbara Adams are named directors of licensing, foreign administration and synchronization licensing, respectively, for SBK Entertainment World in New York. Marshall was with the Entertainment Music Co. Adams was in SBK’s business affairs division.

New Company

Yellow Rose Enterprises Inc., a company housing Yellow Rose Records, Positones Records, Black Watch Productions, Infinity Touring Systems, Hot Lights Lighting, and Yellow Rose Talent Agency, is located at the Equitable Building, 10 N. Calvert St., Suite 522, Baltimore, Md. 21202; 301-772-7873 or 300-354-4979.

Toni Stratton Smith, 53, of cancer March 19 in Jersey, Channel Islands. She was the founder of Charmona Records Ltd. of London, producing a wide range of hit product before selling the company to Virgin. A one time sports writer, Stratton Smith later became a leading personality in U.K. horse-racing circles. (See story, page 6.)

Norman Harris, 39, of heart failure March 20 in Philadelphia. Harris was one of the key figures in the influential soul sound of the early 1960s. As a guitarist and arranger, he was a major contributor to the Philadelphia International hits of the O’Jays, Harold Melvin & the Blue Notes, Teddy Pendergrass, and the instrumental band MFSB, of which he was a member. His group also was also recorded on records by the Stylistics, Delfonics, and Spinners. As a producer, Harris, in collaboration with MFSB members Ron Baker and Earl Young, worked with the Tramps and Double Exposure. He is survived by his wife, Eunice; his son, Dorian; and his daughter, Norma.

Robert Preston, 68, of lung cancer March 21 in Santa Barbara, Calif. After a long career in films, Preston came to Broadway in 1967 as the star of”The Music Man” and went on to appear in such other musicals as “I Do! I Do!” (RCA), “Ben Franklin In Paris” (Capitol), and “Mack & Mabel” (RCA). He starred in the 1962 movie version of “The Music Man,” the soundtrack version of which appears on Warner of Live Records. He also sings on the RCA Soundtracks “Victor/Victoria,” in which he starred.

Send information to Lifelines, Billboard, P.O. Box 24790, Nashville, Tenn. 37202.

BEATLES CDs

(Continued from page 4)

as Capitol. It’s difficult to predict sales on something like this, especially since it will be a standard store title. Someone in your market sells out of all their stock. Then your reorderers are on Warrant of Live Records. He also sings on the RCA Soundtracks "Victor/Victoria," in which he starred.

Calvert is a very instructive release. It was a learning process for everyone, the retailers as well as separate plans to have a select group of people in your market sell out of all their stock. Then your reorderers are on Warrant of Live Records. He also sings on the RCA Soundtracks "Victor/Victoria," in which he starred.

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they have been compensating by dropping their regular hourly rate before adding on the extra cost of digital.)

Some, the reasons cited by some top studio owners and managers include the following:

- A preference for analog's 'warmer,' though "less honest," sonic quality.

- Digital's ability to point out sonic flaws in both an artist's performance and other pieces of studio equipment.

- A widespread consumer acceptance of digital technology in the form of the compact disk has had little effect on increasing the number of rock and pop projects recorded in multitrack digital.

- Top studio owners say most pop and rock artists still prefer to record in 24- or 48-track analog and then mix to two-track digital for the CD, rather than keep the entire project on 24- or 48-track analog. This preference to work in a split analog/digital format does not seem to have effect on CD sales of any product. For example, U2's new release, "The Joshua Tree," was recorded in analog multitrack and then mixed to two-track digital. Prior to shipping it last week, Island Records was already claiming platinum status for the release. Some of last year's top-selling CDs were recorded in analog multitrack as well, including Steven Speck's Entertainment and Grammy-nominated "Back In The High Life." "Rock is still mostly analog"

- Ben Rini and Maxine Chrein, owners of Master Sound Studios, a world-class facility that offers both 48-track analog and 48-track digital recording—say that, although 70% of their overall album work is digital, less than 50% of their pop/rock projects are digitally recorded.

- "Rock is still mostly analog," says Rini. "Country, jazz, and more middle-of-the-road pop tend to digital."

- Master Sound has eliminated price as an objection, Rini says. "We try and make digital cost the same price as analog, so that people will take advantage of it," he says. "But pop artists and producers—especially hard rock—seem to still be very nervous about it. They prefer analog."

