One Year Later, Radio Eyes Indie Suspension Aftermath

BY KIM FREEMAN

NEW YORK More than a year has passed since major labels announced suspension of independent promotion. And while indie activity has hardly ceased, most top programmers agree the cutbacks have had an effect on the hit-making process.

In a Billboard survey, programmers offered a wide range of observations on the indie cutbacks and the current state of indie and label promotion.

Among the questions raised by the survey:

• Have the majors fulfilled the promise of beefed-up promotional support?
• Have local staffs risen to the occasion and provided improved service?
• Have programmers become more independent in choosing music?

Those queried in the survey and other industry sources indicate that while most major labels still have (Continued on page 73)

3 Labels Storm Market With 'Platoon' Songs

BY DAVE DIMARTINO

LOS ANGELES Three separate labels, taking advantage of the immense success of the film "Platoon," have issued singles from the soundtrack album.

The album, issued by Atlantic in early March, contains instrumental music from the film and several songs from the Vietnam era.

Three of those songs—"White Rabbit" by the Jefferson Airplane, "The Tracks Of My Tears" by Smokey Robinson & The Miracles, and "When A Man Loves A Woman" by Percy Sledge—have been issued as singles by RCA, Motown, and Atlantic, respectively. The (Continued on page 83)

CD Growth Counters U.S. LP Drop

Label $$$ Sales Hit Peak in '86

BY IS HORIZWITZ

NEW YORK The retail value of net record and tape shipments by U.S. manufacturers rose by 6% last year, to $4.85 billion, a new industry high.

The dollar increase, spurred by soaring activity in compact disks, came even as combined unit shipments of all configurations declined by 5% in 1986, to 618 million. This was the third consecutive decline in three years and is far below the industry peak of the 726.2 million units shipped in 1978.

Vid Dealers Take Closer Look At PPT

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Pay-per-transaction, much maligned last year when National Video chief Ron Berger first proposed it as a means of distribution, is now getting a serious look from competing dealers.

Movieland, a South Lyon, Mich.-based franchiser with 62 stores in nine states, is running a PPT test. Convenience-store supplier Stars To Go has also expressed interest in the shared-revenue distribution method, which allows retailers to purchase copies of movies at much lower wholesale prices (Billboard, April 4).

Berger, president and CEO of National Video, says various rental marketers—including Movie Quick, (Continued on page 82)

Clone Copying Solos At DAT Hearings

BY BILL HOLLAND

WASHINGTON Several key lawmakers have hinted that Congress may draw the line on home taping by preventing unauthorized digital-to-digital clone copying.

The suggestions came during a rare joint hearing here April 2 on home copying problems raised by the development of digital audio tape recorders.

Members of both the Senate and House copyright subcommittees met to discuss the ramifications of the DAT machines, which could be imported into the U.S. as early as this summer.

The hearing came after quick (Continued on page 83)
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HBO, Cannon Call It Splits
Cable Firm Buys Out Partner For $5 Mil

BY AL STEWART

NEW YORK—Cable television giant Home Box Office has dissolved its uneasy alliance with the Cannons, Group to become sole owner of HBO/Cannon Video, which has been renamed HBO Video. With the vogue for supplier is estimated to have generated over $150 million in 1986, sources say Cannon’s interest was acquired for approximately $8 million. The buyout is said to have been triggered by HBO’s disappointment with Cannon’s contribution to the 8-month old joint venture.

Though Cannon is a major independent source of entertainment, it had entered into agreements that gave rival suppliers the home video rights to more than 75 Cannon films. To relight a low price paid to buy out Cannon’s interest is believed to reflect its inability to furnish HBO/Cannon with a significant amount of product.

Prior to its involvement with HBO, Cannon made a $100 million deal that gave Home Box Office the video rights to 55 films. Also, in an effort to raise enough capital to bankroll its involvement, Cannon sold the rights to another 23 titles to Warner Home Video. It is like “selling your horse in order to buy a saddie,” says one industry observer.

It is likely that Cannon’s decision to accept the buyout offer stems from the company’s widely reported financial woes. Most recently, the Securities & Exchange Commission placed budgetary restrictions on Cannon after a probe into the company’s accounting process.

Calling home video “one of the most promising segments of entertainment industry,” HBO executive vice president Steve Scheffer says the company “initiated these negotiations because of our desire to maintain a leadership position in this facet of in-home entertainment.” While VCR penetration continues to climb, HBO has seen a softening of its flagship business, pay TV. The company entered the home video arena in 1984 as the result of a joint venture with Thorn/EMI Screen Entertainment, which was later acquired by Cannon.

Under the terms of the buyout, HBO will retain the video distribution rights to all titles from the HBO/Cannon Video catalog, even those produced by Cannon, including “First Blood” and “Raw Deal.” The company says it will also have product from Hemdale Film Corp., Dino De Laurentis Entertainment, and Kind’s Road Entertainment as a result of “extensive home video distribution arrangements.”

Aside from releasing theatrical product, HBO Video plans to escalate its involvement in made-for-video titles. The company says it plans to market videocassettes based on publications owned by HBO’s parent company, Time Inc. HBO says a series based on Sports Illustrated is currently in the works.

Though officials from HBO Video gathered for a press conference only two days after the Cannon buyout announcement, they repeatedly declined comment on the move. Instead, the gathering was held in conjunction with a new self-through promotion being launched by the company.

Tracy Dolgin, HBO vice president of marketing, says he had no idea that the company was being restructured and only heard about it the day before a press release was issued.

The move from HBO/Cannon Video to HBO Video is the company’s third name change in the last three years.

Operation Will Capitalize On Growing Latin Market
EMI Music Adds Company In Venezuela

BY NICK ROBERTSHAW

LONDON—EMI Music has launched a new record company in Venezuela in a continuation of its strategy of expansion into Third World markets. The Venezuelan initiative is also a large step forward in EMI Music’s push to gain leadership of the growing Latin American market. The new record company is EMI’s 29th worldwide.

A 50-50 joint venture with present licensees SonoroDved, Caracas-based EMI’s largest subsidiary, the new operation will be based in Caracas and offices will open early April 1 and is headed by Miguel Angel Martinez, a former Venezuelan representative of Spanish company Hispavox, which EMI acquired in 1985.

SonoroDved, a subsidiary of Venezuela’s major TV network, will handle marketing and distribution. The new arm will also include distribution rights, marketing, and sales divisions.

A significant Latin market with tolerable inflation and piracy rates, Venezuela is also viewed as a major potential source of repertoire exploitable throughout Latin markets. EMI already has well-established companies in Mexico, Argentina, Brazil, and Chile. In 1985, it further strengthened its position through a joint venture with Portuguese company Carvalho. This deal has allowed it to increase penetration of the Brazilian market. More recently, it relocated its Latin regional headquarters to Miami. The possibility of other direct operations in Colombia, Peru, and Central America is now under active investigation, according to EMI Music Worldwide chairman and chief executive officer Bhaskar Menon.

Menon’s move to expand operations is partially motivated by what he says is “the fashionable perception that the Third World is about to arrive.” According to Menon, EMI’s strategy takes advantage of its unique expertise in international trading, which is rooted in Britain’s former position as a colonial power.

Key staffers are expected to be adept in several languages, he says, and are routinely transferred “the minute they have bought curtains for their new apartment.”

Menon adds, “Management is the problem. You have to take unique risks in the Third World, and we have the background to understand and deal with those risks.”

In Arab markets, EMI’s foothold was consolidated three years ago through the acquisition of a controlling interest in its former Egyptian licensee based in Cairo. Other territories where direct operations are now planned include Arabia, Morocco, Turkey, Taiwan, and South Korea. On the Ivory Coast, a joint company serving the Francophone West African region is expected to be operating within six months, Menon says.

Joint ventures are preferred to wholly owned subsidiaries, Menon says. “We don’t regard 100% companies as the right posture, even where local

(Continued on page 72)
Catalog Is Key To Increased Output LABELS DIG DEEP FOR CD TITLES

BY CHRIS MORRIS

LOS ANGELES With top catalog titles by their biggest artists already available on compact disk, major labels are mulling their CD marketing strategies concerning other pop album catalog product.

Recent product by the companies (Capitol), the Rolling Stones (PolyGram and Columbia), and Frank Sinatra (Capitol and Warner Bros.) are the most significant releases in the majors’ ongoing attempt to fill the CD pipeline.

Improved CD manufacturing capabilities—the result of several recent domestic plant openings—have opened the door for more aggressive pursuit of the catalog market.

A more critical issue is retail pricing. Several labels, sensitive to consumer resistance to paying too dollar for catalog items in any configuration, have instituted or are about to launch midline CD programs.

PolyGram is in the late stages of announcing a midline program (Billboard, April 11), and MCA will soon follow suit. (For more on PolyGram’s midline program, see page 61.)

Some players in the CD catalog game have been out of the gate more quickly than others; Columbia, thanks to CBS’ Japanese manufacturing plants, has 1,000 full-price catalog titles in release.

According to Columbia vice president of marketing development Jerry Shulman, the label is “moving to put every single thing in the active catalog on CD as soon as possible. Within an extremely short period of time, any title with a consumer sales profile will be out on CD.”

Columbia’s 1987 CD release schedule includes 400 new, full-price catalog items. An additional 130 titles will be added to CBS’ recently introduced Collector’s Choice line (Billboard, Feb. 28), bringing the total number of the label’s midline CDs to 200.

Shulman says that CBS’ Terre Haute, Ind., plant has aided the company in meeting its CD production needs, but adds that in light of its broad-based programs in the configuration, “we need production from Japan again.”

So far, the only thing that has interfered with the release of a sales-worthy titles has been the quality of (Continued on page 82)

Word Set To Market Its First Cassette Single

NASHVILLE Word Records is testing the cassette single waters with a radio and retail promotion for singer Wayne Watson’s “Friend of Mine.”

The song is from the album “Watercolor Ponies,” on the Word subsidiary label DaySpring Records.

Approximately 20,000 copies of the cassette single will be given away free by retailers in nine markets and promoted by Christian radio stations there.

DaySpring is also offering a $50-50 co-op advertising program to retailers. Where more than one store in a market is involved, the retailers will split their costs at the 50%-50% rate.

Radio stations involved in the promotion are KYMS Los Angeles; KCSM Seattle; WUPW Charles City, Va.; KDC kindergarten; WCRM Chicago; KSBJ Houston; KOJO Dallas; WWJQ Grand Rapids, Holland, Mich.; and KRDS Phoenix, Ariz.

The Interstate Satellite Network in Los Angeles will also participate in the project.

The singles will carry the logo of the participating radio station in each market. The stations’ part in the plan is to play the single and announce, via 60-second spots, its availability at the specified retail.

PMRC Director Reveals Corporate Funding Disclosure Made At Music Biz Symposium

BY DAVE DIMARTINO

LOS ANGELES The disclosure that the Parents Music Resource Center (PMRC) is partially funded by the Occidental Corp. and Merrill Lynch was the most significant revelation of the one-day annual annual Music Business Symposium, held here April 2-5.

The four-day meet drew an estimated 200 people to the Ambassador Hotel for a series of panel discussions ranging from censorship and music publishing to new age music and digital audiotape.

Launched at the nearby Beverly Theatre in Beverly Hills, the conference featured keynote speaker Pam Paterson, president of Word One Radio Networks, and a multimedia presentation by Bob Pittman, founder and president of Blocbuster Corp., and the current president/CEO of Quantum Media Inc. Both speakers were well-received.

An unusual color of the 22 symposium panels was the all-star “Rock Music’s Influence On Our Society,” in which PMRC executive director Jennifer Norwood told the SRO crowd her organization is partly funded by Occidental and Merrill Lynch.

The revelation came after a question from Bernard Miller, the former lead vocalist of the Dead Kennedys who is now involved in an ongoing legal battle with his former band’s “Frankenchrist” album.

Reached at the PMRC office days later, Norwood confirmed her panel statements. “I don’t understand what the big brouhaha is over who contributes to us,” she said. “We’re a very small organization, and we run on a minimum of funds. There’s been a whole lot about whether we’re trying to conceal anything—and there is no concealment, and there is no hidden agenda. I feel that they’re trying to create scandal where there is none.”

Panelist Frank Zappa, a prominent foe of censorship who was highly visible at the 1985 PMRC hearings in Washington D.C., told the symposium audience, “I’m surprised they’re still having symposium on this topic, when there are, in fact, more important things to deal with.”

Though admittedly weary of the topic, the newsmaker for the day, the presentation of Melissa and David Beaudoin, founders of D&L Records—the small label responsible for “American Children,” a recording based on the suicide of John McCullum, who allegedly shot himself while listening to an Ozzy Osbourne album.

Reading a prepared statement, (Continued on page 73)

Comdisc Optis For PTT

LOS ANGELES Utilizing an alternative system for producing compact disks, Comdisc Technologies has officially opened its doors here as an independent compact disk manufacturing plant.

According to Herb Paige, president, the company is using proprietary continuous photodichroic-transfer pressing equipment, a process based on the science of micrometric surface transfers.

Standard industry techniques for CD pressing are injection molding and injection/compression molding.

The PTT machine replicates CDs onto a roll of polycarbonate in a continuous, ribonike format, comparable to a roll of paper being fed into a high-speed printing machine.

The company uses such proprietary processes as metallizing, printing, laminating, abrasion coating, and packaging for other parts of the CD manufacturing chain.

 Paige says that disks produced by this process so far compare favorably with disks pressed in the conventional manner.

Just shipped, says Paige, is a substantial order to Capitol for copies of Pink Floyd’s “Dark Side Of The Moon.”

The company is only turning out about 350,000 CDs per year but is gearing up for automation so that it can increase production to 300,000 per month (Continued on page 82)

Executive Turntable

RECORD COMPANIES. Roland Kommerell is appointed president of Decca/ London International, based in London. He has held a number of senior posts at PolyGram. Kommerell succeeds Rein Klaassen, who recently retired after 35 years of service with PolyGram.

Marc H. Benesch is promoted to vice president of promotion for Columbia Records in New York. He was director of national singles promotion. John Fagot joins Capitol Records as vice president of promotion, based in Los Angeles. He was vice president of promotion for Columbia Records in New York.

Kenneth Bernard Miller becomes vice president of black music a&r for Epic/Portrait Records in New York. He was director of programming for WLUM Milwaukee.

Anthony Formichelli is named vice president of operations marketing for CBS Records Operations, U.S., based in New York. He was an account executive with WCBS-A&M.

Virgin Records in Los Angeles appoints Colin Reef vice president of finance and Sam Detwiler controller. Reef was with Warner Communications. Detwiler was with Virgin Merchandising. Also, Bob Frymire joins as West Coast regional promotion manager. He was head of his own entertainment marketing and consulting firm, Bob Frymire Productions.

Kevin Sutter is promoted to senior director of national album promotion for Chrysalis Records in New York. He was director of that area.

A&M Records in Los Angeles names Jaye Neches Simon national director of single sales. She was West Coast regional sales manager for the label.

Island Records appoints Kim Ruei director of West Coast a&r, based in Los Angeles. She was with MCA Records.

MCA Records Nashville names Jessie Noble director of recording, a&r, and Sherri Halford manager of production/graphics. Noble was manager of recording, a&r. Halford was production/graphics coordinator.

Arista Records in New York appoints Heidi Title manager of business affairs. She was with JTH Entertainment.

Eric Anderson becomes music video production manager for PolyGram Records in New York. He was production coordinator.

Deborah Radel is named manager of national tour publicity for RCA Records in New York. She was publicity coordinator for Arista.

Roy Sides is promoted to West Coast regional marketing manager for Elektra/Asylum/Nonesuch Records in Los Angeles. He was promotion marketing manager, based in Dallas.

BlackHawk Records in San Francisco appoints Roy Lee Freeman director of national promotion. He was with the Columbia School of Broadcasting.

RETAILING/DISTRIBUTION. BlackHawk Entertainment Corp. in Dallas appoints Charles H. Martin vice president of corporate development. He was a vice president.
Q: Firstly, why an instrumental album?
A: Well, why not? It's something I've been doing on and off for years. I have more music ideas than lyric ideas, and by leaving out lyrics completely, I can develop the music ideas a lot further. I happen to believe, maybe unfashionably, that music is valid just as an art form, for its own sake--it doesn't have to have words, or be tied to a movie or a video. Anyway, I'm getting sick of my voice.

Q: What are the influences on your instrumental music?
A: I'm influenced by everything, but I don't have a particular guru, or whatever. The music scene now is so fragmented--what interests me is synthesis--making diverse things work together.

Q: Like an orchestra with electronic instruments?
A: Yes, although it's not exactly an orchestra. I used 34 string players, but the rest is a real mixture--saxophones along with orchestral winds, drum kit along with orchestral percussion, synths, guitars---it changes from piece to piece. "Symphony In One Movement" has 53 players on it, and "Nocturne" is just me on piano.

Q: What was it like working with so many musicians?
A: Bloody chaos! It wasn't easy, dealing with this weird conglomeration of instruments and players from different backgrounds. But it worked. It was frightening, but thrilling.

Q: Your knowledge of orchestration and so on is not something one would associate with a pop songwriter.
A: Well, I started off playing violin and oboe, and I was writing string quartets when I was 15. It didn't occur to me to write a song until much later, and then I did 3 years at the Royal Academy of Music in London, and I've never stopped studying. So, as far as being a pop songwriter, there's nothing wrong with that, but there are other things I can do, and I don't want to hold them back any longer.

Q: What kind of audience are you hoping to reach with this record?
A: The widest possible audience. I hate the snobbery of people that think only a certain special group of people can understand what they do. If something's good, it belongs in the mainstream.

Q: But this record is hardly mainstream.
A: Not in an obvious way, no. But I think a lot of people will like it if they just get a chance to hear it. The problem is getting through this "Give The People What They Want" attitude of the music biz and the radio programmers---I think people are more open than they think. I think there's an audience for something that goes beyond the standard song format, but which is still exciting and enjoyable and relevant.

Q: Do you think "Will Power" is accessible to a pop or rock audience?
A: Yes! Well, if you're listening for pop-song formulas, you're going to get a bit lost the first time you hear it. All these pieces have twists and turns and deliberate surprises. Sometimes there are clues early in the piece as to what's going to happen at the end. You're not going to take it all in on first hearing. That's the whole point: you're not supposed to. I guarantee, though, I give you my absolute personal guarantee, that it'll make more sense each time you hear it.

Q: What was the thinking behind the cover, an abstract cover with no lettering?
A: It's abstract because it's just music, there's no message or concept you could illustrate. Also, it's not a case of selling the artist's face, thank God. I just wanted it to be something that looks nice, that you keep the record in. Actually, since there's no lettering, you can keep other records in it if you want, too.

Q: Are you planning to continue along these lines in the future, or go back to writing songs, or what?
A: Well, I sort of thought I'd see what happens with this first...

Interview by Ted Fox

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National Video Pacts With Univisa

Franchiser To Tap Into Hispanic Market

BY CHRIS MORRIS

LOS ANGELES — Portland, Ore.-based franchiser Nation Video Inc. has pacted with Univisa Inc., a diversified Spanish-language entertainment group, to develop a minimum of 600 National franchisees in Hispanic communities throughout the U.S. by the end of 1992.

Univisa owns the National Video System into Spanish and market the franchises to the Hispanic community.

As part of the agreement, Univisa has an option to acquire up to 200,000 shares of National common stock at $6 per share through April 1, 1990, with an additional option to purchase 120,000 shares at $8 per share through April 1, 1992.

National’s stock, traded over the counter, was listed at 3½ as of April 6.

National has also agreed to distribute Spanish-language videocassettes and promotional materials distributed by a Univisa subsidiary to Hispanic franchises and to purchase advertising on Univisa, Univisa’s national television network, and local Spanish-language stations.

Beyond its network TV holdings, Univisa distributes the videoized “Vias,” a videocassette distribution company; Galavision, a Spanish-language cable network; Protec, an international film distributor; and Echo, an international audio library.

(Continued on page 77)

Calle Ocho Festival Has Its Biggest Year Yet

BY TONY SABOURIN

MIAMI — It started in 1978 as a one-day, 15-block street party with free music, dancing, and food, organized by Miami’s Little Havana Kwanza Club on the city’s Calle Ocho (Eighth Street). This year, the Calle Ocho Street Festival was an eight-hour extravaganza—but it was still free.

Along with music, this year’s schedule included international socer matches, a carrying-along preservation of Cuba’s carnival-style tradition of floats, decorated truck cars, and street dances—as well as an eight-kilometer mini-marathon, a bike dash through the streets of Little Havana, and the traditional open house at the event, which has a reputation for 27 blocks.

The opening festivities on March 7, Carnival Night at the Orange Bowl, were topped by Harry James’s concert, featuring the well-known star Johnny Ventura; balladists Braulio, Yolanda Monge, and Luisa Maria Guel; teen sensations Mural Toro and Lila; salsa stars Roberto Torres and others.

(Continued on page 77)

Aretha Is Most Enduring Chart-Topper & Producer Walden Has 2nd Straight No. 1

BY PAUL GREIN

Aretha Franklin this week becomes the artist with the longest gap between No. 1 singles. Franklin, who was leading in the mid-'80s with “Baby Don’t You Do It” and “Think,” has waited two years and nine months until this week to have her new single, “Don’t Say Goodbye,” debut as the No. 1 hit. Franklin’s last hit was the No. 1 single “Your Love Is My Life” in December 1986, which she released as a duet with George Benson.

To date, Franklin has amassed No. 1 hits in the past three years than it did in the preceding nine. Between 1975 and mid-1984, the label topped the chart five times—with three hits by Barry Manilow and one each by the Bay City Rollers and Air Supply. The rate of No. 1 hits isn’t the only difference between then and now. At the early '70s, hits were all by white artists; the last eight have all been by blacks (Elton John’s guest shot on “That’s What Friends Are For” and Michael’s chart with Frankie Valli and the Four Seasons).

