Another $5 Record Falls As
Infinity Buys KVIL Dallas

BY KIM FREEMAN

NEW YORK Infinity Broadcasting broke its own industry record by agreeing to purchase leading adult contemporary outlet KVIL-AM-FM Dallas for $82 million. Last year, the New York-based radio group bought KROQ Los Angeles for $45 million. Until now, that sum stood as the highest price spent on a radio station in the history of broadcasting.

Infinity president Mel Karmazin says the group has been after KVIL for 2 1/2 years. Infinity finally got the green light two weeks ago when Scionix Broadcasting bought John Blair & Co./Reliance Broadcasting's eight stations—including KVIL—for $102 million (Billboard, March 21). Scionix then agreed to sell the station to Inf

finity. Based in the nation's 10th-largest market, KVIL enjoys the fourth-highest billing of any station in the country, according to the Duncan Media Report, a radio-analysis service in Kalamazoo, Mich. Duncan reports that KVIL billed $22.7 million in 1986. (Continued on page 81)

Vestron, Hemdale in 'Platoon' Battle

BY GEOFF MAYFIELD

NEW YORK The Muscid Group does not stand alone in its resistance to an immediate rollout of digital audiotape: Other retailers have expressed concern over the configuration's possible impact.

"We have a very strong and abiding resistance to being forced to carry another software format," says David Blaine, vice president of the 52-store Washington, D.C., chain Waxie Maxie's. 

Already available in Japanese stores, DAT recorders will be intro

duced here by more than one manufacturer this May at the Summer Consumer Electronics Show (CES) in Chicago and should be on sale in U.S. audio stores shortly thereafter. Among domestic record companies, only GRP has announced a definite intention to release prerecorded DAT. The label says it will market the product through audio stores and has pushed its debut date back from June to September.

Not all record dealers perceive DAT as a threat, and even those who most firmly denounce it say the con

sumer ultimately will determine its fate.

The 52-store Muscid Group has cautioned members of the supplier (Continued on page 84)

BMI Announces
5-Year Radio Pact At NAB

BY BILL HOLLAND

DALLAS The All Industry Radio Music License Committee reported at the annual National Assn. of Broadcasters (NAB) convention here March 28-April 1 that it had finalized a new five-year license agreement with Broadcast Music Inc. (BMI). It will run from Jan. 1, 1987, to Dec. 31, 1991.

Donald Thurston, interim chair-
man of the committee, told broad-
casters assembled at the March 30 ra-
dio luncheon that the new contract means "administrative simplicity" for BMI and "a long term of stability with their most important customer, and it will provide the most income (Continued on page 84)

Floor Space, CD Rollout Factors Cited
Retailers: Let's Wait On DAT

BY AL STEWART

NEW YORK A dispute over the home video rights to the Academy Award-winning war epic "Platoon" threatens to stall the movie's release on cassette.

The conflict came to light March 31, the day after "Platoon" won an Oscar for best picture, when Vestron Video charged the film's producer, Hemdale Films, had not act-
ed in accordance with a deal signed by the two companies almost a year ago.

Vestron also leveled similar

charges at Hemdale in regard to the film "Honeys." The Connecticut-based Vestron alleges that Hemdale did not deliver a master print of either film within the time frame originally agreed upon by the two companies. Mean-

(Continued on page 85)

RIAA Committee
Looking Into
Racism Charges

This story was prepared by Nelson George in New York and Steven Ivory in Los Angeles.

NEW YORK On the heels of the National Assn. for the Advancement of Colored People's (NAACP) report on racial discrimination in the music industry (Billboard, April 4), the Rec-
cording Industry Assn. of America (RIAA) says it recently convened a subcommittee of prominent black exec-
tives to make recommendations on possible affirmative action policies for the industry.

The ad hoc committee, which re-
ports to RIAA chairman Stan Gorti-
kov, was formed to make recommend-
ations on improving minority hiring (Continued on page 85)
An hour beyond words

Don Johnson's "Heartbeat" is a multi-million dollar production with the look of a feature film and the receptability of a brilliant music video. It's the only video program that brings Don Johnson home just the way his 30 million fans want to see him.

"Heartbeat" is a solid hour of Don Johnson looking sexy and sounding great. A musical fantasy, this exclusive video feature includes never before seen Don Johnson footage selections from his critically acclaimed debut album, including the Top 5 title track plus new music recorded especially for this program.

Play "Heartbeat" in-store and watch it take your customers' breath away! "HEARTBEAT" THE VIDEO FEATURE.

STARRING
(in order of appearance).
DON JOHNSON
MARIA JOHNSON
PAUL SHAFFER
GIANCARLO ESPOSITO
ANGELA ALVARADO
LOI SINGER
CHADD PHEENY
SANADH BERGMAN
DAVID CARRADINE
LUZ GUMMAH

With a special appearance by:
WILLIE NELSON

INCLUDIN 10 SONGS IN DIGITAL SURROUND SOUND.
NOW AVAILABLE IN VHS HI-FI AND BETA HI-FI.
Spanish Media Flexing Their Muscle

By Carla Agudo

NEW YORK: A recent boom in cost-
ly acquisitions of Spanish-broadcast-
ning properties in the U.S. is viewed as
an awakening by major companies
and advertising agencies to the His-
panic market, which has an annual
buying power of $100 billion. Spanish
radio and television, which have been
two of the most important vehicles in
achieving the Hispanic market of 20 mil-
lion people.

Bills are rare, for example, almost
250 Spanish radio stations in the
country-half of them transmitting
full time.

The acquisitions include the grant-
ing card company Hallmark's $301
million purchase of 10 TV stations
owned by the Spanish International
Communications Corp, pending ap-
proval by the Federal Communica-
tions Commission; the purchase by
TIC (Tichenor International Com-
panies) of 5 stations in Har-
lingen, Texas, of JWJO-FM, a Spa-
nish broadcasting station in Chicago,
for $16 million; the acquisition by a
group of Miami investors of WAM-
AM, the highest-rated Spanish broad-
casting station in New York City, for
$15 million; as well as 18, but we think
after the FCC; and Heflert Communica-
tions Inc.'s acquisition a year ago
of Los Angeles' KLVE-FM and KTQA-
GM for $16 million.

Several other stations have fol-
lowed the same route, with prices es-
calating as investors become more
familiar with the growing importance
of the Hispanic population, which by
the turn of the century could become
the biggest market group in the U.S.

Is there enough potential in the
market to guarantee good returns on
the investment? "Absolutely," Charles
Hucker, vice president for public af-
fairs and communications at Hallmar-
k, "Demographics show that there is
an unusually attractive situa-
tion in the market. For this reason
our company has made a long-term
commitment to keep these stations
Spanish for the Hispanic population."

The boom in media acquisitions fol-
lows the growing interest of major
advertising agencies and their clients
in the Spanish consumer, especially
since the 1980 census indicated the
population's dramatic growth rate.
Major agencies like Young & Rubi-
ki, Walter Thompson, Saatchi &
Saatchi, Gray Advertising, and Foote,
Cone & Belding have created their
own Hispanic divisions to deal with
their clients' interest and growing
budgets.

"The advertising budget for
(Continued on page 4)

P'Gram Sets Midline CDs

By IRV LICHTMAN

NEW YORK: The importation here
of recordings containing copyrights
owned by U.S. publishers without
their authorization is a violation of
the copyright, a New Jersey federal
court judge has determined.

For publishers, the decision,
involving the payment of mechanical
royalties, is a victory that compares
to record company victories in con-
trolling the flow of parallel imports.
Indeed, Judge John W. Bissell
turned to a recent decision on para-

cals—CBS vs. Scorpion—to side with
the publishers.

The March 26 decision by Bissell
comes almost two years after a test-
case action filed against importer
Jem Records Inc., which was
charged with copyright infringe-
ment by publisher T.B. Harms Mu-

The June 1986 legal assault
against Jem by T.B. Harms, part of
the time the group was under a
false copyright by "Ol' Man River,"
which they exclusive right to authorize impor-
tion of phonorecords embodying
performances of its songs, was de-
eted by the court.

Bissell, citing vintage and more
recent music industry copyright ac-
cions, determined that the copyright
of "Ol' Man River" has an exclusive
right to authorize importation of
phonorecords embodying perform-
ances of its songs, which was de-
det by the court.

In this regard, T.B. Harms has
been supported by the National Mu-

Another important point that the
court decision made was that in a case
involving the same publisher, the first
action concerned the publisher's own
recordings, rather than the
importer's. The court held that the pub-
lisher was at fault for the infringement
of the copyright holder's right to
authorize importation of his own
recordings.

In his decision, Judge Bissell
said, "I think the cases of 'Ol' Man River,'"
which is owned by the publisher,
are 'clearly analogous' to CBS vs.
Scorpion Music Distributors, where
a district court was persuaded to
rule in favor of the publisher and
to bar the defendant's use of the
song 'Ol' Man River.'"

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the court is "clearly analogous" to
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Prebook Can Increase Up To 10,000 Units
Oscars Boost Winner's Vid Sales

BY JIM MccULLAUGH

LOS ANGELES “Platoon,” “The Color Of Money,” “Children Of A Lesser God,” and “Hannah And Her Sisters” are taking on new home video luster as a result of the Academy Awards presentation March 30.

Studios say that an Academy Award in a major category can give a video as much as a 5,000-to-10,000-unit increase during prebook.

Even films that are nominated in the major categories but don’t win, they say, get an extra lift because of all the attention the Oscar telecast draws to them.

Usually the lesser-known art films, say studios, reap the most Oscar benefits in the home video market. Recent examples are last year’s “Kiss Of The Spider Woman” and “And The Trip To Bountiful.”

This year’s winner in that category is “A Room With A View,” which shipped to stores March 26 from CBS/FOX. This won Oscars for best screenplay adaptation, art direction, and costume design.

Touchstone Home Video has timed the Newman film, priced at $89.95, for a May 12 street date. Street date for Paramount Home Video’s “Children Of A Lesser God,” priced at $79.95, is May 13.

HBO/Cannon is looking toward a summer release for “Hannah And Her Sisters.”

‘Take My Breath Away’ 6th Straight No. 1 To Win Oscar

BY PAUL GReIN

LOS ANGELES For the sixth straight year, the winner of the Oscar for best song was a former No. 1 hit on the Hot 100. “Take My Breath Away” was named best original song at the 56th annual Academy Awards March 25.

Giorgio Moroder, who collaborat-

ed on the “Top Gun” theme
top of music charts, said that was

one of the。“Very nice” moments in his career, adding that he would

like to

write more

songs for movies and TV.

Berlin’s “Take My Breath Away,” which topped the pop chart in September, follows these Oscar

chart-toppers: “Arthur’s Theme,” “Up Where We Belong,” “Flashdance,” “I Just Called To Say I Love You,” and “Say You Say Me.”

The Robert Cray Band’s “Strong Persuader,” which is bulleted at No. 13 this week, became one of the few blues titles to go gold. The last blues act to land a gold album was Stevie Ray Vaughan & Double Trouble, who scored in 1985 with “ Couldn’t Stand The Weather.”

Anne Murray earned her 14th gold album with “Country,” a compilation that was first released in 1974. Murray’s last album, the pop-minded “Something To Talk About,” has yet to go gold.

Here’s the complete list of March
certifications.

Multiplatinum Albums

Anita Baker’s “Rapture,” Elek-

tra, 2 million.

Platinum Albums

AC/DC’s “Who Made Who,” At-

lantic, its fifth.

Gold Albums

Anne Murray’s “Country,” Capi-

tol, her 10th.

George Strait’s “Ocean Front Property,” MCA, his sixth.

(Continued on page 81)

Potts Hears The World

BY PETER JONES

LONDON Simon Potts, the newly appointed senior vice president of A&R for worldwide for Capitol Rec-

dords, says of his role: “It’s rather

like having a label of my own, but

without having to be involved in

the administrative aspect, and I’m

working under the auspices of a

major label.”

That description is wide-rang-

ing for a position that Potts says

“came out of the blue.”

The executive says, “I was ap-

pointed by Capitol’s David Ber-

man only a month ago and asked what I wanted to do.

I said I want to sign acts from

wherever I might find them and

that I wanted to break them wher-

ever it was appropriate. So I got

this job, I don’t have to be involved with existing repertoire unless I

feel I want to be.

“Obviously, I’ll help out if I can

with existing artists on Capitol’s

roster, but my main thrust will be

working on every aspect of the car-

eers of artists I sign—from recor-

ding to marketing, touring, adver-

tising, and everything else,” Potts

said.

He will divide his time between

Capitol’s Los Angeles headquar-

ters and the London office but

will travel to North America, Eu-

rope, and Australia in search of

new talent, operating independ-

dently of any existing A&R struc-

ture at Capitol.

Will any particular music pref-

erences color his talent search? “Contemporary music definitely but not necessarily roots, al-

though blues, jazz, and spiritual

music have been making a strong

(Continued on page 81)

Anita Baker: Double-Platinum ‘Rapture’ March Certs Include Debuts By Two Indies

LOS ANGELES In March, Anita Baker’s “Rapture” was certified for U.S. sales of 2 million copies; the award comes just a month after she won two Grammy Awards, for best R&B female vocal performance and best R&B song.

“Rapture” was released by Elek-

tra in March 1986. It was certified gold by the Recording Industry As-

on of America (RIAA) in August and platinum in October.

Also in March, AC/DC returned to platinum status with its latest Atlantic album, “Who Made Who.”

The band earned four platinum albums in the early ’80s but slipped to gold with its last two studio albums, “Flick Of The Switch” and “Fly On The Wall.”

Two small Los Angeles-based labels—Enigma and Rhino—earned their first gold albums in March. Both were founded as independents but have since aligned with Capitol Records for distribution. Enigma scored with Poison’s “Look What The Cat Dragged In,” which leaps into the top 10 on this week’s Top Pop Albums chart, while Rhino hit with Billy Vera & The Beaters’ “Be My Baby.”

Enigma’s “Flava” has been No.

1 on Billboard’s dance/disco chart for seven weeks.

Rhino’s “The Return Of The Rock,” which yielded the top five hit “Respect Yourself,” is the second white artist on Motown to land a gold album, following Sam Harris, who also parlayed weekly television exposure into a hit album.

Bruce Willis earned his first gold album with “The Return Of The Rock,” which yielded the top five hit “Respect Yourself.” Willis is the second white artist on Motown to land a gold album, following Sam Harris, who also parlayed weekly television exposure into a hit album.

Arista Records in New York promotes Lauren Korman Moran to national director of sales and Jane Moody to associate director of sales and advertising administration. Moran was national director of field marketing. Moody was manager of sales and advertising administration.

Michael Mitchell becomes director of West Coast publicity for A&M Records in Los Angeles. He was tour press director for Michael Levine Public Relations.

Atlantic Records in New York names Frank Lichtman director of international production. She was previously associate director of marketing services.

CBS Records in New York appoints Judith Fischetti manager of marketing commitments in the marketing services department. She was upped from coordinator of marketing services. CBS Masterworks names Jim Ga-

vigan manager of marketing for the East Coast region. He was director of marketing analysis for CBS Records.

Big Day. Puerto Rican singer Chayanne is all smiles over his newly signed worldwide recording contract with CBS International. His debut album for the label is slated for release in May. Pictured with the artist are, from left, Gustavo Sanchez, Chayanne’s manager; Robert Summer, president of CBS Records International; and Tomas Munoz, vice president of a&r and artist development. CBS Records International.

Executive Turntable

RECORD COMPANIES. Step Johnson is named vice president and general manager of Capitol Records’ black music division, based in Los Angeles. He was vice president of promotion for A&M.

Columbia Records in New York appoints Cecil Holmes to vice president of black music a&r. He was vice president of black music a&r, East Coast, for CBS Records.

Vauhn Thomas is appointed head of Geffen Records’ black music marketing and promotion departments in New York. He was previously national director of a&r promotion for Arista.

RCA Records in New York promotes Butch Waugh to vice president of national promotions. He was regional director for the Southeast and South-

west. Darryl Clark becomes director of black music publicity. He was with Opportunities Industrialization Centers of America.

Audrey Strahl is named vice president of publicity for Virgin Records, based in New York. She joins from A&M, where she was co-director of na-

tional publicity. Also, Katie Elliott and Kathy Gillis join as publicity man-

ager and publicity coordinator/copywriter, respectively. Elliott, based in Los Angeles, was with Warner Bros.’ publicity department. Gillis, based in New York, was Billboard’s dance/disco charts manager.

MCA Nashville names Don Lanier vice president of a&r and Katie Gil-

lon vice president of production. Both were directors of their respective ar-

cas. MCA Records in New York appoints Juanita Stephens director of East Coast publicity and artist development. She was East Coast publicist for the label.
WHEN MOVIES WERE MOVIES AND TV WAS YOUNG!

Classics on video are sweeping the sell-thru market. Proven winners generations ago, their allure is as strong as ever. They have become the status symbols of the 80's, the new collectibles. Their repeatability, their prominence with movie and TV buffs is unquestionable.

Billboard’s May 30 issue takes a close look at the nostalgic favorites in film and TV which are making history again . . . this time on video. We'll explore the variety of programming available, retail reaction and much more.

GET YOUR AD IN NOW!

Don't miss this chance to share the limelight in Billboard's Spotlight on Classic Video. You, too, can show retailers: HOW TO MINE GOLD FROM THE SILVER SCREEN!

CLASSIC VIDEO SPOTLIGHT INCLUDES:
- RETAIL GUIDE – tips on recognizing and retailing a classic
- COLORIZATION CONTROVERSY – is this issue as clear as black and white?
- TV CLASSICS – the emerging home video frontier
- COMPETITIVE PRICING – pricing that makes points
- CHILDREN’S CLASSICS – movies that bridge the generation gap
- CLASSIC CHARTBUSTERS – the top 30 classic films every dealer should stock

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OR CONTACT ANY BILLBOARD SALES OFFICE
DeConcini Vows Licensing Hearing
Senator Makes Announcement At NAB

BY BILL HOLLAND

DALLAS Sen. Dennis DeConcini, D-Ariz., the new chairman of the Senate Commerce, Science and Transportation Subcommittee that told broadcasters at the National Assn. of Broadcasters convention here March 30 that he will hold hearings in the fall on the licensing issue, has pitted local television stations against songwriters and publishers of the music used on syndicated TV shows.

DeConcini also said that he decided to hold hearings on the source-licensing bill because Judiciary Committee Chairman Sen. Strom Thurmond, R-S.C., who introduced the Senate version of the bill in March, “was pressing for” consideration. Thurmond was also on the panel.

“My job as chairman is to protect the rights of songwriters,” the senator told the crowd, but he added, “However, my job is not to protect the Hollywood studios who are the publishers—they can take care of themselves.” DeConcini’s allusion was to the broadcasters’ claim that nearly half of the money paid by stations for music copyrights goes to the Hollywood studio producers who hold the publishing rights.

In his talk before the audience, DeConcini told the broadcasters that in his view, “the only way the bill will move” is if an amendment is offered, which Thurmond proposes, and, “to provide for a ‘right to work’ provision that would remove obstacles to selective bargaining by composers.”

“That’s attractive to me,” he said, although he stopped short of saying he would offer the amendment himself.

Thurmond, who has a long history of opposing labor unions, said he is “philosophically opposed” to such an amendment, which is included in the new House version of the bill, H.R. 1195, introduced by Rep. Frederick Boucher, D-Va., also on the NAB’s panel. Both bills contain a provision that would allow record companies to take care of performance royalties, which proponents of the bill say will help give composers greater protection.

Also on the NAB congressional panel were Sen. Howell Heflin, D-Ala., and Reps. Mike DeWine, R-Ohio, Romano Mazzoli, D-Ky., and Pat Swindall, R-Ga., who, while stating that they support approval of the legislation, agreed that the current blanket license is often unfair in that broadcasters neither want nor need the rights for millions of ASCAP and BMI songs—or the high fees charged.

Thurmond, who added that many legislators are unwilling to back the pending legislation because of the ongoing ACP and BPI court proceedings and the recent interim rate set by the court last month.

Japan Consumers Have Monthlong Wait
Delay On DAT Player Orders

BY SHIG FUJITA

TOKYO Although Sharp, Matsushita, and Aiwa got their digital audiotape recorders into the marketplace here on schedule March 2, customs officials say native players have to wait a month or more before they get delivery of the hardware.

Matsushita has 3,000 major outlets of the 27,000 outlets nationwide handling its product, but by the scheduled launch date only 300 had players available for display. And Shintai Kakegawa, a spokesman in the company’s audio sector corporate publicity division, reckons it wants to have all 3,000 in stores once the NAB on the DAT players.

A breakdown of firm customer orders placed thus far indicates that the primary interest is coming from the 30- to 40-year-old age group. With a starting retail price of $1,800, about 100 DAT players, says Kakegawa, most young people can’t afford the new technology.

Those showing interest in DAT players with personal tape librarians and compact disk players and software, he says. “Many people checking out the display DAT hardware seem convinced the price will come down much as it did in the case of CD players. They should realize that the DAT player has many more component parts than the CD equipment, so it is unlikely that prices can come down as fast or as low as CD prices,”

Kakegawa notes that a few of the first DAT player lines are being bought up by competitor firms and that the lines outperform in terms of quality and mechanism and performance.

Sony, Victor, and Hitachi introduced their DAT hardware into the marketplace on March 23, followed by Toshiba on April 1. Major manufacturers that have not yet revealed plans include Mitsubishi, Pioneer, Sansui, and Kenwood.

Police: Maiden Fight Hyped
Reports Called ‘Overblown’

BY STEVE GETT

NEW YORK National press reports of mass riots outside the New Jersey Meadowlands Arena following a March 29 concert were exaggerated, according to state police.

A total of 30 arrests were made during the concert. One New York daily newspaper, however, reported that arrests resulted from the concert when “heavy metal rock fans rampaged in a parking lot at the Meadowlands.”

According to Sp. James Peavon of the state police sports complex unit, about half the arrests were made during the concert, with fans charged with “criminal mischief—seat slashing, assaults, and that sort of thing.” Without condoning the crowd’s behavior, Peavon says this was “not unusual” for a rock concert.

Peavon says the other arrests were made after the show, when “several hundred” fans gathered in a parking lot outside the arena. A fire was started on fire and a fire crew was pelted with bottles and other debris. Also, cars were overturned and had to be treated for minor injuries when he was struck by a 17-year-old fan attempting to drive out of the lot during the riot. The driver was being charged (Continued on page 85)

Prince Rebounds With ‘Sign O’ The Times’
Springsteen Backlash A Lot Of Baloney

PRINCE this week lands his 10th top 10 pop hit as “Sign O’ The Times” jumps five notches to No. 7 on the Billboard chart, according to No. 1 hit on the Hot Black Singles chart, following “I Wanna Be Your Lover,” “When Doves Cry,” “Let’s Go Crazy,” and “Kiss.”

“Sign O’ The Times” is the first single from Prince’s new album of the same name. It’s his first double album since “1999,” the 1986 release that put him in the top-five of the Pop Albums chart for the first time and gave him his first top 10 pop hits, “Little Red Corvette” and “Delirious.” It’s also his first album since splitting with the Revolution.

“Sign” is an important album for other reasons. It’s Prince’s first release since his film “Purple Rain” and the film’s hit “The Cherry Moon” gave “Howard The Duck” a run for its money as the most maligned movie of 1986. Prince’s accompanying album, “Parade,” also fell short of expectations, though its leadoff single, “Kiss,” hit No. 1 on the pop, black, and dance/disco charts a few weeks before it charted with a Grammy for best R&B group performance.

WE KEEP READING about a backlash to Bruce Springsteen & the E Street Band. As evidence, pun-dits note that Springsteen’s “Live/1975-85” dropped out of the top 10 after just 11 weeks and that the album’s second single, “Fire,” peaked at No. 46.

What this instant analysis fails to take into account is the unique nature of Springsteen’s five-record boxed set. Since the album is a deluxe, definitive collection, most fans who wanted it bought it soon after it was released. Bob Dylan’s “Biograph” and “Elvis Presley” — the only other albums consisting of five or more records to crack the top 10 — exhibited a similar sales pattern, if on a more modest scale.

And since the Springsteen album is a career retrospective, it couldn’t be expected to spin off a series of hit singles. It’s very common for artists to squeeze one “extra” hit from a greatest-hits album, but very uncommon to land more than one — though many have tried. It’s actually specially hard for a live album to spin off several hits.

The real story is not that Springsteen’s popularity is waning but that he’s so prolific. Springsteen’s claim that most of his fans already owned was able to enter the chart at No. 1 and stay there all through the holiday season—the most competitive sales period of the year.

There. We feel better getting that off our chest.

FAST FACTS: Beastie Boys’ “Licensed To Ill” holds at No. 1 on the Top Pop Albums chart for the sixth straight week, becoming one of the five longest-run

ying No. 1 debut albums of the ‘80s. Men At Work’s “Business As Usual” heads the list with 15 weeks at No. 1, followed by Whitney Houston’s “The Bodyguard” (nine), and the Go-Gos’ “Beauty And The Beat” (also six).

Ken Jovi’s “Slippery When Wet” holds at No. 2 on the Top Pop Albums chart, winding up six solid months in the top three. Bon Jovi’s coattails have extended to other melodic metal bands. Three other such acts have albums in this week’s top 15: Poison’s “‘Look What The Cat Dragged In’ jumps five notches to No. 7, Europe’s ‘The Final Countdown’ holds at No. 9, and Cinderella’s ’Night Songs’ dips to No. 12. The Poison album is the first top 10 hit for Los Angeles-based Enigma Records. The band has been the support act on the Ratt tour—you might say the Ratt tour.

Narada Michael Walden this week becomes the first producer to have two of the top three singles on the Hot 100 since Nile Rodgers had the top two pop hits in January 1985. Madonna’s “Like A Virgin” and Duran Duran’s “The Wild Boys.” Walden scores as Starship’s “Nothing’s Gonna Stop Us Now” holds at No. 1 for the second week and Aetha Franklin & George Michael’s “I Knew You Were Waiting (For Me)” jumps to No. 3.

Lou Gramm this week lands his first top 10 solo hit with “Midnight Blue,” nearly 10 years after he first cracked the top 10 with Foreigner’s “Feels Like The First Time.”

And Alabama this week earns its 21st consecutive No. 1 hit on the Hot Country Singles chart with “You’ve Got The Touch.”

We get Letters: Jim Canosa of Billboard’s chart department in New York notes that Starship’s “Nothing’s Gonna Stop Us Now” hit No. 20 to years to the week after Jefferon Airplane first cracked the Hot 190. And K.H. of Allentown, Penn., says that Starship has now had more No. 1 hits (three) than the Airplane had atop 10 hits (two).

Ken Parks of Raleigh, N.C., has a postscript to the letter about Bon Jovi hitting No. 1 with a song (“You Give Love A Bad Name”) that opens with the title of an earlier Bon Jovi song (“Shot Through The Heart”). Parks reads us of John Waite’s No. 1 hit from 1984, “Missing You,” which began, “Every time I think of you.” That was the title of a 1979 hit by the Babys, for whom Waite sang lead.
RESOUNDING SALES SUCCESS!
RAVE REVIEWS!
The Columbia Jazz Masterpieces Series Continues:

"Columbia Jazz Masterpieces is the most successful (jazz) series we have ever handled. Four of the titles were our Top-4 sellers in downtown Chicago the second week of release."
Jim Rose
Rose Records, Chicago

"Not only are Columbia Jazz Masterpieces great music, they are SELLING!!!"
Robert Olsen
Tower Records, San Francisco

"Columbia Jazz Masterpieces have sold through very well. The reorders have sold through and we are expanding them with each week's sales history. They have sold well even in stores that traditionally don't sell jazz. We view this line as 'plus' business."
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"A treasure trove of historic recordings...clearly an invitation to rejoice...the beginning of a new Golden Age for jazz..."

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APRIL/MAY 1987:
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Rupert Kožinn’s ruminations about playing with the mix of a Phil Spec- tor band or a Beach Boys band are interesting enough (Commentary, March 28), but his parable has nothing to do with most of today’s artists trying to make—i.e., that the mono-only disk release of the first four Beatles records is a good thing.

Let’s get the facts about the Beatles recording and release history straight: Every Beatles album, from “Please Please Me” through “Yellow Submarine,” was issued in Great Britain simultaneously in stereo and mono.

In the U.S., Capitol’s truncated, mix-and-match Beatles albums were also issued in both formats. Although on this side of the Atlantic, mono was abandoned a little more than a year earlier, after the release of “Magical Mystery Tour,” which had only a limited mono run.

Even in so well-chronicled an area of pop history, memories seem to be awfully short. But those, like Holmes, whose recollections are cloudy might find it a bit late at some early 1960s British music publications (not to mention Beatles tour program books) enlightening, for these carry advertisements that chart the record of EMI’s Beatles releases.

From the very earliest ads on, not only were both the stereo and mono catalog numbers given, but when jacket photos were used, it was the stereo jacket that was displayed.

The stereo mixes were by no means the “afterthoughts” that Holmes (and lately EMI) claim they were, but mix-on-mix with their mono counterparts.

The mono mixes are authentic, that much is true. But so are the stereo, and the argument about which mix is “more authentic” is pure nonsense.

Granted, the stereo mixes of the first two albums are primitive. George Martin had only two-track equipment at his disposal and that didn’t leave him much flexibility. One could even argue, as Martin does, that he and the Beatles thought of those two albums primarily as mono recordings and that the stereo versions were made for what was then a comparatively small slice of the market.

But from “A Hard Day’s Night” (or, to be thoroughly accurate, from “Money,” the final track on the second), the Beatles were intent on going forward, Martin and the group record on four-track equipment. Beginning with those albums, the stereo mixes were given the same care as the mono ones—more care, perhaps, because the concept of putting the vocals in the center and displaying the instruments around the sides was something new for Martin and the group.

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The Breath on CD (A Rebuttal)
BOSTON Competition and program specialisation are on the rise for Cape Cod radio. Three FM stations have recently opened for business in the Massachusetts coast resort region, increasing the total to 10 outlets.

Though many people consider 10 stations too many for an area with a year-round population of less than 200,000, dramatic economic growth proportions and a huge summer vacation business have led the managers of both new and established stations to be optimistic about long-run prospects.

WXPC Hyannis, which started broadcasting on Jan. 9, sports a modified classic hits/album rock format weighted heavily toward requests, according to GM Al Makay. WFAL Falmouth went on the air Jan. 2 with a format weighted with a "more upbeat AC sound," says co-owner and sales manager Brenda Westgate. Both broadcast at 5,000 watts. The most recent entrant, which debuted on March 25, is WFCC West Chatham. The 50,000-watt station's executive VP, John Miller, describes its format as "fine arts music," meaning both classical and jazz.

All three stations report heavy community involvement, in both news coverage and promotional thrust. They are all owned and operated by Cape Cod veterans.

This recent round of expansion—the first openings for the Cape since the mid-70s—marks a significant evolutionary step for the region's nearly 20-year-old radio market. "I think that everyone agrees that we're all going to have to refine our programming and deliver a better product," says David Wienden, GM of WFAL, the Cape's only top 40 outlet.

"In a sense, the scene wasn't competitive enough. Television impact is low, and the Cape has an area that will continue to be Massachusetts' fastest-growing market," Wienden adds.

Census and market research figures back up Wienden's assertion. Many portions of the Cape are growing at far above the national yearly rate, and two studies project economic growth at more than 25% over the next 10 years.

"Moreover, the Cape's population swells many times over during the summer vacation months," says WFAL's Westgate, noting that the region's seasonal business grows every year as well. Both WXPC and WFCC are hoping to attract listeners who now tune off Cape stations for their music needs. "We really don't view anyone on the Cape as our head-to-head competition per se," says WXPC's Makay, "because there's a big hole for our kind of programming. People who want to hear classical rock 'n' roll have to look to Boston or Providence stations."

WFCC's "fine arts" programming is designed as an alternative as well, though for a smaller niche in the market. "All but one of the Cape stations fight over the same group of listeners with their AC, rock, or oldies programming," says the station's Miller. "Before they entered the picture, the only real alternative was WQRC, a beautiful music station which led the market with a 21 rating share [in the fall Arbitrions]. And I think they got a lot of their listeners by default. Many Cape listeners looking for alternatives end up tuning into New York or Boston stations."

WFCC's classical music programming appeals directly to the Cape's white-collar professional and retiree communities, two areas of rapid expansion for the Cape. "Sixty-five percent of the Cape's population is over 45 years old, and they're not addressed by most of the programming," says Miller. "And, by all accounts, the number of older, year-round residents ought to continue growing."

WFCC's "album AC" programming is positioned in relation to four other Cape AC outlets, says Clark Smidt, a programmer for that station. Westgate says WFAL's "brighter, more upbeat" sound differentiates it from the area's AC leader, WCIB. That station, where Westgate and WFAL co-owner Linda Baines once worked, sports a lite format.

"We also very much gear our programming toward the upper Cape-Falmouth area, with lots of community news and involvement," Westgate says. "WCIB has a more regionalized format and tries to cover a wider, older range of listeners."

All three stations say they have met short-term sales and programming goals, though WXPC has experienced some broadcast difficulties, and all three look to the highly lucrative summer season for the test of their competition. Though only ranked as the country's 1875th market, Cape station performs better than many top 100 markets in terms of radio revenues and retail performances, due to the huge influx of vacationers and summer residents.

"We might be able to come as high as most major cities in the summer when the beaches and hotels are packed," notes Makay.

Station start-ups are a costly and time-consuming endeavor on the Cape, where zoning restrictions, rising property values, and competing housing development add to the price and arrangement difficulties. New frequencies have been assigned to four other Cape locales (Truro, Harwich Port, Dennis, and Sandwich), although no one expects any new stations to begin operations in the near future.

Changes Reflect Latest Arbitrons

Billboard Revises Hot 100 Radio Panel

NEW YORK Effective with this issue, Billboard has revised and expanded the Hot 100 radio panel. The panel is revised after each Arbitron ratings period, adjusting station weights to reflect changes in audience size and adding or deleting stations based on format changes. There are now 531 radio reporters. Stations reporting to the Hot 100 chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron. The playlists include platinum and gold and station of the six largest silver stations are printed weekly in Billboard (see Power Playlists). The weighted categories are as follows:

PLATINUM: stations with a weekly cycle of more than 1 million.
GOLD: stations with a weekly cycle of 500,000-999,999.
SILVER: stations with a weekly cycle of 250,000-499,999.
BRONZE: stations with a weekly cycle of 100,000-249,999.
SECONDARY: stations with a weekly cycle of 50,000-99,999.

On the following list of Hot 100 reporters, new panels are indicated with an asterisk. 