- There are a number of factors influencing producer's decision to stay with analog, says Rini. Although digital technology has been around since the late '70s, it is still not in rule nowhere, Rini says. Many engineers and producers used to working with analog. These engineers are familiar with the vagaries of the older technology, Rini says. "Analog has more variables. They're used to the compression effect. They can play with the signal more. It also delivers what many people say is a 'warmer' sound than digital.

- Digital, on the other hand, "records exactly what you feed it. It shows up everywhere neatly—only in the performances, but just as importantly, in the studio's mixing board, microphones, signal processors, even the cables you use."

- Music Annex in San Francisco does not do any digital at all. "If they do want digital, we will do digital," the company president says. "We have a digital studio and some of the first systems of its own but rent them on a per-project basis. However, marketing manager Keith Hatches suggests that negative reception for pop and rock projects, are few and far between. "A lot of pop/rock producers love well-recorded analog," he says. "We're pretty much only mixing to two-track digital here.

Another factor in digital's incompatibility with analog machines, says Hatches. "In the Bay area, you've got two digital multitracks and 50 recording studios. A lot of our clients are professional musicians who like to work in their home studios and then bring tapes in. They can't do that with digital multitrack," he says.

- Tommy English, manager of Skyline Studios in New York City, says that 80% of the outside acts booking the studio do their multitrack recordings in analog, despite the fact that digital is available there. (Skyline acts as "house studio" for producer Nile Rodgers, who owns his own Sony 24-track digital machine, which is used almost exclusively on the projects he works on there.)

- "What seems to be the overwhelmingly popular way for pop and rock artists to record today is to multitrack in analog and mix to two-track digital," English observes.

- Electric Lady Studios, also in New York, offers both 24-track analog and digital facilities. But studio manager Carla Ciferri says that only 48% of Electric Lady's pop and rock album work is recorded in digital multitrack. "It's just not asked for as much as we had thought," she says. Still, Electric Lady and other studios that own their own digital multitracks have no intention of getting out of the market. "Analog and digital are going to coexist for a lot longer than some people think," said a "just a little while ago," says Music Annex's Hatches. "As more pop and rock people become more comfortable with digital, it will probably become more popular. But that's still down the line." STEVEN DUPLER

SENATORS REQUEST MTV PROBE (Continued from page 1)

that "practices on the part of MTV News and its affiliates that are not reasonably Hit Video's ability to compete in the marketplace.

"The senators' letter goes on to describe these and other alleged practices, stating, "MTV and the major recording companies have entered into exclusive contracts that preclude Hit Vid eo from obtaining popular music videos for up to six months after the videos are released.

- The four senators states, "MTV and various cable systems have entered into contracts which encourage affiliates to carry second music channel an MTV affiliate rather than Hit Video."

- The senators' letter requests a meeting among the FTC, Wod- linger, and MTV to determine whether federal antitrust laws have been violated."

- "If illegal conduct has occurred, we expect that the commission will, to the extent of its jurisdiction, ex- tend the acquisition of appropriate ac- tion," the letter ends.

- Curtis Trinko, attorney for Wod- linger in the pending Texas lawsuit against MTVN, is eagerly awaiting the FTC response to the letter. The commissioner referred to the FTC ruling in our favor to the court's at- tention," said Trinko. "The court could then invoke collateral estop- ples, which says that once a determina- tion has been made by another party [usually another court] re- garding an issue, it cannot be raised by the same party. Thus, determination would then be deemed true as pertains to our suit." An FTC spokesman says only that the organization has received the letter and is "looking into the matter."

- All four senators are nationally known figures and represent the two states that are reached by KZUU-FM and KGWG-AM, Wodlinger's radio stations in Lebanon, Wash.

- "Our favorable geographical loca- tion" of the legislators was "defini- tely a major factor in getting them involved," said Trinko.

- Though they are eager to garner national attention, both Promoters are careful to connect with the right corporate sponsor. "The match has to work," says ITG's Farrell. "You can't make a general rule about sponsorship. Every artist is differ- ent, and each one has a different image. So you have to be careful on the deal (ITG client) Genesis has with Michelob has really worked to ev- eryone's advantage, and it's been handled extremely tastefully."

- In addition to the wave of major groups set to hit the road in the coming months—more are expected to be announced—a number of multi- platinum acts, like Bon Jovi, Iron Maiden, Genesis, and Huey Lewis, are already enjoying strong box-of- office takings and will be on the road through the summer.

SUMMER TOURS (Continued from page 1)

stars. (U.S. acts could clean up in Europe, too. See page 71.)