Aretha’s record is one of the many significant records in the album’s history. At the beginning of the year, the album was still at No. 1, and in the last three weeks, it has sold more than 100,000 copies.

The First Time” holds at No. 1 on the Hot Black Albums chart for the 26th week, a total topped by only one album since the chart’s inception in 1965. That album is, of course, Michael Jackson’s “Thriller,” which was No. 1 for 37 weeks in 1983. Rick James’ “Street Songs” also logged 26 weeks at No. 1. Runners-up, with 19 weeks on top: Stevie Wonder’s “Songs In The Key Of Life” and Prince & The Revolution’s “Purple Rain.” There is one big difference. The other albums all generated at least two top 40 hits (“Thriller” had seven, “Purple Rain” five, and “Songs” four), but “Just Like The First Time” has yet to yield one.

U2’s three previous releases return to the Top Pop Albums chart this week as “The Joshua Tree” closes in on No. 1.

We GET LETTERS: John Farkas of Cleveland and Larry Freda of S. Orange, N.J., both note that U2’s current single is the first top 40 hit on which each side is a different speed. The A side, “With Or Without You,” is 45 rpm, while the limited-edition double B side, “Luminous Times” (“Walk To The Water”), is 33½. Nick Thomas of Kent, Ohio, adds that the record has the longest combined playing time—14:16—of any chart single in history. Noting the time and speed complications, Thomas says, “I pity the poor jukebox operators.”

Fred Washko of Hazleto, Pa., notes that Jimmy Jam & Terry Lewis have had 10 top five hits on the Hot Black Singles chart since March 1986. We omitted the SOS Band’s “The Finest.”

Jazz Singer Sullivan Dies

BY PETER KEPEKNEWS

NEW YORK — Buddy Rich, whose flamboyant approach to the drums and volatile personality made him one of the best-known jazz musicians in the world, died April 2 in Los Angeles. He was 68.

Rich had been receiving daily chemotherapy treatments since undergoing surgery for removal of a brain tumor on March 16. He died of respiratory and cardiac failure.

A percussion virtuoso, Rich rose to fame during the big-band era. In the late '30s and early '40s, Rich was with bands of such major bandleaders as Artie Shaw, Tommy Dorsey, and Bunny Berigan.

But he was already a show business veteran long before the swing era began. His parents were vaudeville entertainers, and he became part of their show at the age of 18 months. By the time he was 11, he was leading his own band.

Despite that early experience as a bandleader, Rich had been playing in other sidemen—albeit a prominently featured and highly paid one—until a chance encounter at a rehearsal with the band’s orchesra to form his own big band.

Although big bands were widely regarded as a thing of the past by the mid-'40s, Rich’s acceptance by the orchestras of such major bandleaders as Artie Shaw, Tommy Dorsey, and Bunny Berigan was an immediate success. One reason was that the band’s repertoire expressed.

(Continued on page 82)

Rose To Fame During Big-Band Era

Buddy Rich Dead At 69

Jazz Singer Sullivan Dies

NEW YORK — Jazz singer Maxine Sullivan, who gained fame in the '30s with a jazz version of the Scottish ballad “Loch Lomond,” died April 7 in New York City of heart failure after a battle with cancer. Sullivan was 75.

Born May 13, 1911, in Homestead, Pa., Sullivan began her career in 1934 as Marretta Williams, singing in a Pittsburgh after-hours club. Moving to New York City in 1936, she gained her instant fame with “Loch Lomond,” recorded with Claude Thornhill. Other hits followed, including “Jeepers Creepers” and “Dinah’s Dream.”

In 1938 Sullivan appeared with Louis Armstrong in the film “Going Places” and on Broadway in an adaptation of “A Midsummer Night’s Dream,” titled “Swingin’ The Dream.”

Retiring in the '50s, Sullivan started a nonprofit jazz center, the House That Jazz Built, in her Bronx neighborhood.

In 1967 an invitation to perform at the newly opened club Blues Alley in Washington, D.C., brought Sullivan out of retirement and launched a second career for the singer. In demand for festival and club appearances, Sullivan also recorded regularly and received Grammy nominations for jazz vocals in 1985 and 1986 for albums on the Stash and Concord labels, respectively. An album of songs by composer Jules Styne is set to be released later this year.

Sullivan, who was to have been honored with a Maxine Sullivan Day in Pittsburgh in June, is survived by her daughter, Paula Morris, and son, Orville Williams.

FRED GOODMAN

Live At Fat Tuesdays. Jazz artist Marlena Shaw celebrates the release of her new album “It’s Love—Live At Vine Street,” at Manhattan’s Fat Tuesdays club. Congratulations Shaw are, from left, Richard Seidel, vice president of PolyGram Jazz; Guenter Hensler, president of PolyGram Classics; and Ron Bernstein, Shaw’s manager/producers.

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IT'S TIME FOR BLUES IN THE 20TH CENTURY.

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Letters

THE SINGLE'S DILEMMA: A PRESSING ISSUE

When I first heard that the compact disk was to be the eventual replacement of vinyl as the sound carrier of choice, second to cassettes, of course I had some concerns about the potential demise of the 45 rpm. Apparently the industry has as many questions as I do about this issue.

After reading recent articles on the issue, I am even more convinced that a musical revolution is about to begin. The industry is trying to move ahead with combination players and discs to bridge the gap between audio and video. But I feel the video blue is not a viable solution. For starters, it does away with an important advantage that cassettes and CDs have—portability. I don't see boom boxes being replaced with in-built television helping much.

The only possible advantage that I've heard is that video might have in PolyGram's claim that the configuration could be easily manufactured in current CD plants. However, I can't believe the Sony CD single would be as an alternative market. However, I hope the industry will provide them as a purchase option for the consumer, not as a future required replacement.

Keep Vinyl Spinning: Make Cassette Optional, Not Mandatory

I feel the industry is making a serious mistake in its plans to market cassette singles. As a professional DJ and former air personality, I know the limitations forced upon us by cassettes. When two records with similar beats per minute, I must have the ability to identify the two without a doubt. I think the record for an instant start. The actual location of the cue is subtle at the beginning of the record. In addition, there are no facilities to remove the unessential odd intro to spot the first pronounced "one beat" and begin my mix. This kind of control does not exist with cassette tapes.

There would also be a significant filing and transportation problem for all remote DJs. It's a lot easier to store and move singles as opposed to cassettes. In addition, the archival life of tapes is very short; they are inherently fragile. I have tapes recorded several years ago that I cannot stop with the normal stop button lest they break. Tape becomes brittle with age.

I have thousands of 45s dating back to the early '50s and hundreds of 12-inch singles. There is no way I could maintain such a library of usable cassettes. Cassette singles may have merit as an additional market. However, I hope the industry will provide them as a purchase option for the consumer, not as a future required replacement.

Rising To The Defense Of Tape Quality

Please tell Tom Buck (Letters, March 21) that his criticism of cassettes is full of car water. The quality of cassettes is at least as good as his vinyl pressings and may be even a bit better.

I have some 150 cassettes of oldies, and their fidelity is good enough for airplay (I'm a DJ with WLS, Lansford, Pa.). Of course, if you go to your local drugstore and buy a pack of cassettes for $1.69, don't expect much quality.

Likewise, you can't get good quality or fidelity with a no-name 15-inch cassette player. Take a professional's word for it. Cassettes are the system if you want convenience and durability. I still have cassettes recorded in 1970, and they sound as good as any vinyl pressing.

George Kaiselh (Mr. K) TCB Enterprises Coaldale, Pa.

Letters to the Editor

NOTHING OUT NUANCES

A draft bill now being considered by the U.S. Senate requires a copy-code system on all multiplication versions of digital audio recording devices. A similar bill is also before the House. The aim is to prevent unauthorized copying of recordings.

In order for the scanner in both bills to operate, all recordings that are to be encoded must be processed through a band-limitation (notch) filter to remove frequencies between 3,700 Hz and 3,900 Hz. We are trying to capture— with the highest fidelity possible— every nuance of the musician's performance. It is ludicrous to consider eliminating from the recording a part of the audio spectrum that may contain music. We are facing a possible law that mandates that a consumer pay a premium for hardware that reproduces inferior recordings.

At the request of the record companies, the design of the consumer digital audio tape recording machines included two characteristics aimed at preventing piracy: the digital-to-analog copying of CDs and pre-recorded DAS. One is the use of inapplicable sampling frequencies; the other is an device that stops the DAT recorder when it detects incorporated write-protect flags.

In the light of these measures, it seems unreasonable to require an additional protection to the quality of the original recording.

Rick Singer
Masaillon, Ohio

MUSIC VIDEO AWARDS

Considering the American public's insatiable appetite for awards shows, the awards-madness of digital audio recording single format replacing a cassette quickly replacing a single.

The AVAs aren't a popularity contest, nor are they a true representation of the video industry. Beyond the payment of dues, there are no specific criteria for eligibility to participate as a voter.

In essence, this is an organized invention expressed simply to stage a TV event. The list of nominees (and the omissions) is skewed in a way to make the awards practically meaningless.

How can any show that professes to be the true performance of last year's music videos ignore Janet Jackson, Huey Lewis, and Whitney Houston? The public, which ultimately determines the property of video, can only be confused and feel misled when it sees obvious omissions that are the result of a lack of balance and the serving of the special interests of major labels.

If NAV is really a national academy that wants its awards to be taken seriously, stricter and clearer guidelines are necessary. What we need are organized local afs (marketers.) We need an organization that fairly represents, and honors, the creativity and craft that go into the making of the best music videos.

Peter Brown
Director of Video Production/Promotion
Arista Records, New York

Adding insult to injury

Now that many radio stations play compact discs, one often hears the al-
bum version of a song first. I've brought home many singles and have been disappointed to find the best songs of a song. One is forced either to buy the album or to tape the song off the radio.

Seven-inch vinyl can easily hold most album versions of songs. Putting editors on compact discs makes this popular form of music obsolete. The genius of cassettes is just adding insult to injury. The new cassette single is a step in the wrong direction.

Bill Holton
Portsmouth, Va.

WHO'S ON FIRST?

A sentence in your recent article titled "American Opens CD Plant" (March 14) reads, "[American president] Vilemair also took a swipe at Praxis when he said his company will be Canada's first commercial producer of CDs." This statement is completely inaccurate and misleading. Praxis Technologies is Canada's first commercial producer of CDs. We began manufacturing disks in August 1986 and currently have the capacity to produce 9 million disks a year, more than double that of American Disc.

Michael Sifton, President
Praxis Technologies Inc.
Winnipeg, Manitoba, Canada

In the light of these measures, it seems unreasonable to require an additional protection to the quality of the original recording.

Bart Locarni
BNI Research Associates
Pasadena, Calif.

PUNISHMENT PUNISHMENT

The music industry wants a digital audiotape machine that cannot be used to tape music from compact discs. Well, let me tell you, it won't work. The format will be doomed before it hits the street.

The beauty of DAT is that you can play prerecorded digital cassettes, record selections from your CDs with no quality loss, make your own recordings, and re-record those classic LPs you can't buy anymore. The criminals who are going to make copies from CD will find a way to do it somehow.

Don't destroy the DAT format before it arrives. Figure your way to punish the pirate, not the consumer.

Rick Singer
Masaillon, Ohio

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...
NAB Panels Study Range Of Issues
Personnel, Shadow Markets Examined

DALLAS The following is a round-up of panels pertaining to program-
ing and station management held during the National Assn. of Broad-
casters confab here March 28-April 1. Radio-related news developments from NAB were covered in the April 11 issue of Billboard.

FCC-Related Comments
Both in his farewell speech and in sessions, outgoing Federal Com-
 munications Commission Chairman Mark Fowler defended the elimi-
nation of the rule that used to make broadcasters hold on to stations they bought for at least three years. Arguing that repeal of the rule had not caused station speculation, he said that it had instead made it easier for minorities and younger broadcasters to purchase properties.

Rep. Edward J. Markey, D-Mass., the new chairman of the House Telecommunications Subcommittee, told broadcasters he believes in the idea of the broad-
cast spectrum as a scarce public re-
source, an idea he believes, many broadcasters feel, has come and gone. Nevertheless, Markey says that if broadcasters serve the public in their use of this "scarce spec-
trum," he might be able to do some-
thing about revising or reforming li-
cense-renewal legislation, high on the agenda of broadcasters this year.

FCC Mass Media Chief James Mc-
Kinney gave an "unofficial" nod to the Motorola C-QUAM AM stereo system at one session. Asked whether the FCC might think twice about choosing an AM stereo sys-
tem, McKinney answered that he didn't think it was necessary, sug-
gest ing instead that broadcasters take a look at current receivers. Mc-
k inney also said the FCC would soon deal with getting rid of the AM rules prohibiting owning more than one outlet in a market and the main studio rule.

Broadcast attorney Richard Zara-
gozza attended meetings that they "could be denied renewal if you don't submit issue program lists" during a panel on license renewal. Zaragoza suggested keeping up with issue-line deadlines in the pub-
lic interest because the local renewal that renewal not be viewed as hap-
pening at the end of seven years but as an ongoing process that involves keeping good records.

Shadow Markets
Creativity and localization were called the keys to success in shadow markets. Caravelle Broadcast Group president Howard Schrott recommended working with large-
market neighbors by acting as a "farm" system, where up-and-com-
ing talent could be nurtured, and finding a format niche not available in major markets.

Schrott also recommended em-
phasizing a small-market outlet's
strength in its community to adver-
tisers. Carrying high school sports, stressing community news over state news, and targeting a sta-
tion's profile toward public educa-
tion were among Schrott's tips.

Personnel Outlook
During a session on human re-
sources, panelists agreed that the pipeline, or "climb up the corporate ladder," was nonexistent by the end of this decade, as corpo-
rate restructuring spreads in all ar-

classes of industry.

As the economic environment continues to slow, panelists said, corporate structures would have to be downsized in order to achieve profits. Changes in compensation techniques were called for, and pay-
for-performance appears less likely in the dance floor. Corporate organi-

ation must be made in such areas as profit-sharing, insurance benefits, retirement funds, and salary sys-

tems; panelists recommended overtime wages, panelists suggested.

A big change in the racial and sexual compositions of staffs was predicted, with women and minor-
ities expected to become a bigger part of the managerial force.

Gannett personnel director Ele-
nor Brown reminded attendees that a station's main goal is to reflect its community, the composi-
tion of station staffs should also reflect the community.

BILL HOLLAND & CHARLENE ORR

Washington Roundup

BY BILL HOLLAND

FCC CHAIRMAN Mark Fowler, who has announced that he will step down effective Tuesday (17), this week chose the date because he wants to take part in several important ongo-
ing proceedings, especially those on Thursday (16) hearing that will take another look at obscurity in broadcasting, common carrier, and amateur radio.

Fowler also says he will "initiate ne-
gotiations for future endeavors sub-
sequent to that date and announce plans thereafter." The chairman was on Capitol Hill last week telling legis-
lators that the last time he considered the idea, he didn't think the fairness doctrine or the equal-time provisions Fowler will be replaced by Dennis Patrick, be-
cause Patrick is already a commis-
sioner, he won't have to undergo a Senate confirmation hearing.

A BAN ON ADVERTISING AND the proliferation of crooners? That's what H.R. 1332, introduced by Rep. Mike Synar, D-Okl., calls for. A hearing on the bill was held April 3 by the House Subcommittee on Transportation, Tourism, and Hazard-


dous Materials. Opponents include-
gor,-time stations, and some lawmakers worried that the bill violates First Amendment rights and could lead to the banning of advertisements for other legal products.

THE FCC REVIEW BOARD has af-

firmed the FCC's decision stripping away the license of WBZ/AM-FM Fronlony, N.Y., a day-
timer owned by Henry Serafin of Ca-
ton, Mass. Broadcasting Co. In deciding on the station's renewal, the FCC admin-
istrative law judge concurred that Serafin "openly discriminated against a black woman in his hiring practices" and had shown repeated noncompliance with public filing and ascertainment rules.

PRICE COMMUNICATIONS sells WIBA-AM-FM Madison, Wis., to LL Broad-
casting for $10.8 million. The stations broadcast AC and rock, respec-
tively. Price bought the combo for approximately $16 million in August 1985. Price president Robert Price calls the sale a departure from the company's acquisition course, which is justified by "substantial capital gains. I believe we owe this type of prudent selling to both our bond-
holders and stockholders.

ADAMS COMMUNICATIONS will buy album rocker KISS-AM San Antonio, Texas, from Capitol Broadcasting for $11 million. Blackburn & Co. bro-
kered the deal.

MIKE MC GANN is appointed VP/GM of full-service nostalgia station WTAT-AM-FM Mix 106.7/AM 1260, both Easton, Pa. Mc Gann was VP/GM of Eastern's WRKZ/AM Hershey, Pa.

YULEE G. COMMANDER is appointed president/manager of Metroplex outlets WQLP/WFYV Jacksonville, Fla., which play rock and oldies, re-
spectively.

n

newsline...

TOP 40/CROSSOVER

The self-described seeker of "Cuban garage records," WPW Miami PD Bill Tanner, warns all colleagues to save space for the May release of Miami Sound Machine's next album. After a sneak preview, Tanner says, "If this doesn't have multiple hit singles on it, I don't know a record that does." The singer's first single ships from Epic April 25, with both a 7-inch and 12-inch versions on CD. Of current product, Tanner raves about Amaretto's "Clave Rocks" (PKO), a No. 1 request at WPW, and the import "They Say It's Gonna Rain" by Hazeldine, which is currently No. 4 in sales. A 10-year-old sleeper Tanner discovered "She Is Michelle" from jazz saxophonist Gabor Barbieri's "Tro-
pio" album, "Barbieri is no longer on A&M, but the label is frantically trying to restock the album, CD, and cassette because it's sold out." American Star's "Always and Forever" is "just one of those ballads," says Tanner. And don't be surprised that WPW's heavily Latin audience has fallen hard for U2's "With Or Without You" (Is-
al). "It doesn't surprise me at all here," says Tanner. "That's that same feel as the Police's 'Every Breath You Take,' and that did very well here.

COUNTRY
KFR-E-AM-FM Fresno, Calif., PD Bob Mitchell reports "immediate enthusiastic response" to Randy Travis' latest, "Forever And Ever Amen." (Warner Bros.) "Randy's four awards on the Academy Of Country Music Awards show the other night are just further affirma-
tion of his being the next once-in-a-generation singer—in the same cat-
egory as George Jones and Merle Haggard," Rick Van Shelton's "Crimes Of Passion" (Columbia) has "an infectious hook and tells a great story, complete with a surprise ending," Mitchell says. Nanci Griffith's "Trouble In The Fields" (MCA) has a beautiful love song ad-

dressmg the farm crisis," says the PD, noting that it is one of only a few on the subject with a good, snappy tempo. "She's addressing a sensitive subject—especially here in the most productive agrcultural area in America—with hopeful optimism," Mitchell adds just released two weeks ago, and he says "programming a healthy dose of new music, we make ourselves the choice of the active country music audience. Hav-
ing control over them is a very desirable position, when those really are the advertisers. There are other rewards to giving new music a shot, he says, like being able to tip off club owners on future stars.

KIM FREEMAN

BILBOARD APRIL 18, 1997

www.americanradiohistory.com
THE EVOLUTION OF SUCCESS

To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master® 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

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And The Beat Goes On
THE MUST-HAVE ALBUM OF THE DECADE for every Ozzy fan, guitar-worshipper and metal maniac!

A double-live album that showcases the incredible guitar prowess of the late Randy Rhoads—recorded in concert with Ozzy at the peak of Randy’s power!

Here are such classics as “CRAZY TRAIN,” “SUICIDE SOLUTION,” “IRON MAN” and “PARANOID” featuring Randy Rhoads’ screaming guitar work!

Plus—rare studio outtakes and never-before-heard jams!

“TRIBUTE.” ZKZ 40714

OZZY OSBOURNE/RANDY RHOADS.

The legend lives, on CBS Associated Records, Cassette and Compact Discs.

Produced and engineered by Max Norman.
Executive Producer: Ozzy Osbourne.
Jim Morrison and the Doors special comes with leased poetry and unfinished songs by Morrison.

Promedia, Bronx, N.Y., puts a new contender into the dance-oriented arena by signing WRKS "R-105 FM" New York's Chuck Leonard to host a new two-hour weekly urban dance show. "Chuck Leonard's Dance Party" is scheduled to bow in early summer as ProMedia's second longform show. Leonard's extensive contacts in the urban dance scene should provide the show with a strong interview/guest list. Along with having Leonard as an authoritative power host, ProMedia president Bill Quinn is promising a feature-packed program with national club scene reports, Leonard's personal interviews, and extended music mixes.

Heller Broadcasting, New York, has lined up 15 stations and is committed to a May 1 bow for its "New Music Now." This is the first offering from Heller Broadcasting, and the show aims to bring progressive/modern rock to national syndication in an easy-to-swallow package. Along with its music programming, the two-hour weekly includes progressive rock news, artist interviews, tour updates, and comedy segments you won't hear on a morning zoo show. The show is hosted by WQGL, Middletown, N.Y., air talent Jack Zimmerman.

Promotions

April Fool File
Here's the official Billboard Silliness Survey of radio pranks pulled around the country on April 1 this year. Pop it in your files for next year.

A visit to Houston saw KKIQ "93Q" Q-Morning Zoo leader John Lander exploiting confusion about the start of daylight-saving time by giving out time checks set one hour ahead.

"We figured the worst that could happen is that listeners would be one hour early to work," said Land.

Featured Programming

Big Thank-You to United Stations for the advertising community party the network held at the New York club Shoout. United Stations treated its guests at the '50s and '60s club with live blasts from the past. Shirley Alston Reeves of the original Shirelles, Joe Terry, Danny & the Juniors, and Lou Christie all performed live. United Stations took the opportunity to introduce Nina Blackwood as the host of its new "Entertainment Express" show. Judging from the constant sing-along on the dance floor, a good time was had by all.