PLATINUM: KISW-AM, Los Angeles, Calif.
KXPN-AM, Chicago, Ill.
KBWZ-AM, Washington, D.C.
KTRT-AM, Dallas, Texas
KQQQ-AM, Dallas, Texas
KZQZ-AM, Kansas City, Mo.
KQNB-AM, Dallas, Texas
KQAX-AM, Lubbock, Tex.
KXNO-FM, Dallas, Texas
KRLD-FM, Dallas, Texas
KSD-FM, Saint Louis, Mo.
KDKA-FM, Pittsburgh, Pa.
KFCU-FM, Columbia, S.C.
KDKF-FM, Chattanooga, Tenn.
KIFY-FM, Fayetteville, Ark.
KFOR-FM, Omaha, Neb.
KQXT-FM, Corpus Christi, Texas
KFLY-FM, Austin, Texas
KFOO-FM, Oklahoma City, Okla.
KFXD-FM, El Paso, Texas
KFTF-FM, Modesto, Calif.
KXLY-FM, Seattle, Wash.
KQWZ-FM, Charlotte, N.C.
KQSS-FM, Milwaukee, Wis.
KQKQ-FM, Oklahoma City, Okla.
KQUL-FM, Bismarck, N.D.
KQX-FM, Des Moines, Iowa
KQWQ-FM, Sarasota, Fla.
KQWZ-FM, Tampa, Fla.
KQXR-FM, Washington, D.C.
KWWK-FM, Cincinnati, Ohio
KXAM-FM, Houston, Texas
KQXR-FM, Houston, Texas
KQZQ-FM, Bakersfield, Calif.
KQFZ-FM, San Antonio, Texas
KQTF-FM, San Antonio, Texas
KQQN-FM, Little Rock, Ark.
KQUB-FM, Chattanooga, Tenn.
KQUX-FM, Norfolk, Va.
KQYF-FM, Cape Girardeau, Mo.
KQWQ-FM, Fort Myers, Fla.
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To Our Academy of Country Music Award Nominees

BMI

SONG OF THE YEAR

EVERYTHING THAT GLITTERS (IS NOT GOLD)
Dan Seals, Writer/Artist
Pink Pig Publishing, Publisher

GRANDPA
The Judds, Artists

LIVING IN THE PROMISELAND
D.L. Jones, Writer
Willie Nelson, Artist
Mighty Nice Music-Victrola Music-Skunk DeVille Music, Publishers

ON THE OTHER HAND
Paul Overstreet, Writer
Writers Group Music-Scarlet Moon Music, Publishers

WHOEVER'S IN NEW ENGLAND
Quentin Powers, Writer
Silverline Music, Publisher
BON JOVI
SLIPPERY WHEN WET

9 Million albums sold worldwide and still going strong.

Produced by Bruce Fairbairn
Management: Doc McGhee for McGhee Entertainment Inc.

www.americanradiohistory.com
Thank You, Grandmother. WJET Erie, Pa., rounds up listeners to sign a 14-foot birthday card for Jon Bon Jovi. Bon Jovi’s grandmother, Martha Sharkey, helped 300 listeners sign the giant card. The station collected $1 for the Muscular Dystrophy Assn. for each birthday greeting on the card. From left are WJET PD Jim Cook, Sharkey, and WJET MD Terri Bohen.

Next Stop, Bourbon Street. WZFM Briarcliff Manor, N.Y., puts listener Charlene Davis in the mood to party as station president/GM John Zanzarella hands her two plane tickets to New Orleans and Mardi Gras. From left are WZFM morning air personality Kerin McCue, Davis, and Zanzarella.

Call From The Coast. WSNI Philadelphia makes a party of packing, sending lucky listener Kathy Fowler to Los Angeles for a week. From left are an unidentified friend of Fowler’s, WSNI promotion/music director Stephanie Barsaman, WSNI air personality Verna McKay, Fowler, and WSNI lifestyle reporter Ruth Weisberg.

KRQR Learns Its KBCs. KRQR San Francisco midday personality Steven Seaweed, standing, gets some well-grounded facts from former Jefferson Airplane members Jack Casady, left, and Paul Kantner. Now working with the KBC Band (which also includes fellow Airplane alumnus Marty Balin), the two stopped by the station to let Bay area listeners in on their upcoming tour plans.

Trip To Chicago. WBLM Portland, Maine, listener Bill Kearns and his wife, Nancy, get a trip to Chicago without leaving home, as WBLM takes them backstage to meet the band Chicago. From left are WBLM operations manager Jose Diaz; Nancy Kearns; Chicago’s Robert Lamm; Bill Kearns; Chicago’s Lee Loughnane, James Pankow, and Jason Scheff; two unidentified backstage guests; and Chicago’s Danny Seraphine. Warner Bros.’ George Skaublis is kneeling in front.
Steve Crumbley is appointed national PD for Willis Broadcasting, based at the group’s urban contemporary outlet WWWW in Norfolk, Va. Most recently, he was the operations manager at urban station WPLZ Petersburg, Va., Crumbley will also oversee Willis’ WPDQ-FM Jacksonville, Fla., where Reg Henry is the PD.

“Bill has built a name for itself with several successful AM inspirational/gospel outlets. According to Crumbley, the group is now out to beef up its roster of urban contemporary outlets. “In the next two years, we intend to be one of the biggest black-owned groups,” he says.

Also new in the general neighborhood in WWWW “Magic 96” Charlotte, N.C., the new baby of Voyager Communications of Raleigh. The new AC outlet is under the direction of 35-year veteran Don Kidwell, most recently at WTRK Philadelphia. The PD/morning man is former WRDU-FM Raleigh programmer Tom Gongaware, as is in assistant PD.

Anita Bonita becomes one of the relatively few original WHIZ “Z-100” New York people to move away. After four years with the hot top 40, Bonita is going across town to join WNEW-AM-FM, where she’ll be producer of Steve Allen’s morning show on the AM and will be involved with special projects on the FM. “My title at Z-100 was assistant producer, but I was credited to the point that I wore many different hats of all shapes, colors, etc. “The move takes effect Monday (6), as does the official arrival of new Z-100 afternoon man “Magical” Matt Allen. He’ll be doing a high-profile show, with a lot of latitude,” says Z-100 PD Scott Shannon, who has been after the former KRBE Houston talent for about two months.

WNEW-FM TO THE RESCUE: When the New York City rockers noticed a 9,000-seat difference between the number of tickets on sale for their May 9 show and the Meadowlands’ capacities, staff got concert promoter John Scher on the phone pronto. It takes a sporting event at the complex will put a pinch on the concert parking. So, WNEW is selling the tickets for Scher’s Monarch Entertainment and will offer lottery-winning listener free bus transportation to and from the show.

WZZQ Oneonta, N.Y., is seeking a news director.

by Kim Freeman

and the position is open to recent college graduates, says the outlet’s John Weston. Rhonda Kiefer, and Spaceman Scott are the latest to leave WNCF Cleveland after the Metropolis outlet dropped the John Gorman/Denny Sanders hit approach for classic rock. Gorman says he’s going stir crazy while waiting for the legal outcome of a contractual debate with Metropolis.

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Don Davis returns to D.C. as a PD of CBS’ lite rock WLTX. From 1981-85 Davis was VP/programming & operations at rocker WWDC and now arrives directly from the PD-ship at WCKG Chicago. Grant Nielsen is the new PD at easy-listening outlet KSEA Seattle. He comes in from the operations man post at KBIG Los Angeles.

We commend all of you who’ve done your part toward AIDS prevention in various PSA efforts. We wonder now if anyone will show sponsors weight behind the AIDS walkathons being organized in New York, San Francisco, and Los Angeles in May, July, and September, respectively. The contact numbers for each group organizing the walks are: New York, 212-463-2260, Los Angeles, 213-876-8951, and San Francisco, 415-894-4475.

Bravo to KKDA “K-104” Dallas for making on the “hold” portion of this job much more productive. The hold tape features snippets of recent promos, plugs about being “more” than the competition, and examples like “We’ve cut back on rap because you asked us to.”

WRKS “Kiss” New York’s giving its show a new look by bringing afternoon talent Carol Ford in to join Chuck Leonard as co-host of the “Kiss Wake-Up Club.”

NEW HOT 100 PANEL (Continued from page 10)

STEVIEWILLISBROADCASTINGISOUTTOBUCKEUP ROSTEROFURBANCOUNTRYOUTLETS

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NEW HOT 100 PANEL (Continued from page 10)
BY BILL HOLLAND

THE NAB CONVENTION was on everybody's mind last week, but the trade group's lawyers were still hoping mad at the Office of Management & Budget (OMB). Why? An OMB form concerning minority ownership was originally supposed to be voluntary and easy to fill out. Now, however, the form is a mandatory four-page number that asks all sorts of detailed questions about special programming formats and so on. NAB says that not only did OMB not let anyone know about the changes, but OMB should have known that the FCC fixed many of the rules requiring stations to retain information about the questions asked. "Unduly burdensome," says the strongly worded NAB letter of complaint, "and without relevance to any current or lawful regulatory purpose."

WANT TO KNOW how much it will now cost for a hearing on station changes or renewals, now that the FCC has instituted a "user fee" program? The commission has prepared a free filing guide for the public to assist it in figuring out how much it'll have to shell out, and you can get one by calling 202-326-3262. Isn't that nifty? You can also pick up the guide either at FCC headquarters here or at any of the field offices nationwide.

MINIMUM PRESUNRISE power for daytime-only stations is being increased during most of April, says the FCC. The move will offset the adverse effect of the earlier start of daylight-saving time on local sunup.

(Continued on next page)

Washington Roundup

YesterHits®

Hits From Billboard 100 and 20 Years Ago This Week

P.O.P. SINGLES — 10 Years Ago

1. Don't Give Up On Me, David Soul, MCA - 01
2. Don't Leave Me This Way, Thelma Houston, TAM - 02
3. Southern Nights, Glen Campbell, CAPITOL - 03
4. Hotel California, Eagles, ASYLUM - 04
5. The Things We Do For Love, 10CC, MERCURY - 05
6. Dancing Queen, ABBA, MOTOWN - 06
8. Love Theme From "A Star Is Born," Evergreen, STRANDS, COLUMBIA - 08
9. I Can Tell You, Atlantic Rhythm Section, POLYGRAM - 09

P.O.P. SINGLES — 20 Years Ago

1. Happy Together, Turtles, WHITE - 01
2. Dedicated To The One I Love, Boney M, PANTELION - 02
3. Something Stupid, Nancy & Frank Sinatra, VIVA - 03
4. Bernadette, Four Tops, MOTOWN - 04
5. This Is My Song, Petula Clark, INTRADISC - 05
6. Penny Lane, BEATLES, CAPITOL - 06
7. Western Union, Five Americans, ARISTA - 07
8. I Think We're Alone Now, Tommy James & The Shondells, HOUSTON, MONTEZ - 08
9. A Little Bit You, A Little Bit Me, MONKEES, CAPITOL - 09
10. There's A Kind Of A Hush, Herman's Hermits, M.M. - 10

TOP ALBUMS — 10 Years Ago

1. Hotel California, Eagles, ASYLUM - 01
2. Rumours, Fleetwood Mac, WARNER BROS. - 02
3. Songs In The Key Of Life, Stevie Wonder, TAM - 03
4. Live Is For Living (Soundtrack), BARRY, STRANDS, COLUMBIA - 04
5. Leftover Chicken, KIMBERLY, KIBROW - 05
6. This One's For You, Barry Manilow, CAPITOL - 06
7. Boston, UPC - 07
8. Love At The Greek, Neil Diamond, COLUMBIA - 08
9. Predictable, Natalie Cole, CAPITOL - 09
10. Fly Like An Eagle, Steve Miller BAND, CAPITOL - 10

TOP ALBUMS — 20 Years Ago

1. More Of The Monkees, MONKEES, CAPITOL - 01
2. Mamas And The Papas Deliver, MAMAS & THE PAPAS, CAPITOL - 02
3. The Monkees, MONKEES, COLUMBIA - 03
4. Dr. Jivago (Soundtrack), MAX - 04
5. My Cup Runneth Over, Ed Ames, REED - 05
6. Between The Buttons, Rolling Stones, SABBATH, AMERICA - 06
7. S.P.O.R., Herb Alpert & the Tijuana Brass, AMERICA - 07
8. Supreme Sing Holland-Dover-Blair, MOTOWN - 08
9. The Sound Of Music (Soundtrack), WARNER BROS. - 09
10. Georgy Girl, Seekers, CAPITOL - 10

COUNTRY SINGLES — 10 Years Ago

1. I Couldn't Have Been Any Better, Johnny Duncan, COLUMBIA - 01
2. She's Got You, Loretta Lynn, MCA - 02
4. She's Pulling Me Back Again, Mickey Gilley, PLUGER - 04
5. Lucille, Kenny Rogers, UNITED ARTISTS - 05
6. (You Never Can Tell) C'Est La Vie, The Hollies, DWIGHT - 06
7. Play Guitar Play, Conway Twitty, MCA - 07
8. Slide Off Your Satin Sheets, Johnny Paycheck, EPI - 08
9. Mockingbird Hill, Donna Fargo, WARNER BROS. - 09
10. Some Broken Hearts Never Mend, Don Williams, MCA - 10

COUNTRY SINGLES — 20 Years Ago

1. At Midnight, (My Love Will Lift You Up), Rufus featuring Chaka Khan, CAPITOL - 01
2. I've Got Love On My Mind, Natalie Cole, CAPITOL - 02
3. Love Is Better In The A.M., Jonnie Taylor, MCA - 03
4. I Wanna Get Next To You, Rodeo, RCA - 04
5. I'm Your Boogie Man, K.C. & THE SUNSHINE BAND, MERCURY - 05
6. The Pride (Part 1), Isley Brothers, MCA - 06
7. There Will Come A Day (I'm Gonna Happen To You), Smokey ROBINSON & THE MIRACLES - 07
8. The Pinchoo Theory, Bootsy's Rubber Band, WARNER BROS. - 08
9. Ain't No Gonna Bump No More (With No Big Fat Woman), Joe Tex, MERCURY - 09
10. You're Throwing A Good Love Away, Spinners, ATLANTIC - 10

FOR WEEK ENDING APRIL 11, 1987

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New York and ABC Radio Network have specials ready saluting the 20th anniversary of the Doors’ first LP release. Radio International’s “A 20th Anniversary Salute To The Doors” has an April 10-26 license period scheduled. The ABC special will air during the Memorial Day weekend; we’ll have more on the show next week.

ABC Radio Network’s show is a two-hour offering with WXRR New York’s Marc Cappola as host. The program is produced by Jon Sargent Productions, who did “Three Hours For Magic—The Jim Morrison Special” in 1982. That show included previously unreleased Morrison material and garnered Billboard’s radio award for special programming. This special will concentrate on the band itself. The show is offered on a market-exclusive barter basis, with 12 minutes available for local spots. The show is programmed with a 75%--25% music/talk ratio and will feature many interviews with people who were close to the band.

“AMERICAN DANCE TRAX” is off and running as Westwood One’s dance countdown series. The show has been weekly debuting the week of March 23. The show’s development coincides with the growing popularity of the new dance radio format, which blends music from the dance scene with top 40 urban radio sounds. Appropriately, the show is hosted by KPWR Los Angeles PD Jeff Wyatt and is produced in New York by WQHT New York PD Joel Salkowitz, two leading practitioners of the crossover approach.

“American Dance Trax” features the week’s top 30 dance tracks, music news, and artist interviews. The pieces are nestled in marathon music sweeps, and the program only takes three commercial breaks each hour. Determination of the week’s top 30 tracks is done by a computer, which has been fed a variety of source material.

MCA Radio Network of Los Angeles will give listeners a rare look at the previously media-shy Tom Scholz and Brad Delp of Boston.

WASHINGTON ROUNDUP
(Continued from preceding page)
rise time. Stations can start up at 6 a.m. local time with a minimum power of 10 watts from April 5-30. Power as high as 500 watts is being authorized for stations that won’t interfere with the nighttime primary service of Class I clear channel outlets.

JIM McKnINNEY, chief of the FCC’s mass media bureau, has been selected by the commission to receive the Distinguished Service Award, a gold medal awarded each year to a terrific employee. McKinney was cited for his “extraordinary dedication, judgment, vision, and accomplishments” throughout his 28-year career. Most recently, McKinney led the effort to give AM radio a boost.

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# Billboard Power Playlists

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

### New York
- **UP**
  - 1. Cutting Crew, 'The Good Life'
  - 2. UB40, 'One Love'
  - 3. Michael Jackson, 'Bad'
  - 4. Madonna, 'Like a Prayer'
  - 5. Guns N' Roses, 'Sweet Child O' Mine'

- **DOWN**
  - 1. Chicago, 'Hard to Say I'm Sorry'
  - 2. Madonna, 'Material Girl'
  - 3. Phil Collins, 'In the Air Tonight'
  - 4. Bon Jovi, 'Born to Run'
  - 5. Michael Jackson, 'Beat It'

### Philadelphia
- **UP**
  - 1. Cutting Crew, 'The Good Life'
  - 2. UB40, 'One Love'
  - 3. Michael Jackson, 'Bad'
  - 4. Madonna, 'Like a Prayer'
  - 5. Guns N' Roses, 'Sweet Child O' Mine'

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  - 1. Chicago, 'Hard to Say I'm Sorry'
  - 2. Madonna, 'Material Girl'
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  - 4. Bon Jovi, 'Born to Run'
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### Boston
- **UP**
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### Los Angeles
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### Hartford
- **UP**
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  - 5. Michael Jackson, 'Beat It'

### Miami
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  - 3. Michael Jackson, 'Bad'
  - 4. Madonna, 'Like a Prayer'
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### Washington
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### Houston
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  - 3. Phil Collins, 'In the Air Tonight'
  - 4. Bon Jovi, 'Born to Run'
  - 5. Michael Jackson, 'Beat It'

### Detroit
- **UP**
  - 1. Cutting Crew, 'The Good Life'
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### Cleveland
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  - 1. Cutting Crew, 'The Good Life'
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### WMMR 93.5 FM

### WXRT 107.7 FM

### WLS AM 89

### W2FM 96.7 FM

### WHFS FM 102.5

**PLATINUM**—Stations with a weekly core audience of more than 1 million.

**GOLD**—Stations with a weekly core audience between 500,000 and 1 million.

**SILVER**—Stations with a weekly core audience between 250,000 and 500,000.
RADIO

Nice And Simple Does It For WCCC PD Harve Alan

BY DAVID WYKOFF

"There's really no such thing as a truly new approach in promotions and programming. There are concepts that are the bread and butter of the industry, and it's our job as programmers to work creatively and adapt these concepts to our own particular circumstances."

By Harve Alan.

23-year-old program director of Connecticut's rock leader, WCCC Hartford.

Alan, who has orchestrated WCCC's dramatic resurgence during the past two Birch ratings periods, focuses on what he terms "execution" in programming. Says Alan, "The key thing I've brought here is execution in an overall sense. Making sure that everything gets done just the way it's supposed to be done. And I mean promotions, making sure that the internal matters in each and every promotion are handled correctly."

"It doesn't mean that we're getting tickets for a movie studio for a trip to Hollywood or arranging the daily cross-promotion schedule for an Aspen ski-trip giveaway."

"In programming, it has to do with working out the entire organization so that, in whatever you're giving the station a sense of uniformity, consistency, and community involvement but at the same time working with a wide variety of personalities and promotions. And, of course, with a constantly evolving mix of music."

"I guess that in a general sense it's a very simple approach. You do what you have to do, and that's it. And when you go on to do it, and follow through from step to step to make sure it works, with a constantly evolving mix of music."}

"One major thing that I learned—and is now a basic tenet of everything that we do—is to keep it simple. You then have to manage complex promotions. People don't have time to do a lot of things to participate in a promotion. Listeners and stations benefit when the promotion is exciting enough. The more simple it is, the more people remember and the more street talk is created. And that's what you want in radio street talk."}


Harve Alan, Program director of album rocker WCCC Hartford and Billboard's PD of the week, was change the hourly ID to mention specific area towns. It gives listeners the idea, quite correctly, that we're interested in them, not just the people in Hartford."

"We've added a van, the WCCC Rock Cruiser, to get some more of the out-of-the-streets feeling. We feel many of our promotions to benefit community charity organizations and try to use local celebrities. All these add to our listeners' sense that we're out in the community, in the suburbs where they live."

"We also added full-service features, such as live morning and afternoon traffic reports and meteorologist reports. They also go along with our personality-oriented programming and our community commitment. There's no reason for listeners to punch in anywhere else to find out what they want."

"These aren't new concepts by any measure, but we've worked hard to tailor them to the specific needs of our market. And they've worked."}

In ASH MOST other parts of the country, the stations WCCC code hits format looms large over the Hartford/New Haven/Springfield region. "I did have to make a major adjustment in our music to change the ratio of eras. Things were skewed too far toward the classic rock era at WCCC. We started programming more contemporary music. We kept the heritage of the classics but moved back toward what's happening now and what's going to happen."

"Which isn't to say that I don't think that a classic rock can do well over here, or that market condition have to be just right, the programming has to be just right."

Alan believes that "not everyone over 25 wants just oldies," and a recent Birch ratings jump of 6.9 to 10.0 and a top rating in the key 18-34 demo prove him right.

"But with the market the way it is today, it is very important to stay on top of market research," he says. "The radio market changes more quickly now than at any time I can remember, and it looks like shifts may happen even more quickly in the future. And I think that the industry is following this. Radio is much more research-oriented nowadays, and I think that's the way it is going to be to be truly responsive."

In line with this, Alan says he follows a philosophy of "programming from the gut, confirms research from the get-go."

"Street talk: That's what you want" The labels that often limit a station's ability to compete. We aim to be the radio station for 18-49-year-olds who enjoy rock music in this area. That's how we program the music, and we don't let labels stand in the way of doing it. For instance, we were playing Michael McDonald's 'Sweet Freedom' when all the other rock stations around here wouldn't touch it. They'd tell us, 'You can't do that. You don't think McDonald is rock anymore.' Well, that song turned out to be a top five request for us. The same way with the Bangles. If they're something the audience will want to listen to, then we should go with them. But a lot of my competitors don't recognize that. You've got to be ready to move with the market.'

<table>
<thead>
<tr>
<th>St. Paul</th>
<th>P.D.: David Anthony</th>
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<tr>
<th>Minneapolis</th>
<th>P.D.: Gregg Seiffert</th>
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BY TOM MOON
MIAMI The sound of Michael Brecker, the saxophonist, is a feature all its own. In addition to playing solos on hits for artists like James Taylor, Eric Clapton, Dire Straits, and Cam, he has helped shape the sound of the fusion group Steps Ahead. And after nearly 20 years of recording, Brecker has finally cut his first solo album.

The recently released "Michael Brecker," on MCA/Impulse, represents a departure for the in-demand musician. Rather than seeking perfection through layering and overdubbing in the studio, as he has done on countless projects, Brecker and a group of crack jazz improvisors—guitarist Pat Metheny, keyboardist Kenny Kirkland, bassist Charlie Haden, drummer Jack DeJohnette—played everything live.

"I wanted to do something different for this," says Brecker. "One of the dangers of doing studio work is the tendency to make things neat when you go in and layer them. You learn how to use the studio as a tool. I realized this time that I don't really like things to be that perfect all the time. The challenge here was to go in with the attitude of not repairing things."

As to why he waited so long to emerge as a solo artist, Brecker says, "I wanted to make sure I was completely ready." Additionally, he says he gave careful consideration to the right type of music he wanted to record.

"It felt like a good time for me to make a statement," says Brecker. "A studio project in certain areas, on the electronic side where I've worked for years, the music scene has kind of bogged down. We're in the fusion doldrums, and I didn't want to make a fusion-type record."

Brecker says he was ecstatic when Ricky Schultz, president of MCA's jazz division, initially approached him about the project.

"My formative years revolved around impulse records," says Brecker. "So it's really a privilege to record for the label. We tried to maintain the same attitude in that tradition but in a way that is meaningful to me now. It brought out something in my playing that I think I haven't often captured."

According to producer Don Grolnick, focusing Brecker's talent on one style presented a sizable challenge. "I've worked with a lot of musicians with the first album is to do everything you can do," says Grolnick. "I think that's a mistake. We went into the studio project with a clear sense of what the format would be."

"Michael Brecker" features an extended drum and saxophone duet on "Syzygy." "I love the way Jack (DeJohnette) plays the drums—very harmonically, very musically," says Brecker. "It was a privilege to work with him." The album boasts demonstrative solos from all hands and showcases Brecker's EWI 1000 synthesizer—a MIDI-capable device that will be available to the public in May—that the saxophonist says has unlocked "endless possibilities."

Brecker is supporting his album with a nationwide tour, which began last week in New York City. Accompanying him on the road are Kirkland, guitarist Mike Stern, bassist Jeff Andrews, and drummer Adam Nussbaum.

Judas Priest Comes Alive—Twice; George Michael Goes It Alone In Style
NEW YORK Judas Priest will release a new Columbia live album, "Priest Live," in late May. Produced by Tom Almond, the project was recorded during the British heavy metal act's 1986 "Fuel For Life" world tour and features 15 songs, including "You've Got Another Thing Comin'," "Living After Midnight," and "Breaking The Law."

The double-LP version of "Priest Live" will contain a 16-page booklet; the single cassette and CD will feature condensed versions it. Coinciding with the album's release, CBS Fox is issuing a "Priest Live" home video.

Plans called for Priest to embark on a brief series of U.S. dates to promote the live album, but the group has now decided to wait until after its next studio album emerges, in early 1988. The band members are writing new material and aman and plan to start recording somewhere outside the U.S.—possibly in France—in August.

ON THE BEAT by Steve Gett

NEW YORK Judas Priest, the heavy metal band that has been America's favorite hard rockers for years, is gearing up for a new release. The band has been working on new material and is planning a tour to promote the album.

Hipsway Targets U.S.
Scot Band Gets N.Y. Management
BY JIM BESSMAN
NEW YORK The Scottish band Hipsway, which had achieved impressive chart showings in the U.K. by the time it inked a deal here, with Columbia in 1979, is a band recognized the importance of having U.S.-based management.

"We knew the American market was coming," says ex-band member Steve Craven. "We knew we had to get good word out about the U.K. and Europe," says vocalist Graham "Skin" Skinner. "You have to know what you're doing in the U.S., and we needed someone in it who knows the industry."

Two weeks after the release of "The Honeythief"—the leadoff single from Hipsway's self-titled debut album—the group connected with the New York-based Kashmir/Par- sick company, whose client roster includes Was Not Was, Chris Thompson and John Fred Mann's Earthband, and Blanemange (for North America). The choice of management is particularly prudence for Hipsway because David Passi, formerly managed Art Garfunkel, building a strong relationship with Columbia.

"The most important thing to us was that Columbia has shown uni-
(Continued on page 22)

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811-2041
### Top Concert Grosses

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross Ticket Proceeds ($)</th>
<th>Attendance Capacity</th>
<th>Promoter</th>
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<tbody>
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<td>President's Hall</td>
<td>3/10/87</td>
<td>23,000</td>
<td>4,500</td>
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<td>15,000</td>
<td>Cellar Door Prods.</td>
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</tbody>
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### Talent in Action

**STYX**

**Memorial Auditorium**

**Worcester, Mass.**

**Tickets:** $11, $10

**THOUGH THE CONCEPT of linking heavy metal music with evangelical Christian conviction seems paradoxical, this sold-out performance showed just how well the two can go together. Clearly, Styx—Michael Sweet (vocals, guitar), Robert Sweet (drums), Oz Fox (lead guitar), and Timothy Gaines (keyboards)—have discovered an audience with an audience looking to channel the energy of music into something more than rebellious release. Not only did the band’s well-executed messages and huge “To Hell With The Devil” (the title of Stryper’s latest Enigma album) banner behind the stage, this could have been a basic metal show—lots of rumbling, lock-step rhythms, meaty power chords, flashy leads, and an abundance of fist-shaking by the crowd. The young, yellow-and-black clad fans doted on the quartet’s every word and move. Musically, these metal missionaries play on the poppier edges of hard rock, sweetening their choruses with raspberries-style harmony melodies and rhythms, frequently slowing down to deliver polished ballads. Most of the 18-song set and three-song encore focused on material from “To Hell With The Devil,” and the audience erupted with knowing delight on that introduction. But it was the hearty sing-alongs and between-and-about-songs references to Jesus Christ that garnered the most deafening response. The show’s only misfire came early on, when Robert Sweet broke two drums and the band to had to perform its usual dispassionately dispensing of Bible, which it throws out into the audience, an hour early while the kit was being repaired.**

**DAVID WYKOFF**

**JOHN SCOFIELD**

**The Bottom Line, New York**

**Tickets:** $11

**AS A GUITARIST, John Scofield has worn many hats during his career—and he juggled each of them when he brought his band here last month for a one-night showcase. Scofield possesses the furious, sharp-edged sound of the most powerful rock guitarist, an attribute that earned him a piece of the spotlight during the late 70s as a member of Billy Cobham’s band. Yet, like others associated with the fusion camp, he commands the improvisational chops and dynamic range of a mainstream-minded jazz player. And, as he proved on his most recent Gramavision album, “Blue Matter,” he also holds refor, and has the ability to express, the blues tradition. Scofield easily shifted gears from one dimension to another during the course of the evening, and his band—keyboardist Robert Aries, drummer Dennis Chambers, and bassist Gary Granger—kept pace. From the rambunctious show open-er, “Trim,” filled with rhythmic stop-and-go's, to the soothing and dreamy title track of last year’s “Soft And Warm,” the quartet delivered an array of crowd-pleasing performances. It’s possible that from a market-**

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**Talent in Action**

**19,200 STATS**

**ruled off arguments about the retro nature of the Kentucky native’s musical persona with a crisp, convincing show that lacked any hint of nostalgia. Yoakam’s generous 90-minute plus set mixed material from his Warners/Reprise debut album, “Guitars, Cadillacs, Etc., Etc.,” with a number of songs from his upcoming album, “Hillbilly Deluxe,” scheduled for late-April release. Surprisingly, many of Yoakam’s ballads—including the new song “Reading, Writing, and Arithmetic”—were the best received by the slightly rock-oriented audience.**

The show’s closing flourish fanned the fires of the country-rock heaven with a distinctly hillbilly run-through of Elv’s “Little Sister” (the album’s first single), an electrocharged cover of the Carter Family’s “Ring Of Fire,” a bluegrass-flavored instrumental, and Harlan Howard’s classic “Heartaches By The Number.”

**DAVID WYKOFF**

**21**

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**PUBLICITY PRINTS**

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**BOXXSCORE**

**Boxscore compiled by and copyrighted Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercook in Nashville at 6 1-748-81 38. Linda Decard in Los Angeles at 213 899-3388. Louise Ceppos in Chicago at 312-22-2085; or Melinda Newman in New York at 212-764-7314. For research information contact Gina DiFerro or Karen Oetrey in Nashville at 619-748-0120.**

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**BILLBOARD APRIL 11, 1987**

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**www.americanradiohistory.com**
Music To Take Place On Three Stages
Chicago Blues Fest Set

BY MOIRA MCCORMICK

CHICAGO - Albert Collins, Clarence Carter, Carl Perkins with the Sun Session Players, James Cotton and Little Moe are some of the headliners scheduled for the Fourth Annual Chicago Blues Festival, to be held here June 7-9 in Grant Park. Staged by the Mayor's Office of Special Events, the free festival will present music on three stages as well as numerous prefest events.

According to project coordinator Barry Dolins of the Blues Festival Program Advisory Committee, confirmed sponsors at presale time are Millar Beer, Pizza Hut, and Seagram's Wine Cooler. Dolins says public radio station WBEZ-FM will broadcast the event live via satellite, and progressive album rock radio station WXRT-FM is providing promotional support.

Last year's festival, which presented such headliners as Robert Cray, Albert King, Bo Diddley, Chuck Berry (with surprise guest Keith Richards), Sugar Blue, the Neville Brothers, and the Staple Singers, drew an estimated 300,000 people, double the previous year's attendance.

Chicago Blues Festival 1987 is to include special nights saluting Chicago and Memphis. June 5 boasts the "Sweet Home Chicago Tribune," with performers at the Petrillo Band Shell main stage set to include James Cotton & His Big Band with special guest Nick Drayvetes, Valerie Wellington, Cicero Blake, Jimmy Dawkins, Chi Town Hustlers, and Billy Branch with Sons of Blues. On June 7, "Memphis Night" headliners will include Little Milton, Carter, and Perkins with the Sun Session Players (the original rhythm section from Sun Studios). Entertainment at the smallerCrossroads and Back Porch stages will feature a June 5 tribute to Howlin' Wolf.

The festival has always drawn out-of-town and international visitors. Dolins says that tourists were being emphasized this year via a number of press conferences in other cities. These are scheduled to take place through May in Memphis, New York, and Springfield and Rock Island, Ill. At the May 18 Chicago press conference, festival organizers are expected to announce the formation of the Blues Hall of Fame.

Prefestival events will begin May 25 and continue until Blues Fest weekend. They include Citywide Blue Monday on June 1, featuring Magic Slim and Kanika Kress, and Johnson's Solomon Fish Fry on June 4, featuring a jam session on Monday Waters Drive led by Phil Guy.

HIPSWAY (Continued from page 20)

fed interest in Hipsway," says Pas- sick, who notes that because top 40 radio outlets were serviced at the same time as album rock and dance clubs, important top 40 adds were granted immediately.

For his part, Passick ensured that Hipsway was presented here in the right way. "We made sure that the image here was not perceived as just another pop, hit-single band," he says. To strengthen this image, the group's next single will be new instead of one of the available 18-month-old U.K. clips.

Other coordinated label support cited by Passick includes supplying T-shirts to key dance club and pool personnel, sweatshirts to key retail- ers, and, especially, CDs to radio to demonstrate the "seriousness of the group."

Less serious, though, was a promo play that called for grass- skirt-clad, "hipswaying" females to deliver pineapples to hesitant album rock programmers who "got caught in the bind where top 40 stations came to the party earlier than they did."

Following a recent major market U.S. promo tour, Hipsway will return here in late April for a month of headlining club dates in key spots. According to Hipsway guitarist Pin James, five "more guitar-orien- ted and direct" songs have already been completed for the group's next album.

TALENT IN ACTION
(Continued from preceding page)

standing point, Seofield might prof- it by targeting his considerable skills to a single groove. The re- sponses of this sold-out house, how- ever, proved that if this versatile guitarist decided to wear but one hat, his fans would miss the others that fit him so well.

GEORGE MAYFIELD
## Black Singles A-Z

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<td>HERE I GO AGAIN</td>
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## AIRPLAY

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Billboard® Producers

FOUR WEEK ENDING APRIL 11, 1987

**TOP BLACK ALBUMS**

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

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- **NO. 3**
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- **NO. 4**
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**RHYTHM & BLUES**

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- **NEW**
  - LILLO THOMAS "Sexy" single is very hot in the U.K. Unfortunately, Thomas can't get over there to promote it. A video was needed, and within a weekend, from a late-night phone call to the offices of Atlantic Producciones on a Friday to an edit Sunday night, the project was completed. Pam Gibson directed and Rolandas Hius produced. Under hurried circumstances (and on a small budget), the black-run video company made a fine advertisement for the Paul Laurence-produced single.