Among those acts slated for sta- dium dates are Genesis, Bowie, Bon Jovi, Madonna, Pink Floyd, and Bob Dylan with the Grateful Dead. Last year saw a marked absence of mar- jor rock tours in the U.S.; the excep- tions were the six-city Amnesty In- ternational tour, the annual Texas Jam, and several Dylan/Tom Petty/Wil- liamson concerts.

- Some promoters attribute the lack of stadium bookings in 1986 to escalating costs for concert insur- ance. The general consensus, how- ever, is that there was simply an absence of top-name talent.

- What has boils down to is the acts are there this year," says promoter Jack Boyle of Cellar Door Concerts. Similarly, Michael Parrish of the Gotham-based ITG agency says, "When the major artists are going out, then you get the stadium busi- ness. They're a norm of our in- dustry."

- The insurance crisis does not ap- pear to be having a dramatic effect on this year's concert business, but most promoters agree that the prob- lem has not gone away. "It's defi- nitely not gotten any better," says Boyle.

- Other problems promoters have had to confront during the past year have been demands from artists for high guarantees—or even flat-fee payments—for their performances.

- "The flat-fee business seems to have quieted down a bit," says one promoter. "But there's still a second hurdle with some of the artists."

- Promoters stand to suffer huge losses by agreeing to high guar- antees, particularly in the case of acts that may be enjoying chart success but are not necessarily strong concert draws.

- "If you don't say no, it's your own damn fault," says Cellar Door's Boyle. "When a promoter guaran- tees too much money—say $35,000 and up—then they lose out, have no problem passing on things, and that's what you've got to learn to do."

- Many acts are continuing to com- bat today's high cost of touring with corporate sponsorship deals.

- Bowie, for example, has signed an agreement with Pepsi-Cola for the North American leg of his tour. "Touring is extraordinarily ex- pensive, and it's helping me out to have a sponsor," says Bowie. "And Pepsi is a much better product than some of the others we were of- fered."

- Though they are eager to garner national attention, both Promoters are careful to connect with the right corporate sponsor. "The match has to work," says ITG's Farrell. "You can't make a general rule about sponsorship. Every artist is differ- ent, and each one has a different image. So you have to be careful on the deal (ITG client) Genesis has with Michelob has really worked to ev- eryone's advantage, and it's been handled extremely tastefully."

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### TOP POP ALBUMS

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

#### ARTIST & NUMBER DISTRIBUTING LABEL (GULP, LIST PRICE)

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST &amp; NUMBER DISTRIBUTING LABEL (GULP, LIST PRICE)</th>
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<tr>
<td>55</td>
<td>47 42 18 READY FOR THE WORLD MCA 5285 (9.98) (CD)</td>
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<td>62 73 3 SHEILA E. PADDY K. WARNER BROS. (9.98) (CD)</td>
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<td>57</td>
<td>43 33 16 DURAN DURAN &amp; CAPITOL P-JL540 (9.98)</td>
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<td>58</td>
<td>68 69 20 STRIPPER ENGRAM P-JL2332 CAPITOL (9.98) (CD)</td>
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<td>59 64 31 KENNY G. &amp; ARTA 8-6427 (9.98)</td>
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<td>66 51 10 DEEP PURPLE MERCURY 831 318 (CD)</td>
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<td>81 123 3 SOUNDTRACK MCA 6200 (9.98)</td>
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<td>65 67 19 BON JOVI GUEST GHS 34212 (9.98)</td>
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<td>66</td>
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<td>67 71 7 HIPSWAY COLUMBIA BFC 4022 (CD)</td>
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<td>58 31 18 BILLY VERA &amp; THE BEATERS HIPSWAY RPI 70675 CAPITOL (9.98)</td>
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IN THIS ISSUE
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 OF SUMMER.
- UPDATE ON THE BROADWAY CAST CATALOG ON COMPACT DISC IN PROGRESS.
- CHART ANALYSIS.