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

Promotions

April 17-19, the Staller Bros, Country Today, MJ Broadcasting, one hour.
April 17-18, Billy Preston, Motor City Beat, United Stations, three hours.
April 17-19, Luther Vandross/Tina Turner, Street Beat, MCA Radio Network, one hour.

Billboard Book of Top 40 Hits

By Joel Whitburn
The most popular pop music reference ever published is now in its third edition, completely revised and updated through the end of 1986. From Pat Boone to Bon Jovi, here are all the artists 300 brand-new photographs, each with extensive captions

Enlarged Edition—more than 100 additional pages

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Order by May 31, 1987

14
Roberts Exits CBS; With No Successor; Va., DJs Arrested

**D**ave Roberts resigns from his VP/programming post for the CBS FM stations. He held the position for a year. CBS sources say it's unlikely that his post was ever offered, and it is reported that Roberts will maintain ties with the CBS outlets through independent research work.

**D**avid LaBonte and Charles Dempsey, air talents on Infinity Broadcasting’s WBWB-FM Manassas, Va., were arrested and charged with statutory rape by the Fairfax County Police April 6. Police charged LaBonte, known on air as Marty Dempsey, with raping a girl who was then 15, in 1985. No assault charges were filed against Dempsey, who was his own recognizance.

WBWB-FM GM Ken Stevens has no comment on the arrests, but says the two individuals were hired before Infinity bought WBWB in January. Both jocks have been suspended pending further investigation.

Some competitive stations have little comment that Infinity will take WBWB from top 40 to album rock and possibly bring Howard Stern in via a morning simulcast. Stevens does say management was powowing on the “alternatives” last week.

**W**indy City breezes are hot with talk that WCLF-AM may soon become WLPF-AM and carry simulcast album rock fare. A contemporary Christian outlet, WCLF will soon be a sister of WLUP when a Heubeck/Station-wide deal is closed between Hubbard Broadcasting. Further sunset says WLUP morning man Jonathon Brandmeier will be simulcast, while afternoon teammates Steve Dahl and Garry Meier may take their mostly talk show to the AM. WLUP PD Greg Solis has no comment.

**M**usical morning men: Randy Miller leaves his successful stint at KDSD-FM “KS-108” San Diego to join WZGC “Z-93” Atlanta. KS-108 PD Nick Ferrara calls it an amicable career move on Miller’s part and has already scheduled “The Morning Show” to start April 13. Scoot comes directly from WRNO New Orleans, and Ferrara hired him earlier at WBZZ Pittsburgh. Scoot’s show, Ferrara says, will be “very relatable to the audiend.” Also new to KS-108 is news director Shari Ingis, who arrives from KPSI Palm Springs, Calif., a station that has cultivated more than a few talents to the point of major status in recent weeks. One is KS-108’s new midday man, Pat Reynolds.

Also arriving in Atlanta is former WYNF Tampa a.m. team Nick Van Cleve and Jeff Johnson, who will start its “Nick & Jeff Wake-up Crew” show at rocker WKLS “98 Rock” Atlanta April 20. They replace Mark McCain, Steve Mitchell, and Rob Butler, the 96 Rock trio that took its act to mornings at top rocker KSHE St. Louis.

WBIG Winston-Salem, N.C., sets itself up for a big battle as the new country station in a market long dominated by WTRG. Other groups have tried and failed, but Beasley Broadcasting’s WBIG “doesn’t intend to go head to head with WTRG,” says WBIG PD Kevin O’Neal. “[WTRG] is a very good station, but basically a traditional one targeted at a 45-plus audience.” WBIG’s alternative, he adds, is to get the younger demos, and that’s where he hopes to get some of their listeners.” The station has heritage calls in its current format and took WBIG’s “dBIG” off the air last year. That AC had been in the market for 20 years.

Says O’Neal, “We don’t believe in 10 in a row. We feel that personality radio has taken a back seat for the last few years, and we intend to bring it back here.”

WBIG’s lineup includes morning man Steve Norris, midday man Dusty Dunn, former WTRG-er Billy Buck Blevins in the afternoon, evening talent Pamela Houston, and overnight Karen Tucker.

Gwen Roberts is upped to assistant PD at KISS-AM-FM Los Angeles. She has been in the top 40’s program department for five years. New at KISS is Jack Silver, who left Chicago-based Superspots to become executive producer of Rich Dreesen’s morning show.

Shawn Burke departs his evening post at WNYL County por three years there…Spike Jackson is doing swing, shift preparation for the evening slot at urban outlet KDDL “K-104” Dallas…Dick Stark assumes overnight at country outlet WGNA Albany, N.Y., and Tom Casey arrives there as afternoon man…Mark Shands leaves the new WGTA Miami, Fla., after working there as music director for four years during its days as WJIN-FM.

**S**top New York rockers WXRK “K-Rock” and WNEW-FM recently put aside their normally fierce rivalry to present another Grateful Dead concert live from the Meadowlands on April 7. The dual broadcasts were spearheaded by area promoter Jon Scher, who says, “It was the first time two competitive stations broadcast the same event since the closing of the Fillmore East 16 years ago.” K-Rock PD Pat Evans explains, “We both felt it was valuable programming. It was something our station wanted to do, and we jumped on it. The group has 20-30 records out, and their shows are instant sellouts.”

Both stations aired the entire concert (including drum solos and material from the Dead’s upcoming Arista album). WNEW supported the event with various promotions, including one with Ben & Jerry’s, supplier of the new ice cream flavor Cherry Garcia. Says WNEW-FM PD Mark Chernhoff, “WNEW is celebrating its 20th anniversary, and so is the Grateful Dead. They’ve been part of the station for a long time, and the broadcast was a must for our audience.”

But the week was not without Gotham bickering, much of it centering on the phoner K-Rock morning host Howard Stern and WNEW-FM reporter Jon Jon Jon. Stern had reportedly griped on air about difficulty getting his niece tickets for the group’s show. Jon Jon heard it, called in to rectify the matter, and chatted on air. The group’s Top 40 WLIF and WHIZT were apparently not too happy about it.

**B**owling and Battered for T.J.: Billboard’s Margaret LoCicero filed the following report from the Bowling Party weekend fund-raiser for the T.J. Martell Foundation April 34 in Los Angeles: “Congrats to EMI VP/promotion Tony Smith for coaching the recording-company softball team to victory over the radio team led by WXKR New York assistant PD Dan Greenfield. Each team featured a Yankee uniform with a Red Sox cap. Too bad WZID Orlando, Fla., PD Rad Messick wasn’t there, or radio would have won. Who says Rad doesn’t play?”

“We’re anxious to see the results of WMEG Memphis, Tenn., Myrna Finberg and Kelly Cruise’s trip to Studio City, where they made a music video of themselves just for the fun of it. We weren’t sure if WMMR Philadelphia’s Erin Riley came to bowl or dance or if Geffen’s Marko Babineau still had a house to go home to after the great party he threw.”

“When we are sure that WAGX Syracuse, N.Y.’s Nola Rapp fulfilled her intention of meeting absolutely everybody in attendance. A big thanks to NBC Radio Network’s Pam Newman and Michael Hughes for chauffeuring us around safely.”

A bigger thanks to Atlantic’s Judy Libow, MCA’s Bill Bennett, Jon Scott, and everyone who contributed for a good time and a good cause!

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**ALBUM ROCK TRACKS**

Compiled from national album rock radio airplay reports.

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<tr>
<th>No.</th>
<th>Artist</th>
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<td>1</td>
<td>U2</td>
<td>WITH OR WITHOUT YOU</td>
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<td>2</td>
<td>FLEETWOOD MAC</td>
<td>HANG ON IN THERE</td>
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<td>3</td>
<td>BRYAN ADAMS</td>
<td>HEAT OF THE NIGHT</td>
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<td>4</td>
<td>CUTTING CREW</td>
<td>(I JUST) DIED IN YOUR ARMS</td>
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<td>5</td>
<td>DAVID BOWIE</td>
<td>DAY IN, DAY OUT</td>
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<td>6</td>
<td>PETER WOLF</td>
<td>COME AS YOU ARE</td>
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<td>7</td>
<td>JON BUTCHER</td>
<td>GOODBYE, SAVAGE</td>
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<td>8</td>
<td>GREG ALLMAN</td>
<td>I’M NOT ANGEL</td>
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<td>9</td>
<td>LOU GRAMM</td>
<td>READY OR NOT</td>
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<td>10</td>
<td>BON JOVI</td>
<td>NEVER SAY GOODBYE</td>
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<td>11</td>
<td>PSYCHEDELIC FURS</td>
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<td>12</td>
<td>EDDIE MONEY</td>
<td>ENDLESS NIGHTS</td>
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<td>13</td>
<td>NIGHT RANGER</td>
<td>THE SECRET OF MY SUCCESS</td>
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<td>14</td>
<td>PATSY SMITH</td>
<td>NEVER ENOUGH</td>
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<tr>
<td>15</td>
<td>U2</td>
<td>I STILL HAVEN’T FOUND WHAT I’M LOOKING FOR</td>
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<tr>
<td>16</td>
<td>ANDY TAYLOR</td>
<td>I MIGHT LIKE</td>
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**FLASHMEATER***

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<th>No.</th>
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<td>18</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>JAMIN’ ME</td>
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<td>19</td>
<td>STEVE WINWOOD</td>
<td>LOVE REMOVAL MACHINE</td>
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<td>20</td>
<td>GLASS TIGER</td>
<td>ROCK AND ROLL 🎸</td>
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<td>21</td>
<td>WHITESNAKE</td>
<td>STILL OF THE NIGHT</td>
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<td>22</td>
<td>LOU GRAMM</td>
<td>MIDNIGHT BLUE</td>
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<td>23</td>
<td>JERRY</td>
<td>EUPHORIA 🎶</td>
</tr>
<tr>
<td>24</td>
<td>LES LOBOS</td>
<td>ROCK THE NIGHT 🎹</td>
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<tr>
<td>25</td>
<td>BILL DOL</td>
<td>SWEET SILENCE 🎵</td>
</tr>
<tr>
<td>26</td>
<td>ERIC CLAPTON</td>
<td>RUN 🎵</td>
</tr>
<tr>
<td>27</td>
<td>ROBERT CRAY</td>
<td>I GUESSED I SHOwed HER 🎵</td>
</tr>
<tr>
<td>28</td>
<td>SAMMY HAGAR</td>
<td>WINNER TAKES IT ALL 🎤</td>
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</tbody>
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**POWET TRACK***

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>29</td>
<td>ROCK AND HYDE</td>
<td>DIRTY WATER 🎧</td>
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<tr>
<td>30</td>
<td>CROWDED HOUSE</td>
<td>DREAMS DON’T COME TRUE 🎵</td>
</tr>
<tr>
<td>31</td>
<td>U2</td>
<td>BULLET THE BLUE SKY 🎹</td>
</tr>
<tr>
<td>32</td>
<td>BRYAN ADAMS</td>
<td>WHERE THE STREETS HAVE NO NAME 🎤</td>
</tr>
<tr>
<td>33</td>
<td>LITTLE AMERICA</td>
<td>WALK ON FIRE 🎵</td>
</tr>
<tr>
<td>34</td>
<td>DONKEN ELY</td>
<td>DREAM WARRIORS 🎼</td>
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<tr>
<td>35</td>
<td>XTC</td>
<td>DEAR GOD 🎵</td>
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<tr>
<td>36</td>
<td>BRYAN ADAMS</td>
<td>INTO THE FIRE 🎤</td>
</tr>
<tr>
<td>37</td>
<td>DEEP PURPLE</td>
<td>CALL OF THE WILD 🎹</td>
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<tr>
<td>38</td>
<td>GEORGIA SATELLITES</td>
<td>RAILROAD STEEL 🎹</td>
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<tr>
<td>39</td>
<td>HEYLEWIS &amp; THE NEWS</td>
<td>I KNOW WHAT I LIKE 🎵</td>
</tr>
<tr>
<td>40</td>
<td>U2</td>
<td>SOMEBODY SAVE ME 🎹</td>
</tr>
<tr>
<td>41</td>
<td>THE STRANGLERS</td>
<td>ALWAYS THE SUN 🎤</td>
</tr>
<tr>
<td>42</td>
<td>REGO SPOEDWAGEN</td>
<td>VARIETY TONIGHT 🎤</td>
</tr>
<tr>
<td>43</td>
<td>PAUL SIMON</td>
<td>THE BOY IN THE BUBBLE 🎵</td>
</tr>
<tr>
<td>44</td>
<td>ERIC CLAPTON</td>
<td>MISS YOU 🎤</td>
</tr>
</tbody>
</table>

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Tracks with the greatest airplay gains this week. The Flashmeater is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
morning. For its part, WKZQ hired a limousine to park outside the Brilliant home and paid the driver to refuse to talk to anyone.

In Salina, Kan., KSKQ added a new twist to the old favorite—changing format. By promoting a switch to classical music for two weeks in advance of April Fools’ Day. At 6 a.m. that day, the classical music came on with appropriate liners. Then, the morning team barged in and staged a “takeover” of the station, taking it back to hits fare. KSKQ PD Steve Watters says the day also included switching jocks around and staging debates as to whether the right format move had been made.

In Tallahassee, Fla., WHTZ evening man Rich Stevens was slated to sit in on the April Fools’ morning show, but he claimed to have been kidnapped by a local sorority. Tallahassee is a big college town, and its female denizens were quick to call in and take credit for the caper, Stevens reports.

Other stunts included misleading Friday drop-ins and incessant incorrect song IDs. And, in New York, WFIL news director Shelly Sonstein pulled some timely tricks by reporting that “Moonlighting” had been canceled and that Baby M’s natural father, James Stern, and surrogate mother, Mary Beth Whitehead, were planning to elope. And WHTZ, “7-100” had us fooled for a brief moment with a retirement announcement by the infamous Mr. Leonard, a.k.a Johnny Rio.

For more information and details on WHTZ’s stunts, see page 59.

NAB Technologies set to market FMX

For the fourth consecutive year, Billboard has compiled a list of the most popular radio airplay hits. The Hot Crossover 30, compiled from national radio airplay reports, is available to radio stations.

Hit From Billboard 100 and 20 Years Ago This Week

The hit that topped Billboard’s Hot 100 for March 1987 was “I’m Never Gonna Work Again” by Dionne Warwick. The song was released by Atlantic Records and peaked at No. 3 on the chart.

Promotions

(Continued from page 14)
What's In A Name? WWDM Sumter, S.C., air personality David Barron finds that having the right name can get you in the wrong place at the wrong time. When it came time for a station staffer to wing it—with the help of Red Baron Pizza—to raise funds for charity, the Barron found himself at 1,000 feet on the wings of a prayer, all because of his name. Pictured are Red Baron head pilot John Bowman, left, and Barron.

Hug Donors. WSIX Nashville listeners find out that the station has hug type positive as WSIX joins with MTM Records to donate hugs to station listeners who donate blood. From left are MTM's Judy Rodman, a just-hugged donor, and WSIX sports director Duncan Stewart.

Fender Bender. WCKN Greenville, S.C., gets into a fender-bender as it presents a winning listener with an autographed Fender guitar from the note-bending blues/rock guitarist Stevie Ray Vaughan. From left are WCKN MD Nate Norris, Vaughan, and the winning listener, Rob Cantrel.

Burning No Bridges. KXYX Oklahoma City, Okla., looks ahead as veteran performer Billy Joe Royal stops by to talk about his hot single, "Old Saddles Burn Slow." From left are KXYX PD Clay Daniels, Royal, and station MD Mike Owens.

Q McMuffins. WRQX "Q-107" Washington, D.C., gives its listeners a breakfast of McRadio as staffers take their morning show on a live remote from a recently opened area McDonald's. In front are, from left, Q-107 morning-crew members Christian Paul, Celeste Clark, and J.J. McKay.

Getting Fresh. KDAY Los Angeles presents the L.A. Dream Team with appreciation awards after the group finished a series of free high school concerts that centered on the messages, "Say No To Drugs" and "Get Fresh." From left are KDAY director of public affairs Rory Kaufman, KDAY GM Ed Kerby, L.A. Dream Team member Chris Wilson, MCA Records' Cynthia Johnson, the Dream Team's Rudy Pardee, and DJ Wood White.

Allman-Flavored Ritz. The flavor of the evening was Allman blues when WXRK "K-Rock" New York assistant PD Bob Kranes stopped backstage at New York's Ritz to meet Gregg Allman. From left are Epic Records' Terry Coen, Billboard radio editor Kim Freeman, Allman, and Kranes. (Photo: Chuck Pulin)
## Power Playlists

**Current Playlists of the Nation's Largest and Most Influential Top 40 radio stations.**

### New York (GOLD)
- P.D. Larry Berger
- **0.18**
  - Club Nouveau, "Let's Get Away" (W56-8, 23)
  - J.J. Cale, "Still" (W56-8, 14)
  - De La Soul, "The Boy Is Mine" (W56-8, 4)
  - Aretha Franklin, "I'm In Love" (W56-8, 16)
  - Teddy Pendergrass, "Thinking" (W56-8, 2)
  - Patti LaBelle, "Funk N' Soul" (W56-8, 20)
  - Stevie Wonder, "I Can't Help Myself" (W56-8, 15)
  - Bruce Hornsby, "The Way It Is" (W56-8, 9)
  - Brian McKnight, "Nothing" (W56-8, 22)
  - mastering "Dance With Me" (W56-8, 3)
  - the Eagles, "Country Girl" (W56-8, 1)
  - Milli Vanilli, "Baby, I'M A Star" (W56-8, 5)
  - New Edition, "Fight For Love" (W56-8, 17)
  - Phil Collins, "In The Air Tonight" (W56-8, 7)
  - Duran Duran, "Rio" (W56-8, 21)
  - Simply Red, "If You Don't Know Me By Now" (W56-8, 10)
  - Michael Bivins, "Tobacco Road" (W56-8, 18)

### New York (PLATINUM)
- P.D. Scott Shannon
- **0.17**
  - Club Nouveau, "Let's Get Away" (W56-8, 23)
  - J.J. Cale, "Still" (W56-8, 14)
  - De La Soul, "The Boy Is Mine" (W56-8, 4)
  - Aretha Franklin, "I'm In Love" (W56-8, 16)
  - Teddy Pendergrass, "Thinking" (W56-8, 2)
  - Patti LaBelle, "Funk N' Soul" (W56-8, 20)
  - Stevie Wonder, "I Can't Help Myself" (W56-8, 15)
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  - Phil Collins, "In The Air Tonight" (W56-8, 7)
  - Duran Duran, "Rio" (W56-8, 21)
  - Simply Red, "If You Don't Know Me By Now" (W56-8, 10)
  - Michael Bivins, "Tobacco Road" (W56-8, 18)

### Los Angeles (SILVER)
- P.D. Steve Rivers
- **0.17**
  - Club Nouveau, "Let's Get Away" (W56-8, 23)
  - J.J. Cale, "Still" (W56-8, 14)
  - De La Soul, "The Boy Is Mine" (W56-8, 4)
  - Aretha Franklin, "I'm In Love" (W56-8, 16)
  - Teddy Pendergrass, "Thinking" (W56-8, 2)
  - Patti LaBelle, "Funk N' Soul" (W56-8, 20)
  - Stevie Wonder, "I Can't Help Myself" (W56-8, 15)
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  - Simply Red, "If You Don't Know Me By Now" (W56-8, 10)
  - Michael Bivins, "Tobacco Road" (W56-8, 18)
BY KIM FREEMAN

TERRI AVERY believes what she wants to believe. As assistant program director and music director of hotshot urban outlet KKDA "K-104" Dallas, she adheres strictly to the "if-you-want-it-badly-enough-you-can-get-it" school of thought.

Growing up in New York City, Avery made her first connection to radio through a program called Sponsors for Educational Opportunity, which books students up with professionals in their area of interest. Through SEO, Avery had a brief but encouraging visit with then WBLS New York talent Diana Ross and Johnny Allen. "It was pretty uplifting for a kid of 17," Avery recalls.

After high school, Avery moved on to a junior-college communications program that gave her the option of interning for her last semester. Why not New York? Avery interned at WWRL, where she was close with Sonny Taylor and Bobby Jay. "Bobby would take me all around, let me do some production. That was kind of amazing because it was a union station. But both of them really needed me.

Upon finishing school, Avery says, the prevailing notion then was that nothing comes up in New York unless somebody dies. But two over-the-top shifts for WHTA, Gary Byrd did come up, and Avery used those air checks to shop herself around.

"One came from some guy who wanted me to be part of a all-woman station somewhere," she laugh... (Continued)

**IN PROFILE**

Where the Music Soars. Beyond Words. Beyond Time.  NOVUS BLUEBIRD

We launched Novus as a vital new platform for contemporary instrumental music. Making available, for us all to explore, music as diverse and individual as the artists who create it: Novus. We label records, not artists.

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5903-RB

ADAM MAKOWICZ
Mowancz
3001-RN

LIZ STORY
Part of Fortune
3001-RN

VARIOUS NOVUS ARTISTS
The Sampler
3018-RN

Johnny Hodges
Triple Play
5903-RB

Dizzy Gillespie
Digested
5735-RB

Bunny Berigan
The Complete Bunny Berigan, Vol. 2
5657-RB

Paul Desmond
Last Lament
5778-RB

Beny Goodman
The RCA Victor Years
5704-RB

DUKE ELLINGTON
The Blanton-Webster Band
5659-RB

RADIO DAYS
Selections From the Motion Picture Soundtrack
587-RN

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Talent

Crew Leads Virgin’s U.S. Relaunch
Band Is Cutting A Swath On Charts

BY STEVE GETT

NEW YORK—Instant chart action by Cutting Crew—a providing Virgin Records with what appears to be a successful relaunch in the U.S—on a fast mover on the Hot 100 Singles chart in recent weeks. Cutting Crew’s “(I Just) Died In Your Arms” has helped propel the band’s debut album, “Broadcast,” to No. 34 with a bullet on this week’s Top Pop Albums chart.