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UNITY
"OUR TIME HAS COME"

Members of the Professional Record Pool Directors Association of New York & New Jersey.

L to R Standing: Brian Chin (Billboard), David Pease (Associate Member), Robert F. Gregory (S.O.S.), Jeanne Dixon (Intermetro), Mark Arista (Rockpool), Stephanie Shepherd (Dance Music Report), Stan Dixon (MOJO), Bobby E. Davis (S.U.R.E.), Gene Stattons (REEL), Judy Weinstein (For The Record), Kevin Alexander (KEV-CO), Gerald Roney (N.J.A.D.D.), Kneeling: Ed Paunetto (City Sounds), Eddie Rivera (R.P.B.C.), David Morales (For The Record), Stan Klein (Chart Beat), camera shy: Chris Ross (Associate Member). Photo by Chris Ross.

ANNOUNCING

THE FIRST ANNUAL
UNITY MUSIC CONFERENCE AND SHOWCASE

"A Conference Dedicated To The Dance Music Professional"

MONDAY, APRIL 13TH
CONFERENCE 10:00 AM - 7:00 PM
ARTIST SHOWCASE & PARTY 9:00 PM
at
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515 West 18th Street, NYC, NY

REGISTRATION RATE:
$20.00
INFORMATION:

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NEW JERSEY
N.J.A.D.D.: 201-757-0967

www.americanradiohistory.com
FOR WEEK ENDING APRIL 11, 1987

HOT DANCE/DISCO

Compiled from a national sample of dance club playlists.

ARTIST

1 \( \text{NO. 1} \) JODY WATLEY
2 \( \text{NO. 1} \) THE S.O.S. BAND
3 \( \text{NO. 1} \) BOBBY BROWN
4 \( \text{NO. 1} \) HERB ALPERT
5 \( \text{NO. 1} \) SINITTA
6 \( \text{NO. 1} \) KIM WILDE
7 \( \text{NO. 1} \) HEAVEN 17
8 \( \text{NO. 1} \) TRANCE DANCE
9 \( \text{NO. 1} \) NW LABS
10 \( \text{NO. 1} \) RAINY DAVIS
11 \( \text{NO. 1} \) HIPSWAY
12 \( \text{NO. 1} \) ARETHA FRANKLIN
13 \( \text{NO. 1} \) JIMMY SCOTT
14 \( \text{NO. 1} \) NINA MORIC
15 \( \text{NO. 1} \) DEAN MARTIN
16 \( \text{NO. 1} \) JIMMY SCOTT
17 \( \text{NO. 1} \) BLUZ
18 \( \text{NO. 1} \) FREEZE FEATURING JOHN ROCCA
19 \( \text{NO. 1} \) GEORGE MICHAEL
20 \( \text{NO. 1} \) KENNY G.
21 \( \text{NO. 1} \) JOHN NOVIN
22 \( \text{NO. 1} \) JOCELYN BROWN
23 \( \text{NO. 1} \) TOUCH
24 \( \text{NO. 1} \) BARBRA ROY
25 \( \text{NO. 1} \) RUN D.M.C.
26 \( \text{NO. 1} \) NO SOVEREIGN
27 \( \text{NO. 1} \) ELEANOR MILLS
28 \( \text{NO. 1} \) GENERAL PUBLIC
29 \( \text{NO. 1} \) ROBBIE NEVIL
30 \( \text{NO. 1} \) DEBBIE GIBSON
31 \( \text{NO. 1} \) BLAKE
32 \( \text{NO. 1} \) O.S.T.
33 \( \text{NO. 1} \) SIREN
34 \( \text{NO. 1} \) KATHY KOSINS
35 \( \text{NO. 1} \) ZEE
36 \( \text{NO. 1} \) KOOL & THE GANG
37 \( \text{NO. 1} \) KRATZ WERK
38 \( \text{NO. 1} \) MADHOUSE
39 \( \text{NO. 1} \) GIGGLES
40 \( \text{NO. 1} \) THE BREAKFAST CLUB
41 \( \text{NO. 1} \) CLAUDIA BARRY
42 \( \text{NO. 1} \) MILL & KIM
43 \( \text{NO. 1} \) ARTHUR FRANKLIN & GEORGE MICHAEL
44 \( \text{NO. 1} \) FREEZE FEATURING JOHN ROCCA
45 \( \text{NO. 1} \) ELEANOR MILLS
46 \( \text{NO. 1} \) DONNA ALLEN
47 \( \text{NO. 1} \) GEORGE
48 \( \text{NO. 1} \) LIZ TORRES
49 \( \text{NO. 1} \) RAINY DAVIS
50 \( \text{NO. 1} \) RUN D.M.C.

HOT DANCE/DISCO

12-INCH SINGLES SALES

Compiled from a national sample of dance club playlists.

ARTIST

1 \( \text{NO. 1} \) CLUB NOUVEAU
2 \( \text{NO. 1} \) COMPANY B
3 \( \text{NO. 1} \) JODY WATLEY
4 \( \text{NO. 1} \) SIRIUS
5 \( \text{NO. 1} \) PRINCE
6 \( \text{NO. 1} \) KIM WILDE
7 \( \text{NO. 1} \) NANCY MIZTINE
8 \( \text{NO. 1} \) MADONNA
9 \( \text{NO. 1} \) JIMMY SCOTT
10 \( \text{NO. 1} \) PAUL LEKAS
11 \( \text{NO. 1} \) TRINERE
12 \( \text{NO. 1} \) PAUL PARKER
13 \( \text{NO. 1} \) MADONNA
14 \( \text{NO. 1} \) JIMMY SCOTT
15 \( \text{NO. 1} \) JIMMY SCOTT
16 \( \text{NO. 1} \) CYRE
17 \( \text{NO. 1} \) LOLA
18 \( \text{NO. 1} \) BUNNY DEARGARE
19 \( \text{NO. 1} \) THE COVER GIRLS
20 \( \text{NO. 1} \) ONE WAY
21 \( \text{NO. 1} \) JOCHELYN BROWN
22 \( \text{NO. 1} \) HEAVEN 17
23 \( \text{NO. 1} \) BARBARA ROY
24 \( \text{NO. 1} \) BUNNY DEARGARE
25 \( \text{NO. 1} \) MADONNA
26 \( \text{NO. 1} \) SHELIA L.
27 \( \text{NO. 1} \) KATHY KOSINS
28 \( \text{NO. 1} \) ZEE
29 \( \text{NO. 1} \) KOOl & THE GANG
30 \( \text{NO. 1} \) KRATZ WERK
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43 \( \text{NO. 1} \) RUN D.M.C.

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We CAN'T think of anyone besides Prince who could hand you a jaffy bag full of work tapes and demo cassettes come up with something as terrific as "Sign 'O' The Times" (Isley Park). That's not to say that this double album is CARELESS work; it's not. It's a point of amazement that his sounds songs so compellingly in these sparse, quickly worked up productions. And the veil of talent that often surrounds Prince's last two albums is gone, making this one a lot more accessible. We second our colleague John George's comments in his world-premiere sneak preview some weeks back. With half the number of songs tracks up on the board—there's an amazing amount of content and successful experimentation here.

For clubs, there are some obvious picks: "U Got The Look," the fullest production here, in which duet vocalist Donna Easton sounds like Teena Marie; and "It's Gonna Be A Beautiful Night," recorded in Paris with the Revolution. Also: "It," revealing the "If I'm Your Friend" arrangement; "Hot Thing," which David Bowie should cover if he gets the chance; "Purple America"; and "Housequake," a simple funk jam.

But the left-fielders are the most special: "If I Was Your Girlfriend," a slow-motion version of his early classic one-man-band electronic sound; and "Strange Relationship," "Forever In Your Life," and "I Could Never Take The Place Of Your Man," all easy to take musically and very incisive lyrically. Over-exposure? Sure, in the exposure the fans will play this one to death.

NEW SINGLES from a bunch of must-play names; the latest "Day-In-Day-Out" is much augmented from the album version by a typically busy Shep Pettibone. A few cuts by Rauli "Raul" de la Parra are also back: With David Bowie cover should it be released, "New York to London" (EMI) sounds like a disco hit. The other side: "The Break-Up," with '80s influences in a more danceable way.

EMBER" (B-Boy Jones) is a clean-up of the Jocelyn Brown sound by producer Allen George & Fred MacFarlane; Tommy Register's mix adds a busi Emulator break . . . Five Star's "Are You Man Enough?" (RCA), re done by Shep Pettibone with edits by Tuta Aquino, has a similar feel, the most surefire thing yet from the group for pop breakthrough . . . K.T.P.'s "Certain Things Are Likely" (Mercury) made a fast break out of the box on its import action; Phil Harding's remix brings out a tremendous bass line absent from the original.

MORE LATIN DISCO: Nayege's "Second Chance For Love" (The Federation) is New York's most promising workout, with "Doves" (Epic), a clean, unusual folk/hit-tech production, comes from a live album. Atlanta's "Tearin Up The Hurt" by Sache (Atlanta) is a mel low Jazz-style ballad; Merlin Bob mixed . . . Sadie Nine's "Let's Work It Out" (Qwest) is another rare, sparse cross of funk and hi-NRG . . . Jayne Edwards' "Rhythm Of Your Lies" (NightWave) was cut through record pro duced, moody, midtempo dance tune "Pretty Young Girl" by Bad Boys Blue (Emergency) is tradition al Eurobeat in the Modern Talking style with excellent production values and incredibly catchy melody . . . Ingrid Sunday's "Do What You Want" (Omni) is also a tightly done pop-disco record, remixed very sparsely by John George & Sergio Munizabi . . . Sylvia Smith's "Heartbreaker" (Qwest) is brittle, West Coast funk, remixed by Bruce Forest.

We have a complete collection of U.S. releases and all import disco records. Send for our free flyer listing all titles we stock. U.S. & imports. We specialize in U.S. small label product. CALL US: 800-434-3477.

DANCE MUSIC SPANS REMIX SERVICES
New Companies Take Individual Approaches

BY BRIAN CHIN.

NEW YORK. The hot mix subscription service is a tradition about as old as dance music itself. Services supply re-eds and remixes to leading dance music producers and to qualified DJs on a monthly cycle.

Since the early '80s, three companies—New York's Disco net and two San Francisco operations, Hot Tracks and Razor maid—have shared the marketplace with individual producers and sales through record pools. Now, in the last year there has been a profusion of new entrants in the field. Recent launches include Disco Mix Club, Ultimix, Prime Cuts, and Mix-It-All. Subscribers numbers are not public, but the companies are licensed to produce monthly editions in amounts of only 50-100 packs are regular, if not always instant. For one firm, an active roll of just 100 would achieve a break-even mark. By contrast, Hot Tracks is not soliciting any new subscribers because of the pressing ceiling, according to Gini Spiegel, who runs the service with producer/DJ Mike Lewis on behalf of the late founder Steve Agnew.

Discoent operates under the ownership of Steven Von Blau and Pat Rosiello, following the loss of founder Mike Wilkinson. The service, which will celebrate its 10th anniversary in October, has diversified its product in recent months to equalize offerings of hi-NRG, r&b, and top 40 hits. Half the subscribers are of many years' standing, but fluctuation in sales has increased because of the profusion of new companies, says Von Blau. Spiegel's company is among the most successful of each of the services has, in practice, differentiated itself through programmatically and the other services credit. Razor maid, for instance, with holding the field's most identifiable niche, based on the service's alternative-oriented music.

"We're more a promotional service for companies outside the U.S.," says executive producer Art Maharg, co- owner of Razormaid with remix/editer Joseph Watt. Because of the higher overhead of its unique packaging, colored vinyl pressing, remixing from master tapes, and imminent introduction of compact disks, Razormaid itself is a break-even venture, with eventual benefits expected through Watt's work as a studio consultant and the launch of a Razor Maida label.

San Mateo-based Mix-It, headed by club/radio DJ Cameron Paul, specializes in street material. Mix-It's one-disc issues are also cheaper than the two-disc mailings of most other services.

Ultimix, based in Greensboro, N.C., has taken the opposite tack, expanding to sales with three discs on one cut per side.

Ultimix co-owner Brad Hinkle, who does the service's re-eds along with Les Messangie, says, only half-facetiously, the company was launched because of its infor mation with club mixes that are actually inadequate for DJ use. For Ultimix, Hinkle says the goal is to provide the clean breakdowns that are unavailable even on 12-inch disks with several mixes.

According to Arista national di rector of dance promotion David Jurman, the services provide growth in the industry both with expansion of both in breaking a new record and extending a record's life when the original versions saturate. He says that overexposure has not yet become a problem.

Prime Cuts' Max Bailey notes that the labels' tighter clearance procedures do not permit overser. According to Bailey, Prime Cuts, specializing in pop material, "has hit a hard-breaking with a bang" by giving away the first 500 copies of its first issue, instantaneously establishing its customer base last September.

Disco Mix Club, a U.K.-based or ganization with 900 members worldwide, was launched in the U.S. in San Diego under the direc tion of Carl Snyder last summer as a combination of an additional mix and medleys, an "audio newsletter" previews new British releases. DMC also publishes a monthly magazine and co-sponsors a worldwide DJ competition and convention.
Fan Fair Advance Registration High
CMA, Grand Ole Opry Are Co-Sponsors

BY EDWARD MORRIS

NASHVILLE Advance registration for the 16th annual Fan Fair is now at an all-time high, according to the Country Music Assn. (CMA), which co-sponsors the event with the Grand Ole Opry. This year's Fan Fair will be held June 8-14 at the Tennessee State Fairgrounds here. The 1986 fair drew a record registration of 21,500.

While many performers for the series of showcases remain to be selected, fair sponsors are promising more than 30 hours of live entertainment at the same ticket price as last year: $80. In addition, ticket holders will be admitted to the fair's exhibit halls, the Country Music Hall of Fame, Opryland USA, and the Ryman Auditorium. Two dinners are also part of the ticket package.

Each of the major record labels in town will present shows, along with independents MTM Records and 16th Avenue Records. The latter is the new label formed by the Opryland Music Group. Currently, it has only Charley Pride on its roster, but several other acts are near being signed, according to a spokesperson for the label.

Indie label show planned for 2nd day of fair

An independent label show is scheduled for the second day of the fair. To be eligible to perform on this show, the CMA says, a band must be signed to an established indie label, have had chart action in at least one of the major trade magazines between March 13, 1986; and April 1, 1987, and agree to perform with the backing of the house band provided.

The tentative schedule for the fair:
- June 8. Bluegrass show, 7 p.m.-10 p.m.
- June 9. International show, 10 a.m.-noon; independent label show, 1 p.m.-2:30 p.m.; Mercury/Smash, 4 p.m.-6 p.m.; CBS/Epic, 8 p.m.-10 p.m. Exhibits booths open 11 a.m.-6 p.m.
- June 10. All-American Country Games (at Vanderbilt Univ. Stadium), 10 a.m.-noon; Warner Bros. show, 2:30 p.m.-4:30 p.m.; MCA, 7:30 p.m.-9:30 p.m. Exhibits open 10 a.m.-6 p.m.
- June 11. Capitol/EMI America show, 10 a.m.-noon; 16th Avenue show, 2:30 p.m.-4 p.m.; RCA, 7:30 p.m.-9:30 p.m. Exhibits open 10 a.m.-6 p.m.
- June 12. Songwriters show, 10 a.m.-noon; MTM show, 2:30 p.m.-4 p.m.; International Fan Club Organization (IFCO) show, beginning at 8 p.m. Exhibits open 10 a.m.-2 p.m.
- June 13. No official activities
- June 14. Grand Masters Champi... (Continued on next page)

Despite High Ratings, TNN Show Succumbed To Budget

‘Country Notes’ Exits Gracefully

ONE OF THE BEST country music television shows hit the dust with little fanfare March 28. “Country Notes,” the “Entertainment Tonight”-type show devoted to covering the world of country music, went out the way it came in: 1985—a winner.

Hosted by Greg Crutch and Janet Tyson, the show has been a huge audience for The Nashville Network (TNN), the cable TV service that now reaches an estimated 30 million households. Having appeared on the show, I can vouch for its penetration.

From Key West, Fla., to Canada, those cards and letters kept coming, indicating a remarkable viewership for this half-hour Saturday show of news, reviews, and interviews.

Ratings were not a problem. In fact, “Country Notes” normally resided at or near the top in popularity for TNN shows. According to TNN insiders, the show was an economic casualty—a show similar in style (though I doubt in quality) was brought in at a lower cost, a deal too good to pass up for bottom-lines who must watch the dollars and pinch the pennies.

It’s a shame to see quality programming go down the tubes instead of on the tube. Too few shows have reached the level of quality and rapid-fire entertainment that “Country Notes” did at its zenith. It provided the most thorough, in-depth, and relevant coverage of this sometimes folky, but always complex, business and entertainment mode.

While it took several months for the on-air personalities and chemistry of Crutch and Tyson to develop, they soon became a comfortable and creative duo that brilliantly and convincingly escorted their viewers through the triumphs and tragedies that enrich and enliven the country music scene. They traveled throughout the world for news and captured many memorable moments. These shows should be preserved in video vats by the Country Music Foundation to provide future country music scholars and journalists a two-year-old and platinum lode of treasures.

Producer Dennis Gore and the entire behind-the-scenes staff of “Country Notes” should be commended for putting together a show that never compromised on quality, never exceeded the boundaries of good taste, and never brought anything but credit to TNN. Crutch and Tyson have launched what should be major careers, and they should fare well in the future. They have done it against the temptations of ego trips or self-promotion. It’s tough enough to have a bad show canceled on you—and even tougher to have an excellent one canceled. In either case, they handled it like the pros they are, continuing with fins up through the final performance. Then, in a touching finale, each unhooked the other’s microphone and the final note of the show went out to the stage together. It was a sad Saturday, not only for those watching, but for millions of viewers in the U.S. and Canada. And yes, a sad day for TNN.

NEWSNOTES: Theme-park lovers, Opryland U.S.A. awaits you this year with sweet surprises. Once again, the park, now in its 16th season, has undergone some changes—namely expansion. In addition to a $2.6 million thriller water ride, the Old Mill Stream, which peaks by dropping 50 feet into the lake, the park has added two music shows. One is a 45-minute tribute to the golden age of broadcasting and is called “The Big Broadcast”; the other is a 45-minute Western musical/act/comedy dubbed “Way Out West.”

Who’s in the studios? Nashville's favorite pop singer, Andrew Gold (“Thank You For Being A Friend”) on her next LP. No scheduled release date yet, but that’s not all Larson is up to these days. She recently made her acting debut co-starring with Diana Canova, daughter of the late country screen and recording star Judy Canova, in the TV series “Throb.” In addition, she is the voice over for the new Folgers coffee campaign and has still found time to headline the Texas Independence Day celebration at New York’s Lone Star nightclub and perform on David Brenner’s “Nightcap.” Capitol Records group Sawyer Brown prepares to head for the Muscle Shoals Studio in Alabama this month with producer Ron Chaceky steering the team... T.G. Sheppard is working on his third Columbia LP in Muscle Shoals, too. In the Fame Recording Studios, Rick Hall is producing/engineering Sheppard’s product for the third consecutive time... Look for the country... (Continued on page 34)
COUNTRY

Earle’s A Pearl. MCA Nashville and Steve Earle, center, celebrate Earle’s first No. 1 album “Guitar Town.” Pictured at the party are, from left, Jimmy Bowen, president MCA Records, Nashville; Emory Gordy, Jr., producer, Earle; Harry Stinson, Earle’s drummer; Tony Brown, vice president A&R, MCA, Nashville, and Bruce Hinton, sr. vice president and general manager MCA, Nashville.

Five-Day Event Will Feature Workshops

Gospel Radio Seminar Sets Schedule

NASHVILLE The National Gospel Radio Seminar will convene at the Radisson Hotel for instructional sessions during Gospel Music ’87 Week, Sunday-Thursday (5-9). Last year’s event drew 208 registrants. Aimed at station owners, managers, programmers, and salespeople, the sessions and their leaders are as follows:

Monday, April 6

Tuesday, April 7
8:30 a.m.—Complimentary breakfast for owners and managers.
9 a.m.—“Techniques In Selling,” Pam Lontos; “Programming: Keep It Legal,” Tim Brady.

10:30 a.m.—“Eliminating The Five Biggest Objections To Buying Christian Radio And Selling The Benefits,” Pam Lontos; “Creative Production Concepts,” Tom Dooley, Rick Tarrant, Jim Hodson, and Jon Rivers.
2 p.m.—“How To Charge What You’re Worth,” Gary Crossland; “New Zealand Nuts And Bolts,” Rick Tarrant; “Managing Sales: Training Forum For Managers And Owners,” Pam Lontos.

Wednesday, April 8
2 p.m.—“Post-Sales Service,” Gary Crossland; “Promotions Top To Bottom,” Tim Calcarz, Bob Powers.

11 a.m.—“Good Music, Good Sales,” George Hatcher.
3:30 p.m.—“The Productivity Challenge: A Positive Approach To Maximizing Sales Relationships,” Grady Batten; “Radio And Record Companies: Working Together,” radio promotion reps from various Christian labels with Brad Burkhardt.

Thursday, April 9

The registration fee, which may be paid in advance or at the door, is $195. A reception for artists and radio personnel will be held Sunday (5) at the Radisson Ballroom. Additional information is available from the Gospel Music Assn. at 615-242-6303 or from Joe Battaglia, chairman of the National Christian Radio Assn., at 201-343-5097.

Book Is Revised

NASHVILLE A revised edition of “Sing Your Heart Out, Country Boy” has been released by the Country Music Foundation.
The new 456-page hardcover book is a collection of 349 classic country lyrics and the stories behind them by Dorothy Horstman.
The book is divided into 15 chapters on song themes, each with a historical introduction. Among the songwriters who tell the stories behind some of their hits are Willie Nelson, Dolly Parton, Gene Autry, Mel Tillis, Kris Kristofferson, and Johnny Cash.

Fan Fair Registration High

(Continued from preceding page)
onship Fiddling Contest (at Opryland), 10:30 a.m.-6 p.m.
Part of the expenses of staging the record label showcases is subsidized by the CMA, a source there says.
George Hamilton IV will host Tuesday’s international show. Featured acts will include Country Green, from West Germany; Ruud Havelange, Holland; Carole Gordon and Bob Newman, England; Susan McCann, Ireland; Patsy Riggir, New Zealand, and the Leahy Family, Canada. The Jordaniares will also perform on the show.

Headlining the IFCO show (for which a separate ticket is required) is MCA’s John Schneider. Other acts slated are Gary Morris, Holly Dunn, Keith Whitley, and the Forester Sisters. Performing on the new country showcase portion of the event will be Jerry Jaye Allogio, the Back Behind The Barn Boys, Charlie Gordon, Michael Harding, Rebel Lee, Mike Snider, and Southern Reign. Lee Arnold, host of Mutual Radio Network’s “On A Country Road” series, will be MC.

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ADVERTISE IN BILLBOARD’S COUNTRY MUSIC SOURCEBOOK TO PICK UP NEW BUSINESS AND MOTIVATE REPEAT BUSINESS!
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<td><strong>31.</strong> Everytime</td>
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<td><strong>32.</strong> I'll Be There</td>
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<td>Kathy Mattea</td>
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<td><strong>34.</strong> The Right Left Hand</td>
<td>George Jones</td>
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<td><strong>42.</strong> I'll Be There</td>
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<td>Warner Bros.</td>
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**COUNTRY SINGLES A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

**TITLE**

(ARAM Publishing Corp., ASCAP)

**ARTIST**

(CTA Music, ASCAP)

**LABEL**

(MCA/Curb, MCA/Curb)

---

**SHEET MUSIC AGENTS**

(Studdert Music, ASCAP)

(ASCAP)
crooner on "Lifestyles Of The Rich & Famous," which plans to air a feature on him in May. Also coming in May is the second Girls Next Door MTV LP. Their debut album yielded three top 20 singles, and a fourth is on the chart. Work is under way on an Everly Brothers LP. The album, a self-produced compilation of their own compositions, is being produced in Miami.

Congratulations ... Dan Seals continues raking in the awards this year. He recently added a National Assoc. of Campus Activities Award to his collection in the country category at the NACA convention here.

Other winners this year included John Mellencamp, Willie Nelson, Alabama, Chuck Mangione, and Dr. Ruth Westheimer (Dr. Ruth! What kind of campus activities she contributed to) ... Heartly congrats to Ricky Skaggs, who was named recipient of an Edison Award, the Dutch equivalent of a Grammy. He received the Edison for country album of the year for "Love's Gonna Get Ya" in the Netherlands ... Tom T. Hall has been awarded an honorary associate of arts degree in country music from the South Plains College in Levelland, Texas. The award was presented in conjunction with the dedication of the Tom T. Hall Recording and Production studio on the campus March 28 ... Radio station KXCT "1510 AM" Childress, Texas, celebrates its 40th anniversary under the direction of founder George Morey. The full-service country-formatted station got its start in a small farmhouse with World War II surplus equipment.

Watch for RCA's Michael Johnson on Country Music Television this month. Johnson will be showcasing his talents for country fans during the 30-minute special airing exclusively on CMTV. "Michael Johnson In Concert" is scheduled for four slots, April 27, April 30, May 1, and May 6.

On the road again ... Billy Joe Royal heads for the West Coast in early May for his first swing there since signing to Atlantic-America... Hankamania is setting in across the country. Several recent dates by Hank Williams Jr. have sold out—Louisville, Ky., Huntsville, Ala., and the Omni Center in Atlanta. During his Atlanta date, he debuted his unembossed version of "Buck Nuked," a tune from his new LP, "Shadow Face." Some say that about 30 "free-spirited" women offered up their brassieres to Hank after he sang the verse, "It's no sin to be in your birthday skin" (I guess that's better than throwing tomatoes).

New traditionalist Dwight Yoakam is reviewed in concert ... see page 21

FOR WEEK ENDING APRIL 11, 1987

Billboard. TOP COUNTRY ALBUMS

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<th>ARTIST</th>
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<th>SUG. LIST PRICE*</th>
<th>NO.</th>
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<td>WARNER/Curbi</td>
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*NASHVILLE SCENE (Continued from page 30)

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**For Week Ending April 11, 1987**

**No. 1**

HANK WILLIAMS, JR. 
WARNER/Curbi (CD) 1 week at No. One HANK "LIVE"
A&M Mounts Grassroots Push For Bryan Adams

BY GEOFF MAYFIELD

NEW YORK A&M Records recently primed the promotion of Bryan Adams' new album, "Into The Fire," by starting a series of prerelease listening parties for consumers in 20 markets.

The grassroots campaign, held in conjunction with 18 different chains, was part of the label's all-out push for the Adams album. With this last, "Reckless," selling in excess of 7 million units, "Into The Fire" leaped as an obvious priority for A&M.

In addition to the preview parties, the label launched an aggressive, multifaceted attack to boost the album's profile:

• The lead single, "Heat Of The Night," was released March 17, almost two weeks prior to the album's March 30 street date.

• The single, noted for additional exposure on national television the weekend before the album's release, as A&M landed the song on the March 27 episode of "Miami Vice."

• A&M used the Adams song to lead the music industry's cassette single attack, releasing a cassette of it the same day as its vinyl counterpart. It marks the year's first tape version of a seven-inch single.

• The label has made a standup display available to retailers, which holds LP, cassette, and compact disk versions of the album, as well as the cassette single.

The consumer listening parties, held March 16-25, were an essential ingredient in A&M's campaign. The label's field staff chose the participating chains from 20 markets.

Prior to each "I Heard It First" party, the host chain placed entry boxes in all of its stores within that market, inviting Adams' fans to register for a chance to preview the album. The number of winners per store was determined by the number of adult, peaker-driven stores within that cluster, and the size of the party's venue. Participants were enlisted entirely through in-store efforts, rather than through print or radio advertising.

In most cases, parties were staged at one of the chain's stores.

(Afternoon edition continued on page 37)

by Earl Paige

ONESTOP BOP: With the March 30 implementation of a 150-day catalog dating program by WEA, one-stop exes are engaging in a lot of introspection. Although only the major chains have华renalized the February National Assn. of Recording Merchandisers gathering, the program is generating bittersweet reaction in some quarters. In the wake of the distributor's revamped pricing structure, which eliminated functional discounts (Billboard, Dec. 20, 1986), a number of onestops stopped reporting product to trade charts and radio stations while others raised prices on WEA goods. Now comes a program that cuts 3% off $6.98 LPs and 4% off higher-price catalog LPs, with discounts on cassettes of 5% and 7%, respectively. At Oakland's The Music People, president Jason Blaine says, "We've been trying to buy within their programs and so far have avoided issuing a separate WEA price list." Blaine, chairman of NARM's embaled One-Stop Advisory Committee, chaired the first of what became three one-stop meetings at NARM. "WEA took away a lot when they did away with the functionals but now they're giving some of it back to us," says Blaine.

CRUNCHING THE NUMBERS: For one-stops, the WEA plan amounts to a "so-called functional," Blaine says. Not only is there 150-day dating, but the buy-in runs March 30-May 8 without affecting the extended billing. With extra buy-in time plus five months of selling time on both the standard and jazz catalog programs is due Sept. 10. Customers are entitled to two shots during the March 30-May 8 buy-in period.

ANOTHER ONESTOP STOP: Many concerns remain among one-stops, including the feared impending deregulation of CD inventories, but Steve Liberman is upbeat. The president of Nova Record Distribution in suburban Atlanta says, "WEA is being very cooperative. They made a move and they can't back off it, but they are coming with things that are very good in terms of profitability and merchandisability."

TOWER BAR CODE: An increasing number of Tower outlets are utilizing a new code that identifies Sacramento headquarters of category, cost of product, and selling price, says president Russ Solomon. "You're always selling records at different prices at different stores, so we wanted a handle that would let us know what was really up, how this all balances out. I'm not debunking the industry effort to be totally cataloged. This is tremendous, it's sophisticated, it's great for the tower, it's great for Musicland, Wherehouse, and others who maintain a data base. I'm not sure what to do about the amount of titles we handle, if we ever want to maintain a data base of 75,000 titles—if we want to know all that, or need to. Also, in our case, we sell a tremendous amount of product that isn't bar-coded, so we would never have 100% coverage."

HOLDING THE VIDEO PRICE LINE: In an unusual move, Music Plus president Lou Fogelman addressed the L.A. chain's customers in the web's monthly newsletter, Video Guide. Acknowledging the first major releases of $89.95 videos—"Alcatraz," "Stand By Me," and "Legal Eagles"—Fogelman identifies "CBS/Fox, RCA/Columbia, and MCA/Fox/Par in the market," says he, by entering the record business. "With prices that high, it will definitely affect the way the industry works. We're not going to offer that to our customers."

Items under $49.95 are still available, but Fogelman went on to say: "The only way to do this is to try to keep the retail price down, try to sell it for $19.95 on up. We don't have to do anything as far as putting it on the shelf, but we just have to sell it below $49.95 as quick as possible.

VIEW FROM THE TOP: The International Council of Shopping Centers bills the main speakers of its May 3-8 Las Vegas convention, David Glass, presi- dent and CEO of Wal-Mart Stores, as representing "the world's fastest expanding retailer."".

VINYL VIABILITY: It varies market to market and even within markets, but a lot of independent stores and small chains are finding a niche in continuing with the LP. That's the word from Jeffrey Boyd, partner in a Kalamazoo, Mich., one-stop firm whose very name indicates vinyl interest. "We're warning our accounts who burn off 40% of their stock in a sale or try to send it back: The consumer won't come in for the 60%-it's all or nothing at all with the consumer. We've got to keep on them. They're going to stop by the last of the hardy vinyl junkies who can't find anything anymore at Cameolet, Musicland, or the rock accounts like K-Mart. But we're urging stores not to give up on vinyl."

INDIE STORES SAID TO BE HITTING PROFITABLE PERIOD

BY EARL PAIGE

LOS ANGELES From his unique vantage point, Neil Heiman believes independent record tape retailers are "entering their most profitable period."

Head of the only remaining independent Peaches store—located in Seattle—Heiman, 35, goes back to the late '70s, when the national chain made a huge industry splash with a coast-to-coast wave of super-market-size stores.

He was also there when the web fell victim to the record business depression, which, combined with the expense of its rapid expansion, eventually fragmented the com- pany in a Chapter 11 bankruptcy reorgani-

zation. Specializing in real estate for the chain that was headed by his brother Tommy Heiman in the late '70s, Heiman still believes location is vital. "Where we are now was one of the top locations in the chain," he says.

"We have a Tower a block away and now Wherehouse is opening 50 yards from us," says Heiman, validating his selection of the site on Northeast 45th Street. "When I was on the other side with a chain, I always argued that a good retailer can still make it regardless of chain competition if the market is electrified by the new competition. I still believe that." Heiman says one element that lends vitality to independent retailers is the recent adjustment in prices by WEA, the same restructuring that has inflamed mass merchandisers and one-stops (Billboard, Dec. 20, 1986, and Jan. 31). "What WEA has done is given me a chance to com- pete without the former arbitrary rule that you had to have three or more stores. I hope this is a trend." Also boosting the indie's chances, in Heiman's view, is the promise of continuing demand for LPs. "We're entering the most profitable phase of the flat business," he says of the LP, "though it may be the end. There's all kinds of cutout business, and such renewed interest in oldies."

Heiman's store—located off the major Interstate 5 artery through Seattle—recently had an oldies sale, he reports. "Everything was recorded before 1970. It was wild. We would see people walk up to the counter with Emotions in three configurations—45, LP, and cassette. We had compact discs on sale, too.

Heiman says a major aspect of the event was "putting 45s on sale. We do a major job with American Pie. I go back to the beginning with Wayne Wolf [founder of the oldies label]. It was unusual. You don't see singles put on sale that often. We ran them at $1.39.

Heiman is among those crediting radio with spurring the oldies craze. "We saw it three years ago when KVI came in with oldies," he says, adding that the classic rock format has just added impetus.

According to Heiman, independent stores can survive and flourish "if they have the depth. We've always emphasized depth at Peaches. Someone came through here and commented on how we still maintain the depth."

Heiman's Peaches was originally 16,000 square feet when it took over in November 1981. "We sold off a big chunk to Gap 3½ years ago. We're now 7,000 square feet."

Peaches also carries video software. "We have 4,000 rental titles and about 6,500 pieces," he says. Stock includes Beta, because Seattle, like other geographic pockets, "is still a strong Beta market."