DESIGN: TOM GODICCI
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**USAFA AUDIT, GRANTS** (Continued from page 6)

grants. "We expect that another $750,000 for three more U.S. state grants will be approved by the board shortly," Kragen says. Another $7.96 million will be administered through "We Are The World" domestic and African grants. Additionally, $10.32 million in Hands Across America funds will be distributed by May 25, the first anniversary of the cross-country Hands Across America demonstration. "Now we've got the figures and facts to back up what we've been saying all along," Kragen says. "We've lived up to every promise that we made." The newly announced grants break down as follows: $1.68 million in Hands Across America project and advance grants to coalition support groups in 11 states and the District of Columbia. According to Kragen, the coalitions will present to USAFA comprehensive proposals about how to disburse the funds at state and local levels. $7.79 million in "We Are The World" African grants—$3.3 million for recovery and development projects in Ethiopia and Sudan and $4.49 million for medical assistance and health care programs to groups in 11 African nations and emergency organizations serving the continent at large.

*817,000 in domestic "We Are The World" grants to four U.S. programs addressing local and national coalitions.

* Of the $82.47 million raised by USAFA in 1985-86, $29.65 million came from charitable contributions and $5.82 million was derived from interest.

* During the same period, grants and expenses totaled $32.65 million. The organization disseminated $39.36 million in grant aid—$34.41 million in African grants and $4.95 million in domestic funds.

* Cumulative expenses have totaled $13.23 million since the group's inception. General and administrative overhead for the period was $1.65 million (2% of total revenue), while fund-raising costs were $5.67 million (7% of the total).

* Expenses incurred in the mounting of the Hands Across America event last May totaled $11.15 million, but more than $8 million in corporate sponsorship funds kept USAFA's share in the expenses down to slightly over $5 million.

* After expenses and the dissemination of grants through the end of 1986, USAFA is left with $29.87 million.

**RCA NASHVILLE PUTS NINE-CUT LIMIT ON ALBUMS** (Continued from page 1)

McEntire, Gary Chapman, Ronnie Milsap, and K.T. Oslin are also fixed at $150,000.

Representatives from the five other major country labels in Nashville say they have no plans yet for following RCA's lead.

RCA executives will not comment on the reasons for the new format, but it is clear that the label will save on mixing and mastering costs and mechanical royalties.

One point at issue is whether the nine-cut maximum will be mandatory or voluntary for producers. A spokesman for RCA describes the move as "a common-sense step to prevent suggesting they go to nine cuts, but it was by no means a companywide policy. It was something that we just did here [in Nashville]." However, Rob Galbraith, who co-produces Milsap, and Brent Maher, who produces the Juuds, say they recall the policy memo as being non-negotiable.

Galbraith says he has no quarrel with the policy: "We've seen that coming. It's gone from 12 to 11 to 10—now to nine. But the songs are a little bit longer than the basic 2:47 that they used to have back 10 or 15 years ago."

"I think most folks will still get the same amount of musical time on an album. Most of the rock albums are down to 10 or 11 cuts," he says. "Some jazz albums [are] down to six. Country is one of the last bastions of 10 songs."

**U.K. DROPS TAX** (Continued from page 6)

merchandising companies, film and television producers, video software companies, and any other payers of nonresident entertainers.

Music and film artists who work in the U.K. on loan-out agreements, formerly protected by tax-exempt certificates from tax-treaty countries, may also find this rule changed.

Industry groups here, including the Music Industry Business Forum, the British Phonographic Industry, the Asn. of Professional Recording Studios, and the Concert Promoters' Asn., are still studying the draft regulations. These groups were in the forefront of the lobbying, and the exemption of earnings from record sales is seen by them as a big achievement, given the short time they were allowed to read the rules and submit objections.

The lobbyists still complain that the rules are unclear, and several symposiums recently held in London were attended by lawyers, accountants, promoters, and other music business representatives.

Nigel Clay, who heads the IR's new "row of heavies," says, "We held a forum organized by show business accounting firm Lubbock Fine that the withholding tax was "not designed to damage the U.K. industry" and confirmed that further changes could still be made.

Clay and his team of experts have barely had time to interpret the regulations themselves and set up payment systems.

Any earnings in the U.K., apart from those on record sales, would be subject to withholding tax, he stated, and the 27% minimum would not necessarily be the artists' final liability. In addition, earnings connected to a tour would be liable for the life of the product.

Clay said the IR would not be too tough on artists appearing for short promotional visits and that several others would be "flexible." The implication is that superstardom would be able to escape the net and that although record royalties would be exempt from the tax, nonresident artists would eventually have to pay U.K. taxes on royalties earned as a result of a tour, though the obligation would be on the artists to submit tax returns.