The first time I heard the Cutting Crew record was during a meeting with [Virgin America heads] Jeff Ayeroff and Jordan Harris,” says Phil Quarataro, Virgin’s vice president of promotion. “I felt that this record could really do the business at radio. So it was the first one that we went after as a pop priority.”

According to Quarataro, “(I Just) Died In Your Arms” was “put up two weeks ahead at album rock radio” and then was embraced across the board. “We knew it was a good record and that it had a good shot,” says Quarataro. “The fact that it became a No. 1 request at a lot of stations proved us right.”

Since going up on Cutting Crew had been provided by the label’s 18-cut CD sampler, “Young Virginians” distributed at the National Assn. of Recording Merchandisers and Gavin conventions earlier this year, the CD featured a variety of upcoming Virgin product and kicked off with two Cutting Crew tracks—“(I Just) Died In Your Arms” and “I’ve Been Love Before.”

“That was a substantial help,” says Quarataro. “Initially, it was our principal promotional tool. For their part, the members of Cutting Crew are delighted that cracking the U.S. market has helped them attain full-scale international success. "(I Just) Died In Your Arms” was a major hit throughout Europe last year. “The single hasn’t failed in any territory,” says frontman Van Eede.

The formation of Cutting Crew dates back several years to when Van Eede was touring as a member of a small British new wave trio, the Drivers. When he encountered Canadian musician Kevin Macmichael, Van Eede suggested “someday we put something together.” About 18 months later, after numerous trans-Atlantic phone calls, the two musicians were working together in London.

“At that stage, we just had four songs and a lot of belief,” says Van Eede. “But one thing Kevin and I decided to be very definite and direct about was what we wanted. We knew very quickly how Cutting Crew should sound. We wrote words down on a piece of paper and still have it. We just knew the flow of it. We look at watchwords or phrases like ‘majes- tic,’ ‘tough but tender,’ and emphasis on guitars and vocals. Van Eede explains. Michael then added bassist Colin Farley and drummer Martin Beedle to the line-up. “Finding the right people was the hardest part,” says Van Eede. “It all came together in late 1985, by which time we’d also got a manager—John Gould, who looked after Level 42.”

Getting a deal for Cutting Crew was “not difficult,” says Van Eede. He adds, however, that the band faced a minor setback with its debut album when initial sessions in New York with producers Steve Thompson and Michael Barbiero did not work out as anticipated.

Though some of the “Thom Bierd (Barbiero) Recordings eventually surfaced on the album, Van Eede says, “The chemistry wasn’t right. Back in England we were able to get production on our own terms, and we got an old mate from Toronto, Terry Brown, who was unafraid of getting his hands dirty. He was a fifth-member of the band type of approach.”

Cutting Crew hit the road for a U.K. tour in late 1986. After recently completing a series of European concerts, the band is set to commence a U.S. promo tour on June 13th, with live dates here to follow.

Success Secrets: RCA act Restless Heart recently connected with noted producer David Foster to record the song “Don’t Ask The Reason Why” for the new Michael J. Fox movie, “The Secret Of My Success.” The session was held at Nashville’s 16th Avenue Sound studio. Standing, from left, are band members Mark Knowles, Jim McBride, and Andy LeCompte; Foster, seated, with lefthand, are Restless Heart producers Tim DuBillos and Scott Hendrick; Foster, at right, are producer Jeff Balding.

Europe’s N. American Countdown Begins;
U2, Genesis, Gabriel Lead Hot Euro CDs

NEW YORK—After scoring a top 10 hit on the Hot 100 Singles chart with the leadoff track from its Epcot album “The Final Countdown,” Europe is gearing up for a major dance hit. The Swedish rockers Wednesday (15) in San Francisco, with dates booked through May.

Lead singer Joey Tempest tells On The Beat that he and his band mates have been “dying to come over and play in the States.” He adds that concertgoers will probably find that the group sounds “more hardened” live than on record.

Video exposure has been invaluable for Europe, according to Tempest. A clip for the group’s second U.S. single, “Rock The Night,” is in heavy rotation on MTV.

Europe’s on-screen image has, however, caused some to hail the band as the European answer to Bon Jovi. “I’ve been waiting for people to start mentioning that,” says Tempest. “But I really don’t see it. We’re two different bands—I like the Bon Jovi album—but there’s certainly no competition there.”

Upon completion of its U.S. visit, plans call for Europe to return to Sweden. “We’ll be coming back to the States in July,” says Tempest. “And we’ll probably be on the road by September.”

Europe has connected with Journey manager Herb Herbert for U.S. representation.

COMPACT SINGLES: Compact-disc-addicted U2 fans will be interested to learn that Island has issued a commercial CD single of “With Or Without You” in Britain, featuring two songs not included on the band’s latest album, “The Joshua Tree.” The bonus tracks—“Luminous Times (Hold On To Love)” and “Walk To The Water”—are not to be missed.

A Karaoke CD is available for the Europe fans looking to step up their output of CD singles, with Virgin leading the pack. The last two Genesis singles—"Land Of Confusion" and “Tonight, Tonight, Tonight”—were released on CD and included extensive computer mixes. Virgin also treated Peter Gabriel fans to a brand new song, “Curtains,” on a CD version of "Big Time.”

If you have a "Signed" copy of Colin Moore’s latest Virgin album, “Wild Frontier”—the album is already starting to take off in a big way here—is one of six tunes featured on a CD single. Interestingly, the British CD version is similar to the album versions of the title cut and the leadoff U.S. single, “Over The Hills And Far Away.”

ON THE BEAT

by Steve Gett

SHORT TAKES: Lionel Richie will play his first London concert in nine years May 6 at Wembley Arena. Prince Charles and Princess Di will be at the show, a benefit for the Prince’s Trust. The Outfield has just completed its second Columbia album, due at the end of May. Once again, the band worked with producer Bill Wittman. Based in Manhattan’s Times Square district and formerly known at the Latin Quarter, the Blue Penguin club opens April 23. Word has it Club Nouveau will support Madonna when she returns to the concert circuit in June. Stevie Nicks jammed with Mick Fleetwood’s Zoo during recent concerts in Hawaii. For the record, Nicks sings lead vocals on three, not two, tracks from Fleetwood Mac’s new album, "Tango In The Night." New York’s Limelight club has introduced a weekly Sunday Days Are For Legends series, presenting blues greats. Well worth checking out is "A Night at the El Caribe." The band was formed by Ray Barretto and his son Pablo. Recent gigs have featured several songs he originally recorded with his old band, Men At Work, when he tours in June. Delighted to see that the brilliant "Can I Hold You" is the latest single from Ray’s Columbia album, "Looking For Janie." . . . Robert Cray has penned two songs for the next Savoy Brown album, due in May.
**AND THE TALENT IN ACTION**

**The Smithereens**

Radio City Music Hall, New York

Tickets: $20

**OPENING FOR THE PRETENDERS**

Their four-night stand here March 31–April 3, the Smithereens encountered some of the same problems they came up against opening for Lou Reed at the venue six months earlier: an unfriendly sound system, a stage loaded with the headlining act’s gear, and a prompt starting time.

This time, however, the audience that had filtered in by the time the Smithereens took the stage was generally familiar with the group. As soon as the band launched into a rousing, extended version of its album rock hit “Behind The Wall Of Sleep,” about halfway through the 40-minute set, the talking died down and the cheers grew louder.

Tim “Randy” Cunin said, “Definitely again,” the group’s new single, received a similar solid-power-guitar treatment, and the audience responded enthusiastically. The show faltered, however, when the Smithereens played some of the slower songs from their Enigma debut album, “Especially For You.” On record, “Cigarette” and “In A Lonely Place” are finely crafted pop gems. Live, lead singer Pat DiNizio’s smooth-as-silk vocals were buried in the mix, and the beautiful harmonies that grace the album were inaudible. A guest appearance during “Cigarette” by the rhythm guitarist’s Morgan Margolis of Mink DeVille only added to the muddle.

Unfortunately, the Smithereens seem to be caught in the limbo of being too big to play small clubs and yet not well enough known to headlight concert halls. Until that changes, fans might do well to stay home and listen to their wonderful record.

**Jean Rosenbluth**

**ASLEEP AT THE WHEEL**

Casablanca Ballroom, St. Louis

Tickets: $10

**ASLEEP AT THE WHEEL** proved at this sold-out concert that the appeal for Western swing is very much alive. The Wheel—Ray Benson (guitar/vocals), Larry Franklin (fiddle), Dave Dawson (upright and electric bass), Tim Alexander (keyboard), Michael Francis (saxophone), and John Ely (pedal steel guitar)—and David Sanger (drums) displayed the same level of musical expertise that made the band famous in the 70’s.

The Epic Records sextet brought the demographic mixed audience to its feet with the rousing shuffle opener “‘Texas’ And ‘91” Off Texas.” Though space on the dance floor was limited, it remained packed throughout the show.

The most unusual yet most recognizable song of the set was a swing version of Huey Lewis & The News’ “If I Want A New Drug.” Rather than planning the group’s set ahead of time, Benson instead choose to let the audience’s level of interest guide the choice of material played.

Asleep At The Wheel’s sound blends several genres of music: it can sing the blues with ease, hit the jazz pocket, head toward a Southern rock sound, and land on its feet playing western Texas swing. The only weak point in an otherwise super show was Benson’s tendency to talk too much between much of the numbers.

**DOBBIE HOLLEY**

**The Heat**

The Roxie, Los Angeles

Tickets: $11

It was certainly generous of television star Bruce Willis (aka Bruno Radolino) to give name credit to his backing band, the Heat, but it may have been a miscalculation. Already featured in NBC-TV and HBO concert specials, the group is still unsigned. Everyone seems to assume the Heatators are already perfectly famous, thanks, or else that they are a fragment of some “Moonlighting”/scriptwriter’s imagination.

Just as a j&b cover band, the group is an unusually competent album-rock-style combo, and its main strength lies in the vocals of Danny Greiner and Steve Thoma—not Willi/Radolino. A well-paced, skin-tight 60-minute set in an enthusiastic house here March 26 proved the Heatators’ capabilities.

Greiner’s voice really moves the gamut, from a Michael McDonald sound-alike on “Heart To Heart” to a Marvin Gaye impression for a tasty cover of “What’s Going On.” He’s able to back them up with solid guitar chops. Thoma provided strong harmonies and an imaginative DX-5. Fluid guitarist Chris Monieri proved his mettle, bassist Martin Fera, and funky bassist Dave “Brutus” Chamberlain were complemented by a guest section comprising Nick Lane, John Berry, and Greg X. Smith.

The Heatitors have nothing left to learn as a crowd-pleasing bar band; their renditions of Ry Cooder’s “Down In Hollywood” and Glenn Frey’s “Party Town” had even jaded industry out of their seats dancing. What will propel them to award status are any more fresh, original songs as palatable as “Love Alone” and “Back Streets.”

**EThiLE ANN VAHE**

**WALTER "WOLFMAN" WASHINGTON**

Nightstage, Cambridge, Mass.

Tickets: $8

**With blues and new orleans r&b styles riding a commercial renaissance, these two Crescent City nightclub fixtures are now able to spread their charm (Continued on next page)**

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**BILLBOARD**

APRIL 18, 1987

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**www.americanradiohistory.com**
Black Acts Top N.Y. Awards
Run-D.M.C., Abbott, Cameo Reign

NEW YORK—Run-D.M.C., Gregory Abbott, and Cameo walked off with four awards each at the second annual New York Music Awards, held at the Beacon Theatre here April 4.

The awards program, which featured live performances by Lou Reed, the Smithereens, and Ronnie Spector, among others, was produced by Omnibus Productions and co-sponsored by the New York Pest, WXRK-FM "K-Rock," BMI, Ron Delsener Enterprises, and MTV.

The event covered the gamut of styles, from rock to rap to country. Award winners, chosen by area critics and local fans, included the following:

**Group of the year: Run-D.M.C.**

**Solo artist of the year: Whitney Houston.**

**Outstanding rock band: the Smithereens.**

**Best rock album, solo artist: "Graceland" (Paul Simon).**

**Best rock album, group: "Animal Boy" (the Ramones).**

**Best debut album, solo: "Shake You Down" (Gregory Abbott).**

**Best debut album, group: "Especially For You" (the Smithereens).**

**Best rock vocalist, female: Cyndi Lauper.**

**Best rock vocalist, male: Billy Joel.**

**Best songwriter: Billy Joel.**

**Best r&b group: Cameo.**

**Best rap act: Run-D.M.C.**

**Best jazz group: Art Blakey & the Jazz Messengers.**

**Best instrumental group: Paul Shaffer & the Late Night Band.**

**Best folk act: Suzanne Vega.**

**Best Latin act: Ruben Blades.**

**Best country act: Kristi Rose & the Midnight Walkers.**

**John Lennon new age hall of fame: Bill Graham.**

**Hall of fame inductees: "The Fantasticks," Billy Joel, and Ronnie Spector.**

**IRENE CARA**

(Ironed from page 22)

wrote with several colleagues six years ago—and, she says, had been trying to record ever since. Featured on the track are several guest singers, including Carole King, Bonnie Raitt, Syreeta Wright, and J. Geils. "I made me realize I can work with people I want to work with," she says.

Cara likens "Carasomatic" to "an outburst—like a pouring out of many years of frustration. I needed to get out an album that was really my album for the first time." Thus, she explains the album's opening track, "Get A Grip," which contains the couplet, "A hit today is tomorrow's/collared check."

The lawsuit—which alleges, among other things, that Cara received minimal royalties from her hit records between 1980 and 1985—is a subject Cara wants the industry to know about. "It's important to me that the industry knows why I'm suing," she says. "That people realize what my complaint is and has been and why I'm pursuing it."

"As far as I'm concerned, I've already been victorious with all this, after three or four years of this suit. I can go on with my career and do the albums the way I want. "I consider this my first album," she says. "I really do."

Timely new release...

"WHO JESUS IS"
by Ben Monroe
"Preacher the Teacher"

"NO WAY"

A timely track about Crack & Aids

**WILLIAM J. SMITH, ASSOCIATE PUBLISHER (212) 764-7356 OR ANY BILLBOARD SALES OFFICE**

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BLACK SINGLES BY LABEL

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76 We Rock The Beat (ASCAP)
77 We’re Not Gonna Take It (Columbia, ASCAP)
78 WE’RE THE BEAT (S/T, BMI)
79 WE’RE THE BEAT (MCA, BMI)
80 WE CAN’T DISTURB YOU (Back Porch, ASCAP)
81 WE’RE THE BEAT (Motown, ASCAP)
82 WE’RE THE BEAT (PolyGram, ASCAP)
83 WE’RE THE BEAT (Warner Brothers, ASCAP)
Roots Radio Show
NEW YORK Black-owned Syndicate It Productions will be airing "Roots, Rock & Rhythm" in a 12-hour radio show celebrating black music throughout June. The program, hosted by Frankie Crocker and written by Leonard Pitts Jr., shows the story of black music's birth in Africa through U.S. blues, jazz, and into the rap era. Syndicate It's owner and executive producer is Bob Dockery. For more information, call 818-841-0550.

London Calling. Atlantic signee Miki Howard and Curtis Hairston recently made a promotional tour of Europe, culminating with performances at Ronnie Scott's London nightclub. Backstage at the show are, from left, WEA U.K. chairman Rob Dickinson, Howard, WEA Europe president Siggi Loch, and Hairston.

RHYTHM & BLUES
(Continued from page 25)

synthesize and Jerome Benton on percussion. The tune is co-produced by Johnson and keyboardist Spencer Bernard. After winning two gospel Grammys, Deniece Williams returns to secular music with the album "Water Under the Bridge" on Columbia, supervised by Steve Levine (ex-Culture Club producer). "Never Say Never" is the single. Anita Baker recently raised $10,000 for the United Negro College Fund and the Philadelphia Tribune Charities with a benefit performance in Philadelphia.

FOR WEEK ENDING APRIL 18, 1987

Billboard® TOP BLACK ALBUMS™

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

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<td>AIN'T NO THANG</td>
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<td>TOP OF THE POPS</td>
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<td>SHAKE YOUR DOWN</td>
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<td>GREGORY ABBOTT</td>
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<td>MILLIE JACKSON</td>
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<td>MIKE HOWARD</td>
<td>COME SHARE MY LOVE</td>
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Sheila Walsh

by Bob Darden

Sheila Walsh popped by the other day in the midst of a whirlwind return to her native England to talk about one of the fastest-growing careers/ministries in contemporary Christian music. Her first release for Myrrh Records, "Tyndales," earned the tiny native of Ayr, Scotland, her third Grammy nomination; her live performances continue to draw enthusiastic crowds; she’s just completed her second video and released books of religious programming coming off the presses, and recently she has been among the most-requested artists in her denomination’s programming.

"Well, as for ‘Rock Gospel,’ it ran the last three years on BBC and drew something like 5 million viewers — which is unheard of in England for a religious program," she says. "Religious broadcasting has traditionally had a low budget: three quid and a cup of tea. But ‘Rock Gospel’ had everything: live music, first-rate films and production.

"For the third year, we had Alvin Stardust co-host with me. He was great — he brought a totally different approach to the program. But we were firing on all cylinders with religious programming coming off the presses, and BBC-TV has decided to repeat the entire third year of her popular contemporary Christian music series, ‘Rock Gospel.’"

"One cut I’m particularly excited about is a remake of Vector’s ‘Can’t Help Falling In Love,’ which a lot of people picked as one of the best 10 albums two years ago. It has that perky sound that you have to like.

"Once again, the bulk of the material on the upcoming release, however, will be written by the team of Trott and Sweet.

"The reason I think it’ll be different this time is that they’re writing songs especially for me," she says. "Before, we reworked some songs to give them a Christian message. No longer: All of these songs are from scratch.

"The other reasons I really think this project is going to be so good is that Lynn Nichols [vice president of Myrrh Records] is serving as executive producer, and we’re taking the guys to Los Angeles to lay down the tracks live — something I haven’t done since my first album, ‘Future Eyes.’ Then we’ll go back and do my vocals and the overdubs in London.

Walsh has just finished her second book, tentatively titled ‘Living In That Real World.’ Unlike her autobiography, it is aimed at what she calls ‘practical advice’ for teenagers.

"I’m Not Alone" by Russ Taff, and "Stay For Ashwhile" by Amy Grant. Walsh, who made one of the first contemporary Christian music videos some years ago, "Mystery," says her current video, "You’re A Big Boy Now," is "worlds" better. She has also just released a concert filmed in London featuring material from her "Tyndales." It was in conjunction with that film, and the songwriting for her next Myrrh album that she was back home in England again.

"We’ve drenched more songs than ever before for this album," she says. "I’m still searching to find exactly the right style for me. What I’m hearing is a little more melodic, like the recent Carly Simon single, ‘Can’tArgue About It.’ I think we’re going to include a lot of new stuff, including some reggae.

"Sheila Walsh returns home to England for a visit

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Billboard for the week ending April 18, 1987

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Sheila Walsh returns home to England for a visit

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Jazz Blue Notes

by Peter Keelenews

The usual familiar names dominate the preliminary schedule for this summer’s 10-day New York jazz extravaganza, which for the second year will be underwritten by the Japanese electronics firm JVC. Nobody who has been paying attention should be surprised that promoter George Wein is once again offering a festival that accentuates star power — showcasing artists who have tamed a new segment, in which she introduces the "best" Christian videos of the past few years, including "Trains Up In The Sky"

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FOR WEEK ENDING APRIL 18, 1987

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HOT DANCE/DISCO™

FOR WEEK ENDING APRIL 18, 1987

CLUB PLAY

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TITLES WITH FUTURE CHART POTENTIAL

1. JUST ANOTHER MAN (JEANNE HARRIS) STARRPOINT
2. DON'T YOU FEEL MY HEART BEAT CLAUDIA BARRY (EPIC)
3. MADNESS ZEE (EPIC)
4. IT DOESN'T HAVE TO BE THIS WAY (REMIX) THE BLOW MONKEYS MCA
5. DON'T LOOK NOW/CAN'T FIND MY WAY HOME TORCH SONGS
6. RED ROSE ALPHAVILLE ATLANTIC
7. HEAD TO TOE ISLAND PHILIPPE (EPIC)
8. NO M.M. "BOOM BOOM" BODYBUILDER ELEKTRA
9. QUEEN OF HEARTS CAROL WILLIAMS (EPIC)
10. I JUST DIED IN YOUR ARMS CUTTING CR: VIRGIN

TITLES WITH THE GREATEST SALES OR WINNERS

1. WORKIN' UP A SWEAT REMIX FIRST CIRCLE (ON AMERICA)
2. OLD LOVES NEVER DIE (REMIX) LOVE SCENE FULL FORCE (COLUMBIA)
3. HEAD TO TOE ISLAND PHILIPPE (EPIC)
4. I GO CRAZY (REMIX) FRESH FOR LULLU MCA
5. LESSONS IN LOVE (REMIX) LEVEL, 42 POLOUGH
Let’s Hear It For—and From—The DJs

For those of us in dance music, there’s a pitfall in failing to recognize the passage of time. It can cause us to lose perspective on the scene, the fans, and the industry and make assumptions based on the circumstances of years ago.

We know that there’s a new generation of both DJs and dance music lovers, but it was the first generation. The second, the offspring that survived the death of disco; and the new crop pushing the “hot” radio genre (pop disco resurgence). Also, the discovery of dance by the record and radio industries and by the media generally changed all the ground rules, and that was more than 10 years ago.

If there’s a theme for this week’s pool-sponsored forum/hardware show/quack show in New York—and for all of us—it’s that we must press all of our opportunities this year and be active, not passive, participants in an industry that believe it or not, doesn’t want to know what DJs think and want.

Our history should be a source of inspiration, but it’s also evidence of how we all learned by experience to adapt. For us, taking two steps forward and one step back, isn’t the most efficient, it’s about maneuverability, in both a business and artistic sense.