Heiman says the record business is "still pretty basic in terms of determining your strategy. Video, though, is an entirely different business."
## Compact Disc Dividers

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A&M MOUNTS GRASS-ROOTS CAMPAIGN FOR BRYAN ADAMS

(Continued from page 35)

and Miami, where the label took the parties to recording studios. In Los Angeles, the event was held on A&M’s lot.

The album previews drew “a very wide age group, from kids to adults,” says David Gales, executive director of product management, who coordinated the campaign and attended several of the parties. “In some cases the kids were particularly young, so they brought their parents. But some of the winners were adults, too.”

According to Gales, most of the attendees were in the 12-35 age group, with an even split between males and females. Numbers attending ranged “anywhere from 75 to 125 winners,” except for Los Angeles, where 500 fans won entrance.

In addition to grabbing a taste of the album and refreshments, those in attendance were eligible for door prizes, including “I Heard It First” T-shirts and CDs of Adams’ previous titles. All of the participants received a special laminate-finished in the manner of a backstage pass—and a copy of the “Heat of The Night” cassette single.

Gales notes that attendees were also given response postcards asking “questions related specifically to cassette singles,” a vehicle that will help A&M gauge early consumer response to the new product.

As for the response to the parties, Gales says: “They were all extremely excited, and there was very good response to the cassette single. In some cases, the stores were selling product, and a lot of earlier Bryan Adams titles were sold.”

“I think even we at A&M Records were underestimating how much people anticipated hearing the next Bryan Adams album,” adds Bob Gold, the label’s executive director of advertising and merchandising.

Based on response to the Adams previews, Gales says he anticipates similar efforts for future key releases: “We hope to do more of these for other records by other artists because we think there’s a lot of benefit, for us and the consumer.”

Both large and small chains hosted the Adams parties. In alphabetical order, the chains are: Camelot Music (Cleveland); Fred Meyer department stores (Seattle); Flip Side (Chicago); Great American Music (Minneapolis); Harmony House (Detroit); Hastings Books & Records (Amarillo, Texas); Peaches Records & Tapes (Miami); Record Bar (Raleigh, N.C.); Record Town (Albany, N.Y.); Record World (Long Island); Sound Warehouse (Dallas, Denver, and Houston); Straberry Records & Tapes (Boston); Streetside (St. Louis); Tower Records (San Francisco); Turtle’s Records & Tapes (Atlanta); Wall-to-Wall Sound & Video (Philadelphia), Waxie Maxie’s (Washington), Wherehouse (Los Angeles).
New Releases

ALBUMS

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

CD SST CE100/$15.98
CARLOS MONToya
Fandango Vols. 1 & II
CD Bandridge BC8103/83/82/81/80
NIKOLAI NEKRASOV & THE TV AND RADIO RUSSIAN FOLK ORCHESTRA
The Evening Bells
CD Handleman FMCD Handleman FMCD
VARIOUS ARTISTS
Movie and TV Themes
CD Handleman FMCD Handleman FMCD

STANDARD RECORD

DAS DAMEN
Jupiter Eye
LP 007/008/56/$5.98
CA 007/008/54/$5.98

DESCENDENTS
All
LP 007/008/56/$5.98
CA 007/008/54/$5.98

THE DOWNSIDERS
LP Stax Two BPM 002/$7.98
CA BPC 003/$7.98

THE LINES
Will You Still Love Me When I’ve Lost My Mind?
LP Southern 007/N/A
CD SST 007/N/A

BLACK
SPENCER BOHREn
Born In A Biscayne
LP Great Southern GS 11010/$8.98
CA GS 11010/$8.98

CHILL
Chill Out
LP Street 001/Nextel $8.98

COMPACT DISK

CHARLIE BARNETT & HIS ORCHESTRA
Big Band 1967
CD Handleman FMCD 038/N/A
DIANN CARROLL & THE DUKE ELLINGTON ORCHESTRA
A Tribute To Ethel Waters
CD Bandridge BC9103/$3.50/5.98

ARTHUR FIEDLER & THE BOSTON POPS
Capriccio Italiano, Capriccio Espagnol
CD Handleman BC8102/$5.98

VIRGIN FOX
The Digital Fox Vols. 1 & II
CD Bandridge BC8103/04/42/32/98

MEL MUPPETS
Mirage

Retailing

New York The rackjobber Handleman Co. used a Pontiac Fiero as the lure in an 18-day, fourth-quarter promotion that scored a whopping sales increase of 169% in the music departments at 22 Philadelphia-area Bradlees stores.

The campaign was orchestrated by the advertising department of Troy, Mich. based Handleman. The rack services 18 of those 22 stores, located in Pennsylvania, southern New Jersey, and Delaware; the other four are racked by Minneapolis-based Lieberman Enterprises.

During the Nov. 5-22 promotion, called Music On Wheels, Handleman utilized a two-week radio flight and various point-of-purchase display tools to invite customers to register for the contest’s grand prize. The Fiero plus $5,000 cash. The car was donated by Richboro, Pa., dealer Davis Pontiac.

Runner-up prizes included a pair of his and hers 12-speed Huffy bikes, three skate boards, and five sets of roller skates.

The 22 Bradlees music department collected 22,403 entries, which, Handleman claims, is a record-breaking tally.

According to advertising spokeswoman Denise Klaus, it is not unusual for Handleman to include Lieberman-serviced departments in campaigns when those stores are located within the promotions’ targeted geographic cluster.

“We do that sometimes because we want to cover Bradlees as a whole,” says Klaus. She explains that usually when the umbrella of a rack’s campaign includes locations serviced by a competing rack, the sponsoring wholesaler will charge back the other company for a portion of the promotion’s expenses.

GEOFF MAYFIELD
St. Louis Dealers Form Anticensorship Coalition

BY MOIRA MCCORMICK

CHICAGO - In response to recent raids on video stores in St. Louis County, Mo., that carry adult titles, more than 100 retailers in the St. Louis area have organized to stand together to form the Video Coalition Against Censorship (VCAC).

The series of arrests that first led to the coalition's formation took place in December. More arrests were made in that market on March 24 in two different areas, rather than the larger chains, have been the target of these raids.

Formed by various members of the St. Louis chapter of the Video Software Dealers Assn. (VSDA), including chapter president Joe Gasparich, the coalition has set standards for area video stores in their handling of adult titles, and acts as a spokesman for area video dealers. At the coalition's first meeting, March 8, VSDA member Johnny Beck, head of the three-video store Headquarters chain and the two-store franchise Mosk Dot, was elected president of VCAC. Gasparich was voted treasurer.

Beck, one of the four dealers raided on March 24, says that three of the four who were arrested that day are members of VCAC. Preliminary hearings for those arrested were scheduled for April 1.

According to Gasparich, who runs the St. Louis chain of Bay B. Video, formation of the VCAC was spurred in December when St. Louis County police raided five stores in an unincorporated area of the city.

Local newspapers reported that hundreds of X-rated cassettes were seized in the raids, and that six store owners and employees were arrested and charged under a local St. Louis County ordinance with distributing pornography. Their cases have not yet come to trial.

Following that incident, says Gasparich, St. Louis video store owners felt a need to work as a group to protect their interests.
‘Super’ Opening Kicks Off RKO Warner Expansion Drive

BY JIM BESSMAN

NEW YORK RKO Warner Theatres Video has begun an expansion phase with the opening of its first new store since acquiring New York’s 15-store Video Shack chain in November (Billboard, Dec. 13).

The 4,500-square-foot ‘superstore,’ in the Coney Island section of Brooklyn, opened on March 27 as an RKO Warner Theatres Video outlet. According to company vice president of advertising and promotion Joe Lisaius, plans are for all stores in the 18-store chain to take on that name within the next six months.

The chain is part of The Almi Group, an organization of diversified companies involved in entertainment and real estate. Prior to buying Arthur Morowitz’s 8-year-old Video Shack network, RKO Warner Theatres Video had four stores in the New York metropolitan area, all adjacent to RKO-owned movie houses.

The new superstore is actually a reopened RKO Warner outlet expanded from its original 2,000 square feet through the leasing of additional space next door. The new facility stocks over 12,000 videocassettes, three times as many as the store contained previously. According to Lisaius, this is slightly less than the inventory at the chain’s other superstore, Video Shack’s two-story, 12,000-square-foot flagship location at Broadway and 46th Street in Manhattan (Billboard, July 12, 1986).

Lisaius explains that the new single-floor store’s design enables it to hold nearly as much product as a store more than twice its size.

‘We’ve been able to maintain room between the aisles because of how we shelve product’

“Shrinkage hasn’t been a major problem,” he says of the flagship store, reporting success with Kongo’s article surveillance system and upstairs security personnel.

The layout of the new store has sale product taking up the first third, with the rear two-thirds devoted to rental cassettes. Lisaius says new fixtures and the “understated” black-and-beige color scheme intentionally convey the “plush and rich” look and feel of the old RKO theaters. A newly designed typeface, he adds, reflects the “old Broadway typeface style” and further contributes to the overall “art deco” tone.

To celebrate the store’s grand opening, T-shirts, bags, caps, and other merchandise were given away, and a sweepstakes drawing awarded a grand prize of a 10-speed bike and such other prizes as designer telephones. Additionally, a 49-cent overnight rental policy was instituted there and at the other two Brooklyn locations, to last through Wednesday (18). Normally, the fee is $2.

Opening festivities continue this month, with celebrity appearances by pro wrestling star Ricky “The Dragon” Steamboat, New York Jets quarterback Ken O’Brien, and performers from the Ringling Bros./Barnum & Bailey Circus.

Meanwhile, RKO Warner Theatres Video plans further expansion (Continued on next page).

ST. LOUIS DEALERS FORM COALITION
(Continued from preceding page)

Howard Golden, borough president of Brooklyn, cuts the ribbon at the March 27 grand opening of the new RKO Warner Theatres Video superstore. Shown, from left, are Mark Waters, assistant store manager; Robert Erdman, district manager; Golden; Richard Davis, store manager; Rhonda Shoup, promotions/merchandising manager; and Joe Lisaius, director of advertising.

ers at the St. Louis VSDA chapter meeting on March 25.

“Some stores have been circulating petitions for some time,” notes Gasparich. “This is the first time we’ve organized such activity as a group. There seems to be a lot of support for doing what you want to do, without someone else making that decision.”

“We intend to pursue this in a legal way,” adds Beck. “We don’t think we’re breaking the law by renting those tapes, and we’re not going to take a police chief’s word on it. Unless the court says we’re breaking the law, we’re certain we’re within our rights.”

Assistance in preparing this story provided by Geoff Mayfield in New York.
New Releases

HOME VIDEO

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

ALIEN PREDATORS
Martin Hewitt, Dennis Christopher, Lynn Holly Johnson
▲ Trans World Entertainment 3061/SBI/$79.95
THE ART OF LANDSCAPING
Howard Garrett
▲ ▲ U nderscore $29.95
BLOOD TRACKS
Jeff Harding, Michael Fitzpatrick, Naomi Kande
▲ ▲ Music/SBI/$29.95
BREAKING INTO TELEVISION COMMERCIALS
Iris Acker
▲ ▲ Music/SBI/$29.95
DEEP CRANKING: THE KNEE 'N REEL FISHING METHOD
Paul Elias
▲ U nderscore $29.95
DOWN BY LAW
Tom Waits, John Lurie, Roberto Benigni
▲ ▲ Music/SBI/$29.95
FAMILY CAMPING: THE ESSENTIAL PLANNER
Instructional
▲ ▲ U nderscore $29.95
FAMILY CAMPING: CAMPING ACTIVITIES
Instructional
▲ ▲ U nderscore $29.95
FAMILY CAMPING: SAFETY, A GUIDE TO BEING PREPARED
Instructional
▲ ▲ U nderscore $29.95
FAMILY CAMPING: THE FAMILY CAMPER ON WHEELS
Instructional
▲ ▲ U nderscore $29.95
FAMILY SECRETS
Stefanie Powers, Melissa Gilbert, Maureen Stapleton
▲ ▲ Music/SBI/$29.95
FISHING WITH ROLAND MARTIN, VOL. 1:
BASS FISHING ON THE EAST COAST
Roland Martin
▲ ▲ Music/SBI/$29.95
FISHING WITH ROLAND MARTIN, VOL. 2:
FISHING FOR FLORIDA BASS
Roland Martin
▲ ▲ Music/SBI/$29.95
FROM BEYOND
Jeffrey Combs, Barbara Crampton
▲ ▲ Music/SBI/$29.95
FROM HERE TO ETERNITY
Burt Lancaster, Montgomery Clift, Deborah Kerr
▲ ▲ RCA/Columbia/0762/$29.95
JOLSON SINGS AGAIN
Larry Parks
▲ ▲ RCA/Columbia/0762/$29.95
LOST HORIZON
Ronald Colman, Jane Wyatt
▲ ▲ RCA/Columbia/0762/$29.95
MORE BIBLE STORIES
Animated
▲ ▲ Children's Video Library/1566/SBI/$29.95
PACIFIC WAVES
Conceptual
▲ ▲ Ambroset/100/SBI/$19.95
JOE PISCOPO NEW JERSEY SPECIAL
Joe Piscopo, Eddie Murphy, Danny DeVito
▲ ▲ Music/SBI/$29.95
SCENES FROM A MURDER
Telly Savalas, Anne Heywood
▲ ▲ Music/SBI/$29.95
SCORECHY
Connie Stevens, Cesare Danova, Marlene Schmidt
▲ ▲ Music/SBI/$29.95
SECRET HONOR
Philip Baker Hall
▲ ▲ Music/SBI/$29.95
THE TENTH MONTH
Carol Burnett, Dina Merrill, Keith Michell
▲ ▲ Music/SBI/$29.95
TRUE STORIES
Spalding Gray, David Byrne, Swoosie Kurtz
▲ ▲ Music/SBI/$29.95
WORM FISHING: TECHNIQUES AND PATTERNS
Paul Elias
▲ ▲ Music/SBI/$29.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Renz, Billboard, 1515 Broadway, New York, N.Y. 10036.

RKO WARNER EXPANSION
(Continued from preceding page)

As for former Video Shack owner Morowitz's current involvement with the RKO chain, Luskin says only that he "retains title as president." Morowitz is still the head of the Metro Video wholesale operation and the Coliseum Video label as well as the current president of the Video Software Dealers Assn.

Music Plus holds line on video rental rates. See Retail Track, page 35, for more video dealer news.

WITH AN AD IN BILLBOARD!

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SPECIAL CES ISSUE TO FEATURE:
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BONUS DISTRIBUTION to attendees at 1987 International Consumer Electronics Show (CES) Chicago, May 30–June 2

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AD CLOSING:
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A trade show for everyone in the business of buying, selling, producing, licensing, or distributing home video programming and accessories!

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April 21 - 23, 1987
Jacob K. Javits Convention Center of New York

For three whole days, the Javits Center will be the showcase of home video from every major category—Sports, Health and Fitness, Home Repair, Gourmet Cooking, Self-Improvement, Business, Music, Travel, Programming—and the gathering place for these key industry players.

RETAILERS
- will find aise after aisle of video programming to meet both their sell-through and rental needs at this year's show. Plus, a brand new retailer institute to help you answer all those vital questions on home video retailing, including Buying smarter—How to deal with distributors and program suppliers—Maximizing return on inventory investment—Preventing theft, and much more.

INDEPENDENT PRODUCERS
- will have the opportunity to show their unreleased programs at the Independent Producers Market, located right on the exhibit floor. Meet acquisitions executives, ad agencies and their clients, agents from both the U.S. and abroad. Plus, a strategic seminar program covering a broad range of topics including: Entering the Home Video Market—Direct Marketing Video Products—Merchandising Home Video Products—Advertiser Supported Video, and much more.

LIBRARIANS
- will see a tremendous display of all types of programming and learn how to best serve their needs. A new Librarian Institute will give them ideas on building and managing a video collection.

PUBLISHERS
- of home video around the world will acquire new product, find new channels of distribution for their products and attend the unique seminar program.

MASS MERCHANDISERS
- will be able to find fresh new programming from all over the globe—product ideally suited for sale directly to the consumers markets you want to reach.

AD AGENCIES & ADVERTISERS
- will be able to source co-venture opportunities, see hundreds of programs available for ad sponsored video and develop new merchandising ideas.

FINANCIAL INTERESTS
- Financial analysts, investment bankers, industrial investors, venture capitalists and others will find home video is where the action is.

To find out more about the NEW YORK INTERNATIONAL HOME VIDEO MARKET: Just fill out and mail the coupon below, or call toll-free outside New York (800) 248-KIP (In New York (212) 328-9157.)


☐ As a retailer, please enter my complimentary registration for the exhibit hall only and send further information about the retailer institute.

☐ Enclosed is my check for the $150, non-retailer Advance Registration to the exhibit hall only (525 on-site).

☐ Please send me information about the seminar program.

☐ I am interested in participating in the Independent Producers Market. Please send information.

☐ I may be interested in exhibiting.

Name
Address
Organization
City State Zip
Telephone #

I am: ☐ A Retailer ☐ B. Mass Merchandiser ☐ C. Ad/Pry Agency ☐ D. Librarian ☐ E. Independent Producer ☐ F. Other (please specify).

B2-REV87
Record World Bows In-Store Clips Programming Supplied By Rockamérica

BY JIM BESSMAN

NEW YORK The Long Island-based Record World chain is launching in-store music video programming with the introduction of clip reels supplied by the Rockamérica pool in two of its stores. The chain says it eventually plans to have video in all 72 of its stores.

Under the agreement, Rockamérica provides four hours of video per month to the music chain at below-normal rates. This marks the first time the clip pool has supplied a major record retailer.

According to Rockamérica president Ed Steinfeld, Tower Records will follow suit when it begins programming Rockamérica compilations next year—a promotional stunt.

Record World’s first video installations are in the Roosevelt Field store in Garden City, N.Y., and in Monmouth Mall in Eatontown, N.J.

At some point, Record World plans to have video in all its stores, screening either the Rockamérica cut or its own custom-made tapes, according to Bruce Imber, the chain’s vice-president of planning and operations.

“This is the first major chain to make a serious commitment to putting video into stores,” says Imber, referring to Tower and Steinfeld, “Others use their monitors to run MTV, but to me, that’s not a serious commitment.”

Imber says, however, “Tower, for instance, sets their video systems on MTV and then turns off the sound and plays records. That’s a totally ineffective way of using in-store video.”

Steinfeld says that because MTV contains VJ patter, commercials (including spots by competing record stores), and other “extraneous material,” it is not as effective as clip-only programming. He notes that in addition to superior sound quality, compilation reels allow store managers to act as their own VJs, deciding what to play and when to program it. Record World stores can also program video by department, he says. “You don’t want to see an Art Of Noise clip in the country section.”

Imber says that, while he sees videoclips as an important in-store sales aid, the deal with Rockamérica may only be for a limited run. “Our long-range goal is to create our own programming as a means of controlling in-store video play,” he says. “Our first step is to install video systems,” Imber continues. “We’ll have 15 in place by the end of the year. 50 by the end of next year. We’ll then show clips in high-traffic places, and even when we’re playing audio product only, we’ll use a still camera to project the album cover and play selection. We’ll never have a dead screen.”

Imber says he’d eventually like to set up more elaborate in-store programming, “along the lines of MTV, maybe called ‘Record World TV.’ Such a service would mix clips with self-produced specials involving in-store promotions.

Depending on the cost, he adds, the chain would either continue to obtain clips through Rockamérica, or else would get them directly from record labels.

Rockamérica has royalty and licensing agreements with the labels, because they act as a distributor for profit. But since Imber, a retailer, “would be using them for in-store promotion, I’m not subject to licensing, and I can afford the fees [Rockamérica] charges to its regular customers.”

Imber says that record labels have already said they would provide him with their clips at no charge. “They want in-store play however they can get it.”

“Record World continues to use Rockamérica reels,” Imber says he would like to rely on Rockamérica’s production expertise in linking videoclips and in-store promotional programming and creating an identity for its in-store video plans.

The Dave Edmunds Band Live (Columbia)
Kate Thorne NJ/SE

ANITA BAKER
Sane Old Love
Harmony/EMI
Albatross/Sony/Luminant
Peter Czayk

JOHN EDDY
Pretty Little Rebel
John Eddy/Columbia
M. Music Enterprises
Jim Strock

THE DAVE EMDUNDS BAND
Paralyzer

Sasan Fy/Columbia
Townes Wells/One Heart Productions
Jim Shear

EDDIE MONEY
Endless Nights
Warner Bros.

MCA THE JETS TO BE FEATURED IN DISNEY PROMO

NEW YORK A one-hour special involving the Jet is the centerpiece of the Disney Channel’s weekend Sneak-A-Peek promotion, designed to get the group access to the pay-cable channel during National Cable Month. The promotion begins Monday (6) and runs through April 12.

Disney says the program represents a new commitment to music programming. In order to get maximum mileage out of the music connection, the channel is taking the eight-member band group on a two-city tour of its facilities—a promotional vehicle usually reserved for its other entertainment offerings.

“It’s important to the cable subscribers to know they’re getting a Sneak-A-Peek preview as well as the nature of our programming,” says Stephen Fields, the Disney Channel’s vice president of consumer marketing.

According to Fields, Sneak-A-Peek will offer 20 million cable homes a free channel tour of the channel’s programming. The Disney Channel currently claims nearly 3.2 million subscribers.

“The Jets In Hawaii” debuts on Tuesday (7). It will be repeated twice during the promotional week and then shown throughout the rest of the month.

The special includes concert footage filmed in Hawaii, additional performance footage shot in front of Hawaiian scenic spots, and interviews with the musical group recorded at various locations in the group’s Minneapolis home base.

They talk about what it’s like working together as a family and how they originally came to this country and started out in the business,” says Fields, noting the young Tonga-born group’s unusual background. “Since we’re a family-oriented channel, their story will be very interesting as well as entertaining and informative for parents, teens, and children.”

Fields explains that the promotional tour supporting “The Jets In Hawaii” is geared to both cable viewers and operators.

The Jets are scheduled to appear in Miami on April 1 and in Philadelphia on April 2 and 3. These markets, says Fields, were chosen partly out of the channel’s “understanding” that they are Jets stronghold, but also because of the potential for subscriber growth due to participation by local cable operators.

“The Jets will visit the local systems and tape TV spots promoting the Disney Channel and get the cable people involved in the promotion,” says Fields. He adds that approximately 150 Jels albums have been obtained from MCA as give-aways to cable functionaries at home office autograph signings. The group will also be active in other places.

(Continued on next page)
No Secrets. The first video and single from the fourth album of MCA act Night Ranger is "Secret Of My Success." Posing in the back row on the set of the shoot, directed by Larry Jordan for Calhoun Productions, are—no seriously—folks—Weird Al Yankovich, center, on trumpet and Motley Crue's Tommy Lee, left, and Vince Neil on sax. Standing in the front row, from left, are Night Ranger's Jack Blades, Alan "Fitz" Gerald, Jeff Watson, Kelly Keagy, and Brad Gillis.

JETS IN DISNEY PROMOTION (Continued from preceding page)

tensive press and local talk show activities during each stop.
According to Fields, "The Jests In Hawaii" is a continuation of the Disney Channel's involvement in music programming, following last October's 15th anniversary celebration of Walt Disney World, which featured John Sebastian, Belinda Carlisle, and Miami Sound Machine. It was followed by a Sebastian special showcasing the artist's Lovin' Spoonful hits and new children's material.

The Disney Channel has also shown Paul McCartney's animated short subject, "Rupert And The Frog Song." Fields says that the service currently has a variety of "music-oriented" programs in development.

"I think contemporary music will become a greater part of the Disney Channel," he says. "We have the capability of doing specials like 'The Jests' that are appealing to our audience and that can really round out our entertainment offering."

JIM BERSMAN

VIDEO TRACK
(Continued from preceding page)

Bell produced for Vivid Productions. The clip supports the first single off the group's new Elektra album, "Men And Women."

Vivid Productions also created Gregg Allman's video for 'I'm No Angel,' the title track off his recently released comeback album, on Epic. Set in an old Western town, it's a performance piece that intercuts flashback footage of Allman as a sheriff in the hands of some "rough and ready" cowgirls. Jeff Stein directed. Michael Riffe produced.

Black Entertainment Television has expanded its programming to include "Softnotes," a one-hour music video program geared toward an AC audience. It is hosted and produced by BET's Alvin Jones, who is also responsible for the network's "Video Vibrations" and "Midnight Love." Watch for videos from such artists as Sade, Ashford & Simpson, Stevie Wonder, and Grover Washington Jr., among others.

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

NEW VIDEOCLIPS
Continued from preceding page

Marked Role
TIM SCOTT
Sound Of Thunder
The High Lonesome Sound: Garrett Cliff Good, Angel Grace
PERCY SLEDGE
When A Man Loves A Woman
When A Man Loves A Woman: Atlantic Paul Henry, Philip Lawry

TEEN DREAM
LET'S GET BUSY
RANDY TRAVIS
Forever And Ever Amen
Forever And Ever Amen: Warner Bros. Marty Fields, Jack Choir

AS OF APRIL 1, 1987

VIDEOS ADDED THIS WEEK

BULLEDAVIS PHELPS TELL ME Sheena (Epic) BREAKOUT
DEAD OR ALIVE SOMETHING IN MY HOUSE Epic MEDIUM
ESQUIRE TO THE RESCUE Geffen MEDIUM
CHRIS ISAAC YOU OWE ME SOME KIND OF LOVE Warner Bros. BREAKOUT
JANET JACKSON LET'S WAIT ANOTHER A&M BREAKOUT
JEFFERSON AIRPLANE WHITE RABBIT RCA BREAKOUT
MADONNA LIKE A PRINCESS Warner Bros. SNEAK PREVIEW
STEVE MILLER BAND I WANNA BE LOVED Capital SNEAK PREVIEW
SPOONS ROOEO PolyGram MEDIUM

SNEAK PREVIEW VIDEOS

BRYAN ADAMS HEAT OF THE NIGHT A&M 1
JON BUTCHER GOODBYE SAVING GRACE Capitol 4
DEEP PURPLE CALL OF THE WILD Mercury/PolyGram 5
GEORGIA SATELLITES BATTLESHIP CHAOS Elektra 15
KANSAS CAN'T CRY ANYMORE MCA 2
NIGHT RANGER THE SECRET OF MY SUCCESS MCA 2
RATT SLIP OF THE LIP Atlantic 1
THOMPSON TWINS GET THAT LOVE A&M 3
TRIUMPH JUST ONE NIGHT MCA 2
U2 WITH OR WITHOUT YOU Island 4

GREGG ALLMAN BAND I'M NO ANGEL Epic 6
BANGLES WALKING DOWN YOUR STREET Columbia 6
THE BARBUSTERS LIGHT OF DAY CBS 1
DAVID BOWIE DAY IN DAY OUT Elektra 7
CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram 7
CROWDED HOUSE DON'T DREAM IT'S OVER Capitol 14
CUTTING CREW (I JUST) DIED IN YOUR ARMS Virgin 14
EUROPE ROCK THE NIGHT Epic 16
GLASS TIGER I WILL BE THERE Manhattan 17
LOU GRAMM MIDNIGHT BLUE Atlantic 19
SAMMY HAGAR WINNER TAKES IT ALL Columbia 20
POISON TALK DIRTY TO ME Enigma/Capital 21
PSYCHEDELIC FURS HEARTBREAK BEAT Columbia 22
RED SPEEDOGRON THAT'S NOT MY NAME Epic 29
RUN D.M.C. IT'S TRICKY Profile 37
PATTY SMITH NEVER ENOUGH Columbia 44
BRUCE SPRINGSTEEN WILD, WALKING AND REASONING EMI 45
TINA TURNER WHAT YOU SEE IS WHAT YOU GET Capitol 46
WANG CHUNG LET'S GO GEFFEN 47
STEVE WINWOOD THE FINER THINGS Warner Bros. 52

ACTIVE TRACK

BREAKFAST CLUB RIGHT ON TRACK MCA 5
DOOKEN DREAM WARRIORS Elektra 6
HIPSWAY THE HONEYFLY EMI 10
CYNTH LAPIER WHAT'S GONNA HAPPEN ON EPIC 23
ROBBIE NEVOL DOMINOES MCA 6
SIMPLY RED THE RIGHT THING Elektra 6
ANDY TAYLOR I MIGHTIE MCA 6

NEW CITY ROCKERS BLACK DOG Warner Bros. 9
TRACTOR PARTY TRAIN Big Time 11
LET'S Get BUSY Warner Bros. 12
WORLD PARTY PRIVATE REVOLUTION Elektra 16

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TRACTOR PARTY TRAIN Big Time 11
LET'S Get BUSY Warner Bros. 12
WORLD PARTY PRIVATE REVOLUTION Elektra 16

MEDIUM ROTATION

AGE OF CHANCE KISS Virgin 4
AUTOPHOTO LOUD AND CLEAR RCA 4
BIG AUDIO DYNAMITE V-TEN笏ENGER Columbia 5
DEL HUGOS LONG SLIDE WARNER BROS. 5
THE DAVE EDMUNDS BAND PARALYZED Columbia 11
FAREHHEIT FOOL IN LOVE Warner Bros. 6
FLESH FOR LULU I GO CRAZY MCA 6
COREY HARR DANCING WITH MY MIRROR EMI 6
KILLING JOKE SANITY 4
LEVEL 42 LESSONS IN LOVE PolyGram 6
LITTLE AMERICA WALK ON FIRE Geffen 6
KENNY LOGGINS MEET ME HALFWAY Columbia 6
LOVE JUSTICE I FOUND LOVE PolyGram 6
LOVE TRACTOR PARTY TRAIN Big Time 6
NEW CITY ROCKERS BLACK DOG Independent 4
RANK AND FILE BLACK BOOK Rhino 4
SAINTS JUST LIKE FIRE WOULD TVT 4

BREAKOUT ROTATION

COUNTRY

THICK AMERICA IT'S A GOOD TIME Country 4
THE DAVE EDMUNDS BAND PARALYZED 4
FAREHHEIT FOOL IN LOVE 4
FLESH FOR LULU I GO CRAZY 4
COREY HARR DANCING WITH MY MIRROR 4
KILLING JOKE SANITY 6
LEVEL 42 LESSONS IN LOVE 6
LITTLE AMERICA WALK ON FIRE 6
KENNY LOGGINS MEET ME HALFWAY 6
LOVE JUSTICE I FOUND LOVE 6
LOVE TRACTOR PARTY TRAIN Big Time 6
NEW CITY ROCKERS BLACK DOG Independent 4
RANK AND FILE BLACK BOOK Rhino 4
SAINTS JUST LIKE FIRE WOULD TVT 4
STRIPPER FREE Enginer 4
TIMBUK 3 HIMSTYLES AND ATTITUDE I.R.S. 3
WIRE TRAIN SHE COMES ON Columbia 3

* Denotes further Sneak Preview Video.
For further information, contact Jeanne Noel, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.
Sony Gives U.S. Factory Big Boost
Invests $10 Million In Videotape Facility

BY STEVEN DUPLER

NEW YORK Sony is investing $10 million in its American magnetic products division, company chairman Akio Morita said recently in a speech highlighting Sony Magnetic Products Inc. of America's (SMPA) 10th anniversary.

Morita said the money will be used for capital equipment purchases intended to boost the Dothan, Alabama, based-magnetic tape factory's videotape production by more than 40%, thus allowing SMPA to meet expanding demand in North, Central, and South America.

SMPA began audiotape production in 1977 with 250 employees. Since that time, the firm has diversified into professional videotape and floppy disks and currently produces five million 1/2-inch videocassettes and five million audiocassettes annually.

Cumulative investment in SMPA—which operates plants in Laredo, Texas, and Nuevo Laredo, Mexico, as well as the Dothan facility—has risen from an original $15 million to $140 million, according to Morita. The three facilities now employ over 2,000 staff.

Further, SMPA's cumulative production during 10 years of operation is over $1 billion, and its cumulative exports amount to almost $500 million.

According to Morita, Sony's magnetic tape sales represent approximately $900 million, or 10% of Sony's total sales worldwide.

Morita said the newly refurbished magnetic-media plant in Dothan should be on line late this year. The Dothan SMPA plant, like many Sony operations, uses locally sourced materials in manufacturing. SMPA is also a completely in-house manufacturing facility, covering everything from tape coating to cassette shell-molding and assembly.


due to the company's commitment both to selling and renting digital is unwavering. To that end, HBB displays a wide range of digital gear in the demo suite.

In addition to the PCM-3234, the permanent display shows Sony's new Twin-DASH two-track master recording, the PCM-S402; the PCM-1630-DMR-2000 and 4000 CD mastering system; and a variety of EIJA-format digital systems.

Signal processors on display include selections from AMS, Dolby, Drawner, and Yamaha; amplifiers are by Amcron (in the U.S.). Also on display are systems for the "serious home recordist," says Jones. These include Allen & Heath mixing consoles and a full range of Pontus b&c and 16-track recording packages.

Finally, video has not been ignored. Jones said the showroom stocks ProTools monitors and Sony U-matic recorders as well as Sigmans video gear.


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

DIRECT TO DISK: Jonathan Wearn, an indie record producer with more than 500 records on Capitol, Angel, Philips, and EMI to his credit, has purchased a $7,000 CompuSonics DSP-1000 audio computer for music and mastering. The DSP-1000 is a recently released digital audio recorder that makes permanent laser recordings on optical disks. It is stocked by a number of audiophile hi-fi shops; Wearn is believed to be the first record producer to make professional use of the device.

CompuSonics president David Schwartz says that Wearn’s purchase underscores “applicability of the DSP-1000 to the small studio environment, particularly where studios are now using Sony F1/701, Nakamichi, or Sansui PCM digital videotape-based systems.”

Schwartz says that broader applications for the DSP-1000 will soon be realized, when CompuSonics begins delivery of proprietary MS-DOS software that will allow the DSP-1000 to interface with any IBM-compatible personal computer.

Contact the Palo Alto, Calif.-based firm at 415-494-1184.

AUTOMATED MASTERS: Studio Masters Recording of Los Angeles has added a new automated mixing-dubbing/production suite, centered on a New 8128 48-channel mixing board with Necam 96 automation.

The new room is a custom design by Don Blake (co-founder of the original United Western Recording Studios), contractor John Wright, and acoustic and monitoring consultant George Augspurger. Studio Masters is owned by ex-Dot Records president Randy Wood.

MIDI EXPLAINED: Question: When is a shameless plug not a shameless plug? Answer: When it’s for a much-needed product. Billboard sister publication Musician Magazine’s two-volume set “Understanding MIDI” was originally designed to help musicians untangle the intricacies of the digital interface. But the publishers of the books say that music retailers and their sales staffs have turned to the guides in a big way. In fact, even music dealers who do not carry music publications are ordering the series for in-house use. Published a year ago, “Understanding MIDI” has sold more than 50,000 copies. Features of the package include a step-by-step introduction to MIDI technology and applications and what is claimed to be the most comprehensive all-MIDI product guide on the market. Contact Peter Wostrel at 617-281-3110.