One person felt that the small team under Clay will be able to stretch the tax net wide at this stage and that the regulations on royalties are so complex that tax cases will be welcomed in order to clarify the law—cases the industry's finance advisers would rather avoid, preferring to have the law clear from day one. **TONY STRATTON SMITH DEAD AT 53** (Continued from page 6)

Tony Stratton Smith died in Los Angeles after a battle with leukemia. He was 53.

Carried on into the '80s with Malcolm McLaren and Julian Lennon. He moved into television, films, and publishing. He added ownership of racehorses to his activities and even managed to mix the worlds of record production and film. His only production was the movie "Charisma," including the highly prized Charisma Chase, at Kempton Park each year from 1974. Stratton Smith was "a big man" to his many friends, used the Mad Hatters' tea party as the basis for the Charisma label logo, believing it best suited him to his individualistic approach to the business of making music and records.

A couple of years ago, he sold Charisma Records to Richard Branson's Virgin Group. To an extent, he had become disillusioned by the record industry he had loved had become dominated by lawyers and accountants. But he had been a heavyweight figure in that industry, in terms of talent-building success. His contributions to the horse-racing world were great. He also helped to establish stars in this field, too, including trainers Jenny Pitman and Ray Laing.

Peter Gabriel summed up the man well in his obituary for The Times newspaper here: "He cared about the quality of sound and that was his primary concern. He never sold his soul. He was one of the most creative and innovative people in the music business and he was immensely talented. He had a great sense of humor and was a very warm and caring person. He will be greatly missed by all of us who knew him."

In his own words, Stratton Smith said: "I believe that music is a powerful tool and it has the ability to bring people together. I also believe that music should be enjoyed by everyone and not just a select few. I would like to see more people involved in making music and less focus on what sells the most. I believe that this is the key to making music that is truly great and that will last for generations. I am proud to have been a part of the music industry and I will continue to support those who are making music for all of the right reasons." **BLUEBIRD CD RELEASES** (Continued from page 6)

to add to the thrust with additional titles.

While the series is positioned solely as a CD project, Barker doesn't eliminate the possibility that the material may surface in other configurations. He says, "Eventually some of these might spin off into albums and cassettes. But the idea is to fill this void at present."

One of the 12 Bluebird albums released since the reactivation of the label have appeared on CD so far. **CHRIS MORRIS**
that the momentum is over. Will the policy hurt retailers?" he asks. "That depends on how accurately you guesstimate your needs.

Billboard Group, a division of Lieb-erman Enterprises, calls the label program "very creative" and says the "marketplace-based rackjobber "might not send any back."

Okinow adds that "every store will sell [at least] one or two a month" and predicts, "Next Christ-

mas it will sell again."

In the meantime, retail and wholesale executives are evaluating whether they will make adjust-
ments to the plan. Among their observations:

- Sales "dropped like a rock right after Christmas," according to Wax Works' Guilfoil and several others. Says Abbey Road president Bruce Ogilvie, "As fast as it took off, that's how fast it stopped."

- Oversupply appears to be most pervasive among Northwestern and West Coast accounts.

- Although CBS said the morato-
rium would be on for an indefinite time, many buyers expect the box will be dealt again in October.

- When wholesale execu-
tives speculate the label will cut the set's price at some point, but some doubt if a lower price will stimulate sales.

- Overstock situations were cre-
ated not by the heavy prerelease or-
ers that CBS encouraged its ac-
counts to place (Billboard, Oct. 25, 1986) but by retailers. Blame for the glut rests not with the label or Springsteen, but with buyers who --at the behest of the label --hiked weekly sales in November--oversesti-
mated how long it would maintain that pace.

- "A lot of people became believers too late," says Evan Lasky, presi-
dent of the 85-store Budget Tapes & Records franchise, based in Denver. "The last reorder is always one that kills you."

As for Budget and its affiliated one-stop, DanJay Music & Video, Lasky reports his firm is "not in bad shape at all" with Boss box over-
stock. "From what I heard in the railways in Miami (during the Na-
ional Assn. of Recording Merchan-
disers' February convention) it sounded like there were piles of it on either coast."

Says Gary Shulman, vice presi-
dent of music purchasing for the "45-second, Philadelphia-based chain," To-Wall Sound & Video, "Ware-
house-wise, we're okay, but we've got a mountain of it on our books."

By contrast, Carl Rosenbaum, pre-
president of the 12-store Flip Side web in Chicago, placed a minimal or-
er before the moratorium. He says the firm avoided a glut by keeping reorders tight during the fourth quarter. "After 20 years, I've seen too many records go to No. 1 and then fall straight down. After that first week, we saw a sharp decline."