Jeanette “J.T.” Thomas “Shake Your Body” (Chicago Connection, 3943 N. Southport, Chicago)

by Brian Chin

Nick Siano’s production follow-up to #1 “Pick It Up”; it’s a similar raw drive and firm roots in classic New York soul/dance, with a male vocal. Billy Carroll mixed an exciting alternative version, pulling its details forward. The Neville Brothers’ “Whatever It Takes (U.S.A.),” as remixed by Rusty Garnder and Paul Sabu, will remind some of Stevie Nicks’ dance hit of some years ago, plus its Euro-pop elements; could be an all-forms crossover with the right video... D’Craplin’s “Anyone Else” (Mercury), produced by the System’s Mic Murphy, is, a little brief at four minutes but is an above-average fun rock with good attitude.

briefly: Debbie Deb’s “I’m Searching” (Jam-Packed) drums up more Kraftwerk/Latin fusion, with the trademark treble mix of producing records on Tony Butler... Peter Wolf’s “Come As You Are” (EMI America) reappears in a turbulent, cutup club mix by Garner and Sanchez. Similarly, Santana’s “Viva Azucar” (Columbia), mixed by Don Miley, gives club feel to a pop record. Wire Train’s “She Comes On” (415/Columbia) is dynamic dance-rock, mixed by Steve Thompson/Michael Barbiero... Pop DJs will appreciate Sonya Grier’s “Love Flight 109” (RCA), a neo-Motown paste with a John Morales/Sergio Munizah mix... Biz Markie’s “Nobody Beats The Biz” (Priority), the follow-up to a long-term hit. “Make The Music With Your Mouth, Biz”), combines a well-known electronics chain jingle with vocal drop-ins from a heartland rocker.

Notes: Curtis urbina has left Emel, and dance music self-full to his own Quark label, which hit the first time around with the recent Blaise single. The “Blue” radio genre (“Let It Out”) by Exit is the first of five new Quark records released for the next few weeks... Arthur Baker is involved in some interesting projects: His remix of Fine Young Cannibals’ “Ever Fallen In Love” is an unrecognizably overhauled, Bo Kool-influenced dub version with the bass line of “Masterpiece” — was preprogrammed in London as a “bootleg” to trick purist “soul” DJs into giving the band a spin... Meanwhile, Baker’s other recording an album there, wood Mac’s “Big Love,” the latest in unlikely dance-floor crossovers, set to be released imminently by Warner, we all learned by experience to adapt.

We anticipate an extremely strong album from Touch (see story, this page): A recent early-morning performance at Paradise Garage suggested a heady combination of house, Third World, and the Aleems, with strong material and vocalizing.

Supertronics Has 2 Top 20 Black Hits Label Joins The Radio Club

by Brian Chin

NEW YORK, Brooklyn, N.Y.-based Supertronics Records is building a roster of artists that will result in product flow suited to both radio and club record to label owner Frederick Pereira. In recent months, Supertronics has scored two top 20 hits on the Hit Parader Single chart. James Christie’s “Heat Stroke” and Rainy Davies’ “Sweetheart.” Former RCA promotion urban and Patrick Spencer was brought into the company as vice president/general manager, further strengthening the label’s profile at radio stations across the country.

Surprisingly, the experience of being a record label on the usual dance music strongholds and on to radio has convinced Pereira to renew the label’s concentration on charts and material. “We are prepared to take a record national,” he says. “But for every ‘national’ record, we do four ‘dance’ records.”

Citing the track record of another Gotham-based indie label, whose singles regularly chart lower but some sources say, “It’s easier to sell dance records—budgets are lower, they move themselves, and they’ll help to support radio records.”

For Supertronics, the economies of record-making—and the aesthetic, too—have become more favorable since it established its own semiprivate 24-track studio, Bench Recording. New label signing Touch, currently charting dance with its debut single, “Without A Reflection,” produced by Perry. “We have the ability to put acts in the studio and let them create: If you want to have a group like Touch, who are able to sing, write songs, produce, and even mix. Had we an outside producer, we probably wouldn’t have done that song. Having the studio gives us flexibility.”

In addition to the West Indian/American quartet Touch, Supertronics has just released an album by Christie, which was previewed by a “hot” radio-style single, “Candy Love.” In the works are single releases by Richard, formerly of the band Trixx, and the top 40 single by a female vocalist who had a substantial local hit last summer. We were fortunate to have two top records, but there’s a huge market in the so-called underground,” Pereira says, “what they used to call the disco beat.”

According to Joseph Hecht, Supertronics’ national director of marketing and sales, “We will try to take Trixx nation-wide by incorporating deal on record pools to give us a lock in the clubs. But their vocals are very mainstream.” Radio is a more receptive to labels with a name sound than it used to be, he says, but as for the question of how many stations around the country are ready to air the most progressive of club offerings—"We don’t know that yet."
ACM Awards Put Warners On Top
Randy Travis Wins Three Trophies

By Edward Morris

NASHVILLE. Warner Bros. record¬ing acts dominated the 22nd annual Academy Of Country Music awards show, winning trophies for entertainer of the year, top male vocalist, top vocal group, top new male vocalist, album of the year, and single of the year. Televised on NBC, the show was staged April 6 at Knott’s Berry Farm, Buena Park, Calif.

The big winner of the evening was Warners’ Randy Travis, who earned the top vocalist prize as well as album-of-the-year honors for “Storms Of Life” and the single-of-the-year award for “On The Other Hand.”

Warner artist Hank Williams, Jr., often nominated but seldom chosen for country music awards, was voted entertainer of the year, triumphing over fellow nominees Alabama, Bob McEntire, Ricky Skaggs, and George Strait.

“I’ll do everything I can to expand on country music”

Playing off his bad-boy image, Williams assured the academy that voting for him was the right choice. “I’m as gentle as a lamb and sweet as sugar. You don’t have to be afraid of me.” Referring to the influence his father had on popularizing country music, he added, “I will do everything I can to broaden and expand this thing called country music.”

MCA’s McEntire won the top female vocalist and top country video prizes, the latter for “Whoever’s In New England.” The Judds, RCA’s platinum-selling team, took top vocal duet honors. They also hosted the show with actor Patrick Duffy.

‘Walters’ the Forester Sisters carried away the top vocal group trophy. “On The Other Hand” was named song of the year. (Travis’ performance of the song settled single-of-the-year honors.) Holly Dunn won as top new female vocalist, following the path of MTV Records label-mate Judy Rodman, who won in that category last year.

The award for top new male vocalist was won by New England’s Dave Loggins.

(Continued on page 36)

REAL COUNTRY ‘IN THE HEART OF LOS ANGELES’
Calif.’s Scene ’87 Is A Rousing Success

Country Music’s resurgence as an important family-oriented entertainment form was dramatically displayed when some 100,000 fans attended Country Scene ’87, held April 4-5 at Hansen Dam Park. The city of Los Angeles’ premier showcase event, sponsored by radio stations KZLA FM and KLAC-AM, and Sylvia Cunliffe, Los Angeles’ general services director, produced and promoted the free event, which featured several of the top names in country music.

Despite the huge crowd, the event was free of the kind of violence that marred a Street Scene music festival in downtown L.A. last fall, during which one person was killed and 96 were injured. And it was free of the drug arrests and loitering complaints that accompanied a Beach Scene festival last summer. It was your typical country crowd—laid-back, appreciative, and applauding.

Five stages, with several often operating simulta¬neously, showcased a wide range of country acts, from Southern California performers to such national stars as John Schneider and Randy Travis.

“It will be real country,” Cunliffe predicted in an earlier Billboard interview, and she was on the mark. Country was evident in many facets—square-dancing, a chili cook-off, an animal-petting exhibit for the kids, and more horses than you could find on a back lot at Universal City Movie Studios.

Though the sun-drenched temperature was in the low 70s, nippy by some Southern California standards, predicted rainfall never materialized; the setting, in the rolling California hills north of Los Angeles, was beautiful and serene. As usual, L.A. can be counted on to add some unusual overtones to what it considers country.

Along with hot dog and pizza stands were booths offer¬ing teryaki. Corn dogs and Coors was the gourmet meal of Country Scene ’87.

The importance of the event was underscored by the on-stage appearance of Los Angeles Mayor Tom Brad¬ley, nattily attired in cowboy clothing, to honor Charley Pride for his work against drug abuse.

The event reached wide publicity, both locally and nationally. Cable News Network called Country Scene “a celebration of the down-home side of the big city,” and that’s exactly what it was. Between songs, Schneider asked the audience, “Do we have any country boys out there?” A resounding roar came back from the crowd. Question answered.

The success of Los Angeles Country Scene ’87 should pave the way toward making this an annual event, and other cities would do well to consider emulating the model used to make it work.

Congratulations to Sylvia Cunliffe, the city of Los An¬geles, the Country Scene Committee, and KZLA and KLAC for successfully staging the most impressive country music event thus far in 1987.

NewsNotes: Country videoscape has sometimes come in two parts, as with Emmylou Harris’ early “Mr. Sandman” vs. “Don’t Have To Crawl” pair. But Michael Martin Murphey appears to be the first country singer with a three-part video oeuvre.

“Long Line Of Love,” the first video from Murphey’s new “Americana” album, completes the trilogy begun with his “Dusen¬chanted” and “What She Wants” clips. All three videos deal with U.S. family life in the 80s, “Americana” the most emotional album I’ve ever done,” says Murphey. “The theme reflects the tension between people, the art of family, of holding relationships together, and uncondi¬tional love.” The “Long Line Of Love” clip is due on programmers’ desks this week.

The Forester Sisters, meanwhile, are celebrating a video coup of their own. Their only clip, “I Fell In Love Again Last Night,” will be included in a compilation of love-song videos of Warner Bros. country acts. The home video is due in mid-May and will sell for $19.98.

Atlantic/America starlet Vicki Rae Von, whose first single, “Not Tonight, I’ve Got A Heartache,” climbs to a bulleted No. 77 this week, will be heard on the May 1 episode of NBC’s “Stingray” series. Von sings “Say When.” Fred Dunn, publishing vice president of the English.”

ACSM To Teach Songwriting
Course Features Industrywide Input

NASHVILLE. ASCAP will launch its seventh country song¬writer workshop April 28 in the soci¬ety’s Nashville offices. Song¬writer Mike Reid will lead the workshop, part of an ongoing series sponsored by ASCAP. The sessions feature panels with coun¬try composers, lyricists, produc¬ers, publishers, performers, and arrangers.

Reid, a former Cincinnati Ben¬gals professional football player who retired from the game to pur¬sue a songwriting/performing ca¬reer, was ASCAP’s 1986 song¬writer of the year and co-wrote ASCAP’s 1986 country song of the year, “Lost In The Fifties (In The Still Of The Night),” with Troy Seals and Fred Parrish. His catalog includes the Bonnie Milas singles “Stranger In My House” and “Still Losing You” as well as cuts by Barbara Mandrell, Lee Green¬wood, and Sylvia.

The workshop, meeting on six consecutive Tuesday nights from 7:30 p.m., has no registration fee and is open to the general public. Those interested in applying for the workshop, limited to 40 partici¬pants, should send a resume and a cassette tape with two original songs marked with name, address, and telephone number to: ASCAP Country Workshop, 55 Music Square W., Nashville, Tenn. 37203. Deadline for entries is Friday (17). Responses will take 10 days.

Debbie Holley

‘Storms Of Life’ Wins ACM Honors

“Storms Of Life,” Randy Travis’ award-winning album, was selected as the best album of 1986 by Billboard. Travis also received the ACM’s first co¬worker of the year and the ACM’s 1986 record producer of the year, as well as the ACM’s first co¬worker of the year. (Travis’ performance of the song settled single-of-the-year honors.) Holly Dunn won as top new female vocalist, following the path of MTV Records label-mate Judy Rodman, who won in that category last year.

The award for top new male vocalist was won by New England’s Dave Loggins.
RCA Records Says Reduced-Cut Albums Will Yield A Greater Number Of Singles

BY EDWARD MORRIS

NASHVILLE  RCA Records' decision to trim its albums from the standard 18 cuts to nine (Billboard, April 4) may turn out to be less damaging to songwriters and publishers than it first seemed to be. A source at RCA says that most of the label's albums will yield four singles instead of the average two or three now being pulled from country LPs.

This means that what writers and publishers lose in mechanical income from the reduced cuts may be made up for in increased performance income from the extra singles.

A survey of recent and current RCA albums substantiates the claim of more singles. Among the LPs that have had four singles are those by the Judds, Pake McEntire, Ronnie Milsap, and Vince Gill. Keith Whitley and Juice Newton's current albums have each produced five singles.

A poll of the other major labels indicates that RCA is maintaining the highest singles average.

Terry Chaste, Capitol/EMI America director of ad& for the national division, reports, "We're still averaging three singles." The executive indicates that there are four from Tanya Tucker's current album. Because Don Williams has cut back on touring and recording, the label wants to extend the life of his album by releasing five singles, according to Chaste.

Steve Buckingham, director of ad& at Columbia/Epic, says, "Our guideline is to get three singles from each album." He notes, however, that the eight-cut album from Sweethearts Of The Rodeo has had four singles and that there will be an equal number from the 10-cut project of newcomer Ricky Van Shelton.

At Warner Bros., the average is also three per album, according to Nick Huster, senior vice president of sales and promotion. He also points out that the number can vary greatly, noting that only one single came from the most recent Forester Sisters album while four were pulled from Randy Travis' debut.

MCA Records reports releasing two to four singles per album. Frank Schaffel, national country promotion director at Mercury, says, "We would hate to get less than three an album." Schaffel estimates the label average is "three or four."

While publishers lament the reduction in album cuts by RCA, they applaud the enhanced prospects for singles. Henry Hurt, VP and general manager of Chappell Inter Songs, says, "In my opinion, the mileage that you get out of a song as a copyright is from the single. Album cuts are important for mechanical income, but the performance income that you get out of singles is what's really important."

Hunt explains that Chappell does not cross-collateralize its writers' advances against their performance income, however, and still relies on mechanicals to recoup these expenses. He says, "I would think [RCA's cutback] would be more drastic if they weren't going toward more singles."

Welk Music national division manager Bob Kirsch says, "Obviously this reduction is not something publishers are jumping up and down in great glee over, but I certainly understand the record label's point of view."

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Considered A Top Steel Guitarist
NEA To Honor Pete Drake

NASHVILLE  Producer and musician Pete Drake will be the recipient of this year's Nashville Entertainment Assn.'s Master Award. The NEA will present the honor at a cocktail party and dinner at the Vanderbilt Plaza Hotel here May 7.

Long regarded as one of the top steel guitarists, Drake has worked on 118 gold and platinum albums. He has played on sessions for artists as varied as Peter Frampton, George Jones, Charlie Rich, Bob Dylan, Kenny Rogers, Tammy Wynette, and George Harrison.

Drake also performed on the soundtracks of several Elvis Presley movies. As a producer, Drake's credits include albums for B.J. Thomas, Ringo Starr, Ernest Tubb, Bobby Vinton, Leon Russell, Tommy James, and the Oak Ridge Boys.

In his music publishing capacity, Drake discovered and groomed such songwriters as David Allen Coe, Linda Hargrove, the Kennedys, Dottie West, Sonny Throckmorton, Ed Bruce, Pam Rose, Mary Ann Kennedy, and Larry Kingston.

Tickets for the tribute are $100 each for reserved seating at tables of 10. Reservations can be made at 615-321-5662.

Previous Master Award recipients are Grady Martin, the Jordanaires, and Billy Sherrill.
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- **No. 1** Single of the Week
- **No. 1** Hot Shot Debut

Products with the greatest airplay this week. ■ Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ★ RIAA certification for sales of 2 million units.
ACM AWARDS
(Continued from page 32)

cal for a glowed Carl Perkins in accepting the academy's career achievement award, "I don't know how much a 55-year-old heart can take, but I've got one about to jump out of here." Dick Clark presented the award to the veteran rocker.

Grand Ole Opry star Minnie Pearl earned the pioneer award.

Jimmie Rodgers Salute May 6
NASHVILLE The third annual Nashville Salute To Jimmie Rodgers will be held at the Bluebird Cafe here May 6, with shows starting at 7 p.m. and 10 p.m. Singer Toppall Glaser will host the event.

Among the acts scheduled for the salute are Randy Bailey, Justin Tubb, Marty Stuart, Erik Anderson, Peter Rowan, John Hartford, Henry Cory, Billy Ray Reynolds, Steve Forbert, Bonnie Bramlett, Guy Clark, and Riders In The Sky.

Proceeds will be donated to the American Lung Assn.

FOR WEEK ENDING APRIL 18, 1987

Billboard Top Country Albums

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

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BY GEOFF MAYFIELD

NEW YORK: Tower Records' much-delayed Philadelphia store is finally open, but the chain is not standing pat. President Russ Solomon says at least five more units should be in business by the end of 1987.

The Philadelphia unit did not open until early March, although it was originally slated to open last summer (Billboard, Feb. 8, 1986). Now, with that project out of the way, the chain plans to roll out two stores near Seattle—one in Bellevue and another in Federal Way—within the next three months. Also on the drawing board for this year, says Solomon, is a first unit in New Orleans, a second store in the Washington, D.C., market, and the opening of its large Boston outlet, which occupies the Philadelphia unit, was scheduled to bow last year.

Missing from this year's expansion, however, are two markets that Tower's boss has long coveted: Chicago and Nashville. Solomon, current president of the National Assn. of Recording Merchandisers, has a reputation for taking particular pride in selecting the proper sites for his chain, and he has yet to find one that is looking for in those target cities.

Solomon blames the delay of the Philadelphia and Boston stores, which both represent market debuts for the chain, to construction snags. "We're bound by the remodeling people," he says. Tower began paying rent on the Philadelphia store, located on South Street at 8th Street, during the latter part of 1986.

Those frustrations aside, early results show the store was worth the wait, according to Solomon. "I've got a strong feeling it's going to be a hell of a store," he says, adding that first-month sales exceeded expectations.

Tower's full-catalog approach, in what is now the city's largest record store, has been a key to the store's early success, says Solomon. "It's the same old story that we've seen before. In these big cities, there's a

(Continued on page 39)

KING CAROL: Some might call him the patriarch of Gotham record retailing. At 72, Ben Carol has been selling records for 38 years. He has two King Carol stores now: one on Third Avenue and another at Times Square (just across the street from Billboard headquarters). "It's so easy now to make money selling records," says Carol, who believes the intense price-cutting days in Manhattan may have passed. "They were churning money—getting 60, 90, 120 days, and then, after all that, returning [albums] for credit and then going right back—just churning money." Still an active golfer, Carol admits his enthusiasm is "like I was 49," which was his age when he started what became, at one point, a seven-store chain. "We're looking to open two, three more stores this year," Carol says. Both current stores are combos, but Carol subleases the video departments. "I'm still a record man," he says. "I get excited thinking about what's next, what's coming out that everyone will be asking for.

NO RETREAT AT CAMELOT: Isolated shutterings of video rental departments at various Camelot Music stores have fueled rumors of a possible retreat. At the same time, the 28-state, mall-oriented web has eliminated its standard $5 member fee but still retaining a deluxe club (Retail Track, March 21). If anything, though, Camelot is moving more aggressively into rental, says Larry Mundorf, senior vice president. Camelot has closed certain video departments, says Mundorf, "where they were not profitable, according to our ongoing ability to analyze performance. There's a combination of factors. Sometimes an area is too competitive, and sometimes we made a bad choice [in adding video]. Our number of video units has been fairly stable the past year, right now 83 [of 190] stores. There are refinements constant, but no major game-plan change.

A MOVIE IN THE BAND is a movie more likely to go out the door, Camelot has found, after tests in six units trying both Sensormatic and Knogo systems. "We like both, but went with Sensormatic," reports Mundorf. Security is a priority for the web, as more and more stores adopt a Wharehouse-type video setup that places live product, rather than empty boxes, on shelves. The Sensormatic system allows the alarm-triggering tag to be removed at the checkout point. "There's no deactivating and reactivating," Mundorf says, and its technology is better suited for the wide mall-front entrances at many Camelot units. Also wired are compact discs, cassettes, and sale video.

THOSE OTHER MUSIC STORES: Word is out that 30,000 retailers, a record number, may descend upon Chicago for the National Assn. of Music Merchants International Music & Sound Expo June 27-30. Peeling a mass market in popularly priced musical instruments are portable electronic keyboards, available for as little as $100. In many cases, they "have features formerly only in higher-priced instruments," says NAMM's Elizabeth Scott.

TOWER OF POWER: Tower Records in San Francisco is into remotes these days, according to Ken Sako-lov, a regional manager based at the downtown store. A classical compact disk promotion with KKHI-FM, the 95.7 KHFI-DKFM (KKHI) was just concluded there, he adds. Another recent event was a live hookup with Tower's Piecaddy Circus store in London via KMEF-FM. The three-hour live airing, linking the U.K. with California for four days, featured the station's morning Zoo crew. In order to hit their usual Baghdad By The Bay morning audience, the zany zookeepers had to go on "the night before," or 2:5 p.m., in the Piecaddy Tower unit. "We had a lot of calls," says Katie Eyerly, KMEF promotion director... A Tower CD blowout featured actor Edgar Weinstock, who has portrayed Beethoven for 10 years in record store promotions. "But this was only his second time as Bach," says KKKI-FM promotion director Chris Bliss. The remote featured reps from JVC, Sony, Pioneer, and Technics—and free CD albums every five minutes.

TORRID TEMPO: Tempo Records & Tapes in Los Angeles is on the move. Tempo, now with 10 stores, has just assumed operation of three Best Records outlets, says Steve Kall, vice president at parent Pacific Coast One-Stop Inc. The chain also has a Record Trader store, five combo units under the Tempo banner, and the well-known Nickelodeon in Century City. With Best, the chain now extends from the north San Fernando Valley clear down to Newport Beach. Formerly operated by Jim Lindsey, Best has a record store, a compact disk store nearby in a Cerritos shopping center, and a unit in Fashion Island. Kall describes a family dynasty going back to 1969: His father, Jack Kall, is president, and his mother, Trudy, and a sister, Karen, are involved.