MASTER OF CEREMONIES: VCA Teletronics Center Stage will host Sony Communications Products Co.’s Electronic Imaging Expo ’85. The show is set to hit six U.S. cities this year and is a showcase for high-definition data input, output and monitors. VCA production manager Lew Herman worked with Sony staffs to construct a combination workshop/showroom that features the “cross-fertilization” of the entire Sony product line. Contact VCA at 212-355-1600.

Edited by STEVEN DUDLEY

JAPANESE INVESTMENTS (Continued from preceding page)

overall output now comes from overseas operations, and there are plans to raise the figure to 25%.

But he warns: “There is no assurance that we will succeed overseas. We can move production to Southeast Asia, where labor costs are low, but we would have to face strong competition there.”

Fujitsu president Takuma Yamoto adds: “There will be an international division of labor, and we will keep an eye on global changes in invention structure, such as the hollowing out of the American industry and the rise of Southeast Asia as a production base.”

AMSTERDAM: Media representatives from more than a dozen different countries attended a series of conferences here at the Amsterdam Post Plaza March 16-19, as the Philips consumer electronics division demonstrated CD Video developments.

A formal debut of the new optical CD technology was at the NARM convention in mid-February, but this was the first official show-case for European media.

Frits Schuipema, Philips director of consumer electronics, welcomed an audience from abroad to the company’s showroom on the first day; from France and West Germany on the second, with a party flown in from the U.S. and Japan in the evening; from Belgium, the U.K., and Ireland on the third day; and from Austria, Switzerland, Italy, and the Scandinavian countries on the final day of presentations.

The main speaker was Jan Timmer, president of PolyGram International, whose address took in background information on the new technology, a video presentation, and the promise that PolyGram would have 250 titles for the CD Video launch, including “some of the most famous music videos ever made.”

There was also a display of CD Video hardware. The first generation of combo players were engineered to play the new format singles, standard audio CDs, and 8-inch and 12-inch LaserVision videodisks, with either analog or digital sound.

Timmer emphasized the supportiveness of the reaction the technology had already received from the record industry worldwide.

Another speaker at the various sessions was Warren N. Lieberfarb, president of Warner Home Video, who spoke on behalf of the U.S. movie industry.

Top Musicians Offer Helpful Tips

Breaking Studio Barrier

NEW YORK: Top session musicians will speak about how they got their respective feet in the door at a seminar sponsored by the New York chapter of the National Academy of Recording Arts & Sciences (NARAS). The seminar will be held at the New York Univ. School of Music Business Technolo-amy on Wednesday (8) at 6 p.m.

The seminar, “How I Broke the Studio Barrier,” will feature some of the busiest sidemen and side-women in the business, including Jay Berliner, Ken Bichel, Michael Brecker, Peter Gordon, Kenny Ken- ren, Ralph MacDonald, Margaret Ross, and Tom Tovar.

The musicians will speak, and answer audience questions, about studio hiring practices, necessary qualifications, and how to get and keep session work coming in.

For more details, contact NARAS at 212-245-5440.

AUDIO TRACK (Continued from preceding page)

SAMMY HAGAR was in at Saulsalito, Calif.’s Plant Recording Studios working on a solo project for Epic. Hagar was joined in the studio by Eddie Van Halen. David Thoenner and Rob Benton were at the boards. Also there, Ben E. King was in to work on his upcoming Manhattan album. Finally, Philip Michael Thomas was in during a break from his “Miami Vice” duties. He was working on his new Atlantic project.

Back east, Grammy Award-winning engineer Tom Lord-Alge was in Carlisle, Mass. Blue Jay Recording Studio. He was mixing the recently released System album for At the Ease, a 12-track for Virginia Dance Like a Mother, and the newest Chrysalis release for Living In. Augspurger is to assist on all three projects.

Atlantic City natives the Verge were in Philadelphia’s Warehouse Recording Studios working on a demo for Island. Big Al Great was at the desk and also mixed. Also there, New York’s Triborough Studios tracking its debut album. Paul Oro- fino was in to produce.

Elsewhere in the state, Spyro Gyra was in Suffern, N.Y.’s Beartracks studio during March to work on its 11th album. Jay Beckstein was in to produce. Larry Swist was at the controls.

Down in West Orange, N.J., local A&M rocker Glen Burnie was in at the House of Music working on a solo project, Burnie was co-produced with David Prater. John Rollo engineered.

Further south, the Mysteries were working on an EMI project, Vally, Va.’s Starlight Studio with producer Norman Kerner. The group is made up of Bay-area musicians John and Hal Davis, Kirk Ely, Chris Bateman, and Jimmy Pugh.

AC Black & the Mean Katz were in at Studio Sound Recording in New Oxford, Pa., finishing up a five-song EP. David Norman produced and engineered the demo. Also there, singer Char- maine was working with Norman. In the Midwest, Dan Peek was in at Orchard Studio in Farmington, Mo., working on an album slated for release this spring.

Mobile Fidelity Sound Lab, located in Petaluma, Calif., has struck an agreement with Soviet-based Melodia. The contract involves a two-part arrangement, which covers the transfer of selections from Melodia’s catalog to digital format and CD licensing. Mobile plans 30-40 releases yearly; the first two will be Rachmaninoff’s “Symphonic Dances” and Vladimir Fedoseyev & Nekrason’s “The Evening Bells.”

Material for the Audio Track column should be sent to Nudine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
Tango In The Night
FLEETWOOD MAC
Produced by Lindsey Buckingham and Richard Dashut

Big Love
Seven Wonders
Everywhere
Caroling
Tango In The Night
Mystified
Little Lies
Family Man
Welcome To The Roost... Say
Isn't It Midnight
When I See You Again
You And I Part II

Available now on Warner Bros. Records, cassettes and compact discs.

www.americanradiohistory.com
**Knowledge Industry Gears For Second N.Y. Ind Market**

**BY AL STEWART**

NEW YORK If there were ever an ideal location for a home video show, it's New York, says Eliot Minser, chief executive officer of Knowledge Industry Publications Inc. "The advertising agencies are here. The financial community is here, and most of the press is here. These are people who would rather grab a cab than fly 3,000 miles." So, as the second annual New York International Home Video Market has come to town, Minser, whose firm is sponsoring the event, says he expects attendance to be up by 40% this year. The show, which will run from April 21-22 here at the Jacob K. Javits Convention Center, will feature more than 170 exhibitors displaying in some 200 booths.

The market is unique, Minser says, not only because it is held in New York but because of its emphasis on programming. In addition to the 5,000 retailers expected to attend, a large percentage of those on hand will be looking for the rights to titles or scouting out a buyer for their made-for-video product.

One of the key features of the show will be an Independent Producers Market. Continuous screenings of unreleased programs will be played on monitors in an exhibit floor, divided into genres like sports, children's product, music, how-to, travel, and entertainment. The Independent Producers Market is designed to help acquisition (Continued on page 53).

---

**FOR WEK ENDING APRIL 11, 1987**

**TOP MUSIC VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>#</th>
<th>WEEKS</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
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<td>A&amp;M Records Inc. A&amp;M Video 6-21021</td>
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<td>Motley Crue</td>
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<td>Whitney Houston</td>
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<td>Picture Music Intl. Atlantic Video 501 11 3-5</td>
<td>Genesis</td>
<td>1986</td>
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<td>Stryper</td>
<td>1986</td>
<td>C 24.95</td>
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<td>BMG For The Prince's Trust</td>
<td>Various Artists</td>
<td>1986</td>
<td>C 24.95</td>
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<td>MGM-UA Home Video 40105</td>
<td>Vladimir Horowitz</td>
<td>1986</td>
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<td>The Beatles</td>
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<td>The Cure</td>
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<td>Ken Korda</td>
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Organizers of the New York International Home Video Market are predicting a 40% increase in attendance at this year's event, scheduled for April 21-23 at the Jacob Javits Convention Center. The show will focus on opportunities in made-for-video programming.

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**Laserdisc Coming Into Its Own Multiformat Players To Give It A Boost**

**BY JIM McCULLAUGH**

LOS ANGELES With the advent of CD Video and the introduction of all-format players from numerous Japanese firms expected at the June Consumer Electronics Show, the laser optical format is positioning itself to make sizable gains in the next 12 months.

According to John Talbot, vice president of marketing for LaserDisc Corp., the company is experiencing its first quarter to date, with second-quarter projections even more optimistic.

LaserDisc Corp. Pioneer Artists, and Pioneer Electronics USA have been shoulder- ing the lion's share of the marketing and promotion for the format. However, Talbot and other industry observers think the laserdisc format is about to come full circle. For example, Pioneer and a dozen Japanese licensees have been marketing a combination laserdisc/CD player in the U.S. Newer edition all-format players are just around the corner.

"Part of the CD Video launch," says Talbot, "assumes that there will be a catalog of CD and Laservision product. We are already distributing well over 100 titles from different studios as well as from Pioneer Artists that feature digital sound Laservision. We've had digital sound capability for nearly two years."

Talbot says that the LaserDisc catalog has swollen to nearly 1,800 titles; the company's software release cycle is about 40 titles per month. The laserdisk hardware universe in the U.S. is believed to be between 250,000 and 500,000. Laser-disks are manufactured in Pioneer's Carson, Calif., plant, which has undergone a substantial up-grading recently.

More studios, says Talbot, have shown a stepped-up interest in having their films released with a digital soundtrack. Other studios, such as Warner Home Video, which sells to Pioneer as a distributor, are even remastering certain titles for digital in anticipation of the CD Video launch.

While there has been no major drum roll, Talbot says various studios have shown greater interest in the optical format in the past several months, partly in anticipation of CD Video.

"There's been greater promotional and advertising commitment from most of the major studios," says Talbot. "There's also been more of an effort to coordinate simultaneous release."

MCA Home Video has been issuing classics and collectibles on the format through its Encore Edition series. Recent examples are "Frankenstein" and "Frankenstein Meets The Wolfman." In addition, MCA is (Continued on next page)
The only thing a bounty hunter doesn't waste is time.

A taut, jagged-edged thriller.
spellbinding
— Patrick Goldstein
Los Angeles Times

RUTGER HAUER
WANTED DEAD OR ALIVE

As the great-grandson of the bounty hunter played by Steve McQueen in the original TV series, Nick Randall (Rutger Hauer, “Ladyhawke” and “The Hitcher”) has quite a legend to live up to.

If he lives.

He's got a 9 mm. semiautomatic Uzi that says he will. He's got a maniacal terrorist enemy that hopes he won't. And the CIA hasn't yet decided.

One thing's sure: Nick Randall's the only precisionist capable of eliminating the fanatics threatening America.

And he'll waste no time taking out the trash.
TOP VIDEOCASETTES SALES

<table>
<thead>
<tr>
<th>WEEK</th>
<th>RANK IN PREVIOUS WEEK</th>
<th>TITLE</th>
<th>COPYRIGHTOWNER, MANUFACTURER, CATALOG NUMBER</th>
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<td>Janet Jackson</td>
<td>1986</td>
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No, it's not Willie, Mickey, and the Duke. Terry Cashman left, author of the song "The Duke," hits signature song, which was eventually adapted into different versions. The singer/songwriter, who was once a producer of Jim Croce and other artists, has now brought his baseball creativity to home video with Baseball Video Magazine, a quarterly video series available by subscription for $95 a year or $19.95 for each cassette at retail.

Distributed by Cashman's company, American Radio & Television Productions (ARTP), the half-hour magazine's premiere "Spring Training" issue will soon be released and will be followed by three more issues: an "All Star" edition in July, a "Playoff" tape in October, and a "World Series" wrap-up in December. Cashman, who now heads ARTP in Englewood, N.J., is executive producer, along with longtime partner Peter Kurnit.

Editorial director Alan Hefn, who helped devise the concept, previously worked with Cashman at Croce's Lifesongs Records label. Hefn heads the New York-based Worldwide Biggies production company, which produced John Cougar Mellencamp's " Ain't That America" videocassette as well as two "Prime Cuts" home video rock compilations. Says Cashman, "We talked about using baseball contacts I made six years ago with Talkin' and other "(Continued on page 57)

Songwriter Brings Baseball Vid Magazine To Bat

BY JIM BESMAN

NEW YORK Terry Cashman's love for baseball wasn't staked by "Takin' Baseball" (Willie, Mickey, and "The Duke"). His signature song, which he eventually adapted into different versions. The singer/songwriter, who was once a producer of Jim Croce and other artists, has now brought his baseball creativity to home video with Baseball Video Magazine, a quarterly video series available by subscription for $95 a year or $19.95 for each cassette at retail.

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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: 5' 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
BY MARK HARRINGTON

A device on the hardware horizon promises to simplify the way America's 32 million video-adapted homes do business. Whether companies call it the Universal Remote, Control Central, the Unifier, or Core, the product does essentially the same thing: It integrates onto a single unit the numerous remote controls that come with consumer electronics these days.

The most recent model was unveiled last month amid considerable fanfare by Onkyo U.S.A., the mid-range audio supplier. Called the Unifier, the product—demonstrated with a mockup the size of a bed—is capable of learning the infrared codes that control a product's functions and storing them in its memo-

ry. Up to 100 different functions—like changing the channel on a television's channel selector, or a VCR's fast-forward button—were shown to be programmable. The consumer must, however, pair his or her old remote with the Unifier, press corresponding function buttons on both, and the signal is read and stored. For about $40, consumers are freed of coffee-table clutter, says Onkyo.

Most remote-control integrators work that way, and some are better than others. Onkyo's Unifier is a slightly different version of a prod-ucut first introduced by General Electric in 1985. GE's $150 piece contains a 16-function memory, enough for four different audio and video components. A second genera-
tion piece sells for $99 and has a 90-

function memory, enough for three different components. Aside from the memory capabil-

ity, the major difference between the Onkyo and GE units is that Onkyo's piece is more clearly la-

beled, especially for audio func-
tions. Onkyo, in fact, is licensing the technology from GE and is having it built in the same Japanese factory that makes 60% of the remote con-
trols for all Japanese consumer electronics, according to sources connected with the deal.

The next generation of integrated remote controls is due out this sum-
mer from a Los Gatos, Calif., opera-
tion called CL9. The product is called Core and will sell for about $200. Company engineer and founder Steve Wozniak (the man be-
hind Apple Computers) says his re-

ote is better than its predecessors because, among other things, it can process strings of commands, allow-
ings users to complete multiple func-
tions by pressing one button. He says all aspects of the product, from the look and feel to its functions, were given the same measure of user friendliness as in first Apple product.

"My idea is that technology should only be used to simplify life," he says. "Core was designed for the average, normal person. It doesn't have a Ferrari look to it. It looks very basic. The keys are large and simple. It has a good, quality feel to it. There's a good click when you press the buttons. A device should not lie to you."

Wozniak's Core remote also has a built-in clock, which allows for a diver-
sity of time-shifting functions not possible with current systems. It can operate a string of recording commands when users aren't home, including switching between and re-
cording of cable channels.

Wozniak contends that remotes like the GE piece actually require users to press multiple buttons to accomplish functions, whereas his device reduces the number to one.

But while supposedly easier to use, Core is more difficult to pro-
gram than the GE piece, mainly be-
cause its functions are more sophis-
ticated.

N.Y. SHOW OFFERS DIVERSE SEMINARS

NEW YORK Six seminars as well as separate workshops for retailers and librarians are scheduled for the New York Video Expo Market at the Javits Center April 21-23. Attendees will be charged $125 to attend one seminar, $240 for two, $345 for three, $450 for four, $500 for five, and $650 for all six. Workshops titled the "Retailer In-
tstitute" and "Librarian Institute" are free to showgoers who obtain tickets from an exhibitor.

The following is the seminar and workshop program:

Tuesday, April 21
9:11:30 a.m. — "Entering the Home Video Market." Speakers, in-
cluding Billboard editor Jim McCol-
laugh, will provide an overview of the video industry while touching upon pricing, channels of distribution, and sources of programming.

9:31:30 a.m. — "Retailing — The Right Approach." Retailers and dis-
tributors will discuss relations with suppliers, customer behavior, coop-

ad dollars, and other topics of inter-
est to video dealers (repeated at same time on April 22).

2:43 p.m. — "Focus on Product: Production and Acquisition." The cost components and variables af-
fecting programs made specifically for the home video market will be addressed. Publishers and indepen-
dent producers will provide their perspectives on the market.

Wednesday, April 22
9:11:30 a.m. — "The Changing Role of the Video Specialty Store." The meeting will focus on problems and opportunities involved in tradi-
tional distribution channels as well as key players and trends in video retailing.

2:43 p.m. — "Direct-Marketing Video Products" — Video supplier strategies for selling such product as catalogs, clubs, and subscription programs direct will be discussed.

Thursday, April 23
9:11:30 a.m. — "Merchandising Home Video Products: Issues for Sellers and Buyers." Video business practices, including return policies, payment terms, and, most importantly, will be addressed. Panelists will also look at bookstores, discount stores, and new channels of distribution.

10:30 a.m. — "The Librarian Institute." Public and educational li-

brarians will learn of options avail-
able to them when building a video collection as well as receive infor-
mation on storing and securing tapes.

2:43 p.m. — "Advertiser-Sup-
ported Video And Video in Market-
ing Communications." An overview of corporate underwriting, includ-
ning an examination of advertisers' objectives, will be presented.

N.Y. INTERNATIONAL MARKET (Continued from page 51)

executives sort through the many products that are available to them while giving independent film and video producers an opportunity for exposure.

In that respect, Minsker says, the show is a complete departure from the annual convention held in Las Vegas by the Video Software De-

alers Assn.

"Please don't compare this to the VSDA; we're not competing with them," says Minsker. "Our show is not designed to cater only to retail-

ers. Ours is a show where people ne-

gotiate the rights to programs. It's a show that everyone involved with home video programming should attend, and that's why it can't be held anywhere but New York."

Minsker says that although there is a "huge appetite" for special-in-
terest programming, the companies interested in acquiring rights to nontheatrical product are inundated

with opportunities. Many of those in the market for product are New York advertising agencies looking to become involved in the growing field of ad-supported video. The show, Minsker says, serves as something of a clearhouse for buyers and producers eager to pro-

mote their product.

Minsker says the specific focus of the show coupled with its success has led some of the major suppliers to sit out the event—at least as far as exhibiting is concerned. "Companies like CBS, NBC and RCA/Columbia are 

pia would rather wait and see what happens after two or three years. These are companies that aren't go-

ing to cede two or three years, they just want to make a big splash. They tend to be more cautious with a new show, but you don't get a lot of press or public relations opportuni-

"Prepare to be wowed!"
Peter Travers, People Magazine

"Brutal. Beautiful!"
Sheila Benson, L.A. Times

"Spellbinding!"
Gene Siskel

(Continued from next page)
MPAA Issues Figures For Antipiracy Push
Some 30,000 Tapes Seized In 1986

NEW YORK The Motion Picture Assn. of America’s (MPAA) ongoing battle against video pirates resulted in the seizure of 29,904 illegally duplicated cassettes last year, according to officials of the Washington-based trade organization.

A spokesman for MPAA says that although it would be “an overstatement to say we are turning the corner on video piracy,” the group has stepped up its efforts to combat copyright infringements that result from the illegal duplication of prerecorded video. The group, which recently released the results of its 1986 campaign, says that it conducted more than 1,200 investigations last year, a 35% increase over the previous year.

In addition to the videocassettes uncovered by MPAA as a result of raids on 62 suspected piracy operations, separate investigations by the U.S. marshals’ office netted 8,867 illegal tapes from 30 establishments.

While a number of the cases are still pending, 44 convictions or guilty pleas have been obtained. Additionally, civil litigation resulted in damages and/or injunctions against 58 individuals or establishments. Authorities issued official warnings to 200 other individuals, commercial establishments, and public institutions that were duplicating cassettes illegally.

“We are receiving increasing cooperation from federal and local enforcement agencies,” says Jack Valenti, MPAA’s president and chief executive officer. “We look to the courts to hand down ever harsher sentences if the professional pirate is to be deterred,” adds Valenti, who estimates that the motion picture and video industries lost profits totaling $100 billion last year as a result of video piracy.

Under federal law, those guilty of copyright violations are subject to fines of up to $250,000 and/or a maximum jail sentence of five years. During 1986, approximately $300,000 worth of fines was hand- ed down to those convicted of illegally copying or distributing videocassettes. Fines handed out in 1985 for similar violations totaled under $100,000, according to the MPAA.

3M Holland Bows Musicianship Award

AMSTERDAM Blank tape manufacturer 3M is launching an annual award for musicians here, the 3M Laureate. The prize will be worth some $48,000 and will be judged in three categories: early music, classical music, and modern (including pop and jazz).

3M Holland says it will fund the prize, which it describes as Holland’s highest cultural award, until at least 1993. The inaugural award will be presented May 1.

Janis Joplin Documentary Set For Release

NEW YORK The always electrifying, often controversial career of rock legend Janis Joplin is the subject of a full-length documentary scheduled for release by MCA Home Video on June 11. The 96-minute “Janns” is a collection of rare film footage and interviews with Joplin. It traces the singer’s life from her childhood in Texas to her first rehearsals and performances with the rock band Big Brother & the Holding Company and her rise to superstardom in the late ’60s. The tape will have a suggested list price of $24.95.

Another MCA music release due June 11 in “Otis Day & The Nights: Otis, My Man!” The 34-minute concert features the R&B band, first seen in the movie “Animal House,” performing such songs as “Shout!,” “Gimme Some Lovin’” and “Louie Louie.” It will list for $29.95.

FAST FORWARD

(Continued from preceding page)

add that capability to forthcoming remotes.

Onkyo product and advertising manager David Birch-Jones contends that remote control is already a major function of audio. “It is a function of audio from here on in,” he says, noting that all but the most basic compact disk players come with remote control. The advantage for audio-only companies like Onkyo is that a remote with universal integration capabilities allows it to appease certain dealer requests for video.

Says Birch-Jones, “A lot of dealers have asked us, ‘When are you going to get into video?’ Well, to break into video … would either be too darned expensive or too impractical. The Unifier allows us to accomplish video without actually introducing video products.”

Other companies whose interests are almost exclusively audio-related have taken a different route. Yamaha, for instance, uses a system that unites most new Yamaha remote-controllable audio products and a handful of video products. Called the RS system, it works around a central receiver, much like the kind used in more sophisticated audio-video systems, like RCA’s Dimension.

For good or bad, today’s remote integrators seem to be moving the way of Wozniak’s Core unit: more memory and more sophisticated functions yet easier to use. Wozniak says Core simplifies that with fewer internal parts than the GE piece. What’s more, his unit can be reconfigured with remote-control systems yet to be developed.

A MARKETING TEASE incorporating trade ads and counter cards is being dangled by Playboy Video and Karl-Lorimar for the fifth edition of the “Video Centerfold.” A veil of secrecy hangs over the star, although the product has been announced. The mystery ends April 30 at the Playboy Mansion in Los Angeles, where the 1987 playmate will be revealed, timed to coincide with a June magazine showcase. This will be the first time a playmate of the year has been the subject of a video—previous releases have all featured playmates of the month. Supporting the title is a major ad and merchandising campaign, while the to-be-named playmate will back it with a national tour. Stops at the Consumer Electronics Show and Video Software Dealers Assn. show are also penciled in. The 90-minute cassette will be priced at $29.95. Earlier Playboy tapes, priced at $9.95, have sold more than 100,000 each, according to Karl-Lorimar.

ISAAC ASIMOV joins the video revolution as the host of “Voyage To The Outer Planets And Beyond” from Today Home Entertainment. Programming mix is classical music—Gustav Holst’s “The Planets”—and rare NASA and Jet Propulsion Laboratory footage. Producer Don Barret claims it is the first full-length classical music video. Included with the tape are a NASA-prepared four-color brochure titled “A Look At The Planets” and “Space Almanac,” containing a list of all the coming astronomical events for the next century. Today points to a marketing advantage in using Asimov, who has sold more than 360 million books worldwide. The prolific science and science-fiction author has 268 titles in print. Suggested list is $29.95.

BONUS DISTRIBUTOR VISITS are in the offing from Charter Entertainment for its upcoming release, the Margot Kidder/Michael Sarrazin film “Keeping Track.” A distributor sales rep can pocket $300 in payment from the vendor if he or she mentions the title while talking to a preselected retailer. Charter vice president Tom Burnett reasons the “mystery retailer”—selected from 100 across the country—will generate added solicitation impetus for the film, a technique he claims has not been tried yet in the video business.

RANKS ARE SWELLING at the National Assn. of Video Distributors as the trade group adds suppliers Academy Home Entertainment, Hal Roach Studios Film Classics, Interglobal Home Video, Orion Home Video, Pacific Arts Video and Vista Home Video. Sight & Sound Distributors of St. Louis is a new distributor member. The association is gearing up for its April 29-May 3 conference in Palm Springs, Calif.

A MAJOR RETAILER gets into the programming act as JC Penney teams up with Polaris Communications Group, previously Esquire, for “Esquire Style: Building A Great Wardrobe.” The companies claim that this is the first time a home video has been sponsored by and produced with a retail giant. The chain plans to feature the cassette for less than $20 in 600 of its outlets this fall. Showcased in the store is the designer’s collection of clothing. Programming focus, as the title suggests, is on grooming and styling, with several hosts, including Esquire fashion editor Kim Johnson Gross. The magazine will cross-promote the tape in a special September “advertorial.” An added promotional bonus will be fashion seminars at selected stores.

A HIGH-SPEED FIRST is being claimed by Creative Video Services, the in-house duplicating and postproduction arm of IVE. President Dave Mishra says CVS is the only duplicator that can encode the Macromedia antisyncing system on videocassettes produced at high speed, having recently received a license. CVS has 10 Sony Sprinter high-speed duplicators on line and duplicates for IVE and its FHE label, and such third parties as MCA Home Video, Pram, Vidmark, Great Entertainment, and JCI.

BUY FOUR, GET FOUR FREE is the focus of Prism’s Double Indemnity promotion on a series of suspense, murder, and mystery titles from Granada Ltd. Suggested list on each title is $39.95. The company says the campaign is designed to help the smaller dealer with breadth and depth of titles stocked to maintain a competitive edge over larger chains.
New Venture Bows With Cassette/Book Package

**Firm Hopes To Grow On ‘Diets Don’t Work’**

By Moira McCormick

Chicago “Diets Don’t Work,” a 72-minute videocassette based on Bob Schwartz’s best-selling book of the same name, is the first home video release from Chicago-based William Becks Productions.

The $9.95 title is being sold with the book as a package and is initially being marketed through an 800 number, according to producer Bill Neal. Author Schwartz began a six-week national publicity tour supporting the package.

Hagler-Leonard Battle On Cassette

**Forum Preps Fight Tape**

By David Wykoff

Boston Forum Home Video, the software company headed by former Vestron executive Michael Olivieri, makes its second move into the home video marketplace with “Hagler Vs. Leonard: The Superfight” due April 21, just before the April 6 bout. Forum will serve as the exclusive North American sales organization for the “Superfight” tape, which will be produced by Bob Pittman and Les Garland’s Quantum Media Video (Billboard, April 4).

“Quantum needed someone to jump in on very short notice to help them with their marketing and retail promotion,” says Olivieri.

“We’re very well acquainted with the people at Quantum and recognize the vast potential market for an event-based cassette such as this.”

“We’ll provide Quantum with the rental and promotional base that ought to fully exploit the great rental and sell-through potential of this title,” says Olivieri.

“The ‘Superfight’ cassette follows Forum’s first collaborative project, “How To Benefit From The Tax Reform,” issued with Kari-Lorraine (and sponsored by Business Week magazine) shortly before Christmas.

“We’re pleased with all aspects of the ‘Tax Reform’ tape. Kari-Lorraine

(Continued on next page)

Baseball Video Magazine

(Continued from page 53)

Baseball novelty songs to put together a video People magazine for baseball fans. But instead of having typical game footage and postgame clubhouse interviews, we want to come up with a different approach by getting baseball people to talk about different kinds of things in different kinds of settings.”

The inaugural issue of “Baseball Video Magazine” contains a dozen or so segments that mix snappy viewer participation bits with lengthier features involving players and events. An interview with Ron Darling intersects questions from fans with the Mets pitcher answering questions at his Manhattan restaurant.

Among others interviewed are Boston slugger Don Baylor and recent Hall-of-Fame inductee Willie McCovey. In another segment, New York Daily News columnist Mike Lupica predicts an 87 “subway series.” Briefers include a player’s poll of various professional and personal preferences, a music video recap of last year’s World Series, demonstrations of techniques, and several trivia quiz games.

Cashman says that the magazine’s initial production run is 5,000 copies.

“The idea is to sell subscriptions,” he says. “Because of the nature of the program, we figure it will be more successful as a mail-order, direct-response-type item, but we’ll eventually be in-store through a major distributor. But I don’t know if stores are currently equipped to handle something that will be different every three months, though as people adapt in the future, retail will become a bigger part of our business.”

While baseball stadium souvenir stands would seem a natural marketing venue for his magazine, Cashman says the markup there is likely to be prohibitive.

“They mark everything up three or four times,” he says. “We’ve sold ‘Talkin’ Baseball’ records in stadiums, but the price there is $4.50 and $5, when it costs $1.39 everywhere else. At this rate, you’re talking about $60 for the tape.”

To promote the magazine, Cashman expects to appear on television and radio sports talk shows as he has done in the past with “Talkin’ Baseball.” He also hopes to exploit his “good relationships” with sportswriters in generating additional interest among baseball fans. Cashman says that he will also support the release with direct-marketing ads in sports publications and cable TV sports services, placing “as many [ads] as we can to get the product exposed.”

He adds that he is looking to produce similar magazine videos for other sports. “This is very whole-some family entertainment that is positive and intelligent and features nice people. In this day and age, all sports should be interested in being represented in this kind of way.”

What 1986 Film Got All These Honors?

Academy Awards
Best Actor Nomination

NY Film Critics
Best Actor

LA Film Critics
Best Actor, Best Supporting Actress

Golden Globe
Best Actor

Cannes Film Festival
Best Actor

[Just turn the page to find out.]
Fry Leaves
Congress Group
After Shakeup

NEW YORK A management shakeup at Congress Video Group has prompted the abrupt departure of Tim Fry, who had served as chief executive officer and president of the company. Lawrence Kieves, the company's chief financial officer and senior vice president, has been promoted to fill the position.

Fry had headed the company since February 1986 and had previously served as vice president of law and legal affairs for Warner Home Video. No reason was given for Fry's departure.

Kieves, 39, has been with the company less than a year and was brought to the company by Fry. Prior to joining Congress, Kieves served as the commissioner of economic development for the New York.

During his four-year tenure as commissioner, Kieves was also responsible for the mayor's Office of Film and Theater Broadcasting.

"Tim and I set the company on a course that has put it in the strong position it's in today," says Kieves.

SUPERFIGHT
(Continued from preceding page)

mar has done a terrific job of positioning it for consumer availability. Direct-response advertising has proven very promising. And we're looking forward to it doing well all the way through the tax season of 1988," he says.

These two joint projects precede Forum's marketing of its own home video product. Though Olivieri says that "it's premature to make any announcements about specific titles and categories of releases," he will say that "Forum will produce a diverse range of titles—some specifically appropriate for rental, others with great sales potential."

He anticipates shipping the first round of Forum titles "soon after Labor Day."

Olivieri left Vestron late last year to found his own home video company "to seize the opportunity open to a second wave of entrepreneurs in the video field. Even though the market is strongly product-driven—and the entrance of studios such as Orion and Tri-Star should further this—I see enough space open for those with sufficient sophistication and expertise to establish themselves alongside the other major independents."

He intends to build Forum's marketplace momentum on steady growth. "Over the first year, I look for Forum to be a strong small- to medium-size video company, working product that rents and sells well. From there I think we can push aside some of the competition and join the other major independents."

After leaving Vestron Dec. 1, Olivieri started Video Marketing Corp., an umbrella company for developing new opportunities. "We did some marketing consulting and a few other services, but my real aim was to develop a home video label," he says.
Few films get such rave reviews. Even fewer make it to this many top ten lists. Only a handful have won and been nominated for so many awards including an Oscar for best actor. Mona Lisa. It's one of the most provocative films you will ever see.

Bob Hoskins  Cathy Tyson  Michael Caine

Mona Lisa
FOR WEEK ENDING APRIL 11, 1987

We “Yanked” It Back!

THE OFFICIAL FILM

EXCLUSIVELY FROM VIDEO 12

FOR 15 at least 15

INTERNATIONAL 12

1987 America's Cup

ON VIDEOCASSETTE

THE OFFICIAL FILM

INCLUDES AN EXCLUSIVE INTERVIEW WITH DENNIS CONNER

EXCLUSIVELY FROM

INTERNATIONAL VIDEO ENTERTAINMENT

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

RECREATIONAL SPORTS™

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<td>Morris Video</td>
<td>Johnny Miller’s tips and tricks for golfing success.</td>
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<td>BASS FISHING: TOP TO BOTTOM</td>
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<td>Ricky Clark shows how to fish at all depths plus casting techniques.</td>
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<td>How to find bass and locate them in unfamiliar waters.</td>
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<td>Profiles of football greats plus the NFL’s greatest hits.</td>
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<td>TAI CHI CH’AUN</td>
<td>Touching The Clouds King Of Video</td>
<td>Nancy Kwai demonstrates and explains the oriental exercise for mind and body.</td>
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HOBBIES AND CRAFTS™

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<td>Karl Lorimar Home Video 064</td>
<td>Learn to mix your favorite drinks with easy instructions.</td>
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<td>Warner Home Video 34025</td>
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<td>Random House Home Video</td>
<td>From mousses and pates to crepes and tarts, as well as chocolate cakes.</td>
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<td>Esquire Video ESC701</td>
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<td>9 10 7</td>
<td>THE VICTORY GARDEN</td>
<td>Crown Video</td>
<td>Planning, planting, mounting, and harvesting of the home garden.</td>
</tr>
<tr>
<td>10 10 7</td>
<td>LET’S TAP WITH BONNIE FRANKLIN</td>
<td>Karl Lorimar Home Video 065</td>
<td>Tap dancing for beginners as well as a workout for heart &amp; legs.</td>
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<tr>
<td>11 7 7</td>
<td>THIS OLD HOUSE</td>
<td>Crown Video</td>
<td>Numerous home repair and restoration ideas presented in an easy-to-do style.</td>
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<tr>
<td>13 13 11</td>
<td>JULIA CHILD: Poultry</td>
<td>Random House Home Video</td>
<td>How to prepare the perfect chicken, holiday turkey, and special roast duck.</td>
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<tr>
<td>14 11 1</td>
<td>VIDEO AQUARIUM</td>
<td>The Video Naturalists Co.</td>
<td>For the fish lover whose time or bad luck makes owning live fish impossible.</td>
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<td>15 11 1</td>
<td>BENIHANA’S CHINESE COOKING</td>
<td>Best Film &amp; Video Corp. 8100</td>
<td>The use of Chinese utensils, the wok, and perfect slicing is shown.</td>
</tr>
</tbody>
</table>

*International Trade Data, certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or if at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short form, LF long form. C concert. D documentary.