At prestige, Brian Pohrer, buy-
er for the 79-store, Atlanta-based Turtle's Records & Tapes chain, planned to return some sets, but add-
ed that the chain "may have to de-
note CDs." He estimates his LP and cassette return will amount to 1,500 units for each configuration.

"That's not bad when you consid-
er that we sold tens of thousands of them," says Pohrer.

Reflecting reports from other chains, weekly sales for the Springsteen box have fallen to less than one per store at both Turtle's and Flip Side.

Lowball pricing instigated in Chi-

cago by the 100-store, Dallas-based Sound Warehouse forced other "Windy City" dealers to cut prices, ac-
cording to Flip Side's Rosenbaum. Thus, he says, the box was not a profitable item for his chain, even during its prime-selling days. Simi-
larly, one-stop price wars on the West Coast eroded profits for Ab-

by Road and other wholesalers.

However, most music traders say the Springsteen box more than ac-
complished its mission.

"To me, it was still the most im-
pressive gift-boxed set of product I've ever seen," says Wax Works' Gulf.

Record Bar's Hunter also contin-
ues to laud Springsteen and the le-
bal. "The package and price was generous for his fans," he says. "To me, the people writing about how the record has died are media vul-
tures."

Assistant in preparing this story provided by Fred Goodman and ivre Lichtman.

NAACP REPORT ISSUED

(Continued from page 1)

profit clearance" to keep tabs on retail buying and help retailers identify blacks for all industry levels.

The 20-page study, titled "The Discordant Sound Of Music (A Re-
port On The Record Industry's Charges that blacks are "grossly un-
der-represented at the professional and managerial levels" of the busi-

ness, despite being responsible for 25%-30% of its yearly revenues.

"Equal opportunity is a myth and a fiction," said Okinow, president of the NAACP. "When we look at the entire Ameri-
can music industry, the black presence is almost non-existent."

Hanks told reporters March 23 at the Los Angeles Press Club. He says there are only 800 minority employees, nor does he expect to see any effort to increase their number.

Research for the included meetings with label presidents at Capitol/EMI, Warner Bros., and MCA, attendance at several music industry conferences, and consulta-
tions with Jack "The Rapper" Gen-

Sons and representatives of Black Radio Exclusive, the Black Music Assn., and the Young Black Pro-

grams Coalition—"industry leaders, the people who write the report. Among those also inter-
viewed were present and former employees of record companies, concert promoters, independent ven-
ducers, entertainment lawyers, business agents, and retailers.

The structure of the business it-
self is part of the problem, Hanks said. "It begins at the beginning, when most black artists are auto-
matically grouped in the category of r&b and whites are placed in the pop category. No other industry in America so openly classifies its op-

erations on a racial basis—and this sets the pattern for the discrimina-
tion we found." Unless black artists reach "crossover" status, Hanks said, they are "handled differently than white artists" and are granted smaller promotional budgets.

The study states that although many black artists today are "multi-

million-dollar corporations" provid-
ing employment opportunities, there are few jobs, the artists to blacks. Cited as "nota-
able exceptions" to the rule, how-
ever, are Stevie Wonder, Melba Moore, Freddie Jackson, the SOS Band, Janet Jackson, Klymaxx, the Whispers, Shalamar, the Sylvers, and Midnight Star. If black artists are not prepared to hire other black professionals, the study asks, "then who will?"

That question has already been asked of several major labels, says the NAACP's Rasheed, and will continue to be asked as a follow-up to the release of the study. "We've already met with two of the companies—who I'm not at liberty to name—along these lines, and we are in fact waiting for them to hon-

or requests that we've made for cer-
tain information regarding their employment and purchasing activi-
ties."

Rasheed adds that the NAACP plans to approach "the six major record companies individually along these same lines."

Robert Altschuler, vice president of press and public affairs at CBS Records, says that his company is "aware of problems in the indu-

try. "We addressed ourselves quite some time ago in terms of identify-
ing the problem affluent consumer," he says. "We have developed a program that we feel addresses those problem ar-
as, and we are now in the process of implementing those changes that we feel will deal with the issue."

Other major labels contacted of-
fered no comment or said they were "studying" the NAACP report.