VINYL VIEW: Despite rumblings from one-stops about RCA—and now Capitol—looking more critically at vinyl-pressing projections, there is little outright alarm. At Vinyl Vendors, Kalamazoo, Mich., partner Jeffrey Boyd says vinyl fill remains steady. "We're filling those orders at a rate that the single released. The Lionel Richie ["Dancing On The Ceiling"] is a perfect example. That's becoming marginal with us—and that's where our growth is.

(Continued on page 39)
### CD Jewel Boxes

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### FOR WEEK ENDING APRIL 18, 1987

#### TOP COMPACT DISKS

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NEW YORK  Manhattan's Hard Rock Cafe is expanding its 57th Street facility to include a small record shop. The Hard Rock 100 store will open sometime this summer, after the 8,000-square-foot first-floor dining room merges with a similar-size space next door. Exact dimensions of the prerecorded-music outlet are as yet undetermined because the new area will also house a music-performance and a Hard Rock merchandise shop. Some said there would be the Cheese Club, a private club patterned after one with the same name at the Dallas Hard Rock.

The exact nature of the product that will be offered by Hard Rock

Jr. from "In Angeles up story (Continued

Meeting Mathis. Veteran crooner Johnny Mathis signs his Columbia release "Hollywood Musicals" for one of the 1,000-plus fans who came to see him at Sam Goody's Rockefeller Center store. The appearance coincided with a week-long run by Mathis and Henry Mancini at nearby Radio City Music Hall.

TOWER PLANS 5 MORE STORE OPENINGS IN '87
(Continued from page 37)

lot of disenfranchised people that have a big diversity in music tastes. "The South District street seems to be a favored place for people, although I'm not entirely sure what it is they do down there. Some of them are buying records, it would appear," he adds.

The main store opened on March 3, an adjacent annex devoted to classical records started trading on March 6. The chain celebrated the unit's opening with a reception on March 25, which drew a wide array of music industry executives from Philadelphia and New York City.

Solomon says the complex, including the 4,000-square-foot classical shop, has a total of 18,000 square feet of selling space—roughly the same area as Tower's Lincoln Center store in New York. It carries self-service-priced video product, but unlike other Tower superstores, it does not house a full-line rental department.

The other holderover from last year, in Boston, is "literally under construction now," says Solomon. He says the mammoth Beantown store will house two sets of escalators and will have more floor space than Tower's milestone store in downtown Manhattan, which sprawls over 35,000 square feet. Solomon hopes to have it open by October at the latest, although he says it might be ready by August.

The two new Seattle-area units should be in business by the end of the month, and will give the chain a total of five stores in that market. The Bellevue complex will have a total of 18,000 square feet, with 6,000 square feet devoted to Tower Books. The store in Federal Way, located between Tacoma and Seattle, will have 10,000 square feet.

No date has yet been firmed up for New Orleans, a market which Solomon has eyed for quite some time. "The interesting thing is that our neighbor is going to be the Hard Rock Cafe," he says.

Solomon says his chain and Hard Rock have long discussed the possibility of situating their businesses together in one market or another. If it plays well in New Orleans, the companies may look for adjacent locations in other cities.

Solomon says the chain is still negotiating the site of its second store in the Washington, D.C., market, but he is hopeful that it will be ready for business by the end of 1987.

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—BILLBOARD

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• Digital mix • CD-only release

DECLARATION OF INDEPENDENTS: More and more people are taking a shot at opening record stores, according to Barney Cohen, founder of one-stop Valley Record Distributors, near Sacramento, Calif. "There's been a void. As the chains expanded in the past several years, it shook out a lot of independents. Now they're coming back"...

Flash Home Entertainment, Sacramento—which was opened as a combo just before Christmas by Clifford Leslie, right in the backyard of Tower's headquarters—is one of the new type of stores making noise, according to Valley's Cohen. "Their promotion on the Beatles [CDs] was sensational—a trip to London, authentic English store decorations, a radio station there all day—it was incredible."
BY MOIRA MCCORMICK

CHICAGO—Elderly Instruments sounds like the kind of tiny, rustic shop that Garrison Keillor might describe in his weekly “Prairie Home Companion” reports from the fictitious Lake Wobegon. And, in fact, the enterprise started out as a small Midwestern musical equipment store.

But within little more than a decade, the East Lansing, Mich., instrument dealer dramatically expanded its operation, evolving to the point that it has become a significant seller of high-quality pre-owned and used musical instruments. Werbin and McInturff went on to open their first store in a 10-by-12-foot space. They decided to call the venture Elderly Instruments after seeing an ad that described a vintage Les Paul guitar as “a really nice elderly instrument.”

Today, Elderly Instruments is headquartered in East Lansing in a 13,000-square-foot structure that houses its retail outlet, which encompasses nearly 10,000 record, tape, and compact disk titles and 2,000 books, in addition to 600 instruments; the warehouse for the operation’s wholesale division, Old Fogey Distributing; and an extensive mail order service, which accounts for 40% of total volume.

One thing has not changed, however, according to Werbin: “A lot of people still think there’s a Mr. Elderly.”

As befits its acoustical instrumental origins, Elderly Instruments’ retail and mail-order business centers on folk, ethnic, and other specialty genres, primarily on independent labels. “We sell a lot of bluegrass, blues, Celtic, and new age music,” says Werbin.

Elderly Instruments’ expansion began when Werbin and McInturff started selling new instruments as well as used items. Business flourished, and a year later they made contact with independent distributor Rounder in order to carry small quantities of its favorite records in the store. “It’s the best thing you can sell,” says Werbin of the personally packed disks. “You can tell people all about them.”

By 1975, he relates, Elderly had found itself in the mail-order business “largely in response to a competitor from Detroit.” Werbin and McInturff decided to put out a 32-page catalog that January, but when it finally appeared the following August, the catalog had grown to 100 pages. Mail orders took off, and Elderly’s proprietors never looked back.

“Mail order is a different way to sell,” observes Werbin. “People don’t come in and browse, so the importance of keeping titles in stock is more vital than ever.”

Elderly Instruments experimented with a number of local distributors before deciding to buy directly from the record companies. Eventually, says Werbin, “we became distributors ourselves.” Old Fogey Distributing bowed in 1978, and now services 300 accounts throughout the Midwest—a lot of mom-and-pop stores, and a couple of small chains,” says Werbin.

Old Fogey supplies Elderly’s retail outlet as well, which Werbin terms “a big advantage, because it’s all on the same premises. If we run out of an obscure title, we run downstairs to Old Fogey. There might be only two copies down there, but that’s all we need.”

In 1983, Elderly moved to its current address at 1100 N. Washington. “It’s an old 1914 Odd Fellows Hall, a three-story brick structure with a balcony on top. We’d hoped to put in concerts up there, but we didn’t really want to get into another big venture,” says Werbin, who bought (Continued on next page)
Visitors to Elderly Instruments' store enter through the hall, which is hung with "oddball instruments" and stocked with cassette racks that will soon include CDs. The main showroom has 2,400 square feet, with a pressed-tin ceiling, creating what Werbin calls a vintage atmosphere "in keeping with our emphasis." Instruments and accessories are displayed in the showroom, which also includes two separate rooms for the demonstration of electric guitars and keyboards, respectively. Records and books are displayed in the adjacent 40 by 20-foot room, and there are three smaller rooms in which music lessons are given. "We also have a repair shop on premises, with four repairmen," Werbin says.

Elderly's basement is devoted to Old Foggy Distributing, the mail-order business, and storage. Werbin estimates that more than half of Elderly's record and tape sales are through mail order. In general, he says, musical instruments account for 70% of total volume, with albums accounting for 10%.

Mail-order catalogs are published annually, and involve separate publications for instruments, books, and records and cassettes. In keeping with the tradition of selling favorite records, Werbin points out that Elderly also publishes a catalog called "Our Favorites--Recommendations from the Folks at Elderly Instruments."

Elderly Instruments offers a number of specialized services to mail-order clients. Discounts of 10% are offered to customers who order a minimum of $50 worth of records or books. Ordering may be done via order form or telephone, and payment can be made by Visa, MasterCard, or personal check.

Customers who want an idea of what is on the jacket of an album they are interested in purchasing may order photocopies of that jacket, at 20 cents per album (orders of 10-20 will be filled).

"It's a bit of a pain to photocopy," he admits. "When people want a lot of them, it's like pulling a record order. But we realize that the difference between mail order and shopping in a store is that customers can hold the album jacket in their hands, so we continue to offer the service."

Werbin is particularly proud of the "Favorites" catalog, which unlike the other catalogs is able, because of its smaller size, to feature blurbs on each recommended album. "It helps people choose records from unknown genres they'd like to try," he says. Categories include "everything from Appalachi-dulcimer to xylophones."

Following that same philosophy, the store also has a 24-hour phone line, called "Dial-A-Ditty-A-Day," that offers callers a short sample of recent releases by little-known artists. The service is publicized in the store's mailers.

Even though instruments account for the bulk of Elderly's volume, Werbin says records are "very important. I always try to tell instrument stores that they should carry records because it's through them that music is disseminated."
Label Support. Columbia Records executives greet Paul Young backstage following his recent sold-out show at New York’s Radio City Music Hall. Young is touring behind his latest release, “Between Two Fires.” From left are Jerry Lembo, local promotion manager; Jack Rovner, vice president of marketing; East Coast; Joe McEwen, director of a&r; John Fagot, former vice president of promotion; Mickey Eichner, senior vice president of a&r; Danny Yarbrough, vice president of sales; Young; Bob Sherwood, senior vice president of marketing; Paul Rappaport, vice president of national album promotion; and Burt Baumgartner, director of national album promotion.

Strong Seller. Robert Cray accepts a gold album on behalf of the Robert Cray Band for sales of the group’s hit Mercury/HighTone album, “Strong Persuader.” Standing are, from left, Bob Jamieson, PolyGram executive vice president of marketing and sales; Dick Asher, PolyGram president and chief executive officer; Cray; Mike Kappus, head of Cray’s management firm, Rosebud Agency; and band members Peter Boe and David Olson. Seated are Dick Wingate, PolyGram senior vice president of a&r; band member Richard Cousins; and Peter Lubin, PolyGram vice president of a&r.

Thin Gold Line. Manhattan Records executives present members of Glass Tiger with gold disks for their latest release, “Thin Red Line.” The band is currently playing dates with Tina Turner. Standing are, from left, Gerry Griffith, senior vice president of a&r; Bruce Garfield, vice president of pop a&r; Al Connelly, group member; Bruce Lundvall, label president; Joe McFadden, national sales director; Alan Frew, group member; Geoff Bywater, director of sales and West Coast operations; Wayne Parker, group member; Joe Marsfield, vice president of sales; and Stephen Reid, senior vice president. Kneeling are Dennis White, vice president of records group services, and group members Michael Hanson and Sam Reid.

Right Exposure. Arista Records chief Clive Davis joins members of Exposé at Manhattan’s Palladium to celebrate the success of the group’s debut release, “Exposure.” With Davis are, from left, Ann Curiess, Gia Bruno, and Jeanette Jurado.


Music Makers. MCA Music president Leeds Levy, left, meets with writer/producer Stephen Hague, center, to sign him to a worldwide publishing agreement. Also pictured is MCA Music vice president Rick Shoemaker.
New Releases

ALBUMS

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

▲ Simultaneous release on CD.

**POP/ROCK**

CHASTAIN

The 7th Of Never

LP 25552/WEA/$8.98

CA 4 25552/NA/$8.98

▲ JUDY COLE

Judy Cole

LP Warner Bros. 2 25563/WEA/$8.98

CA 4 25563/NA/$8.98

FAITH NO MORE

Introduce Yourself

LP Sire 1 25555/WEA/$8.98

CA 4 25555/NA/$8.98

THE FIENDS

Gynecology

LP PVC 5974/WEA/$8.98

CA PVC PROGR/NA/$8.98

NICK KAMEN

Nick Kamen

LP Elektra 2 25554/WEA/$8.98

CA 2 25554/NA/$8.98

▲ PENGUIN CAFE ORCHESTRA

Signs Of Life

LP ELEKTRA/WEA Group/$8.98

CA EGD050/NA/$8.98

CD EGEDCD-NA

SACRED CHILD

Sacred Child

LP Capitol 2 1 25551/WEA/$8.98

CA 1 25551/NA/$8.98

▲ WILLIAMS BROS.

Two Stories

LP Warner Bros. 2 25546/WEA/$8.98

CA 2 25546/NA/$8.98

DWAYNE YODER

Hillbilly Deluxe

LP Warner Bros. 2 25547/WEA/$8.98

CA 2 25547/NA/$8.98

DR. YORK

Re New, For Lovers Only

LP Rca 25554/NA/$8.98

▲ BLACK

LADYSMITH BLACK MAMBAZO

Shaka Zulu

LP Warner Bros. 2 25548/WEA/$8.98

CA 4 25548/NA/$8.98

▲ COMPACT DISK

ATLANTIC STARR

All In The Name Of Love

CD Warner Bros. 2 25549/WEA/$15.98

JOCELYN BROWN

One From The Heart

CD Warner Bros. 2 25550/WEA/$15.98

NITTY GRITTY DIRT BAND

Hold On

CD Warner Bros. 2 25547/WEA/$15.98

PRINCE

For You

CD Warner Bros. 2 25546/WEA/$15.98

PRINCE

Prince

CD Warner Bros. 2 25544/WEA/$15.98

SMOKEY ROBINSON

One Heatbeat

CD Warner Bros. 2 25550/WEA/$15.98

TESLA

Mechanical Resonance

CD Geffen 2 25445/WEA/$15.98

THE TIME

The Time

CD Warner Bros. 2 25556/WEA/$15.98

VARIOUS ARTISTS

Time Speaks

CD Dot Records 1 187/NA

VARIOUS ARTISTS

Four Seasons

CD Dot Records 1 321/NA

VIOLENT FEMMES

The Blind Leading The Naked

CD Warner Bros. 2 25340/WEA/$15.98

JACK WAGNER

Don't Give Up Your Day Job

CD Warner Bros. 2 25558/WEA/$15.98

SERVICE FROM LASERVIDEC, INC.

Compact Disc Manufacturer
Arista Backs Rushen With Vid Kit
Press Profile Supports Her Label Debut

BY JIM BESSMAN

NEW YORK—Arista Records is re-inforcing its commitment to Patti Rushen’s debut album for the label, “Watch Out!” by manufacturing and distributing its first “video file,” a press kit in the form of a videocassette (see related story, page 25).

“Other labels have made these things,” says Arista’s director of video promotion and production, Peter Baron, “but it’s hard to say how much they get out of them. You really need to have the right artist to make it work and be worth the investment, and, to be honest, we’ve never had the right artist before.”

Included in the 15-minute videocassette are in-studio “performance” (of four songs from the album; an on-camera interview of Rushen conducted by Donnie Simpson, the host of Black Entertainment Television’s “Video Soul”; and various “endorsements” of Rushen from such notables as the album’s producer, Charlie Mims.

One goal of the video profile, according to Baron, is to present Rushen as an Arista artist and to re-introduce her to the marketplace after a three-year hiatus from recording. “People know her name, but they might not know her work or the extent of her talent,” he says. “So we found the concept of a video file to be a great way to bring this out.”

The profile was produced by Aris-
ta’s artist development/video depart-
ment and was directed by Bill Freeman, who also directed the videocassettes for Stevie Wonder, Isaac Hayes, and Klymaxx, among others. It was released in February at the same time as the album’s lead single, the title track, and an accompanying video. In addition to television video outlets, the press kit was distributed to label sales personnel, radio programmers, retailers, booking agents, promoters, and other industry people.

The release was also timed to coincide with Rushen’s appearances at the recent NARM and Gavin conventions. “If Patti didn’t have time to sit down with everyone, says Baron, “she could at least hand out the cassette for later use.”

Baron says the video profile immediately proved “extremely effective,” not only as a marketing tool but also as a piece of product suitable for commercial airplay.

“Michael Spears of [The Dallas weekly syndicated video show] The Beam’ aired the entire piece, which is something he’s never done before,” says Baron. “And other shows are playing bits and pieces of it. So it’s being used as a canned interview and a personality piece, which is great because you can’t send an artist to every city to promote a record.

Baron says the video’s production costs were insubstantial compared with the expense of sending Rushen to all the markets where the profile is being played. Even so, he is reluct-
tant to commit Arista to the use of video press kits in the future.

“While I’ll surely consider it for other artists where it’s the right thing to do. But it’s not for everyone. There are a lot of local r&b video shows; you don’t really need a profile for a rock artist because not as many pro-
grammers are going to be interested in playing it.”

Enjoying The Night Life, Manhattan recording artist Robbie Nevil, second left, celebrates the success of his eponymous debut album, with friends at New York City’s popular club the Tunnel. Shown with Nevil are artists Cheryl Lynn, left, MTV VJ Julie Brown, and Chris Casake (son of Ric Ocasek).

Video Track

SIMEON SOFFER directed Co-
Iumbia recording act Full Force’s video for “Old Flames Never Die.” It was filmed on a beach set and features the group’s new lead singer, Lisa Lisa, performing their top 10 hit,

New York

CANADIAN RECORDING artist Gowan’s video for “Moonlight De-
sires” is an enchanting piece that was lensed on location at the Pyra-
moids of Teotihuacan and Xochi-
calco in Mexico. It was directed by Robert quarry; Allan Weinirh

produced as executive director for Champagne Pictures, David Beder

produced for a dance club setting, with actor Houie Montaug playing the pro-
gram’s host. Lisa Lisa makes a

cameo appearance as an audience member. Julie Pantelich

produced for Sifferent/Peltich. Debbie Sau-

mer served as executive pro-
ducer. The clip was shot at Matrix Stages.

ATV Video’s “Night Flight” will

give “Infected—The Movie” its U.S. TV premi€re Friday (17). The late-night video show is carried to more than 37 million viewers on the USA Network. The longform video features the music and con-
ceptual clips of Matt Johnson of The

and is a no-punches-pulled vision of the sorry state of the world today. It’s worth checking out.

Manhattan night spot Paradise Garage was the location for Joke-

lynn’s video for “Egomani-

ac.” The Jellybean Benitez-pu-

duced single off her Warner Bros. album, “One From the Heart.” Making a guest appearance was Giants running back Lee Ruson.


LOS ANGELES

LOS LOBOS recently completed a clip for “Set Me Free (Rosa Lee),” a single off the group’s new Slash/ Warner Bros. album, “By The Light Of The Moon.” It was shot on location at the historic Pico House and is described by director Mark Robinson as a “teles-

on a video show with director Shelley

post information on current projec-
to submit information on current projects. Please send material to Linda Moleski, Video Track, Bill-
board, 1351 Broadway, New York, N.Y. 10003.

Production companies and post-

NYU Offers Filmmaking For Beginners

NEW YORK Seminars and courses targeted at beginning film and video professionals are part of this summer's filmmaking program offered by the New York Univ. School of Continuing Education.

One-day seminars are set to cover breaking into directing and finding a niche in the home video marketplace.

"Home Video: Independent Development, Production, And Distribution," scheduled for June 18, will be led by Michael Weise, a producer and author. The seminar is described as offering solutions to "creative and business problems experienced by independent media producers.

The other one-day seminar is "Making A Living As A Director," set for June 18. A panel of television and film producers, executives, and directors will be moderated by Theodora K. Slover. Guests may include noted producer Lester Persky; Joel Koen, former vice president of CBS Television; and director Maggie Harrer.

Included among the longer summer film courses:


- "Film Production I," July 7- Aug. 6. A hands-on workshop in basic filmmaking, without audio.

Finally, the Filmmaking Program will sponsor a free career seminar on June 2, in the Loeb Student Center at NYU. For details on the programs and the free seminar, contact 212-598-7064.
Academy Targets A Wide Section Of The Market

BY DAVID WYKOFF

BOSTON In a field increasingly glutted with product and young companies, 2-year-old Academy Home Entertainment isn’t treading the path least traveled. “We’re not looking to carve a narrow niche in the market,” says Academy President Robert Barcus.

“Instead, we’re primarily dealing in the top three movie genres in home video—action/adventure, horror, and comedy—and are just starting to push a diverse range of informational titles. The home video market is very still unexplored, and room for great growth is there,” he says.

While Academy is owned by and shares building space with distributor Artec in Shelburne, VT., Barcus characterizes his company’s relationship with Artec as “the same as that in any usual manufactur-er/distributor arrangement, especially in pricing, where they pay the same everyone else pays.”

Academy relocated from Los Angeles, where longtime film producer Roger Reese headed day-to-day operations, to northern Vermont last year. The firm operates a marketing/PR office in New York.

Barcus admits that there has been some confusion as to the Artec-Academy relationship, but he says that Academy has developed a national distribution system with nearly all of the country’s major wholesalers, and that it is widely recognized as a “wholly independent home video manufacturer.” So how can a company without the backing of a major studio cut through the morass of shoot-em-up, car-chase, and slasher product now available? “It’s mostly a matter of selectivity and taking a long-term merchandising level,” Barcus says.

“We’re very careful with the movies that we bid on. Movies must exceed certain levels of visual and content quality, even if they appear to be exploitable at the marketplace.”

“I think there’s an opportunity now to develop a reputation for good product in this field. There are so many titles out there now that distributors, salespeople, and retailers don’t have the time to look at every movie they rent or sell. It’s the customer who ends up discovering whether most movies are or aren’t good. That’s where a reputation can be built.”

According to Barcus, Academy’s growth has been swift over the past six months. “We’ve gone from being a small to a mid-size manufacturer, and revenues have quadrupled. Whereas we were selling between 3,000 and 5,000 pieces with most titles before, we’re consistently looking at numbers of 15,000 to 20,000 for our movie now,” he says, noting that he (Continued on page 50)

CBS/Fox Creates Sports Division

BY AL STEWART

NEW YORK CBS/Fox Video has become the first major video supplier to form a division devoted entirely to sports programming. In announcing the creation of CBS/Fox Video Sports at a recent press conference, company reps said the organization has also secured the exclusive rights to programming from the National Basketball Assn. (NBA).