Next week: Health And Fitness, Business And Education.
Meet A Mate On A Video Date; 60 Singles Per Tape

BY JIM McCULLAUGH

LOS ANGELES Meet your future spouse for $29.95. That’s the idea of VideoMate, which is being billed as the first over-the-counter home video dating service.

Company founder Bruce Dworkman plans to have two volumes—one for each sex—in local stores by May.

Each tape will feature 60 video profiles—the result, says Dworkman, of interviewing more than 500 candidates, all of whom responded to local newspaper and trade ads looking for volunteers.

“The idea seems simple,” says Dworkman, “but it became very complex. It took us two years to pull it together.”

Participants, many of whom turned out to be successful professionals, were not charged to be on the tape. Interested parties must purchase the cassettes; they cannot be rented.

Those wishing to contact individuals on the tape fill out application materials that come with the cassette and pay a $15 annual membership fee. VideoMate then forwards the information to the candidate.

Dworkman compares the $15 charge to such hefty yearly fees as $1,450 charged by dating services like Great Expectations. Those services use video, he says, but members are required to go to their facilities. “Here you select people on tape in the privacy of your own home.”

If someone doesn’t succeed in “connecting,” says Dworkman, he or she can wait for the next edition. The Malibu, Calif.-based company plans to issue cassettes every three months. Later on, if the idea catches on, the company will roll out the idea on a city-by-city basis.

Dworkman is a UCLA film-school graduate who has written for such series as “Happy Days.” He says he’s been thinking about this and other ways to use the home video medium for quite some time. He won’t reveal production costs for VideoMate but says they are substantial, which is necessary to produce a high-quality product.

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Once the videos are in the marketplace, the company plans to use local print advertising and direct mail for promotion. For the second series, two all-expenses-paid trips to a Mexican resort for two connecting couples are planned as a promotional vehicle.

VideoMate will deal on a direct basis with stores. Special counter-top displays will be provided.

STROKES OF GENIUS

JACK NICKLAUS MASTERS

THE ’86 MASTERS TOURNAMENT.

It had been 11 years since he had won. And this time, the competition was tougher than ever. Names like Gary Player, Tom Watson and Seve Ballesteros filled the line-up. And at no time during the entire tournament did they make it easy for Nicklaus.

Winning the ’86 Master’s Tournament let the doubters know that the living legend of golf is still very much alive and well.

1986 MASTERS Tournaments

A GOLDEN MOMENT IN THE HISTORY OF SPORTS

Produced for Augusta National, Inc., by CBS Sports

Suggested Retail Price

$39.95

NOW ON VIDEOCASSETTE

©1987 LCA, A New World Company
**Billboard®**

FOR WEEK ENDING APRIL 11, 1987

**HOT LATIN 50™**

Compiled from national Latin airplay reports

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<th>WEEK</th>
<th>ARTIST</th>
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<td>21</td>
<td>BEATRIZ ADRIANA &amp; MARCO ANTONIO SOLIS</td>
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<td>ENTRE TU Y YO</td>
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<td>BRAULIO</td>
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<td>23</td>
<td>ESTELA NUNEZ</td>
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<td>EDINNA NAZARIO</td>
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<td>LUNA</td>
<td><strong>NO. 25</strong></td>
<td>SI VIVIR CONTIGO</td>
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<td>26</td>
<td>JOSE FELICIANO</td>
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<td>CARMEN</td>
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<td>A PUNTO DE SERTE INFIEL</td>
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<td>31</td>
<td>Lissette Y MANOELLA TORRES</td>
<td><strong>NO. 31</strong></td>
<td>HDY VINE CON ELLA</td>
</tr>
</tbody>
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**NEW**

| DIFANGO Y ROCIO DURCAL | **NO. 1** | GOLPES BAJOS |
| MARISELÁ | **NO. 2** | ARREPENTIDA |
| ROCIO DURCAL | **NO. 3** | QUEDA COMO NOCHE |
| LOS HIJOS DEL REY | **NO. 4** | LA QUERO A MORR |
| JOSÉ FUENTES | **NO. 5** | A VER SI ES DE VERDAD |
| JOSE MEDINA | **NO. 6** | SENORITA |
| LOS TIGRES DEL NORTE | **NO. 7** | LOS HIJOS DE HERNANDEZ |
| PIMPINELA | **NO. 8** | ME HACE FALTA UNA FLOR |
| JOSE JOSE | **NO. 9** | QUIEN PUEDE SER |
| PASQUIN | **NO. 10** | VIVIR LO NUESTRO |
| PANDORA | **NO. 11** | ALGUIEN LLENA MI LUGAR |
| GILBERTO SANTAROSA | **NO. 12** | MANANA AL MEDIO DIA |
| JUAN GABRIEL | **NO. 13** | QUE LASTIMA |
| LOS SARROGOS DEL MERENGUE | **NO. 14** | TODEAVA DUELE |
| EL GRAN COMBO | **NO. 1** | NUNCA FU |
| ROCIO BANQUELLS | **NO. 2** | NO SO YUNA MUÑeca |
| GRUPO EL TiEMPO | **NO. 3** | POR ESO ME VOY |
| UXI | **NO. 4** | CORAZON HERIDO |
| VIXXI CARR | **NO. 5** | ESTA NOCHE VENDRAS |

**Latin Notas**

by Tony Sabourin

**OVERT OPTIMISM IS THE FEELING RUNNING rampant in Miami, Fla. The most vivid example is the opening show by RCA/Ariola International for Hansel & Raúl, aka Los Gallos. The bash, thrown at the Rich & Famous nightclub, celebrated the gold-record status achieved by the LP "La Magia De Ti." It brought together prominent industry personalities, several of whom were given commemorative awards. In attendance were Maria Cristina Ruiz and Betty Pino of hometown stations WQBA and FM-92, respectively; Edgar Madrigal and Adrián López of Los Angeles stations KALI and K-LOVE, respectively; WKDM New York's Jimmy Jimenez; Arturo Sánchez from Houston's "La Tremenda"; and Puerto Rico's Junior Soto from WQBS and Tito López from "Sabana."

Needless to say, the high-volume performance of Los Gallos—featuring strobe lights, smoke machines, and confetti—pulled even the stiffest, most conserva- tive executives onto the dance floor. Also in attend ance were the mysterious voice from Billboard's Hot Latin 50 Countdown, "El Jefe"; Raúl Alarcón Sr., president of Spanish Broadcasting System network (WSKW New York, KSKQ Los Angeles, and WCMQ-AM-FM Miami); Enrique Reyes, owner of Reyes Records Distributors, the area's top distribution outlet; Sergio Boffil, owner of Caymán Records; and Rigobero Fajardo, RCA/Ariola sales manager in Puerto Rico. The complicated logistics resulting from the eclectic mix of VIPs especially invited to the event were effortlessly handled by the RCA/Ariola staff—partic uarily by Alba Eagan and Tony Ojeda, who trans ported the aforementioned out-of-towners to the many interesting and hard-to-reach places in Miami, not the least of which is its airport.

Because it was one of those infrequent occasions when divergent programming factions socialize under the same roof, it was also one helluva chance to ponder gnawing questions. For instance, why shouldn't all Hispanics be exposed to all forms of Latin music?

(Continued on page 84)

**Miami music bash creates forum for exchange of ideas**

by Carlos Aguadelo

**TRADEATIONALLY, GOLD RECORDS come and go in the Latin recording world in a somehow capricious way. Because gold status does not depend on Recording Industry Assoc. of America certification, as it does for the mainstream industry, somebody decides to give a gold record and, ceremonies are staged, and there is a passing wave of promotional activity as justification for the award. Without the RIAA's standards, some records don’t get the recognition they de serve. Wouldn't it be nice if someday those standards are set, taking into account the size of the market and its sales? Wouldn't it help everyone if gold, platinum, and diamond records could be certified so they can have credibility? Is there anybody doing something about it? Let us know what you think about this idea.**

**THE PROGRAMMER'S VOICE:**

German Estrada from KGLA-AM New Orleans is heavily rotating Franco’s "Soy." He calls Franco, "an artist who has brought a refreshing touch to young and adult audi ences" in Latin pop music. Also in heavy rotation are "Que Tienes En La Cama," interpreted by Juan Pardo accompanied by Los Changuitos, a flamenco-type group, and Beatriz Adriana's "Entre Tu Y Yo," side B of her last single. According to Estrada, "La Señora" by Claudia de Colombia "touches upon the pathetic situation facing 50% of married women today, who get tired of being part of the furniture and need new sensations to continue living." "Hasta Que Te Conocí" by Juan Gabriel is a song Estrada says owes most of its fine qualities to the orchestration by Chuck Anderson. The newest additions are Yuri's "Optimismo," toute nouvelle, of the Latin recording scene, and "Nuesa," by the mysterious Carlos Agudelo.

**Gold certification would lend credibility to industry**

"Corazón Herido," "Yo Me Voy Sola" by Lissette, and "Donde Estás Amor" by Rocio Jurado Estrada says record companies are not sending enough material to work with to his station. "They only send what they want to promote, and I don't agree with that," he says. He cites the song "Yo No Se Que Me Pasó" by Juan Gabriel as an example. "We had to buy the album ourselves, and then we found out that people liked the song 'Hasta Que Te Conocí' better than the one the record company was promoting." Estrada

(Continued on page 84)
Sportsbeat: The End Of The Game Is Not Even In Sight

While watching the film "Hoosiers" the other evening I realized that I was a generation ahead of the video age. There were no Bob Cousy, Elgin Baylor or Oscar Robertson videotapes available. All I had were hours on cement playgrounds. It wasn't enough. I didn't make my high school freshman team. But today...

In-Store Score: Sportsvid's Day Is Here To Stay
Low Price, Heavy Advertising Speed Mass Market Sell-Through

Earl Paige

There's probably no category in home video more promising but at the same time more perplexing than recreational sports. Retailers and vendors alike find they must constantly innovate.

"Giants Among Men" (NFL Films).

That the category is rich in potential is attested by the outlandish success of "Automatic Golf," the Video Reel package that has sold in excess of 400,000 copies, according to Don Coyne, vice president of sales and marketing. The same package typifies how puzzling the category is as Coyne recites the many market segments it moves through. "It sells through video stores because its video. It sells through sports equipment chains because it's sports. And it sells through chains like Waldenbooks and B. Dalton because it's instructional. In fact, (Continued on page S-4)

Meet the Year-Round Sell-Through Winner That's Sports, Video, Instructional, Documentary—With its Own Superstars

Retailers Hunt and Fish Through New Wilderness for Best in Sports Video

The following is a quick-reference list of most program suppliers who offer sports and recreational video titles and a look at their current product and coming releases. Health and fitness tapes are not included (see Billboard, March 7 issue).

3M/LEISURE TIME PRODUCTS: The 3M Sportsman's Video Collections includes more than 50 hunting and fishing titles that instruct the outdoorsman how to catch bass, trout, wild turkeys, muskies, bluefish, whitetail deer, ducks, and geese. Chart hits include "Bass Fishing: Top To Bottom" with Ricky Clunn and "Way Of The Whitetail" ($69.95 each).

Fall: the last three titles in the five-part "Wild Turkey Hunting" series ($79.95 each).

ACTIVE HOME VIDEO: April: "Karate-Size."

ADVANTAGE VIDEO: Learn how to kick a hacky sack around in "Footbag Basics" ($29.95, including hacky sack).

CHRIS BRYSTROM PRODUCTIONS: "Blazing Boards" (skateboarding).

BURNHAM BROTHERS: "Horn Rattling Featuring Murry Burnham" ($59.95) is offered by the Marble Falls, Texas-based firm.

CBS/Fox VIDEO: Famed (Continued on page S-6)

Jim McCullaugh

skating and racquetball. One-on-one

And those are only the more recognizable sports. Like the more non-conventional? Horn rattling? Turkey hunting? Footbag? Skateboarding? Kung Fu? Pool? Archery? Steelheading? Hang gliding? They're becoming available faster than you can say "triple double."

Will these tapes produce better athletes? Debatable. Chances are they won't add height or speed and turn this generation of athletes into human highlight films. But they won't hurt either.

The early first-quarter scores are already in: The home video industry has discovered a new prospect with pro potential—recreational sports instruction. Barely out of the starting blocks, pro-

(Continued on page S-7)

Sports Video: The Hot New Retail Game It Pays to Play

Chris McGowan

Spurred on by mass market sell-through success, publicly generated by heavily-covered events such as the Super Bowl or America's Cup, sponsorship deals and a number of very hot titles, recreational sports video programming is coming up fast behind health and fitness in the race to be the No. 1 special interest genre.

Video Reel's "Automatic Golf" has been the sports leader, moving over 450,000 units, according to president Bob Fleming. And, including promotional sales, "The Best Of Football Follies" has sold nearly 600,000 units, according to NFL Films, while their "World Champions! The Story Of The 1981 Chicago Bears" is nearing the 125,000 mark.

Many other program suppliers are also racking up impressive sales in the genre. Continental Video ("1984 Summer Olympic Highlights"), Coliseum Video ("Wrestlemania" and "Hulkamania") and the aforementioned "Automatic Golf" all cracked the Billboard year-end top 50 for videocassette sales in either '85 or '86. Rainbow Home Video, CBS/Fox, 3M, Embassy and Worldvision also scored RIAA platinum in the last two years with sports or recreation tapes. And then there is "The Super Bowl Shuffle" (a music or sports video), which has sold more than 250,000 units for MPI.

"Recreational sports is about 10% of our business right now, (Continued on page S-4)
Sports
VIDEO

Corporate Sponsorship: Targeting Consumers by Special Interest

Sports and recreation videos are emerging as a potent new medium for corporate sponsorship. Corporations are realizing that special interest tapes are an ideal means to sell related products to consumers who already have a strong interest in the subject matter. Sponsors can be highlighted in packaging, p-o-p advertising, and as on tapes that are played repeatedly by viewers for weeks, months, even years.

Promotional offers, product placement and commercials within or at the beginning or end of tapes are among the tactics being taken by sponsoring firms. Their participation may include the financing of video production, the offering of premiums along with the videocassette purchase, direct marketing campaigns or distribution connections that reach into non-traditional outlets.

"Ski Magazine's Learn To Ski," "Jan Stephenson's How To Golf" and "Behind The Wheel With Jackie Stewart" are among the sponsored videos offered by Karl-Lorimar, a pioneer in linking home video with corporate sponsorship. "With the Ski Magazine tape, we have five different sponsors," says Court Shannon, former Karl-Lorimar executive vice president. "They are ski manufacturers who have participated in product placement. "And the Jan Stephenson video is fully sponsored by Dunlop, for whom she's a spokes-person." Dunlop purchased a volume quantity of the tape for cross-promos and distribution to golf pro shops and other outlets.

The Jackie Stewart tape, which bowed March 1, is sponsored by the Ford Motor Co. and features the former Grand Prix champion demonstrating braking skills, acceleration techniques, secure cornering and expert maneuvering.

Most of Karl-Lorimar's initial marketing dollars for the tape will go into a direct-mail campaign to reach 35,000 key households identified by Ford as auto devotees. Research data includes types of cars purchased, income and VCR ownership. Ford and Karl-Lorimar shared the six-figure production costs on the tape and will contribute rough-

Recreational Video Upsurge: How to Call in the Bucks by Teaching Dealers New Tricks

Do you want to learn the tricks of camping in the wilderness, or how to train your wrist for perfect fly casting, or even how to call in bucks by rattling antlers together? If so, there are now videos available that shed light on these and other recreational subjects for both the general public and the individual with a very special interest.

Indeed, one of the major developments in non-theatrical video in the last year has been the remarkable proliferation of recreation-oriented titles. A trip to the neighborhood video store might not reveal the variety and depth of product in this category, but a visit to a sporting goods store, bait & tackle shop or mass merchandiser would show that there are now hundreds of tapes that explore almost every type of recreation. And a perusal of the Billboard Special Interest recreational sales charts would acquaint one with rising new video stars such as fishermen Jimmy Houston and Ricky Clunn.

The video specialist has accepted some recreation titles, however, such as those offered by 3M/Leisure Time Products, which carries more than 50 hunting and fishing videos in its catalog. "At first, three or four years ago, the majority of our business was in tackle and sporting goods stores," says Carol Bystrzycki, 3M director of publicity. "But now it's turned around and most of our sales are in regular video distribution channels."

According to Bystrzycki, 3M advertises primarily in consumer hunting and fishing publications, secondly in trade hunting publications and thirdly in video trade publications. 3M recreation videos have enjoyed excellent sales this year and both "Way Of The White tail" and "Bass Fishing: Top To Bottom" have been mainstays on the Billboard Recreational Sports top 20.

Another fishing tape which has (Continued on page S-4)

Sports Video Quotobook

From Jackie Stewart, three-time Grand Prix racecar driver, about "Behind The Wheel With Jackie Stewart," his first video for Karl-Lorimar: "It's an opportunity for me to actually make a contribution to better driving." Stewart then proceeded to take key video retailers on 115 mph test laps around a Sonoma, Calif. racetrack to demonstrate the thrill of motor racing.

Instant Publishing: NFL Films was eager to capitalize on the wave of emotion that spread through the New York area after the Giants' first championship in more than two decades. The result was the "Giants Among Men" video. "Ten days after the Super Bowl," said David Grossman, NFL Films Director of Sales, "the master was sent to the duplicator, and five days later the first shipment of tapes was delivered to distributors. As a result, we had the tape in stores on Feb. 12—only 18 days after the Super Bowl."

Add NFL: That "Giants Among Men" may eventually rival NFL Film's "World Champion: The Story Of The 1985 Chicago Bears" in sales came as somewhat of a surprise to Grossman. "The Bears have sold more licensed merchandise. The Bears also seemed to have more of a national appeal when they won than the Giants did. So we thought the Giants' tape wouldn't sell quite as well."

Tell that to Carl Banks and Lawrence Taylor. From Bob Mann, the sports enthusiast who four and a half years ago brought out "Automatic Golf" on his Video Reel label and has since sold 450,000 units: "The real ballgame is in the mass merchants. The video chains can also do well with made-fors. The big mistake is being made by the independent video stores who insist upon being rental-oriented. The self-service business will pass them right by." Judging by his track record, Mann can arguably lay claim to the title of "father of self-service video."

Baiting the hook: Fishing tapes are netting a big catch on Billboard's Recreational Sports top 20, and "Jimmy Houston's Guide To Bass Fishing" is one of the unusual self-through sales stories of '87. Bob Blair, vice president of United Entertainment, says the video specialist has been 95% of their business. "But we're beginning to look to alternative outlets such as sporting goods stores, fish & tackle retail shops, direct marketing and direct mail in fishing magazines. And we're experimenting with TV advertising. We're just starting to scratch the surface right now of potential sales."

Paul Elias' "Neel 'N Reel" (United Entertainment).

Jerry Peters & Larry Fulke go "Quail Hunting" (United).

Bruce Jenner hosts "The Coleman Guide To Camping" (Twin Tower).
RKO PICTURES PRESENTS MARTINA. ON FITNESS. ALL HER FITNESS AND CONDITIONING SECRETS. AN EASY-TO-FOLLOW PROGRAM FOR ANY ATHLETE. ON VIDEO COMING THIS MAY.

PRE-BOOK DATE FOR MARTINA IS MAY 14. STREET DATE IS MAY 28. TO ORDER CALL YOUR VIDEO DISTRIBUTOR. OR CALL RKO PICTURES AT 1-800-321-1526 OR (213) 277-3133. ORDER NUMBERS: RKO 6000V (VHS) RKO 6000B (BETA).
PAYS TO PLAY
(Continued from page S-1)
and will probably become about 20% of our business in a few years,” say Karl-Lorimar Home Video spokesman. “We think the genre has more of an opportunity for growth than health and fitness, and that there’s a lot more room for additional programming ideas and for innovative production concepts.”

Currently, Karl-Lorimar has more than 30 recreational sports tapes and will add at least 20 more by the end of ’87. In the first three months of this year, it generally had five titles in the Billboard top 20 (and often four in the top 10).

According to Karl-Lorimar, “Warren Miller’s Learn To Ski Better” and “Warren Miller’s Ski Country” and “Ski Magazine’s Learn To Ski” were all in the 10,000-range in unit sales as of late February, while “How To Play Pool With Minnesota Fats” was close to 15,000.

“We expect to do a total of about 15,000 to 25,000 in the first year and then to be evergreen, to continue to sell in later years,” says a spokesman.

“An even bigger seller is the Jan Stephenson tape, which is past 50,000 and which we expect to sell 100,000 in its first year.”

A big boost to the firm’s sales has come from sponsorship tie-ins, which can provide video producers with promotional benefits and/or an expansion of distribution channels. Karl-Lorimar’s Ski Magazine, Jan Stephenson and Jackie Stewart tapes are sponsored by ski manufacturers, Dunlop and the Ford Motor Co., respectively. Many other sports tapes currently out also have major sponsors.

The Jackie Stewart tape should also benefit from the credibility and marketing tie-ins generated by Stewart’s book “The Principle Of Performance Driving,” which had an initial U.S. printing of 30,000 books by Motorbooks International in the fall. The two-volume Arnold Palmer “Play Better Golf” series, to be released this summer by Vestrone, will also be tied to a book. Dolphin/Doubleday will publish a Palmer book of the same name in September.

Karl-Lorimar’s recreational sports tapes generally account for 50% of their business in video stores, as opposed to 60% for fitness tapes, according to the firm. The other half of the sports business is split between retail sales in shops, sporting goods stores, bookstores and other mass merchant outlets.

Direct marketing has been an important marketing tool at Karl-Lorimar. The Sports Video Catalog, which offers more than 70 sports and recreation videos, covering a wide range of activities. “Each person is a compilation of special interests and now there are VCRs in a large percentage of homes,” says Gary Ewing, Sportsworld president.

“Direct marketing is becoming increasingly more important, and I’d say that it accounts for about half of our sales. Things have been getting better and better for us. There has been a big change in the last couple of years and now they’re experiencing dramatic growth in NFL films done about 60% of its business through direct marketing, according to David Grossman, vice president of sales. But that percentage drops to 10% on many of its highlighting videos, such as “Sports Illustrated Video.”

HPG Home Video, which has charted with “Ben Crenshaw: The Art Of Putting,” has generated 40% of the tape’s business through TV and magazine ads, and 60% in golf pro shops, sporting goods stores, golf and video catalogs, and video stores, according to Kathy McDonald, HPG director of marketing.

“Video stores have been tough. We get very few pre-sales in the beginning because the distributor is so much into movies. But now that the Crenshaw tape has proven itself, they’re paying more attention.

“We’ve done a lot to make it visible. We’ve had TV ads on ESPN, print ads and lots of reviews. And in the beginning we did a huge p.r. push with lots of releases.”

LCA also met some initial video retailer resistance. Last year, it was released “America’s Cup: Yank It Back” last year, according to Paul Culberg, president of New World Video, LCA’s parent company.

“The mindset of many video retailers and distributors is so attuned to movies that they just didn’t see the huge amount of promotion that something like this gets from all the news and television coverage,” says Culberg. “But when we got our attention to it, many began to respond. And now it’s selling very decent numbers, in both video stores and in other channels.”

Video Reel’s “Automatic Golf” found its greatest success in mass market outlets when its price dropped over the last three years from $69.95 to $14.95. An important key to its success, according to Video Reel’s Bob Martian, is that it became perceived as a sporting goods product first, and a video product second. It gravitated to the sporting goods departments of stores such as K-Mart, where it received a self- through breakout.

HBO/Cannon will be marketing a new line of “Sports Illustrated” videos through three main channels. “One is the video specialist, then there’s the rental car business and rentals and they’re also getting into more sell-through tapes,” says Tracy Dolgin, HBO/Cannon vice president of marketing.

“And then there are the mass merchant and convenience stores. We’ll be sending them 5-10 tape prepacks, with header cards, which they can sell the tapes right out of it. It’s a great in- out item for them.”

The tapes will also be used as premiums with subscriptions in magazine promotional campaign.

“Marketing Metrics of Hollywood” hopes to use them for, utilizing a base of 2,000 people with VCRs, about whom they have extensive demographic knowledge, and a sub-sample of 800 that fit the “Sports Illustrated” demographic.

They responded to 15 concept ideas that we had developed with the ‘Sports Illustrated’ editorial staff and voted on their two favorites.

“Next we went to production, where we had very large budgets, as much as you would see for an HBO or network television special.” Each tape, which will also have a major corporate sponsor, will probably cost $14.95, with the first due in the summer and the second in the fall, according to Dolgin.

Adds Dolgin, “There’s tremendous equity in the name of magazines such as ‘Sports Illustrated.’ It has millions of subscribers, and when you put these tapes in the mail, we believe they’re going to sell in the thousands of thousands. We are just trying to find the concepts that people want to buy.”

RECREATIONAL (Continued from page S-2)
been high on the charts and great video store sell-through success in ’87 is United Entertainment’s “Jimmy Houston’s Guide To Bass Fishing”.

“Our thrust so far has been mainly to video specialty stores,” says Bob Blair, vice president of United Entertainment. “I’d say that although advertisements in the units of the Jimmy Houston tape and the video specialist has been 95% of our business.

“But we’re beginning to look to alternative outlets such as sporting goods stores, fish & tackle retail shops, direct marketing and direct mail in fishing magazines. And we’re experimenting with TV advertising. I feel we’re just scratching the surface right now of this market.

Another early ’87 chart hit was Twin Tower’s “Coleman’s Guide To Camping,” hosted by Olympic decathlon star Bruce Jenner and sponsored by Coleman Industries. It made a run in catalogs, with its known for its camping gear sales.

“The Coleman tape was a co-production with CCR Video Corporation,” says Michael Swartz, co-president of Twin Tower. Coleman’s strategy is to use the tape itself, which has been on our main Las Vegas store. Since it opened we’ve seen our sales of golf, tennis and skiing double.”

Apart from its pervasive success in so many distribution channels, the tape has the advantage of itself, which has been broad and diffuse. Take the 3M series on Major League baseball teams. Marketing executives at 3M insist the set is designed to be complete, not part of recreational sports.

Retailer Dave Ballstadt doesn’t get hung up over where to categorize the baseball tapes. What he’s seeing is tremendous interest.

“We offered three tapes by order. The orders come in from all over, Canada, Mexico and, because of the military, around the world,” says the owner of 10- store Adventure In Video, Minneapolis.

One factor retailers like Ballstadt is stress is to seek to get as much exposure as possible for sports related video. Carol Babel, director of sales and marketing for Greatlax Music agrees. In the 94 combo stores out of 200 that Camelot has stretching from New Jersey to Texas, recreational sports can be found in the sports section.

“However, Babel says, “All stores have records of sale titles” and this includes recreational sports with golf and tennis the leaders in the category.

Because recreational sports crosses several retail channels, it can inspire some rather controversial situations. A source for one vendor, who wishes to remain anonymous, recalls a case where two departments in a large discount chain offer recreational sports.

In this case, the stores move phenomenal amounts of instructional titles through its sports department making purchases on a direct basis. Yet prerecorded video sales could be handled by the store by rackjobbers and is deployed in the prerecorded software department.

With more and more retailers looking at ways through which to fall back on rental becoming so competitive, recreational sports’ day may well be here. Moreover, the vanguard type video stores stressing energy readies and hit it to thrive to get yet another high profile category where the action is promising.

A case in point is Blockbuster Video, the fast-growing franchise chain with nine company-owned stores in Texas and showcase franchise units in Chicago, Detroit, Phoenix, Atlanta, and Memph.

Blockbuster, according to Barbara M. Phelan, executive vice president administrative assistant, features 7,000-12,000 total titles in stores ranging 5,000-8,000 square feet. Moreover, Blockbuster has 32 categories, some very narrowly defined. One category is Elvis Presley, for example. There is a comedy category and yet a comedy concert category.

Certainly recreational sports rates its own section in Blockbuster.

What some in home video are indicating is that recreational sports is happening so quickly it can well span its own sub-category. This may come by Eric Parkinson, vice president,
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Martina Navratilova on RKO this summer.

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IVE/USA SPORTS VIDEO/MONTEREY HOME VIDEO: USA ’84: “Gameplan: The Language & Strategy Of Pro Football”; the four-part “Monsters Of The Mat” pro wrestling series; the three-part “Superclash wrestling series; “Summer Tennis Classics”; and “Return To Glory: The 1985 NBA Playoffs & World Championship Series” ($29.95 to $39.95). New: “The 1987 America’s Cup: The Official Film” ($19.95).

Monterey Home Video has “Skateboard Madness” and “On Any Sunday, Parts I & II” (motorcycle racing).

JCI HOME VIDEO: April: David Cohen’s series of golfing adventure films and the hit TV series “Kung Fu,” hosts “David Carra-dine’s Kung Fu” and “David Carra-dine’s Tai Chi” ($29.95 each). Also coming: “The Official Bigfoot Vid eo” ($29.95), which features footage from the big foot in Oregon.

KARLORIMAR HOME VIDEO: Karl-Lorimar currently has more than 30 sports and recreation tapes in its catalog and will add at least 20 more by the end of this year. In early 1988, it has had several chart hits: “Warren Miller’s Ski Country”; “Warren Miller’s Learn To Ski Better”; “Ski Magazine’s Learn To Ski”; “How To Play Pool Starring Minne-sota Fats”; and “Jan Stephenson’s How To Golf,” among others from $19.95 to $59.95 each). New: Three-time Grand Prix champion Jackie Stewart offers an insider’s look at peak driving performance in “Behind The Wheel With Jackie Stewart” ($59.95).


MAGNUM ENTERTAINMENT: Billy Casper, Julius Boros, Gene Lit-tier and other famed golfers explain the secrets of the game in “The Golden Tee” and Al Secunda hosts “Ultimate Olympic Team At Home” ($19.95 each). MASTERSHOW: MasterVision offers some 15 sports and recreation titles, including the three-volume “Black Belt Karate” series hosted by seventh-degree master Jay T. Will. Other videos explore Greek gymnastics, tennis, hunting and baseball. Most titles are priced between $64.95 and $74.95, except for the four-tape “Little League” instructional base- ball series ($19.95 each), which in cludes conditioning techniques, “Little League How To Play Baseball By Video.”

BOB McKUIGRE VIDEO: “Deer Calling Techniques”; “Understanding The Whitetail Rut”; “Turkey Hunting”; “Elk Calling”; “Advanced Whitetail Hunting Tech niques”; and “Game Calling Tech niques By The Masters” ($49.95 each) are available from McGuire’s Johnson City, Tenn.-based firm.

PACIFIC VIDEO ENTERTAINMENT/FOX HILLS ENTERTAINMENT: April: Fox Hills is offering “Bizarre Sports And Incredible Feats” ($19.95), a compendium of unusual sporting events.

MORRIS Video: Morris Video has more than 60 instructional sports and recreation tapes in its catalog, exploring such subjects as golf, football, baseball, basketball, tennis, bowling, skiing, gymnastics, swimming, archery, hunting, water skiing, truck & field, long-distance running, fishing, soccer (a 10-tape series), karate and judo. Chart hits in ’87 have included “Golf The Miller Way” with Johnny Miller ($29.95), “Golf Like A Pro With Billy Casper” ($29.95), “The Best Of The World” ($34.95), “Win With Earl Anthony” ($24.95). New: “Cheerleading Routines” ($14.95); “Drift Fishing The Pacific”; “The Hakai Experience”; and “Secrets Of Steelheading” ($39.95 each).

NFL FILMS VIDEO: “NFL Crunch Course” ($19.95), which profiles many pro football stars, is a hot chart hit for NFL Films, which has more than 120 football video titles. “Giants Among Men” ($29.95) is a platinum-best seller that chronicles the 1986 championship season of the New York Giants. Other NFL titles fall into such categories as humor (“Best Of The Football Folks” or “Don’t Call Me A Fool, Hey”), action (seasons and individual teams) and superb bowls. Most prices range between $19.95 and $29.95. April: “NFL ’86” ($9.95). November: “San Francisco 49er Football Stories” and “All Pro Dentist” ($19.95 each). Also set for ’87 release: “The Great- est Moments In Philadelphia Sports History.”


PRISM ENTERTAINMENT: “Daredevil Flyers” with Chuck Yeager; “Dirt Bike Stars”; “Hot Rods”; “Skii Champions”; “Tennis Masters”; “Bass Fishing”; and “World Of Motorsports’ Up” ($11.95 each); as well as “Billy Kidd’s Ski Racing” ($29.95) and “Radical Surfers” ($39.95).


RED ROSE PRODUCTION CO.: “Better Golf” with Dave Collin-wood ($49.95).

RKO PICTURES HOME VIDEO: Tennis star Martina Navratilova of “The Insider’s Guide” offers tips on a tape for summer release.

LEONARD RUE VIDEOS: Belle- vale, N.Y.-based Rue offers “How To Rattle In Bucks” and “Field-Dressing, Skinning, And Butchering” ($39.95 each).


SIMILARENTERTAINMENT: Similar has more than 15 sports and recreation titles, including “Karate Master: Learn Karate”; “The Ultimate Thrill: Skydiving”; “BMX Freestyle”; “Speed Car Showdown”; and “Porsche: An Inside Look At The History And Perfection Of A Legend” (prices between $11.95 and $14.95). Late spring: several more cross-over (does not specify)."Sports Legends Video: “Bob Uecker’s Wacky World Of Sports”; “101 Superstars”; “Mickey Mantle”; and “Julius Erving” ($9.95 each) are among Sports Legends’ 36 titles. Coming in ’87: “The Dream Outfield” “The Dream Infield” and a dozen more sports videos.

SPORTSMEN ON FILM: “White tail: Still Hunting And Stand Hunt ing”; “Pronghorn Hunting”; “Hunt ing in Alaska”; “Hunting Dall Sheep And Caribou In The N.W.T.”; “Field Dressing And Trophy Care For The Wilderness Hunter”; and “Late Season Elk Hunting With Jim Zumbo” ($39.95 to $49.95 each) are among the many tapes that come from this Tarzana, Calif.-based firm.

SPORTSWORLD CINEMA: Sportsworld offers more than 70 titles, covering golf, tennis, skiing, soccer, sailboat, football, hockey cats, handball, darts, car racing, swimming, and baseball. Tapes include “The 1976 Olympic Games,” the four-volume “Complete Tennis From The Pros” series hosted by Jack Kramer and featuring numer ous tennis superstars, the five-part “Soccer For Everyone” series narr ated by Alan Muller and “Basket Ball introductos: Champions Never Quit.” Each tape is $49.95.