STARS TO GO

(Continued from page 3)

tions in the Northeast, Stars To Go has gone on to sign up such conve-
nience chains as Cumberland Farms, the Pantry, Stop-N-


Ace Feldman, financial director of Hill & Knowlton—which has re-
presented Stars To Go since the firm was public in September—says "there is nothing to report regarding the supplier's stance on PTT. "But they have never been opposed to PPP philosophically," he adds, adding that the plan could mean lower prices for software.

Feldman says he can appreciate

BILLBOARD SOLD FOR $100 MILLION

(Continued from page 3)

ing special-interest consumer maga-
zines, the contemporary music field; and Music & Media, the Pan-
European weekly for the broadcasting and home entertain-
ment industries.

Affiliated Publications is the par-
ent company of Globe Newspaper Co., publisher of the Boston Globe. Affiliated also owns 45% of the com-
mon stock of McCaw Communica-
tions Copanies Inc. of Kirkland, Wash., which has interests in cellu-
lar telephone and paging systems.

William O. Taylor, chairman of the board and chief executive offi-
cer of Affiliated, said he was grati-
fied by the acquisition. "This pur-
chase gives Affiliated's profile a new dimension. It gives us, in one stroke, a strong position in the growing business of specialty mag-
azines and books."

Billboard APRIL 4, 1987

FIRST AMENDMENT PROTECTION OF ROCK MUSIC:

A COLLOQUIUM

PRESENTED BY NEW YORK LAW SCHOOL AND THE MEDIA LAW PROJECT

The New York Law School will hold a colloquium on April 4th to celebrate the Bicentennial of the U.S. Constitution. The discus-

sion will focus on First Amendment protection issues as they relate to the perfor-
manence, types of rock music. Recent developments in this area warrant a thorough discussion to establish a framework for the future treatment of a controversial art. Dean James Simon of New York Law School, an expert on constitutional law, will moderate the discussion.

PANELISTS: Nancy Marcus, Promoter, Stiven Productions

Grant Newborne, Senior Editor, Rolling Stone Magazine

Norman Noble, Esq. Executive Director, American Civil Liberties Union

Mike Jaszewski, Esq. Attorney, Parents Music Resource Center

Clayton Knowles, Esq. Attorney, rock group "Twisted Sister"

Dr. Jimmy Allen, Ph.D. Sociology, Baldwin-Wallace College

Lola Shelniffin, Esq. Professor, New York University

Seymour Feig, Esq. Professor, New York Law School

Robert Perry, Esq. Professor, New York Law School

DATE: Saturday, April 4, 1987

TIME: 10 a.m. to 5 p.m.

PLACE: New York Law School

57 W. Street

New York, NY 10013

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www.americanradiohistory.com
**First Product From Quantum Label Ties With Hagler-Leonard Bout**

NEW YORK Quantum Media Inc. (QMD) is set to make its record label and videocassette debut with a one-two punch. The entertainment firm, launched by two former Warner Bros. execs and headed by the veteran MTV chief Bob Pittman with RCA Inc., is tying an unknown r&b singer to what many say is the middleweight fight of the century.

Les Garland, president of QMD Records and executive vice president of QMD, said that the firm has transformed the "upper six figures" to fight promoter Bob Arum for the exclusive home video rights to the upcoming championship bout between Marvin Hagler and Sugar Ray Leonard.

Garland says the firm is using the sporting event as the springboard to launch the musical career of Ella Brooks, a 25-year-old r&b vocalist from Memphis, Tenn.

The Brooks is a 12-inch Jellybean Benitez-mixed version of Brooks' first single, "It's Easy When You're On Fire." The new track was released weeks ago across the country, says Garland.

On April 6, the single will be used as the musical theme for the fight—both on HBO cable and at the bout in Las Vegas. Four mil- lion viewers have already purchased tickets for the closed-circuit program.

Garland says that during the course of the fight Emmy-winning producer David Dinkins will build a "video montage of fight scenes which will be used at the close of the bout."

This montage will then be en- hanced in postproduction, beefed up with new footage from QMD's own studio and synced to Brooks' single. It will be issued on April 21 as a $19.95 videocassette, says Garland.

Garland adds they will handle distribution of Brooks' single and album; Garland says Quantum will handle "some of the new consumer products, such as for Home Video acting as sales organization for the rest."

The single, originally produced by Nikko Lyle, was put out to radio on April 13, says Garland.

STEVEN DULPER

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**Tower & Virgin Retail Engage In UK 'Store Wars'**

LONDON U.S. retail chain Tower Records & Video has opened a 4,000-square-foot site on London's Oxford Street, a prime shopping location, while arch rival Virgin Retail has leased the lifelong site operated by Smithers & Leigh.