“We won’t just sport on video, but video sports,” said Ken Ross, director of sports and music programming and head of the newly created division. “Though there are some 400 sports titles currently available, there hasn’t been one cohesive label that takes all sports.”

Ross said that cassettes released by the new division will be priced at about $19.98 and sold in video stores as well as through other outlets, including sporting goods stores, souvenir stands at sporting events, and mail order. The company is also in the process of enlisting corporate sponsors that are interested in having their commercials included on the tape, the first time CBS/Fox has been involved in such an undertaking.

According to Ross, releases in the sports line will feature top-name stars and will distinguish themselves from other sports tapes through extensive use of special effects and viewer interaction.

The first tapes offered by the new division will be “Play Ball! With Mickey Mantle: Baseball Beyond the Basics Featuring Gary Carter” and “Dr. J’s Basketball Stuff,” which are scheduled for May release. The baseball instructional tape is a sequel to “Mickey Mantle’s Baseball Tips For Kids of All Ages,” which sold more than 50,000 units, according to CBS/Fox.

As a result of its deal with the NBA, CBS/Fox cassettes will feature outstanding plays, team high- (Continued on page 50)
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

www.americanradiohistory.com
“Behind The Wheel With Jackie Stewart,” Karl-Lorimar Home Video (Produced by Ford Motor Co.), 60 minutes, $59.95

Even veteran road warriors are likely to find this back-seat view rewarding. The format cleverly conveys the fundamental similarities of race-car and normal driving, perching in on such basics as accelerating, turning, and braking. Editing is fast-paced, and the production values are high.

The real heart and soul of the product, however, is former world champion Stewart. His passionate and compelling fervor about the subject matter is hard to resist.

JIM MCCULLAUGH

“Bizarre Sports And Incredible Feats,” Fox Hills Video, 30 minutes, $19.95

Cockroach racing is already known to many U.S. urban dwellers, but on this tape we get a glimpse of how it has been formalized as a sport in Australia. Watching this tape, at times there is a feeling that this is just a patchwork quilt of outtakes from around the globe, but sequences on sand sailing, ice climbing, elephant soccer, dog skiing, and other offbeat "sports" draw you in.

This might just be the perfect gift for the sports fan who has everything.

JIM MCCULLAUGH

“Norman Rockwell’s World... An American Dream—Narrated by Norman Rockwell,” Home Vision, 39 minutes, $24.95

This 1972 short, an Academy Award winner, neatly juxtaposes work by the late illustrator with news footage. More to the point, given Rockwell’s honest and sincere view of the American myth, are his own narrative and views of Stockbridge, Mass., where he lived and found many of the real-life faces that made their way into his work. John Kander & Fred Ebb wrote an appropriately folksy song, “Faces,” for the film. Print and sound quality are excellent.

HIV LIGHTMAN

“How To Read A Woman Like A Book,” Fox Hills Video, 30 minutes, $14.95

Interpreting nonverbal language in romantic situations is the focus of this video, which is set in a singles bar and features dialog between men and women, advice from a lady bartender, and personal monologues on amorous strategy from single women.

Production values are high and the acting is fine, but the knowledge offered here is rather obvious and will satisfy few curious bachelors.

CHRIS MCGOWAN

“Joe Ely: Live From Texas,” Barznton Productions/Praxis Media Inc., 60 minutes, $19.95

(Continued on next page)
You'll be the one to make the fortune on these two proven video winners, together for the first time in the wildest adventure yet!

Action megastar Chuck Norris and Academy Award winner Louis Gossett, Jr. team up for a swashbuckling, wise-cracking romp through the Guatemalan jungle in pursuit of Aztec treasure.


Joe Ely's reputation as a Texas rock'n'roller is well-documented in this concert, recorded at Texas' oldest dance space, the Green Hall. Such songs as "Company Store," "I Keep My Fingernails Long" (a tribute to Jerry Lee Lewis), and "DC-9" set the stage for a great evening of entertainment. Notable among Ely's band are guitarist David Grissom, whose chattering blues solos are unusual and interesting, and veteran Bobby Keys (Rolling Stones, etc.), whose honky-tonk sax contributions possess an edge that hints at years of playing whiskey bars and session dates. Overall, the set is cohesive and sustaining, but a few more acoustic renditions would have been welcome.

There's little documentary or dialogue in the video, but that's just fine. One gets the impression that Joe Ely is doing what he does best, playing his music—it speaks for itself.

CHRIS VOLLOR

"Shades Of Love Series: The Rose Cafe," Karl-Lorimar Home Video, 50 minutes, $14.95

"The Rose Cafe" is a typical romance drama introduced by Karl-Lorimar as part of its Shades Of Love series. The story is based on the chance encounter of two old school friends, who find they still harbor strong feelings for each other. The successful Josh Harper (played by Parker Stevenson of Hardy Boys fame) and the spirited attractive Courtney Fairchild (Linda Smith) meet outside a restaurant, where their affair begins. The plot proceeds as you might expect, with a few romantic surprises along the way.

Although the acting is good, it is thwarted by the type of situational contrivances usually associated with romance dramas; inevitably, any real characterization of Josh or Courtney never emerges. Production values for "The Rose Cafe" are simple but clean and acceptable. The score, composed by Lewis Furey, is pat and uninteresting.

Other dramas in the Karl-Lorimar Shades Of Love series include "Lilac Dreams," "Champagne For Two," and "Sincerely Violet." These promise more of the same: pleasant, clichéd drama for a specialized audience.

CHRIS VOLLOR

"Touch The Sky," Twin Tower Enterprises, 60 minutes, $19.95

Although on the market since November, Twin Tower Enterprises' "Touch The Sky" is now enjoying the tie-in with Paramount's recent release of "Top Gun." In fact, however, they are really not much alike. While "Top Gun" places us in slick cockpit flight scenarios, "Touch The Sky" provides realistic and interesting insight into the Navy's Blue Angels. Hosted by Christopher Reeve, the video benefits greatly from his interest in flying (he is a licensed pilot) and actual participation in some tricky flight maneuvers. Unfortunately, we are treated to only about one minute of actual footage inside a cockpit. The rest of the aerial footage is taken from the ground with what seems to be a rather shakily hand-held camera.

CHRIS VOLLOR
lights, bloopers, great moments in athletes‘ careers, and instructional–
motivational segments. The agreement also permits CBS/Fox to re-
package and redistribute all previously
re leased NBA programs. The company plans to release between four and six basketball programs
before the end of 1987.

David J. Stern, commissioner of the NBA, said that the league had considered the possibility of estab-
lishing its own video division but re-
spected the idea.

“It’s a recognition of our own lim-
itations,” said Stern. Even though
the league has an in-house produc-
tion arm—NBA Entertainment—it
does not have either the sales force
or distribution capability of CBS/Fox, said Stern.

“Besides, I like the idea of having
our tapes sold alongside Barbra
Streisand and Billy Joel,” he said, alluding to two artists whose videos are marketed by CBS/Fox.

### CBS/Fox Sports Arm

(Continued from page 46)

academy targets a wide section of the market

(Continued from page 56)

### Academy Targets a Wide Section of the Market

(Continued from page 56)

### Movie now,” he says, noting that he

expects the rapid growth to con-

continue through to the end of 1987, when he

sees Academy competing favorably

with other major independent

labels for first-run theatrical product that

is likely to sell in the 50,000–unit range.

Current hot product for Academy

includes “Killer Workout,” a movie

that combines “California beautiful

bodies” and “slashers on the loose”

themes, which ships Thursday (16),

and “Dangerous Orphans,” a story of

young men made orphans by the

Mafia out for revenge, which Baric

labels a “slick, hi-tech production

along the lines of ‘Miami Vice.’

“Dangerous Orphans,” which

ships May 21, sports a promotional

tie-in with the Save The Children

Foundation. Says Baric, “We don’t

want to come across as being ex-

plosive, which is very easy to do with

some of the markets and genres we work in. With this promo-

tion, we support a child for a year in

the name of each distributor that

meets its sales goals. It’s important
to do something that directly ben-

efits those in trouble instead of just

making movies about their prob-

lems.”

Academy is beginning to develop a

line of instructional tapes called

Infotv. Initial titles include instruc-
tional golf tapes with Bob Rosberg

and Judy Rankin; “The San Francis-

cos Firemen’s Cookbook”; “How To

Draw,” featuring New England

television personality Captain Bob Bob; and, most recently, “Smash Hit,”

an instructional tennis tape that fea-
tures Jimmy Connors, Ivan Lendl,

and Chris Evert Lloyd and is narrat-
ed by Pat Summerall. All Infotv tis-
tles carry a $19.95 list. Baric re-
presents pressure from some mass

merchants to push lists down to

$9.95.

“There’s a big market developing

here, and we don’t feel it’s necessary
to limit ourselves to certain cat-
gerious. As long as it’s a quality prod-

uct, we’ll carry it. We’re also look-
ing to do some joint productions

with some of the people we’ve in-

curred titles from,” says Baric, noting

that Academy has yet to pro-
duce any of its titles.

Academy recently debuted a line of

theatrical productions from the

PBS “American Playhouse” series.

“Although there’s a smaller market

for these kinds of fine stage produc-
tions, we feel it important to put out

these kinds of titles for home video.

All of these titles feature highly re-

owned actors like Rex Harrison,

Amy Irving, and Tom Hulce,” he

says.

The first “American Playhouse”
title was “Rocket To The Moon,”

and upcoming titles include “The Rise

Of Daniel Rocket” and “Sam

Shepard’s “True West.” All will re-
tain for $39.95 list.
Facets Offers Art Films By Mail Order

NEW YORK Almost like a badge of honor, the people at Facets Video boast that “you won’t find any of the ‘Rocky’ series, no ‘Rambo,’ and no ‘Robot Monster.’" The small Chicago-based distributor gives those titles in favor of movies that “even the most dedicated video searcher would be hard put to find in the video stores of most cities.”

“Customers have access to many of the greatest films ever made”

Established 12 years ago as a nonprofit exhibitor of art films, Facets originally branched out into video by renting tapes in the theater lobby. Word spread, and the directors of the organization—Milo Strehlik and Nicole Dreiske—realized that not everyone who owns a VCR is interested only in watching Rocky punch out a Russian. They opened a small basement store (Billboard, Nov. 15, 1986) and are now using mail order to sell—and even rent—their 2,000-title catalog.

“Using the mail ties up the tape for a long time,” says Strehlik, but these are not like commercial titles. These are movies that will sit on the shelf at a video store and only rent a couple times a month. But they are titles that draw customers into the store and attract attention for a long time.”

Still, most retailers would rather stock Fonda than Fellini, which is why Facets appealed directly to consumers through ads in film-buff magazines. “The Facets rent-by-mail system gives individuals throughout the country access to many of the greatest films ever made,” says Strehlik.

The system engineered by Facets requires a $20 membership fee. Members are then allowed two free rentals, with subsequent transactions charged to the consumer’s credit card. An initial payment of $100 allows consumers 12 rentals before they have to pay the $10-per-tape rental charge, which includes shipping costs. Even if the fees appear steep, Strehlik stresses that the audience for these hard-to-find movies is not particularly price sensitive.

Aside from carrying foreign films previously unavailable in the U.S., Facets has also introduced what it terms the New Vision series. The series offers movies produced by independent American filmmakers.

Though the directors of Facets harbor no illusions about getting rich by marketing art films—it still retains its status as a not-for-profit organization—they clearly recognize the need for their unique service, says Strehlik: “You walk through the warehouse of most wholesalers and basically see 16 different versions of the latest slasher movie—it’s depressing.”
Down The Hatch. Is there a better way to celebrate the release of a video on bartending? Actor Walter Gotell, at left, who has played in a number of James Bond flicks, prepares to toss down one of the concoctions created during a party hosted by Video Gems at the Los Angeles department store, the Broadway. The company was touting the release of "Seagram's Video Bartender's Guide, A Toast to Hosting." Scheduled for April release, the 60-minute tape will list for $19.95. With Gotell are, from left, Marion Watson of Seagram Distilleries; Elizabeth Gelfand, special events director, the Broadway; and Joseph C. Infante, president of Video Gems. (Photo: Thom Elden)

Callanetics' Continues To Sell Briskly For MCA

Los Angeles MCA Home Video's "Callanetics," showcasing Callan Pinckney's deep-muscle-exercise techniques, has flexed beyond the 100,000-unit plateau and shows little sign of letting up.

That milestone ranks the tape among the industry's all-time best-selling original programs. The $24.95 cassette was released last November.

According to Suzie Peterson, director of new product development, the success has not been an "out-of-the-blue phenomenon." A major pre-awareness for the tape was created by the book of the same name, which has sold 700,000 hardback copies. Graphics are identical on both book and cassette.

Peterson says, "More people are discovering the inherent value of the system. Her method is not about weight reduction. It's about toning and looking better [using] small, precise exercises that are powerful. Once people learn it, they can see the difference in a couple of weeks. Then the word of mouth spreads."

Pinckney recently returned from a promotional tour for the cassette and is embarking on another national sweep. Also helping to fuel sales will be the paperback release of the book. MCA will continue to promote the title with merchandising campaigns and expects the numbers to keep on climbing.

Ironically, the hardcover languished for a year before Pinckney began booking herself on talk shows to talk about it.

Jim McCullough

Star-Oriented Catalog Films For $19.98

Warner Sets Low-Price Line

Los Angeles With an eye on the mass market, Warner Home Video is putting together its Screen Legends campaign, which offers low-price, star-oriented catalog films at $19.98.


Later releases will focus on the star power of Bette Davis, John Wayne, Henry Fonda, Katharine Hepburn, Jimmy Stewart, Gregory Peck, Laurence Olivier, Sophia Loren, Lauren Bacall, and others.

Silver packaging will emphasize the recognizable Warner Bros. shield. Co-op money is available. Retailers can also obtain a counter-top display rack holding 40 cassettes with the purchase of 50 units or more.

For The Record

"Janis," a documentary on the life of Janis Joplin from MCA Home Video, will have a suggested list of $29.95. The price was mystated in a story in the April 11 issue.

Business and Education

Top Special Interest Videocassettes Sales

For Week Ending April 18, 1987

Compiled from a national sample of retail store sales reports.

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Next week: Recreational Sports, Hobbits and Castles.

Billboard April 18, 1987

www.americanradiohistory.com
NEW YORK — Can radio effectively promote video? According to West Coast Video, the answer is yes, based on campaigns the franchiser has been running with stations in Philadelphia, its home market.

The chain has been airing a daily 90-second program on adult rock station WIOQ. The program, “West Coast Video Report,” offers information about various home video titles, and an Oscar-themed contest with CBS-owned AM station WCAU.

Harry Kalish, the company’s director of advertising, and Gary Delfiner, its promotions director, say radio has been a useful tool for drawing customers’ attention to West Coast’s 78 stores in the Delaware Valley area.

The WIOQ feature, developed by Kalish and Delfiner with station co-program directors Helen Leicht and David Dye, started in March. It airs weekday afternoons at 2:50.

Based on early response to the spots, the franchise hopes to bring similar promotions to all of its markets: New England (seven stores, ranging from Boston to Providence, R.I.), Long Island, northern New Jersey, Baltimore, Pittsburgh, and Southern California. Within the next two months, West Coast says, it will add more markets to its map (see related story, this page).

“It truly is a service,” says Delfiner. “The reports, he explains, “don’t just cover new releases. We go into vintage stuff. Each one ties into a theme, like the Oscars. The other day we did one on pictures that were never nominated for Oscars.”

Kalish adds that on April 3, the date of the Philadelphia Phillies’ home opener, the show revolved around baseball-related tapes, including movies and how-to titles.

The show is tied in with a station contest: WIOQ announcers ask movie-trivia questions in the morning, with winners receiving free West Coast memberships, rentals, and videos. At the end of each month, all of the daily winners are eligible for a drawing that awards a VCR.

The station runs announcements throughout the course of each day, plus tie-ins like the weekly “Oscar Quiz” and “West Coast Video Report.”

In turn, the franchise is promoting the feature in its stores with bag stuffers, displays, and tags in its regular newspaper ads. Additionally, stores play the report when it airs.

The program has generated “strong feedback,” says Delfiner. “We’ve gotten a lot of listener response, which should translate into customer response.”

The contest with WCAU—a news, sports, and talk station—was themed Pick The Academy Awards Winners. West Coast distributed ballots to its customers, inviting them to pick winners in five key categories: best picture, best actor, best actress, best supporting actor, and best supporting actress.

The first entry selected that correctly picked all five award winners won a three-day, two-night stay at Resorts International in Atlantic City; a VCR; a one-year West Coast membership; and one free overnight rental a week for a year.

The winner was announced over the air April 4 on the station’s “Mr. Movies” show. That program, devoted to the cinema and hosted by film buff Steve Friedman, airs from 11 a.m. to 3 p.m. Saturday to Sunday. West Coast Video is the exclusive video retail sponsor for Friedman’s show.

NEW YORK — West Coast Video is on an expansion roll. The chain opened 10 stores within the last month, bringing its count to 94. It plans to add six new markets—including London—within the next 60-90 days.

“Before May, we’ll open our 100th store,” says Richard Abt, executive vice president. “We’ve been selling them at a rate of two or three a week.” He predicts a count of 180 stores by year’s end.

According to Abt, West Coast will soon be clustering either company-owned or franchised stores in Chicago, Denver, and Columbus, Ohio. Single stores have also signed on to open in Allentown, Pa., and Albany, N.Y., says Abt.

He adds that plans call for Long Island and Pittsburgh—markets in which the chain only has single stores now—to soon have additional units.

“We’re trying to cluster in these places,” says Abt. “We don’t want only one store in a market. Even if it’s hard to survive that way, and when you have a cluster, you certainly make it much easier to advertise and promote.”

West Coast’s ambitions are not confined to the U.S. Abt says that within three months a franchised outlet will open in London, with more to follow. He acknowledges that the overseas market presents some challenges.

“We realize there could be a lot of problems and hitches there that we haven’t encountered here,” he says. Not the least of those concerns is the cost of real estate. (Continued on page 55)

Harry Kalish, left, director of advertising for West Coast Video, and Gary Delfiner, right, West Coast promotions director, hit the airwaves daily on WIOQ to promote titles available at their chain’s Philadelphia-area stores. Standing is David Dye, the station’s co-program director.
A SPECTACULAR MASTERPIECE FOR THOSE WHO LOVE OPERA. AND THOSE WHO DON'T.

Franco Zeffirelli's inspired direction, Placido Domingo's vocal artistry, and Giuseppe Verdi's music come together in a film of magnificent grandeur, high drama, and universal appeal.

Otello. Each scene soars with lavish pageantry and heroic passion. English subtitles make it easy to follow every nuance of love, jealousy, and treachery.

This cinematic tour-de-force is an unforgettable experience for everyone, opera lover or not. To miss it would be a real tragedy. Order by April 23.

"A masterpiece! A filmed opera so gorgeous and so spectacul-ularly cinematic that it will delight even those people who think they don't like opera."
—Michael Medved, SNEAK PREVIEWS

Giuseppe Verdi's

Otello

On Videocassette

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Tenders introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 4970, Nashville, Tenn. 37202.

ONE MORE TIME: Erase-A-Label (516-822-3588) says its new videocassette labeling kit is salvation for those who use and reuse the same cassette until it's scaly with label buildup—or until the erasures, scratch-outs, and write-overs look like hurried hieroglyphics. Packaged in a cassette-size container, the kit includes a marking pen, 12 self-adhesive, reusable labels shaped to fit the cassette's spine, and an eraser.

According to the product description, the ink from the marking pen dries in 10 seconds and will not wear off in normal handling. It can be erased, though, with the special eraser. Suggested retail price for the VCR cassette labeling kit is $6.95.

HEAD CLEANER: For users of 8mm camcorders and VCRs, Discwasher (312-371-9980) is offering a new wet video head cleaner. The cleaner is packed in a storage case that holds both the cleaning unit and the fluid bottle. In the unit, a nonabrasive tape traces the same path as a standard 8mm videotape. Suggested price is $17.95. New also from the company is a series of counter-top product displays, each of which holds 10 units of Discwasher's video or audio products. The displays are made of heavy-gauge blue styrene and are emblazoned with the Discwasher logo on the front. They are designed to spark impulse sales.