STAR VIDEO PRODUCTIONS: “Golf Lessons From Sam Sned” ($49.95) has charted for Star Videos.

STONEY-WOLF VIDEO PRODUCTIONS: “Elk Hunting”; “Hunting Trophy Whitetails”; “Tree Stand Techniques For Hunting Big Game”; and “Capping And Field Dressing Big Game” ($29.95 each) are among the more than 250 sports and recreation titles in the TV Sport Shows, Videos and Tapes series.

TENNIS MAGAZINE: “How To Win At Doubles, Vols. I-III” ($39.95) with Vic Braden.

TODAY HOME ENTERTAINMENT: “Sports videos include: "GLOW: The Gorgeous Ladies Of Wrestling” ($39.95); “NFL Football Trivia VCR Game” ($34.95); and “Suzy Chaffeau Shapeup To Ski Workout Tape” ($29.95). Coming in ’87: more interactive VCR sports games.

TWIN TOWER VIDEO: “The Coleman Guide To Camping” with Bruce Jenner ($19.95) is the top chart hit so far for Twin Tower, which also offers the six-volume “Motorsports Series”; “A Day At The Races” with William Shomaker; aerial stunt tape “Touch The Sky” with Christopher Reeve; “The Last Of The Gladiators” (profiling daredevil Evil Knievel); and “Monster Mania” (‘87). Also set for spring release: “This Is Surfing” ($19.95). New: “This Is Surfing” and “The Wave Warriors.” “Summer” of “The BMXers.”

UNITED ENTERTAINMENT: “Jimmy Houston’s Guide To Bass Fishing” ($29.95) is a hot chart hit for United Entertainment, formerly known as VCI. United also carries 10 other Houston fishing tapes in its “Sportsman Series I & II,” as well as videos on coon hunting and “Hank Parker’s Basics Of Bass Fish ing.” “Cowboys And Indians” Series I & II” includes “Deep Crankin’; “Worm Fishing,” “Quail Hunting” and “Fishing With Roland Mar tin, Vols. I & II” ($29.95 each).


VHS & CANON VIDEO: Fall: HBO/Cannon will offer a series of sports tapes in conjunction with “Sports Illustrated” magazine.

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CREDITs: Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Design, Stephen Stewart.
SPONSORSHIP
(Continued from page S-2)

ly equivalent amounts to marketing efforts. Another benefit to Karl-Lorimar of the partnership was the opening up of potential new channels of distribution, including car dealerships, catalogs and television shows.

HBO/Cannon is working with Time Inc. on a series of sports videos. Each tape, tied to Time’s “Sports Illustrated” magazine, will also be sponsored by an additional company. Among retail sales, the tapes will be utilized as premiums with subscriptions in magazine promotional campaigns. And they will be distributed to non-traditional outlets such as convenience stores.

“The Best Of Football Follies” and “NFL Crunch Course,” both put out by NFL Films were used in similar promotional subscription campaigns by Sports Illustrated in 1986. “We sold 500,000 copies of The Best Of Football Follies through promotions and 70,000 through other channels,” says David Grossman, vice president of sales for NFL Films. “And we have so far sold more than 140,000 copies of Crunch Course through promotions and 40,000 through regular channels.”

Another hot-selling NFL Films title is “Giants Among Men,” which chronicles the championship 86 season of the New York Giants football team. “First Fidelity Bank sponsored it,” says Grossman. “Their name appears on the p-o-p and the package, and they have a 10-second opening and close on the tape. We have been doing those on our videos for awhile.”

For NFL’s upcoming “All-Time Pro Team” tape, a major consumer packaged-goods company will have a ballot on a product box so that consumers can vote for their all-time football favorites. “There will be a major sweepsstakes tie-in,” says Grossman. “We will also have a major sponsor for NFL 86,” which will have a commercial and sell for $9.95.

MasterVision’s hot-selling “Little League How To Play Baseball By Video” is currently sponsored by Procter & Gamble. Consumers that send in proofs-of-purchase from Pringles and Jif can buy the tape for $13.75. “They’re promoting it and we will have it on the cable home shopping network. And we have TV commercials,” says Richard Stadin, MasterVision president.

Sports and recreation video sponsorship may also get a boost from firms such as the recently-formed Drummond Divine Co. (see Billboard, Jan. 31, 1987). The firm, headed by Geoffrey Drummond and Amy Divine, produces and packages publisher-related and corporate-sponsored video programs for home video, cable and syndication. Drummond-Divine has been involved in two recently-released Karl-Lorimar fitness cassettes, among other projects.

Before teaming with Divine, Drummond helped pioneer sponsored video with “Mr. Boston Official Video Bartender’s Guide” for Karl-Lorimar. Production was paid for by sponsor Glenmore, which also tagged the video in ads and in in-store p-o-p, as well as on a half-million promotional “neck rings” around the firm’s bottles. More than 30,000 units of the tape have been sold to date.

Karl-Lorimar’s Dunlop-sponsored Jan Stephenson tape has already passed the 50,000-unit mark and should go much higher, according to Shannon. And, the firm hopes to sell 50,000 units of the Ford-sponsored Jackie Stew- art tape during its first several months of availability.

Twin Tower’s “Coleman’s Guide To Camping” with Bruce Jenner is another successful example of corporate sponsorship. Coleman Industries financed the video production and is utilizing its powerful marketing channels (30,000 retail outlets and 10 million direct mail brochures in product boxes) to sell the tape.

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**CLASSICAL ALBUMS**

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<td>Horowitz: The Studio Recordings</td>
<td>Vladimir Horowitz</td>
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<td>Kathleen Battle Sings Mozart</td>
<td>Kathleen Battle</td>
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**TOP CROSSOVER ALBUMS**

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<td>Philips 450-342 (RC) Julian Lloyd Webber</td>
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<td>Philips FM-39594 (RC) Philip Glass</td>
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<tr>
<td>Sing, Swing, Swing</td>
<td>Philips 412-626 (RC) Boston Pops (Williams)</td>
</tr>
<tr>
<td>Persona</td>
<td>CBS 12-4170 (RC) Lione Boyd</td>
</tr>
<tr>
<td>Bach Meets the Beatles</td>
<td>Philips 42120 (RC) John Balyess</td>
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*Compiled from a national sample of retail store sales reports.*

**CLASSICAL KEEPING SCORE**

**by Is Horowitz**

Carving out a market niche: Nimbus Records took another step in its U.S. expansion campaign April 1 with the opening of a New York City office to handle marketing, promotion, and publicity. The move comes as the U.K. label's product is gaining early market exposure under its recent distribution deal with A&M Records.

Michael Fine, who heads Nimbus Records Ltd. here as vice president and general manager, sees the function of his office, in part, as stimulating the search for American artists to add to the label's roster. A related goal is the creation of a concert agency that would not only promote Nimbus artists on tour in the States but also sign and promote domestic talent "heeded for recording careers."

Both Fine and Ann Sperling, who has joined Nimbus as director of operations and relations and will run its agency division, come to the label from Columbia Artists Management. Also taken on, as director of communications, is Karen Bergman.

Although Nimbus remains committed to initiating an early recording program in the U.S., its first project here will not be a concert recording with pianist Shura Cherkassky, as originally planned. That was to have been mounted with an orchestra in New York conducted by Gerard Schwarz. Now, says Fine, it appears likely that the Cherkassky concerto album will be tied up, perhaps in collaboration with Melodiya Records during a concert junket this May in the Soviet Union.

Among promotional ploys that are planned is the release to radio on compact disk of shows based on new Nimbus releases. This should be under way by Christmas, Fine says. Ties with audio equipment stores to use Nimbus CDs for demonstration are projected, and Fine looks to won concert audiences, considered by some observers to be poor record buyers, to become Nimbus consumers. The label has plugged its recording technique—point-source microphoning and little or no editing—as a true replication of the live music experience.

**PASSING NOTES:** Jerry Hadley, the young tenor from Pooiria, Ill., is adding recording credits at an impressive rate. Already featured on a couple of Telarc albums, he will appear in the Schubert Mass in F. Claudio Abbado has recorded with the Vienna Philharmonic for Deutsche Grammophon as well as in the "Anna Bolena" Joan Sutherland and Richard Bonynge have exposed him for London Records.

Hadley will also be a member of the all-American cast assembled for the DG recording of "La Bohème." Leonard Bernstein will direct in Milan the end of May.

Nimbus opens N.Y.C. office for marketing and publicity

May. And before that he will appear in Telarc's new recording of the Verdi Requiem to be conducted by Robert Shaw in Atlanta next month. Also upcoming for Hadley is participation in London's recording of "My Fair Lady" with Kiri Te Kanawa, Haydn's "Seven Last Words Of Christ" with the Juilliard Quartet for CMS, and a Mozart recital album for DG.

Angel Records buck the trend toward period instruments and reduced orchestral forces in baroque music with its new "Messiah," now being processed for a late-summer release. Label vice president John Patricch describes the performance edition as a "synthesis of the old Sargent and Prodt editions with certain embellishments." The recording last December in Toronto was with the Toronto Symphony conducted by Andrew Davis, whose edition was used. Producing was Anton Kwistowski, whose production of "The Planet," also with Davis and the Toronto Orchestra, won a Juno Award last year.

**SEEDS & SPROUTS: ROIR, the New York-based cassette-only logo, has entered into a joint venture with England's Red Rhino to form ROIR U.K. Under the agreement, Red Rhino will manufacture and distribute the imprint's product, which was previously licensed to the U.K.-based outfit. "It's a new formula," says ROIR chief Neel Cooper, who adds that the titles will be put out at domestic prices.

First releases under the deal include Peter Gordon's "Othello," the Durutti Column's "The Radical Songbirds Of Islam," and an as-yet-untitled album by the Mekons ... Gohm-based Cellula is also beefing up its international distribution, via a newly signed deal with Rough Trade for the U.K. To see that all

Macola gets some competition: Erika Records
goes well, the logo plans to open a London office later this month, which will be headed by current New York staffer Chriiss Naimoli. Initial releases call for titles by the Golden Palominos, the Splat Cats, and Bill Laswell, among others ... Jim Texas recently released the first Wn Tracne album. The Chicago-based label is slated to release "Animal Liberation," an impressive compilation that features such tracks as "Nina Hagen, Lena Livotich, Howard Jones, Shriekback, and The Color Field. Proceeds from the project will go to PETA, a nonprofit animal-rights organization based in Washington, D.C. ... Upcoming hot releases for Restless Records include "Follow Blind" by the Wipers, which features guitarist Greg Sage, and "Hubba," the debut project from San Francisco-based rockers the Cat Heads.

NOW PLAYING

by Linda Moleski

Erika Associates Labels has joined West Record to form Erika Records, a new pressing and distribution outfit interested in putting out product by up-and-coming bands. Headed by Lisa Schermerhorn and Cliff Richie, the West Company is said to be similar to Macola, which, until now, had been the only pdp label open to new talent.

"We're basically doing the same thing as Macola, only if distributors like it we'll do a 50-50 split with the label or act," says Richie. "This way, they have a chance of making more money."

According to Richie, for $880 the company will press 500 records. That includes masters, test copies, label inserts, and jackets. The turnaround time is 10 days. For a 5,000-unit run, the cost is $1,162. "The artist pays for the initial pressing, but if we like the product he's got into promotion, and it becomes a 50-50 deal," in terms of both cost and profit, he says.

Unlike Macola, however, the label isn't going to have an open door to its roster. "The idea is not to open the street," says Richie. "We're concerned with what we have happening, and we don't want to flood the market with nothing." First releases are 12-inch singles by Stevie J., the Teddy Bear, the Ultimate Two M.C., and Jamm City Records' Kool Rock Jay Slice & D.J. Slice.

Distributors handling the product are Hits Unlimited, City Hall, Music Craft, M.S., Great Bay, Groovesville, and Landmark. Erika Records can be reached at P.O. Box 312, Bellflower, Calif. 90706; 213-804-1359.
### Jazz R&B Notes

by Peter Keeleneus

The festival season is upon us once again. The East Coast has already presented the first two big jazz festivals of the season: the 11-day Boston Globe Jazz & Heritage Festival, which concluded March 22 with a Grammy Awards Records evening, and the Jazz Festival held March 27 and 28 at the Yale School of Music in New Haven, Conn.

Both events were produced by the ubiquitous George Wein, the father of the jazz festival. This was the 15th year for the Boston extravaganza and the first for the Yale event, which featured Dizzy Gillespie and the big bands of Toscho Akiyoshi and Mel Lewis. Wein described the latter as "a classic type festival" in which "the music was the main concern, not the box office."

Yet another Weinfest, the New Orleans Jazz & Heritage Festival, has added an extra day to the Louisiana Heritage Fair portion of this year's festivities. The 18th annual New Orleans extravaganza runs from April 21-May 2 at the Louisiana Fair for April 24-26 and May 1-3. Among the acts on the bill are Crescent City natives Wynton Marsalis and the Dirty Dozen Brass Band.

Meanwhile, in Europe, plans are being nailed down for two overlapping summer festivals in which (be lieve it or not) Weinfest isn't involved. This year's Montreux International Jazz Festival is set for July 2-18 in that Swiss resort city, with a typical eclectic line-up, including Brazilian music, classical music, and blues as well as jazz. What's being called a "festival within the festival" of daily concerts will feature new age music and new jazz. And in Finland, the Poris International Jazz Festival, July 4-12, will be heavy on the big names—among them Dizzy Gillespie, Stan Getz, and the Art Ensemble of Chicago.

As this column went to press, Weinfest is gearing up to announce the tentative schedule for the JVC New York Jazz Festival, his flagship event and the descendant of his original Newport fest. We'll have all the salient details on that next week.

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### Gospel Eclips

by Bob Darden

This is the second part of a two-part interview with Ian Hamilton, managing director of Word UK Ltd.

I AN HAMILTON, whose father began what would become Word UK Ltd. in the mid-'70s, became managing director of the company in 1978. For many years, 90% of the product UK Word UK distributed came from the U.S. The other 10% was provided by homegrown artists such as Dave Pope, the Alwyn Wall Band, the Mighty Flyers, the Barrett Band, Sheila Walsh, Paul Field & Nutshell, Chorale-era, Adrian Snell, Garth Hewitt, Byrn Haworth, and later, the entire Chapel Lane roster.

"In the past year or so, that percentage has risen to about 30%," Hamilton says. "What's happened is that the U.K. market place is now broad enough to support artists with budgets decent enough to do them some justice."

For 1981, we've got 10 locally originated projects from contemporary Christian music through projects for the Salvation Army. But our biggest growth is in the praise and worship area.

English religious artists—and record companies—are facing a particularly tough set of circumstances. Hamilton says that only 2% of the country's population attends church regularly. And 10% of that 2% never goes into a Christian book store. Traditionally the focal point for gospel music sales.

Fortunately for Word UK, the record club concept has evolved into a viable alternative. Hamilton says the Word Record Club currently has 20,000 members, who generate 25% of the firm's music revenues.

"One problem is that there are no Christian radio stations in the country," Hamilton says. "It's through those stations that Christian music has traditionally been exposed in the U.S. Here we have a few hours of religious programming—mostly on Sunday morning—and only a small portion of that dedicated to music of any kind—much less contemporary."

---

### Word UK now emphasizes homegrown product more

"And, as I mentioned earlier, part of what we've discovered is the interest in the praise music. The first Maranatha!Music "praise" album is still the definitive one over here, although the English churchgoer seems to prefer a less polished, more spontaneous music in essentially the same format."

The most popular of the English artists working in that vein is Chris Bowater, who is one of the best-known praise leaders in Great Britain. Word UK has just finished an album of his work. Other English best sellers are the live recordings from the annual Spring Harvest retreat/terminus/ workshop. Word UK records the climactic interdenominational praise service every year.

"This area has grown to such an extent that we've decided to start a new label, Spiritual," Hamilton says. "It's now accepted as the leading U.K. label in terms of spirit and praise music. The highest response we've received for our annual Spring Harvest retreat/terminus program is when it is a Spiritual release."

Even Cliff Richard, England's best-known pop artist, who has long had a completely separate Christian recording career, has recorded an album consisting solely of praise-oriented hymns for release in the U.K.
ASCAP members capture 10 out of 15 Dove Award nominations.

Songwriter Of The Year
Claire Cloninger
Dick Tunney & Melodie Tunney

Song Of The Year
Mark Baldwin & Niles Borop
"My Soul Desire"
Publishers: Lorenz Creative Services (Laurel Press Division), Charlie Monk Music, Word Incorporated

Jim Croegaert
"Was It A Morning Like This"
Publishers: Heart of the Matter Music, Meadowgreen Music Company

Danny Daniels, Bill Gaither & Gloria Gaither
"I've Just Seen Jesus"
Publishers: Ariose Music Group, Inc., Gaither Music Company

Gloria Gaither*
"In The Name of the Lord"
Publishers: Gaither Music Inc.

John Mays & Jon Mohr
"Love In Any Language"

Paul Smith, Dick Tunney & Melodie Tunney
"How Excellent Is Thy Name"
Publishers: Imperical Music Group, Inc. (Marquis III Division), Lorenz Creative Services (Laurel Press Division), Pamela Kay Music, Word Incorporated

Dick Tunney & Melodie Tunney
"Let There Be Praise"
Publishers: Lorenz Creative Services (Laurel Press Division), Charlie Monk Music, Pamela Kay Music

Melodie Tunney
"Undecided"
Publishers: Lorenz Creative Services (Laurel Press Division), Pamela Kay Music

*co-writers
†co-publishers
IFPI Makes Complaint To Japan
Group Calls For Copyright Reform

BY MIKE HENNESSEY
LONDON On the very day (March 27) that President Reagan announced up to $300 million in economic sanctions against Japan because of discrimination against American products, a high-powered delegation from the International Federation of Phonogram & Videogram Producers (IFPI) was making a formal complaint to the Japanese ambassador in London about discrimination against international music repertoires.

Ian Turner, director general and chief executive of the IFPI, Nesuhi Ertegun, chairman and co-CEO, WEA International; Jan Tjernlund, president, PolyGram International; Chris Wright, chairman of Chrysalis; and Bob Dickens, chairman of the British Phonographic Institute (BPI) were received by Ambassador Yoshio Yamazaki, who promised to refer the protest to his government.

IFPI's case was detailed in a six-page submission, which points out that more and more countries around the world are now granting longer periods of protection to recordings. The submission says, "Unless Japan follows their example, it may well find that producers and performers will have less and less incentive to produce new recordings in Japan."

Among the points covered in the submission are the following:

- Producers should be granted the right to authorize rental for the whole duration of copyright protection, and rental rights should be extended first to foreign producers.
- The Rome Convention should be ratified as soon as possible.
- The duration of protection of recordings should be extended from 20 years to 50 years.
- Retrospective application should be instituted for recordings while they are still within the protection periods.

Also handed in was a letter of support from cellist Julian Lloyd Webber, who argued that it was "spurious nonsense" that his and European colleagues should not share in the proceeds from the rental of their work.

Lloyd Webber also raised the issue of digital audiotape and said: "Anyone who earns their living from music and relies on income from the public can only view the arrival of DAT with alarm. At present, the Japanese government seems unconcerned about the likely damage to the livelihood of its own and other musicians and composers if DAT copies further damage sales of disks, tapes, and CDs.

"If the present level of home taping continues to rise through rental and through DAT copying, the future of both Japanese and European musical life will be under threat."

There are now 3,000 record rental stores in Japan, with an annual turnover of $20 million. It is estimated that the equivalent of 800 million LPs and CDs are privately taped each year, compared with the actual sale in 1985 of 126 million LPs, CDs, and prerecorded cassettes.

Ertegun said, "Whereas prerecorded cassette sales in Japan amount to around 60 million annually, the sales of blank cassettes are 10 times that figure."

"Rental has had a disastrous effect on the Japanese record industry, the ambassador added later, "because sales down by $8 million since 1980. A copyright amendment law that became effective January 15 gives Japanese record producers the right to authorize or prohibit rental of their records for a period of up to five years. But for the remainder of the 20-year protection period for records, Japanese producers and performers only have a right to renunciation."

The IFPI delegation claimed that this is discriminatory because authors have the right to authorize or prohibit rental for the full period of copyright. The recordings of foreign producers have no rights at all to prevent rental in Japan. (Continued on page 70)

Dutch Industry Reacts Against CD Rental Shop

BY WILLEM MOOS
AMSTERDAM The Dutch record industry has reacted strongly to the opening of what is said to be Holland's first compact disk rental store, Compact Sound in Hilversum. Trade body NVPI calls the launch "an abominable development" that could seriously damage CD retail sales.

Rob Edwards, deputy managing director of NVPI, says: "Rental out CDs, in combination with the DAT recorder, could deal a death blow to the CD business, but unfortunately we are powerless to do anything about it."

Nearby retailers have been advised against filing suit on grounds of unfair competition, and trade hopes are pinned on a High Court examination now under way of the general legality of record rental.

The study was initiated by Dutch authors rights body BUMA/STEMRA and national retail chain Free Record Shop. A decision is expected later this year. BUMA/STEMRA spokesman George Knops says: "The renting of CDs is a disaster. It means loss of income to composers, authors, musicians, and manufacturers. And when DAT hardware is launched here, the disaster will be even greater because the CDs will be copied on a wide scale. That would be the knockout blow for the CD business."

Compact Sound owners Jan Schade and Frank Ten Doeschate say they would welcome the introduction of DAT, however. They cite the high cost of CD software as their main motivation for setting up a rental operation. "Even after the recent price drops for some product, most pop CDs still cost almost $20 and classical titles up to $42. We think that is an incredibly high price to pay."

The pair, who have no previous record industry experience, stock more than 600 titles from a wide range of labels, supplied by an anonymous wholesaler. Customers pay an annual $12 subscription and around 50 cents a day for each CD rented up to a maximum of three CDs. Initial business was on a modest scale, with some subscriptions and 350 rentals in the first fortnight.

If successful, Schade and Ten Doeschate plan to open a second rental outlet before the end of 1987, by which time they predict most major cities here will have at least one such operation. They also hope to rent CD hardware in the near future.

Some retailers doubt whether the project will succeed, though. Humphrey Stelberg, whose specialist store CD '86 is located less than half a mile from Compact Sound, says, "I've calculated that they have to rent out over 100,000 CDs a year to make their business profitable, which is a lot of CDs."

"But if they do succeed, then I fear that other rental outlets with more powerful financial backing will appear, and that could mean the end of the CD business."

For Three Russian Rock Albums Released In The West Soviets Charge Copyright Violations

MOSCOW Recordings of Soviet artists released by three Western labels in the last 18 months are an infringement of national copyright, according to a newspaper article here. Big Time Records in Los Angeles and BBC Records in London are named in the article, published in the youth daily Komsomolskaya Pravda.

Tapes obtained by U.S. singer Jo-anna Stinnyard in Lemberg in 1986, featuring local bands Aquarium, Kino, Alice, and Strange Games, formed the basis of a double album, "Red Wave," released in the U.S. by Big Time. Copies that have found their way back to the Soviet Union and are being rented out for as much as $250.

Soviet copyright agency VAAP says that the label, which has paid no royalties, has infringed copyright. A similar charge has been made against journalist Tom John-son, who released a French cassette release "Rock Russe," which features Aquarium, Kino, Strange Games, Bravo, and Telephone. No consent for the release was given by VAAP or Mezh- dunaronadnaia Kniga, the Soviet trading agency for exports of prerecorded and printed music.

Finally, the article cites BBC Rec-ords, which in December 1985 issued "Comrades" by avant-garde artist Sergei Kuriokhin's Popular Mechanics group to accompany a BBC-TV series about the Soviet Union for up to $230.

The 'Red Wave' album is selling in the Soviet Union for up to $230

In London, however, a BBC Rec-ords spokesman says the label has received no word, official or unoffi-cial, to indicate there is anything amiss with the basis on which the recording was contracted. The label spokesmen believe the request for royalties would be "a little strange" coming from a Soviet estab-lishment that has suppressed performances and recordings by the artist concerned.

It is not clear to what extent VAAP itself is involved in the charges. Observers here see the inci-dents as demonstrating rather that both VAAP and Mezhdunarodnaia Kniga, as the major promoters and distributors of Soviet music abroad, are still slow and unwilling to market rock or other contempo-rary material to overseas markets and still reliant on permissions from high-ranking cultural officials with little knowledge of the national rock scene.

A similar situation still exists inside the Soviet Union. The State record company Melodia recently released its first album by the Aquarium rock group, but the album was recorded and mixed by the band itself. Although Melodia has benefitted from the record's popularity, no promotional campaign was mounted to test sales.

Aquarium's enormous reputation here is based on live shows, spora-dically recorded but generally un-released, and on its previous self-released cassette albums, which have been dupli-cated in tens of thousands throughout the Soviet Union.

A situation similar to the above exists inside the Soviet Union. Laika recently released an album by the Aquarium rock group, but the album was recorded and mixed by the band itself. Although Melodia has benefitted from the record's popularity, no promotional campaign was mounted to test sales.

A recent examination of the legal-ity of rental of records for the full period of copyright. The recordings of foreign producers have no rights at all to prevent rental in Japan.

"Rental has had a disastrous effect on the Japanese record industry, the ambassador added later, "because sales down by $8 million since 1980. A copyright amendment law that became effective January 15 gives Japanese record producers the right to authorize or prohibit rental of their records for a period of up to five years. But for the remainder of the 20-year protection period for records, Japanese producers and performers only have a right to renunciation."

The IFPI delegation claimed that this is discriminatory because authors have the right to authorize or prohibit rental for the full period of copyright. The recordings of foreign producers have no rights at all to prevent rental in Japan. (Continued on page 70)

Tina In Dutch Fest

AMSTERDAM Tina Turner will top the bill at a new open-air pop festival to be held in the Goffert Stadium, Nijmegen, May 28. Other acts set to appear include Cameo, UB40, and the Blow Monkeys.

The festival, to be known as Goffert Pop, has been initiated by Joost Carlier, who for the last 19 years has organized an annual Ascension Day festival featuring international artists at the open-air theater in Lochem.

When attendance at Lochem out-grew the theater's 10,000 ca-pacity, Carlier opted to relocate to the Goffert Stadium, which can hold 50,000. The festival is being organized in cooperation with Double You Concerts.
tell the world of music about your achievements, innovations and future plans with an ad in this issue.

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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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IFPI COMPLAINS TO JAPAN

(Continued from page 68)

The submission points out, "It has been shown ... in many other countries that to afford protection only to local recordings results in foreign, unprotected, and royalty-free recordings unfairly competing with these very local recordings which the law has sought to protect."

Ertegun said that while the market share of international repertoire in Japan in terms of sales is 40%, the proportion in the rental business is 80%.

On the subject of DAT, the delegation explained that the entire international music community views the introduction of DAT recorders as a threat.

Commenting on the visit to the Japanese embassy, Ertegun says that the ambassador repeatedly stressed Japan's concern for the protection of intellectual property and was clearly worried about the record industry's resistance to DAT. Says Ertegun, "I pointed out that if the record industry goes out of business because of DAT, then the Japanese hardware industry will be out of business, too."

Ertegun reports that there have recently been some encouraging signs. The Japanese record industry is 100% behind the campaign for a copy-code device to be fitted to all DAT recorders. And on a visit to Japan early in March to discuss anti-piracy measures with the Japanese Consumer Electronics Assn. (JCEA), he received extensive television and newspaper coverage.

"So our viewpoint is reaching the Japanese consumer. I think the message is getting through, and they are getting worried," Ertegun says. He says, however, that JCEA has still not made any commitment as far as financial assistance is concerned.

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CRA Agency Will Appeal Test Case

Charges Against DJ Dropped

OTTAWA A court case that the Canadian recording industry hoped might lead to the widespread prosecution of unlicensed DJ services has resulted in a severe reprimand of the police for singling out someone for prosecution.

Miles of Music Ltd. of London, Ontario, had 42 charges under the Copyright Act stayed against it and owner Wilfred Roch. The Video Music Licensing Agency (VLA), which operates under the Canadian Recording Industry Assn. (CRIA), has already indicated it will appeal the case.

The test case was launched by the Royal Canadian Mounted Police at CRIA's request. Roch and his company were charged with three counts of renting pirated sound recordings and 39 counts of distributing bootleg audiocassettes to some 40,000 CRIA DJs in Ontario.

Roch told the court that he has used compilation tapes for some 13 years but wasn't aware such use violated the Copyright Act until late in 1986. On Dec. 17, he got his lawyer to ask the CRA agency for a licence to make copies of copyright recordings.

In January 1986, however, the RCMP raided Miles of Music. As a result, Roch lost his house, car, and retirement earnings. The court heard that CRA wrote Roch five days after the raid to say its agency would not be making licences available to DJs in the near future.

Judge John Menzies, in his March 25 ruling, said the intent of the raids wasn't to gather evidence "but to put Roch out of business, thereby making an example of him."

Menzies found the RCMP actions "unfair, oppressive, and prejudicial" and had harsh words for VLA chief Patrick Fox.

"Fox saw an easy opportunity to make an example of one party in the industry for purposes of selling his regulating views to the industry at large," he wrote.

With those very severe reprimands in Ottawa, the CRA has shown support for the agency's activities. They acknowledge that some compensation for use of copyrighted material is needed and see industry regulation as a way to weed out fly-by-night operators who erode their business. At the same time, however, some smaller operators charge that licensing fees are too high and will result in increased costs in their fees for service.

The ruling is believed to be the first instance in which the effect of Charter of Rights and Freedoms on selective prosecutions has been examined by a judge. Federal prosecutor John McNair was quoted as saying that it is unlikely the ruling will end selective prosecutions.

Menzies found that the RCMP raid was unnecessary because the police already had sufficient evidence to charge Roch and Miles of Music. Fox filed a complaint Oct. 31, 1985, six days after a former Miles of Music employee provided him with information about the company's operation.

The former employee, the judge noted, was granted an interim licence by VLA on the same day Roch was advised no licenses were available. She was using the same tapes Roch had been using.

Gowan Seeks International Spotlight With New Album

OTTAWA Coming off a triple-platinum record in Canada and backed by a management team that ushered Rush to the international stage, Gowan can only hope his number has come up with his latest Columbia release, "Great Dirty World."

After all, everything seemed set for a worldwide breakthrough with Gowan's last album. Instead, the Canadian was only a domestic success.

"You really can't tell in this business," he says. "You can release a record on the wrong morning and you're done overnight."

Only Bryan Adams and Corey Hart outsold Gowan as Canadian male vocalists at home last year. Clevedon's and an athletic, tireless string of concerts garnered Gowan a following that has quickly grabbed his latest record in Canada.

While his last album, "Strange Animal," didn't catch on in the U.S., Gowan did well through supporting appearances for Tears For Fears. In the early stages, his career resembles that of Rush, which had to break internationally through incessant touring.

His music, however, bears only passing resemblance to the power trio's. Gowan's sound mixes Phil Collins, Chris DeBurgh, and Yes. The first single from the album, "Moonlight Desires," enlists Yes vocalist Jon Anderson for backing vocals.

"It's an album about human conflicts and turmoil," he says. "And the title really reflects the realization that, despite all the problems and troubles of the world, it's a place you can find a place to achieve something in."

His rhythmic, ethereal sound owes much to British progressive rock of the '70s, and Gowan believes his strong Canadian audience evidence there is a sizable market for music that is just slightly off-center from the commercial mainstream.

"I think there are people out there who want something a little different, and I think there's a lot of them," he says. "If there was a push to Canadian artists, there would be a place for them."

A&M gives a big push to Canadian Bryan Adams' latest album, "Into The Fire" ... see page 35

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**AFTER THE BREAK**

**PRODUCERS:** Chris Thomas, Thrashing Doves, Johnny Spoon, Bruce Lampcarello

**SPOTLIGHT**

**POP**

**PICKS**

**Peter Wolf**

_Come As You Are_

**PRODUCERS:** Peter Wolf, Eric "E.T." Thörneman

*RCA 15248*  

Fans of the J Geils Band, rejoice. Second solo outing from former front man of that group recalls it in both quality and style: rockin' pop with enough of the unexpected to intrigue, not so much that it obscures music's uncomplicated, good-time feel. "Can't Get Started" is a top candidate to follow the title track up the Hot 100.

**THOMPSON TWINS**

_Come Close To The Bone_

**PRODUCER:** Rupert Hine

*Atlantic 84449*

Appropriately down to a duo with the departure of Joe Leeway, Twins look to rebound from relative failure of last release. First single, "Get That Love," might do the trick temporarily, but album lacks any strong follow-ups. "Bushbaby" has some novelty appeal: "Dancing In Your Shoes" is also catchy.

**THE BLOW MONKEYS**

_She Was Only A Grocer's Daughter_

**PRODUCER:** Michael Baker

*RCA 62486*

Perky dance-pop act continues to bubble soulfully, but the big hit has proven elusive thus far. Some good candidates here in "It Doesn't Have To Be This Way," "Some Kind Of Wonderful," and "The Day After You." Trendier broadcast outlets will move on it.

**RECOMMENDED**

CARLY SIMON

_Come Up and Get Me_  

**PRODUCER:** Various

*Atlantic 84443*

Many big names contribute, but Simon's much-anticipated Anticipation debut aired already its best shot—the title song—last year. With overly slick production and charts that fall short of her skills, finding album's next hit won't be easy.

**THRASHING DOVES**

_Badrock Vice_

**PRODUCER:** Michael Baker

Commercial yet subtle offering from first group shows much promise, particularly in "Beautiful Imbalance" and "Biba's Basement." Merits repeated listening: a natural for college radio.

**AUTOGRAPH**

_Loog And Clear_

**PRODUCERS:** Svein Dag Hauge

*CANY 5796*

New effort from hard rock outfit fits the bill with hook-filled tunes and some power guitarting. Hit potential in "Loog And Clear" and "Dance All Night."

**FATE**

_A Matter Of Altitude_

**PRODUCER:** None listed

*MCY 9112*

A collector's potpourri featuring obscure B sides and several previously unavailable oddities. Collection is fun, but retailers who remember how long it took to get rid of all those sides of the similar "Odd's & Odds" will no doubt tread lightly with their orders.

**THE SMITHS**

_Leader As Far_  

**PRODUCERS:** Various

*Bell 25589*

Two-record compilation of singles and B sides is pleasing retrospective of unusual U.K. band's development during past three years. Sonic variety keeps grasping package from becoming tedious. A.S. will pounce; expect response at alternative radio and retail.

**THE OTHER ONES**

_Cover Me_  

**PRODUCER:** Paul West

*Virgin 90576*

Nifty progressive tunes are propelled by Al J. Hayney Klein's ear-  

tatching vocals. "Holiday," "We Are What We Are," and "It Makes Me Higher" are ripe for rock radio.