Tower already runs two central London stores, including the giant Piccadilly Circus outlet only half a mile away. According to Steve Smith, director of European operations, the new shop will be com- pleted by mid-May.

Says Smith, "No two Tower stores are alike, and we are going to build something that will be as far removed from Tower as we have now as you could possibly be."

Smith, who hopes to open the new site in time for the entire Elvis Presley bicen- nary, adds that he does not believe Tower's presence will affect other retailers. But Virgin Retail manag- ing director John Frewings, whose company is taking over a fully fit- tened site, does not believe the question of whether Oxford Street has reached saturation, say- ing, "I wouldn't advise anyone else to open a site here."

Virgin already has a megastore on the same corner, and Virgin also owns and will include a large games sec- tion alongside records and tapes in the new outlet. But the company will retain elements of the service- oriented Smithers & Leigh concept. "It's something we're really going to enjoy," says Smith. "We don't have to worry about our competition."

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**HAPPY HOUSE**

Singing, Colin Hay, and Rick Derrin- ger were among those who crooned in the Cer- tolet act Crowned House March 23 at New York's Bot- tom Line. Trivia question: When was the last time an album by Crowded House appeared at the popular showcase venue? . . . Atlantic Records chairman Ahmet Ertegun will receive the an- nual Irvin Feld Humanitarian Award by the National Cover Girls Inc. during a ceremony April 27 at the Waldorf Astoria in New York. Promised is a circus, entertainment, a reflection of the late Feld's role as chairman of the Ringling Bros. and Barnum & Bri- dge Circus. Henry Kissinger is also listed as a special guest.

Of HIM THEY SING: CBS Masterworks recorded the current Brooklyn Academy of Music's concer- tized version of George & Ira Gershwin's "Of Thee I Sing" and its sequel, "Let 'Em Eat Cake," March 22 at RCA's Studio A. In addition to what is dubbed the first recording of both works in their original form, the session was watched over by authoritative musicologist Alan Simon, Bob Kimball, and Ray Swig UK composer and friend of the Gershwin's who celebrates her 92nd birthday April 19. The album is due in the fall.

**WORKING MOM**

JavJarvis-Crowley returns to her job as sales rep for CBS Records in Chicago after a six-month leave of absence following the birth of a son in Beverly, on Nov. 15. She's celebrating her 20th decade with the label. Her husband is Jim Crowley, regional sales manager for RCA/Columbia Pictures Home Video.

**COOKING WITH GAS**

Guitarist (and comedy writ- er) Mason Williams is recording an album on Ameri- can Telephone & Telegraph's zum- heim Steameroll maven Chip Davis is contributing keyboard tracks, producing, and arranging the set. It will include an updated version of Williams' instru- mental "Classical Gas," which climbed to No. 2 on the pop singles chart in 1968.

**MORE FAB FOUR: Mobile Fidelity hopes to cash in on the hubbub surrounding the Beatles' CD debut on Capitol. Those same four original British albums—"Please Please Me," "With The Beatles," "A Hard Day's Night," and "Beatles For Sale"—are being re- issued by the label as stereo LPs from the original masters. The first title that Mobile has issued these titles as individual releases: They originally ap- peared as part of the label's limited-edition library set "The Beatles/The Collection." A label spokesman says reissues have been "a high-tech exercise" for Mobile, as some consumers want to compare the audiophile-stereo LPs to the sound on Capitol's mono CDs. (For a report on consumer response to the Beatles CDs, see page 4).

"How I BROKE THE STUDIO BARRIER" is the title of a seminar at New York Univ.'s Greenwich Vil- lage campus April 8 at 6 p.m. Members of the panel will offer their thoughts on studio hiring prac- tices and employee qualifications and give personal in- sights on working for the big record labels. Seminar is sponsored by NARAS, the record academy, and the NYU School of Music Business.
COMING BACK FOR GOOD!

The title of Carly Simon's first Arista single, "Coming Around Again," couldn't have been more apt, as it became her biggest hit single in years.

And now, we're proud to present *Coming Around Again*, her debut Arista album. Carly's passion-filled vocals are present on every track. Songs like "Give Me All Night," "It Should Have Been Me," "Do The Walls Come Down" and "As Time Goes By" are destined to join the ranks of her most memorable hits. So anybody who was ever moved by one of her records (and that includes just about everyone) is going to take her to heart...again.

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