**ORIGINAL MOTION PICTURE SOUNDTRACK**

_Three Amigas_

**PRODUCERS:** Lenny Waronker, Mark Linett, Elmer Bernstein

* Warner Bros. 25556*

Release of the soundtrack album for the Western spoof six months after its tepid theatrical run is a major marketing misfire. Still, three tongue-in-cheeky Randy Newman-penned songs may draw buyers.

**MICROSOFT**

_Cool Moe Duke_  

**PRODUCER:** Lenny Kaye

*Virgin 90574*

First U.S. album by an Irish group that draws from a broad range of musical styles. Some of the tunes offer good, clean fun, but this set lacks grabber cuts that demand attention.

**WENDY O. WILLIAMS/PLASTIMATICS**

_Magico: The Greatest Hits (Dated Anniversary Album)_  

**PRODUCER:** Red Swann

*Warner/Phonics Pacemaker 918*

Well, they don't come any weirder than this. Operetta from punk queen is sure to impress AC, inspire trash metalers. Both sides would agree, however, that this is an original, carelessly put together package. Cover art could make customers lose their lunch—and last night's dinner.

**WASHINGTON SQUARED**

_Producer:_ Miles Easter

**NEW AND NOTEWORTHY**

**ANDY TAYLOR**

_Thunder_  

**PRODUCERS:** Andy Taylor, Steve Jones

*RCA MCA 5537*

Some might scoff at a former Duranie rocking out, but "Thunder" is proof that guitarist Taylor is more than up to the task, especially with help from co-producer Ex-Sex Pistols Joe. Missing Pencen Patrick O'Hearn, and Flo & Eddie. "I Might Lie" is steadily working its way up the album rock chart; title track could move up to a faster pace still. Unfortunately, top 40 "Take It Easy" is not included.

**JACK NICHOLSON & BOBBY McFERRIN**

_The Elephant's Child_  

**PRODUCERS:** Bobby McFerrin, Tom Bradshaw, Mark Sforzic

*Windham Hill/A&M WH-701*

Nicholson gives the Rudyard Kipling tale an impressive reading over McFerrin's intriguing accompaniment; side two repeats the tracks sans narrative. The actor's notoriety and McFerrin's post-Grammy momentum should push this up beyond those of most children's albums.

**ROCK & HYDE**

_Under The Volcano_  

**PRODUCER:** Various

*Capitol 51259*

Canadian duo that was the core of that country's considerably successful Payola releases plays a well-crafted album of peak-period Moody Blues-style rock. First single, "Dirty Water" (not the Standells tune), is a safe bet for significant air play, and several cuts could follow it up.

**FLOYD EVANS**

_Big 6_  

**PRODUCER:** Matthew Dik, Jerry Vale

*New York: Black History Month*  

Two separate albums chronicle Evans' memorable 1980 New York concert. Albums, originally released in Japan on Trio, showcase the composer/pianist's bluesy writing and sonorous orchestral arrangements as well as his iconic status. The major cuts include "Heart Away" and "Big Life." MTV megasequence and an upcoming world tour will push sales.

**GOLD CASTLE/PHYGROM 171-003**

Debut by a N.Y.C.-scene vet is among first releases on new folk logo. Revisionist music for the Maynard G. Krebs crowd is somewhat forced, but that doesn't detract from its quality. "Can't Stop The Rain" is rock enough for mainstream radio.

**THE NEVILLE BROTHERS**

_Upright_  

**PRODUCER:** Jim Gaines, Richie Zito, Clive Langer, Andy Woodworth

*New America 51249*

New Orleans band affects a slick sound here, but as glossy as it gets, the group's gritty roots, instrumental expertise, and vocal chops aren't submerged. Strong assists from guest Keith Richards, Carole Santana, and Ronnie Montrose.

**TOM TORN**

_Cloud Above Mercy_  

**PRODUCER:** Marshall Ether

*Elektra Phonogram ECM 1322*

U.S. guitarist teams with King Crimson rhythm ace Tony Levin and Bill Frisell as well as trumpeter Mark Isham for album that bears the stamp of Eastern influence. Torn's guitar work ranges from the melodic to the percussive, creating a distinctive voice.

**NIKA SIMONE**

_The Number One_  

**PRODUCER:** Various

*Warner/Phonogram Classics 813417*

Female vocalist, absent from the recording scene for some time, returns with a live set that shows her blues chops still in solid shape and a decided lack of affect in her delivery. Results will appeal only to the singer's faithful.

**HENRY THREASGILL SEXTET**

_You Know The Number_  

**PRODUCER:** Ed Mitchell

*New Orleans 4123*

Panned record player and founding father of Air makes U.S. label debut with his outstanding six-piece. Jagged yet swinging compositions allow plenty of room for blowing by trumpeter Roi Sadiq, trombonist

**NEW AND NOTEWORTHY**

**BRICH: VIOLET CONCERTO IN G MINOR/ MENDSCHON: VIOLET CONCERTO IN E MINOR**

**JANIS LANCASTER, Scottish Chamber Orchestra, Laredo**

*AEC MCA 5570*

Lancaster's return to an active recording schedule will be welcomed by violin aficionados. Two of the most popular concertos, beautifully finely recorded, and a bargain at the low MCA price.

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**HOT 100 SINGLES SPOTLIGHT**

A weekly look behind the Hot 100 with Michael Ellis.

**THIS WEEK BILLBOARD INTRODUCES** a revised and expanded radio panel for the Hot 100 chart. The panel is updated after each quarterly Arbitron ratings period, with a major revision twice a year following the spring and fall books. Smaller changes are made after the summer and winter ratings periods, when fewer markets are surveyed. See page 10 for a listing of the complete new panel.

**STARSHIP STRENGTHENS ITS HOLD** on the top spot with “Nothing’s Gonna Stop Us Now” (GRUNT). It is still No. 1 in both sales and airplay by a wide margin despite losing some radio points. “Lean On Me” by Club Nouveau (Warner Bros.) is still No. 2 in both sales and airplay but is dropping in points and is thus not challenging Starship. Two bulleted records have a chance to hit No. 1 next week, but they will have to make tremendous point gains in order to do it: “I Know You Were Waiting (For Me)” by Aretha Franklin & George Michael (Arista) and “Don’t Dream It’s Over” by Crowded House (Capitol).

**ONLY NINE TIMES IN** the last 15 months has a record earned the combined Power Pick/Sales & Airplay, and every one went on to reach No. 1. This week U2’s “With Or Without You” (Island), at No. 23, is the 10th combined winner. The record is now top five at 10 reporting stations, with jumps of 121 at WHDH Buffalo, 29-4 at KLUC Las Vegas, 15-5 at KTTS San Francisco, and 14-4 at KZZP Phoenix; it remains No. 1 at WJXQ Lansing, Mich. PD Guy Zapoleon at KZZP says, “U2, once branded new wave but now considered mainstream, is already No. 1 in both singles and albums sales in Phoenix.”

**THERE ARE NINE DEBUTS** this week, led by Bon Jovi’s “Wanted Dead Or Alive” (Mercury). The third single from “Slippery When Wet”—the first two went to No. 1—gains at almost half of the panel to debut at No. 62. The Bon Jovi album cut “Never Say Goodbye” has enough airplay points that it would be on the Hot 100 if it were a single. Two artists make their Hot 100 chart bows: Restless Heart from Nashville with “I’ll Still Be Loving You” (RCA), a former No. 1 country single, and Frozen Ghost from Canada with “Should I See” (Atlantic). An indie label, On The Spot, charts for the first time with Stacey Q’s “Shy Girl,” with early strength in Texas and California. This was the original B side of “Two Of Hearts” when it was released by On The Spot before being picked up by Atlantic.

**QUICK CUTS:** Kim Wilde’s remake of “You Keep Me Hangin’ On” (MCA) takes the biggest jump of any record on the chart for the second week in a row. It moves up 19 places to No. 51 on the strength of 53 more radio adds, the most of any record already on the chart, and it is achieving early top five radio reports from KRBE Houston (7-5), WZZB New Orleans (19-2), and KCPX Salt Lake City (19-8).

**For Week Ending April 11, 1987**

**HOT 100 SINGLES ACTION**

<table>
<thead>
<tr>
<th>Record Title</th>
<th>Radio Most Added</th>
<th>Total Ads</th>
<th>Total Comments</th>
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<tbody>
<tr>
<td><strong>PLATINUM/GOLD ADDED</strong></td>
<td><strong>SILVER ADDED</strong></td>
<td><strong>BRONZE/SECONDARY ADDED</strong></td>
<td><strong>TOTAL ADS</strong></td>
</tr>
<tr>
<td>Wanted Dead Or Alive</td>
<td>BON JOVY MERCURY</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>You Keep Me Hangin’ On</td>
<td>KIM WILDE MCA</td>
<td>6</td>
<td>11</td>
</tr>
<tr>
<td><strong>DAY IN DAY OUT</strong></td>
<td>DAVID BOWIE EN-AMERICA</td>
<td>3</td>
<td>9</td>
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<tr>
<td>I Know What I Like</td>
<td>HUEY LEWIS NEWSCRYSALS</td>
<td>3</td>
<td>10</td>
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<tr>
<td>Diamonds</td>
<td>HERB ALPERT A&amp;M</td>
<td>7</td>
<td>7</td>
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<tr>
<td>Serious</td>
<td>DONNA ALLEN 21/STKEDO</td>
<td>3</td>
<td>4</td>
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<tr>
<td>S.E. LA</td>
<td>LIONEL RICHIE MTSN</td>
<td>1</td>
<td>4</td>
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<tr>
<td>Get That Love</td>
<td>THOMPSON TWINS ARISTA</td>
<td>1</td>
<td>5</td>
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<tr>
<td>You Can Call Me Al</td>
<td>POISON SIREN sends</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>Talk Dirty To Me</td>
<td>POISON SIREN sends</td>
<td>2</td>
<td>5</td>
</tr>
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</table>

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

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**Thrashing Doves** is
a) The anthem of the Audubon Society
b) A game show for sadists
c) A pastime in the Pentagon
d) An English band

If someone plays you the new Ward Brothers album, **Madness Of It All, should you**

a) Laugh haughtily, and explain that you discovered the Ward Brothers
b) Offer to introduce them to the Andrews Sisters
c) Observe that “We’re all brothers”
d) Listen

**If someone yells “China Crisis!” should you**

a) Line up the news
b) Find more salad plates
c) Put the new China Crisis album, What Price Paradise, on your stereo
d) Yell back

**Bedrock Vice is the name of**

a) A cop show starring Barney and Betty
b) The new Thrashing Doves album
c) An obsessive stone-cutter’s autobiography
d) Bam-Bam’s favorite dream

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- IS THERE MONEY IN CLIPS?
- IS THE ATLANTIC A 2-WAY STREET FOR VIDEO PRODUCERS?
- THE ARTISTS AND THE NEW CHALLENGES
- ROCK ARTISTS, THE NEW MARKETERS?
- THE RADIO REVOLUTION CONTINUES
- WHO SERVES WHOM? — RADIO VERSUS RECORD INDUSTRY
- IS MUSIC TOO EXPENSIVE?
- THE COMPUTER VERSUS THE DEEJAY
- MARKETING RADIO AROUND THE WORLD

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LEO BURNETT WORLDWIDE INC.
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MUSIC & MEDIA
MUSIC BOX
NCVR HOLAND
NEW ON THE SCAR
NMS
NOTABENE RECORDS
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NDI
OY YLEI FINLAND
PEPSI COLA
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www.americanradiohistory.com
### Billboard Hot 100 Songs

#### Top 10

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<td>3</td>
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<td>4</td>
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<td>5</td>
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<td>6</td>
<td>Sign 'O The Times</td>
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<td>7</td>
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VERSAILLES - Fueled by new contracts to service two conve-
ience store chains, one with 1,520 stores and the other with 1,800,
video rental supplier Stars To Go hopes to see its fortunes on Wall
Street improve.

According to Jerry Welch, president
and CEO of the 3-year-old company,
the firm now has con-
tracts with 34 convenience store
chains encompassing 10,500
outlets across the U.S. - with an addi-
tional 150 to be served by June
(Billboard, April 4).

Despite a decent showing by the
stock, Alan Feldman, account su-
ervisor at Hill and Knowlton,
says negative earnings have caused
many analysts to wait on recom-
mendations. "The stock has gone
from 9 to 18," since last Sep-
tember (when Hill and Knowlton
started representing Stars To Go),
he says. Ironically, this rise oc-
curred in what Feldman calls "a
climate of conservatism" among
analysts.

Also factoring in is a less than
glowing report, based on the pro-
spects, in Business Week (Aug. 8,
1986) "that unfortunately did not
take into account what happened
the last quarter for Stars To Go" -
fielding says. Fieldman

One analyst willing to discuss
his conservatism on Stars To Go's
stock is David Butterworth of
Wedbush Securities. Like other an-
alysts, Butterworth acknowledges
that he looked at Stars To Go very
early on. "There was an assertion
[in the prospectus] that eventually
the only two types of outlets in
video rental will be con-
vience stores and the super-
markets. I don't agree with this
assumption," says Butterworth.

Also causing Butterworth to have
second thoughts are "negative
earnings and a question about
comparative store profits. I don't
want to disparage the business,
but investors are buying prof-
its."

'I don't want to discount
revenues, but investors buy
profits. That's what it's about'.
That's what it's all about." In
its latest report, Stars To Go had
revenues of $10.99 million and a
loss of $1,122,000, or 1 cent per
share, for the fourth quarter end-
ed Dec. 31. Full year reported rev-
ue were $22.75 million, with a
loss of $2.73 million, or 34 cents
per share.

Stars To Go is now disclosing av-
erage monthly revenues. The most
recent month of March averaged
$3.5 million, 50
cent for video centers installed at least
three months - was $1,618. Feld-
man said it is not确切 for
point for a store that averages 900
customers a day - "between 20
and 30 people" shopping the stan-
dard Stars To Go product, the
price of a discount store.

Feldman notes that the $1,618
figure is "for stores in a fairly em-
brodic state, just up and operat-
ing. With costs of $6,400, you can
choose to offer a scenario based
on $2,000 average revenues per
month on more mature stores
"with a lot of foot traffic and
other promotions going on." He
claims an annualized pretax in-
come of $45,000, or 7% net, in a scenario average,
or 20% profit.

Another look at breaking even
comes from analyst Bob Chat
dle at Montgomery Securities. Stars To Go's contract calls for the
company to receive 75-80% of revenues up to $2,500 per month
after which the split is 50%
Chatdle re-
ports that break-even on this basis
is $1,200 per month, which is ex-
pected to rise to $1,100 during 1987.
"It is difficult to assess the
growth of store revenues utilizing
averages due to the very rapid roll-
out of new stores."

One factor not often taken into
account is "that a convenience store
has no capital investment in this," Feldman says. "They al-
ready have the labor [needed to
run a rental operation]." He re-
claims the $6,400-square-foot space is "usu-
ally a situation where whatever there is
can be moved.

To meet this convenience store is
3,000 square feet - generating
$1 million in annual revenues and
serving 800 customers daily, which
is where Stars To Go is headed.

On the plus side, Feldman men-
tion the new customer demo-
graphics convenience stores expe-
rience when movies are added.
"Convenience stores have histori-
ically averaged ages 18-25, primar-
ily men with income $25,000
and less. Now we see 55 are a 35-
customer who is more affluent,
60% with income $50,000.
And, of course, all rental re-
Crawly, said the deal sees
Shandwick acquiring 100% of the
U.S. company's stock, which
could have been privately held. S
Shandwick is publicly traded on the London stock
exchange and has a market capital-
ization of in excess of $50 million.
Purchase price will be nine times
Rogers & Cowan's after-tax earnings
over the next four years, which
Rogers
said would exceed $15 million. Rogers & Cowan has already
received a down payment of $2 million, plus an agreement in
writing capital from Shandwick.
Rogers says the terms of the
"will allow for the firm to become
autonomous. They do not have any
one on our board, and we remain
alone in determining the direction of the
firm.
Rogers & Cowan's current clients include David Bowie, Paul
Newman, Nick Nolte, Lionel Richie, Elton John, Jedy Jeter,
Van Zandt, Pat McCartney, Cameo, Bruce Willis, Tina Turner,
Aretha Franklin, Producers, Weintraub Entertainment Group
and Atlantic Records. Nonentertainment clients include
P
dowd, AT&T, Ford, and Mastercard International. Shandwick's roster
emphasizes corporate accounts, in-
cluding Reader's Digest, Lever Bros., Nestle, and others.
Fred Goodman
<table>
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**Albums with the greatest sales gains this week. (CD) Compact disc available. © Recording Industry Ass. Of America (RIA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.**
Boy, Jacob Hollar, to Larry and Ann Kennell, March 19 in Los Angeles. He is associate director of business affairs at MCA Records.

Girl, Tricia, to Tom and Teresa Carrabba, March 20 in Vernon Valley, N.J. He is vice president of a.d.r. and promotion for Ken Management.

Boy, Jeremy Daniel, to Lou and Judi Mann, March 20 in Tarzana, Calif. He is vice president of marketing with MCA Records.

Girl, to Larry and Debra Solters, March 22 in Los Angeles. He is senior vice president of artist development for MCA Records. She is an attorney. The baby's name will be determined by an MCA Records promotional concert.

Boy, Alexander Belote, to Mario and Jennifer Ramirez, March 27 in Hermosa Beach, Calif. He is a singer/songwriter for which Classic Modern recording group Zimer.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE (Continued from page 4)

Warner Bros. in Burbank, Calif., names Mark Goldstein attorney and Sue Roberts business affairs associate. Goldstein was with CBS Records' legal department. Roberts was with Elektra Records.

DISTRIBUTION/RETAILING. Dave Durlach is promoted to vice president of national credit for MCA Distributing in Los Angeles. He was director of that area.

Harmony House Records & Tapes in Troy, Mich., names Lloyd L. Welch director of corporate development. He was director of marketing. Welch is succeeded by Charles Papke, who was marketing assistant for the company.

HOME VIDEO. New World Video in Los Angeles promises Susan Fields to director of creative services. She was manager of that area.

RCA/Columbia Home Video in Burbank, Calif., elevates Bruce Garen to national sales manager. He was Midwest regional sales manager. Kenneth S. Kamins is appointed manager of acquisitions for the company. He was national sales manager for the company.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 151 Broadway, New York, N.Y. 10038.

FOR THE RECORD

Lori Harris is director of operations for the National Record Mart. Her title was misstated in an article in the March 21 issue.

An article on the Academy of Country Music Awards in the April 4 issue carried a misleading headline. It should have read, "ACM Clip Nominations Announced."
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DAT ROLLOUT
(Continued from page 1)

community that a 1987 debut for the new tape format could have harmful music industry consequences; channel president Blaine Brownell recently said the same thing in a letter to the Wall Street Journal.

Dealers say DAT software is an inevitable addition to their inventories but do not yet think the time is right for such product.

Two or three dozen outlets on the West Coast are already using DAT, a new item that would provide new excitement in the market and something to help sell other products, said Blaine Brownell, president of the 72-store Record World chain, based in Long Island.

"But right now, I think it's an importuning product," Brownell said.

For Waxie Maxie's Blaine, the primary concern about DAT is the threat it represents as a way to produce audiotape without paying royalties. DAT would allow smaller companies to make their own tape.

"It represents a severe threat to the record business," Brownell said.

Resistance to DAT is not confined to full-line music stores—DAT-only dealers also seem cool to the configuration, according to Rob Snodgrass, president of Minneapolis-based CD wholesaler East Side Digital, which services some 500 accounts.

Simonds says the biggest concern among such stores isn't taping or the impact it might have on CD sales but that the new format will be seen as a "CD." He adds that CD-only retailers are skeptical about how the product will sell.

"I don't think the consumer is going to embrace DAT—certainly not anywhere near the level in the same kind of time frame as CD. And I have a really rooted suspicion that digital audiotape is going to be a big bomb," says Simonds.

"I've heard from several DAT-oriented retailers, there's sort of a common feeling of 'Well, who really needs DAT at this point?'

The rate for the new short-form license will be 1.38% of adjusted cash bills. Other features of the contract include:

• Stations that elect to itemize deductions may continue to do so, but only to the extent that those deductions exceed 15% of adjusted cash bills, for which the rate is also 1.38%.

• Stations whose net billings are less than $150,000 will pay a fee of 1.25%, as will new, "start-up" stations and some other small-market facilities.

• The program period will remain at 15 minutes—as opposed to the one-channel ASCAP contract negotiated last year. This is important to broadcasters because they pay only on revenue attributable to that period.

• A "weighted program period" system will also apply, similar to the ASCAP license in which a station's revenue subject to fees is divided by the total number of weighted periods the station is on the air. The revenue per weighted period is then multiplied by the weighted periods during which the station broadcasts BM media and by a two-tiered license fee.

The two-tiered license fee is either 4% or, for stations with gross revenue under $150,000, 3.5%. Also, stations that are a member of four times the station's highest one-minute rate.

• Stations may take a deduction for bad debts and may even be rebated if they make more explicit the present exclusion of network revenues from those subject to fees. No deductions will be permitted for inventory producer, for advertising commissions.

• Stations will submit an additional sampling log to BM, not to exceed one week, as well as an annual financial report and monthly music reports.

SPANISH MEDIA FLEXING THEIR MUSCLE
(Continued from page 3)

Hispanic media is growing at a rate of 20% per year while the average growth is 6%, says Gene Bryan, head of the albums.

Bryan says the market is still in a stage where prices are set almost randomly. While in Puerto Rico, with 3.2 million people, $80 is spent per year per person in advertising, the figure in the U.S. for Hispanics is only $8—for a larger population with more acquisitive power, he says. "People are realizing there is a lot of money to be made out there.

LA RADIO LATINA
(Continued from page 62)

FROM NOW ON, every two weeks this column will list the additional regional Mexican songs that didn't make it to the Hot Latin 50 chart but were the top 10 highest in the genre. Besides the four that are on the chart, the others are: 5, "Eto Adios," Los Bukis; 6, "Capullo Y Sorulco," Sonora Dinamita; 7, "Amigos," Gerardo Reyes Y Lor- enzo De Montecarlo; 8, "Mi Nena," Little Joe; 9, "El Brinquito," Los Reyes Locos; and 10, "Cruze De Mar- dora," Los Huracanes Del Norte.

ALSO, every two weeks this column will list all albums received. Here we go again—"O, De Amor Mas De Ti," Dyango, EM; "Instrumentally Speaking," Fernando Leucena, Tune; "Mi Felici- lidad," La Banda De Los Indios; "Viva La Ver- gue, Caballero Records; "Back To Work," Sonora Poncea, Inca; "Doble Fino," Ruben Blades, Fania; "Aqui Se Puede," Ray Barretto, Fania.

LATIN NOTAS
(Continued from page 62)

WDMK's Jimenez stands firmly against the all-music format, basing his beliefs and following the "inherent nature of radio in the 1960s."

Jimenez, "New York, with its predecessor Caribbean audience, is in a point of view that doesn't want to run that risk."

Caballero says that if the independent rating system—for which the field work has just been finished in Los Angeles with new listeners—does not turn out to be successful and convincing, the effect on spot prices and the way broadcasters are going to do business will be dramatic. "Right now, Spanish radio spots cost an average of 80% less than for mainstream formats," Caballero says. That's because they can be reached by any other means. We should be getting a premium instead of giving them a rebate."

Caballero draws a parallel between the number of Hispanic stations in Los Angeles and the total population of Washington, D.C., which are equal. "While in Washington there are 35 radio stations and five TV stations, in Los Angeles there are five radio stations and two TV stations covering Los Angeles' Hispanic popu-
patterns in the industry. The members of the group, which met for the first time in Los Angeles during Grammys week, is said to include MCA vice president Jerry Busby, Solar Records president Dick Grify, CBS vice president and general manager for financial affairs LeBaron Taylor, A&M Records vice president John McClain, and Tabu Records chairman of the board Lawrence Aron. "As an industry group, we're going to be asking a duty to look into the problems people bring, " says Jim Fishel, RIAA vice president and executive director. "Blacks and minorities are important to the industry, both inside and out. And even if black music wasn't important in terms of dollars and cents of the record business, it's an issue that should be addressed.

Moreover, says one by black members of the industry to the NAACP report is sharply divided: A survey of black employees within the industry finds some enthusiasm about its conclusions, whereas others say it simply covers familiar ground without providing a strong plan of action. The 28-page NAACP report, "The

The Discourant Sound Of Music (A Report On The Record Industry)," chides the recording industry on its limited hiring of black people in the labels and use of black contractors for such services as video production and public relations. It also takes aim at black artists for not using more black professionals in support services, particularly management. The report, delivered by director Bessie Smith of the NAACP's Los Angeles March 23, recommends that "fair share" (i.e., affirmative action) agreements be signed with black artists and that a committee to address "institutional barriers" to blacks and a "nonprofit clearing-house" for job opportunities be set up. Praising the report was CBS' Taylor, who, aside from serving on the board, is currently president of the American Black Music Association. "The number of minorities in key positions has decreased, and there is a need for the industry to do something about it," he says. "It often takes an outsider to move people through agitation. People shouldn't be looking for what's wrong with the package, but rather how we can strengthen it. None of the record companies cooperated in terms of giving statistics, but I think the way we did report what we did was good. The report is an internal task force looking into affirmative action, which Taylor, who is a member, says will ultimately have an effect on the record division.

The NAACP report was sparked by the actions last year of Black Business Organizations in the Entertainment Industry (BBEEI), a Los Angeles-based group of black contractors that went to the Los Angeles Times with its grievances, aiming pointed bars at black superstars whom they charged had failed to employ blacks. MIPI, the independent record company that was then affiliated with the NAACP and is now working for the benefit of the NAACP, says, "The report refused to seriously examine and name these stars in order to take the effort one step further. But it makes a point that has been heard, has made moves to involve more blacks in his organization. But the others we attacked a year ago—Lionel Richie, Michael Jackson, Tina Turner, and Diana Ross—feel that they are above reproach."

Lomax asserts that the NAACP "suffers from a conflict of interest. How can they speak the hands of people they expect to sell tables to for their next banquet?" Echoing the philosophy of the Rev. Jackson, Lomax says, "The best way to attack discrimination is to target one record company and boycott it as an example for others.

Videoaker Fritz Goode, an organizer of BBEEI, says the NAACP "was not effective in its publications. They took their organization's information and waited in order to gain political clout."

While RIAA black music vice president at Atlantic, A&M's Earl Cooper, A&M's East Coast director of promotion, says, "The NAACP is in a position to put pressure on the powers that be and, with guidance from the NAACP, I would refuse to report to pinpoint the areas at the labels where there needs to be improvement."

Adds Cooper: "I know a lot of people have problems with the NAACP, but the organization has a good track record in obtaining agreements with the industry and sticking with an area it has decided to investigate."

Jack Gibson, publisher of the black music newsletter Jack the Rapper, attacks most parts of the report. "They talk about setting up a job bank," he says. "That idea has been around 900 years."

The one point on which all those interviewed agree is the role of black artists in changing the situation. Sheila Ebanks, president of Ordin and Public Relations and an early supporter of the BBEEI, says, "In terms of involving qualified blacks in their management and support areas, like public relations, and in pressuring labels to involve more blacks in all levels of the industry, black promoters are doing a lot of good. The superstars could set important examples for the industry. The idea that a black publicist only can handle, is a potentional earning power. We develop a campaign for a black act, and as soon as he or she outstanding in front of the white market we're taken off the project."

While, Hemdale has filed a suit that contends Vestron failed to meet the financial requirements specified in the deal. On March 30, a Los Angeles Superior Court judge denied Vestron's request for a temporary restraining order that would bar Hemdale from releasing its new movie. Michael Dolan, Vestron's video supplier. Vestron is expected to seek a preliminary injunction against Hemdale when the parties meet for a hearing on April 14. While the issue has been clouded by an exchange of charges between Vestron and Hemdale, officials at both companies acknowledge that, regardless of which prevails, the release of "Platoon" on videocassettes will help to sell the movie. Consequently, Vestron is also claiming "imparable injury" and will ask the court to award damages.

The initial agreement between the two companies called for an advance of $2.6 million from Vestron to secure home video rights for U.S. and Canadian distribution. (Orion Pictures, which distributed the movie theatrically, is said to have secured home video rights for market in the U.S. and Canada and have a deal called also for Vestron to pay Hemdale an additional $2.1 million if the movie grosses more than $200,000 units.)

While denying Hemdale's charge of nonpayment, Vestron tried to force Hemdale to release the film in the U.S. on the same day it filed suit against the firm. Vestron's attorney said that he brought the action to prevent "a breach of the independent label sector to a famous major corporation."

Potts has said there is an immense amount of untapped talent around the world, though it is often midas that has helped to make the movie's attention and personal attention of the independent label sector to a famous major corporation."

"I know there's a demand for quality that is undeniably simple," he says. "But it's hard to find a market for a record label in the U.S."

A "Many people are assured of our advantage, but I like to think I'm innovative. That doesn't mean I won't join in the fun of young acts. If it were possible to re-form Little Feast, I'd try to sign them, and I'd also sign Allen Toussaint!"

Potts is responsible to David Berman, president of Capitol Industries, and Joe Smith, chairman of the same concern, and also to Don Zimmermann, president of Capitol Records, and he intends to work closely with Rupert Perry, managing director of EMI U.K.

The court order awarded Vestron $730,000 on a 23-page agreement, which was signed in 1980, by the parties. The settlement states that Vestron and Hemdale "shall not thereafter be held liable to each other for any account of any kind or character whatever for any breach of contract or other claim arising or accruing from or in connection with any controversies or matters predating the settlement agreement.

The settlement agreement also provides a commitment to pay a 23-page agreement, which was signed in 1980, by the parties. The settlement states that Vestron and Hemdale "shall not thereafter be held liable to each other for any account of any kind or character whatever for any breach of contract or other claim arising or accruing from or in connection with any controversies or matters predating the settlement agreement.

Police say maiden rumble overblown

As the[re] is no report for the week ended April 4.

Vestron said that when it agreed to distribute the movie on videocassettes it was "providing a financial incentive to distribute the movie," says Dennis Gordon, says, "That Judge Ricardo Torres' refusal to grant a temporary restraining order on behalf of Hemdale persuades the merits of its company's case. Hemdale did not supply a master print to Vestron, says, because Vestron had failed to make agreed-upon payments.

Still, beyond the legal question, an example of a dispute between a major corporation and a financial interest as to the number of pictures. Heretofore, Vestron claims credit for being "a catalyst in making the film a reality."

If the court should rule in favor of Vestron, Vestron will not miss releasing what could arguably be the most important feature film since a movie's company's history, it may affect the financial future of similar projects. Industry observers speculate that video suppliers may be reluctant to prepay a movie if they fear becoming ensnared in a legal web.

POLICE SAY MAIDEN RUMBLE OVERBLOWN

The release adds "the glaring inaccuracies and lurid practices used by the media, especially the print media," in its coverage of the Meadowlands disturbance. Security at New York's Madison Square Garden was expanded. The cl Lonely Planet, a Lidea Maidan had been defeated to perform at the Meadowlands in the foreseeable future. A press statement, the band said they had released their first album, "Lola and the Powermad Maidan," which was released to only negative reviews from the music press, with little airplay. In that period the way I'd been treated was that I went on what ended up as a solo tour, "Then, back in the U.K., I came out of the blue."
Agent Norby Walters
Sues College Athletes

Edited by Ir. Lichtman

THE ISSUE OF DAT RECORDI NGs is bringing legislators together; for the first time in recent memory, the Senate and House subcommittees that oversee copyright issues scheduled a joint hearing. On April 2, a hearing was held in Dirksen 106, the biggest hearing chamber in the Senate. How did Sen. Dennis DeConcini, D-Ariz., and Rep. Bob Kasten- meyer, D-Wis., choose such names for their bills? Why not, for example, the Joint Committee on Privacy or the Senate Committee on Privacy? That was the question that both lawmakers were chatting at the re- cent congressional tribute to Lena Horne, hosted by ASCAP, and figured why not?

With one exception, incumbent members of ASCAP's board of directors—12 writers and 12 publishers—were re-elected to new two-year terms, effective April 1. In the concert-music category, Keith Maridak of Hal Leonard Publishing replaces Ron Freed of European-American Music Distribution, who had served a single term. Among the most promi- nent figures who ran unsuccessfully to serve on the performing rights society's board are John Eastman of Warner Chappell Music, Dean Kay of The Welk Music Group, and Stephen Swid of SBK Entertainment. ASCAP president Morton Gould is a shoo-in to retain his post when the new board votes at its regular monthly meeting April 20.

It's confirmed: John Fogot has taken the top promotion gig at Capitol Records, as was predicted in last week's Track. He moves in as VP of promotion April 13. Fogot, who is a former Capitol-EMI COO Joe Smith, leaves as VP of promotion at Columbia Records. That's now the position of singles promo, who joined Columbia in New York eight months ago after a stint as a local man for the label in Cleveland. There were some eye- brow-raising reactions from the company over exactly how the Benesch promotion came through. It's understood that Tom Gorman will retain his slot as national director of promotion at Capitol.

Meanwhile, Rich Fitzgerald, the Warner Bros. Records promo VP whose name was mentioned in last week's report that Connie Weitz is on the lookout for a new job, said that in- sists he wasn't interested. "I'm happy here at Warner Bros., and I've no intention of going anywhere." Fitz- gerald is a former Philips exec who joined the label shortly after it acquired the 1984 box-office smash "Footloose" and the upcoming musical "Sing!" The Tri-Star deal is an "unusual gig" for Fitzgerald, according to Weitz. The Warner label is now an active player in the New York TV show market, with a number of projects in the works. The new deal is April 1. Those interested in major deal the National Assn. of Recording Merchandisers, the 68,000 VSDA grants will go to "new" labels, such as Castle andenerator's sons or daughters, orDOB. we members. Guitar Convention: The first of four nights by MCA artist Larry Carlton at the New York club The Bottom Line drew a flock of admiring jazz guitarists. Veteran session players David Spinozza and Hugh McCracken attended, as did Carlton's label mate Henry Johnson, in town from Chicago for a three- week stint backing singer Joe Williams. All three came backstage to compliment Carlton on his set.

Crackle rocking: Don't be surprised to find MCA's Larry Solters, Richard Palmese, Bob Kardas- shian, Larry Kesslin, and Lou Mann complaining about lack of sleep from having to deal with bouts of crying, diaper changing, and bottle-feeding in the wee hours of the night. From March 15, John and Linda Solters gave birth. Four of the daddies have named their youngsters, but Solters says his baby's name will be determined by an MCA promo contest for added label hype.

Highly recommended: The legendary Miles Davis has given a nod of approval to ex-Miss Black Chicago, Lara Fabian, whose self-titled Columbia debut album has just emerged. Says Davis, "If you have an ear for creativity, listen to Sonja, whose playing and chromatic chords are reminiscent of Staff Smith and Ray Nance." Whatever you say, Miles.
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