(Continued on page 57)

Chicago-based art film supplier offers mail-order video rental ... see page 51
### Billboard Top Videocassettes Rentals

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Rental Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td>Tom Cruise, Katlyn McCollo *</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>2</td>
<td>ALIENS</td>
<td>Sigourney Weaver</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>3</td>
<td>Rampage</td>
<td>Burt Ward</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>4</td>
<td>BACK TO SCHOOL</td>
<td>Will Wheaton</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>5</td>
<td>ABOUT LAST NIGHT</td>
<td>Rob Lowe, Demi Moore</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>6</td>
<td>RUNNING SCARED</td>
<td>Gregory Hines</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>7</td>
<td>THE KARATE KID PART II</td>
<td>Ralph Macchio</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>8</td>
<td>THE FLY</td>
<td>Jef Goldblum, Geena Davis</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>9</td>
<td>52 PICK-UP</td>
<td>Roy Scheider</td>
<td></td>
<td>R</td>
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<tr>
<td>10</td>
<td>HEARTBURN</td>
<td>Merv Streep, Jack Nicholson</td>
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<td>R</td>
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<td>11</td>
<td>MANHUNTER</td>
<td>William L. Petersen</td>
<td></td>
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<tr>
<td>12</td>
<td>HALF MOON STREET</td>
<td>Sigourney Weaver, Michael Caine</td>
<td></td>
<td>R</td>
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<tr>
<td>13</td>
<td>ARMED AND DANGEROUS</td>
<td>John Candy, Eugene Levy</td>
<td></td>
<td>R</td>
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<tr>
<td>14</td>
<td>BIG TROUBLE IN LITTLE CHINA</td>
<td>Kurt Russell</td>
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<tr>
<td>15</td>
<td>FIGHT OF THE NAVIGATOR</td>
<td>John Carpenter</td>
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<tr>
<td>16</td>
<td>SHANGHAI SURPRISE</td>
<td>Sean Penn, Madonna</td>
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<td>R</td>
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<td>17</td>
<td>ONE CRAZY SUMMER</td>
<td>John Cusack</td>
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<td>R</td>
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<tr>
<td>18</td>
<td>EXTREMITIES</td>
<td>Farron Fawcett</td>
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<td>19</td>
<td>THE BOY WHO COULD FLY</td>
<td>Jay Underwood</td>
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<td>R</td>
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<tr>
<td>20</td>
<td>TOUCH GUY</td>
<td>Burt Lancaster, Kirk Douglas</td>
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<td>R</td>
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<td>21</td>
<td>SHORT CIRCUIT</td>
<td>Steve Guttenberg, Aly Sheedy</td>
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<td>22</td>
<td>DEADLY FRIEND</td>
<td>Matthew Labytikins, Kristy Swanson</td>
<td></td>
<td>R</td>
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<td>23</td>
<td>PYCHO III</td>
<td>Anthony Perkins</td>
<td></td>
<td>R</td>
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<td>24</td>
<td>FRIDAY THE 13TH PART VI: JASON LIVES</td>
<td>Thorn Matthews, Ron</td>
<td></td>
<td>R</td>
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<tr>
<td>25</td>
<td>PARADISE</td>
<td>Robin Williams, Peter O'Toole</td>
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<td>R</td>
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<tr>
<td>26</td>
<td>9 /1/2 WEEKS</td>
<td>Mickey Rose, Kim Basinger</td>
<td></td>
<td>R</td>
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<tr>
<td>27</td>
<td>THE TEXAS CHAINSAW MASSACRE PART 2</td>
<td>Cannon Films Inc., Media Home Entertainment MB84</td>
<td>Dennis Hopper</td>
<td>R</td>
</tr>
<tr>
<td>28</td>
<td>LAYBRITH</td>
<td>David Bowie</td>
<td></td>
<td>R</td>
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<td>29</td>
<td>TOUCH GUY</td>
<td>Danny DeVito, Joe Piscopo</td>
<td></td>
<td>R</td>
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<td>30</td>
<td>A ROOM WITH A VIEW</td>
<td>Helen Bonham Carter, Maggie Smith</td>
<td></td>
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<tr>
<td>31</td>
<td>HOWARD THE DUCK</td>
<td>Lois Thompson</td>
<td></td>
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<tr>
<td>32</td>
<td>THE MONEY PIT</td>
<td>Tom Haney, Shelly Long</td>
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<td>R</td>
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<tr>
<td>33</td>
<td>SHE'S GOTA HAVE IT</td>
<td>Spike Lee</td>
<td></td>
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<tr>
<td>34</td>
<td>MY BEAUTIFUL LAUNDERETTE</td>
<td>Speed, Jeffrey Shirley Ann Feid</td>
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<td>35</td>
<td>THE GODS MUST BE CRAZY</td>
<td>Anthony Michael Hall, Jenny Wright</td>
<td></td>
<td>R</td>
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<tr>
<td>36</td>
<td>COBRA</td>
<td>Warner Bros, Inc., Warner Home Video 11594</td>
<td>Stefano Stellalone</td>
<td>R</td>
</tr>
</tbody>
</table>

**NEW RELEASES**

- [NEW] Picnic: Pictures/N-542/$59.95
- [NEW] SHADES OF LOVE: CHAMPAIGN FOR TWO
- [NEW] Nicole Campbell, Kirsten Bishop
  - Vanguard: N-90/$49.95
- [NEW] SHADES OF LOVE: LILAC DREAM
  - Vanguard: N-90/$49.95
- [NEW] Simms: L-20/$49.95
  - Vanguard: N-90/$49.95
- [NEW] SHADES OF LOVE: THE ROSE CAFE
  - Vanguard: N-90/$49.95
- [NEW] Steve Stevenson, Linda Smith, Damir Andre
  - Vanguard: N-90/$49.95
- [NEW] SNATCHED
  - Vanguard: N-90/$49.95
- [NEW] John Andrus, Leslie Nielsen, Sheree North
  - Vanguard: N-90/$49.95
- [NEW] TAX REFERENCE SUGGESTED
  - Vanguard: S-542/$59.95
- [NEW] TENNIS OUR WAY
  - Vanguard: S-542/$59.95
- [NEW] VINGS OF WING
  - Vanguard: S-542/$59.95

**W.E. Retailers Group**

**Flagship To Give Support**

- Los Angeles: A new video marketing group has been launched to provide enhanced visibility for New England's independent retailers.
- The group, called Flagship Entertainment Centers, provides in-store displays and product literature.
- President Frank Lucca and executive vice president Nelson Lundy believe the group will secure some discounts on merchandise for member stores.
- "To buy something cheaply is not always best for the indie retailer, because if you can't get the customer to the doors, what good does the break on cost of sale do you?" asks McCallum.
- McCallum says Flagship will not warehouse videocassettes. The thrust of its services lies in the realm of marketing and merchandising assistance.

**HOME VIDEO**

Symbols for formats are: Beta, VHS, +CED and +LV.

- Where applicable, the suggested list price of each title is given.
- "No list" or "rental" is indicated.

**ABBOTTSFORD INTERNATIONAL AIRSHOW**

U.S. Navy's Blue Angels, Brazilian and French Demo Teams
- [NEW] World: $39.95

**CREATURES OF THE NAMIB DESERT**

Burt Glinn
- [NEW] National Geographic/1070/Video: $29.95

**HURRICANE AND HIS AIRCRAFT**

Howard Hughes
- [NEW] World: $39.95

**MINATURE MIRACLE: THE COMPUTER CHIP**

Documentary
- [NEW] National Geographic/1064/Video: $29.95

**PISTE AIR MUSEUM**

Documentary
- [NEW] World: $39.95

- POLAR BEAR ALERT
- [NEW] Jason Robards
- [NEW] National Geographic/1986/Video: $29.95

- THE PRESIDENT'S PLANE IS MISSING
- [NEW] Buddy Ebsen, Peter Graves, Arthur Kennedy

- [NEW] West: $29.95

**WEST COAST EXPANDS ITS HORIZONS**

(Continued from page 53)

On the plus side, however, Abt notes that although European hardware and software differ from U.S. video technology, "almost every major title you can think of here has a counterpart produced in Europe, at very close to the same prices. Despite what appears to be vigorous expansion, Abt cautions, "I'm a conservative guy. I don't like to count a store until it's actually open.

However, Abt says there is more to video retailing than store count.

"We've never had a missed payment, a deferred payment, or a short payment. We know it can't last forever, but that's a record we're very proud of."

- Geoff Mayfield
the same flat fee. Existing independents buy into Flagship for $500, with a monthly fee of $100. Members will not have to change the names of their stores. Dealers belonging to the group will display a Flagship logo on a window decal.

Not every video store can join Flagship, according to McCauley. "We want guys who are willing to sell, cross-market, and survive in the industry for years to come," says McCauley. He adds that prospective Flagship members will be screened by the group's board.

Another prerequisite to membership is computerization: All Flagship members must either be computerized or be willing to become so within a year.

"We want to be ready for shifts in the market as they happen," says McCauley—his company is developing a computer software program, which can be used, among other things, for pay-per-transaction programs.

Perhaps the greatest benefit to Flagship stores will come in a traditionally problematic area for indie dealers—CO-OP ad money.

Through an arrangement with the large northeastern distributors, a Flagship co-op pool will be instituted. Flagship retailers will be able to make group ad buys from the pool. In some cases, this will be a boon for small retailers who were unable to qualify for significant co-op sums in the past.

Other Flagship services will include a monthly dealer magazine and a toll-free marketing and merchandising hot line. But McCauley emphasizes that Flagship's consumer outreach will not end with the traditional services provided at mom-and-pop and franchise video outlets.

"We are a total entertainment center," he says. "Anything that a retailer thinks his market can support, he can get through Flagship. We intend to create new markets.

Services that Flagship hopes to steer its member stores toward include film-to-tape transferring, videotaping services, VCR repairs, and ticket sales. The possibility of offering Flagship "home-entertainment credit cards" is also being explored.

Flagship has set up shop in 1,500-square-foot quarters in Taunton, Mass. According to McCauley, the group hopes to enlist 300 New England retailers within a year and a half. So far, 50 have expressed interest; McCauley says that 10 new calls are received each day.

A side effect of Flagship's debut has been a request for McCauley's resignation from the AVA board by president John Power. "We are not that direct a conflict, but I can understand why John asked for my resignation," McCauley says.

One of the first Flagship Entertainment Center members will also become the first store to bear the group's name. Video Connection in Weymouth, Mass., will soon do business under a Flagship shingle, according to owner Harvey Sitemap.

"I'm converting my logo as soon as I can get my sign made," Sitemap says.

The retailer chose to shift his allegiance to Flagship rather than stick with his established franchise, which was recently sold to a Florida computer concern (Billboard, March 21 and April 4).

"(Flagship) is a good way for us to work together and use each other's help in advertising and buying," Sitemap says. "You're not tied into a contract—you can leave with 30 days notice—and you're not tied in with a lot of money, like with a franchise."

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New England VSMA Trade Show Is A Big Draw

BY DAVID WYKOFF

DANVERS, Mass. The best spring weather of the year so far didn't dampen attendance figures for the trade show hosted by the New England chapter of the Video Software Dealers Assn. at the Sheraton Tara in this north Boston suburb on March 28-29 (Billboard, Jan. 24).

"We've heard nothing but positive comments from the attenders and exhibitors. And the numbers of both were better than we could have expected, even if the weather had been more conducive to spending the day inside," says Dick Tedeshi, chapter president and owner of Prime Time Video in Hanover, Mass.

Tedeshi and show coordinator Mary Ann Athanas, Boston-area sales representative for Shellburne, VT-based distributor Artec, estimate an attendance of 300 for the March 28 showing of "The Color Of Money" and a cocktail reception, which featured the Video Blues Band, made up of distribution and retail executives. Over 1,000 came for the March 29 trade show and seminars.

The show's 60 booth reservations were filled by mid-March, and three additional booths were set up in the foyer outside of the hotel's ballroom. Most of the major studios were represented at the show as well as many smaller manufacturers, all four area distributors, catalog printers, computerized inventory suppliers, and accessory and hardware vendors.

Jack Burnett of hardware distributor 21st Century Electronics summarized much of the supplier reaction. "I was here to get feedback from the smaller mom-and-pop dealers on the equipment that we're selling. I did get a lot of feedback, but I also opened up 12 new accounts, something that I didn't come intending to do," he says.

"We were very pleased and surprised by the turnout," says Tedeshi. "Response was very strong from those close to home here in Massachusetts, and there was a great turnout from the northern New England areas of Maine, New Hampshire, and Vermont. Some dealers came from as far as Pennsylvania, upstate New York, and Virginia." He adds that approximately 200 of the attendees were VSMA members, the remainder were nonmember dealers and suppliers.


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STAND OUT AT CES

Don't Get
**Grand Jury Examines Adult Tapes In Ohio Case**

**BY EDWARD MORRIS**

**NASHVILLE** Shortly after a March 20 raid for adult videotapes led to the closing of their three Video Barn locations, owners Bob and Vicky Emerson are back in business.

The Clermont County, Ohio, couple could face felony pornography charges if the grand jury reviewing the seized tapes concludes there are grounds for indictment. The tapes in question feature Tracy Lords, who gained wide notoriety last summer when she said she was underage when many of her films were made.

Clermont County prosecutor George Pattison says the investigation and the raids on the Video Barn stores were "justly done by my office and the Union Township police department." Seized during the raids were copies of "Swedish Erotica, Vol. 60," "The Grassenberg Spot," and "More Than A Handful." Business records on the rental of these films were also taken.

Conviction on the second-degree felony charges could lead to sentences of two to 15 years in prison, according to Pattison. He declines to say when the grand jury might act or whether he will press for a maximum sentence.

Four days after the raids, on March 24, the Emersons closed their stores and kept them closed until March 30. Customers who called the main Video Barn location were greeted with a recorded message from Bob Emerson, which said, "We've been having a little more than our share of problems with the county lately." Emerson added that the stores would be getting back in contact with their customers "if things change."

Emerson says that no one was arrested during the raids. So far, he adds, the local VSDA has not intervened in the case, nor has he requested that it do so.

Louis Sirkin, the Emersons' lawyer, says that one of his defenses would be to call the government's case to trial, will be to cast doubt on the suggestion that Lords was actually underage when she made the films, as pornography foes have long contended. He says that no one "from the other side" has interviewed Lords and that she has never been available for a cross-examination. "Obviously," he says, "the government has to prove that she was under 18."

This is not Video Barn's first brush with the law. Prior to standing trial in December on obscenity charges, Vicky Emerson agreed to stop renting three tapes alleged to have an incest theme. An earlier obscenity trial against Emerson in January 1986 ended in a hung jury.

**VIDEO PLUS**

(Continued from page 54)

Print Persuader: Publication and Marketing Service (800-825-6647, extension 50; in California, 800-285-6647, extension 50) will debut a new magazine, Video Playback, in May, designed to increase your loyalty to specific video sales and rental stores. Among the plays the magazine will use to boost repeat business for the stores that carry the publication is a full page of coupons the stores can customize for their own promotions. The publishing company also intends to run monthly contests "that will reward readers for shopping at the stores that distribute Video Playback."

**Tapes Seized In Ariz. Raids**

**NASHVILLE** Three video stores in the Phoenix area were raided by agents of the U.S. marshal's office March 31 in search of pirated copies of videotapes. A total of 1,046 tapes suspected of being illegal were seized at two Video Station stores in Scottsdale and Channel 4 Video outlet in Tempe. All are owned by Malcolm Shaw.

As a consequence of the raid, members of the Motion Picture Assn. of America filed a civil suit, seeking damages against Shaw and charging copyright infringement and trademark violations. A federal judge in Phoenix has issued a temporary restraining order against the stores, which, according to MPAA lawyer Steve Bressler, "precludes the defendant from making or selling any of the videotapes put out by the plaintiffs."

More than 200 titles are represented among the seized tapes, including "Top Gun," "Ruthless People," "Pretty In Pink," "Rocky IV," "Aliens," "Agnes Of God," and "Spies Like Us." The MPAA's film and video security office assisted in the raid, a spokesman says.

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www.americanradiohistory.com
About digital form, the information storage and presentation of both audio and video digital information, thus allowing the LaserVision disk to be used as a potentially more effective storage medium than the compact disk.

The LaserVision videodisk uses an analog data-encoding scheme coupled with a disk revolution rate of 1,800 rpm. This speed, coupled with the analog data-encoding scheme, generates 30 video frames per second; 30 frames per second is the standard rate at which video frames are renewed on the television screen.

However, when a standard screen of analog video is converted into digital form, the information takes about 600 kilobytes per frame. The 4.72-inch CD, on the other hand, holds approximately 540 megabytes of digital data and travel at much slower revolution rate of 200-600 rpm. The data-transfer rate is only 150 kilobytes per second.

With the 540 megabytes of storage and at the 150-kilobyte-per-second data-transfer rate, the CD-ROM disk could hold approximately two hours of music.

We're evaluating our options for possible markets'

GE and RCA claim that one answer to the slow digital information storage and significantly less storage space offered by a CD could be the newly developed compression/decompression system. This compression begins with the compression of both the audio and video digital data by a computer at some point prior to the mastering of the disk. The compression factor is something on the order of a 100 or more times, said an RCA technician.

Using this scheme, a single video frame of digital data is compressed into five kilobytes. After compression there is real-time decompression. RCA claims that decompression is not noticed. This is RCA's proprietary decompression software algorithms and IC chips.

The DVI demonstration at the Microsoft CD-ROM Conference brought a standing ovation from the 1,000 or so attendees watching the event. DVI demonstrated that digital compression and decompression could be achieved.

RCA engineer Arthur Kaiman launched the chip introduction a "technology announcement," rather than a formal product or marketing statement. "As far as marketing the technology goes, we are still evaluating our options for possible applications and markets," he said.

"RCA did, in fact, demonstrate a prototype product at the Microsoft CD-ROM show to "participate in standards and to solicit help in developing the interface," according to software developers, application developers, and invest-ors," Kaiman said.

Emile Petrone of America Interactive Media said that although the DVI demonstration was "well-executed," the technology "should have no effect on the interaction" compact disk [CD-I] systems his firm is involved in developing.

"CD-I is an all-encompassing technology and a complete stand-alone system," said Petrone. "CD-I is aimed primarily at the consumer market.

Bert Gall of Philips Home Interactive Systems said that Philips can make no formal comment on the technology until a chip be fabricated, however.

(Continued on next page)

Work On First HDTV Film Is Under Way

NEW YORK Production on the first film to be shot in high-definition video (HDTV) is under way by Rebo High Definition Studio Inc. here.

Late in 1986 Rebo also produced the first music videos to use the ultra-high-resolution video gear. The HDTV movie, "Crack In The Mirror," was lensed and shot on 35mm, budgeted at about $5 million. Carrying an antidrug theme, the film is being lensed at Kaufman Astoria Studios in Queens and on location in Manhattan.

Producing partners Barry Rebo and Denis Bieber are producing, along with Jubran Jubran; no distribution has yet been set. Actor Robby Ben-soula, who received an Emmy when in the production, also features Danny Aiello, Tawny Kitaen, Karla DeVito, Alan Hunter, and Kevin Gray.

Calling the filmmaking debut of the electronic-imaging process a "historic breakthrough," Rebo says that HDTV could cut normal 35mm film production costs by 20%-30%; for films requiring complex special effects, costs could be slashed by as much as 50%.

He further estimates production time saved could be as much as 40% and time spent in postproduction could be cut by a third.

If it were shot on film, says Rebo, "Crack In The Mirror" would cost as much as $8 million. Rebo attributes costs savings to the "security" allowed by HDTV's ability to control the shooting process, as could be achieved with a highly sophisticated use of the electronic blue screen.

"HDTV offers the security of seeing the completed image composite as it's being done," Rebo says. He notes that the "footage shot with HDTV" editing techniques made possible by HDTV will also "spur creativity" on the part of filmmakers.

(Continued on next page)
produces one of the... will be distributed,” says Rebo.

Sound recording for the project is like that for normal filmmaking, Rebo says. In this case, though, primary tracks will be recorded on both the HDTV videotape recorder, equipped with Doby SR cards, and a stereo Nagra. Time code will be burnt into the image.

After shooting three HDTV videotapes with director Zbigniew Rybczynski, Rebo and the director currently have several cuts out on similar projects.

On the commercial side, HDTV ads for Japanese TV have already been shot at his studio, and he says he expects the U.S. advertising industry to follow suit soon.

Rebo hopes to produce six HDTV features a year.

**Audio Track (Continued from preceding page)**

**Badass** working on six tunes with producer Bo Blaze for Elektra/Asylum. Also there, local band Onyx was in with Blaze working on its debut for Long Island indie label Catch 'Em Records. Craig White was at the keyboards.

Down in Tallahassee, Fla., Foghat was in at Flamingo Recording Studios last month to record and mix songs for its newest release, as yet untitled. Foghat is

its 5-3 aspect ratio is the same as 35mm, the HDTV videotape can be transferred directly to 35mm film for theatrical distribution or can be “down-converted” from its 1,125-line resolution format to conform to the 525-line NTSC TV picture used in the U.S.

“It’s the first time we have a universal master for a video or film project, with flexibility on how it

will be distributed,” says Rebo.

“However, it was not of sufficient quality to be acceptable to Philips. In every technology there are always trade-offs, and Philips’ posture is one designed around ensuring that the consumer will see sufficient quality to at least equal what he has today and what he is likely to have in the future.”

Gall said that the GE/RCA demonstration exposed many of RCA’s display were “cropped” and “somewhat blurry.”

Gall said the visual quality of the demonstration was somewhat below that of VHS tape. “RCA has made use of some of the existing means of semiconductor chip manufacturing to bring the next step in the natural evolution of graphics to the PC,” he said.

The “green book” of CD-I standards will soon be available, providing both standardization in player construction and in a way in which the CD-I medium will work with the player.

From reviewing the information packages given away at the show it is not too clear what RCA’s intentions are. It is apparent that RCA intends to seek the support of outside applications developers, and investors, before it formalizes any business or marketing plans.

**Billboard April 18, 1997**

**NAB Technologies Set To Market FMX System**

**New York** NAB Technologies, a nonprofit subsidiary of the National Assn. of Broadcasters, says its first project will be to participate in the final development and marketing of FMX, a new FM stereo transmission/reception system.

Edward Fritts, president of NAB Technologies, announced the group’s plans at the recent NAB convention in Dallas, March 28-31. According to Fritts, some early performance problems of the new FM system have been resolved after additional lab work and field testing during the past year.

FMX is a trademarked designation for circuitry that is said to greatly improve distant reception of FM stereo signals. The circuitry, which involves both the radio transmitter and the consumer’s receiver, is claimed to be able to provide full-spectrum stereo reception, even when the stereo signal is currently too weak to activate the receiver’s stereo detector.

FMX transmissions are said to be fully compatible with non-FMX-equipped FM stereo receivers as well.

Completion of the FMX project will be handled by a new company, Broadcast Technology Partners. The majority interest in the new entity is held by a group of Detroit-area investors, led by consulting engineer John F.X. Browne.

Other partners in the company are NAB Technologies; CBS Inc.; and the two inventors of FMX circuitry—NAB senior vice president Thomas Keller and former CBS Laboratories vice president of audio systems research Emil Torick.

Further research and development on FMX will be conducted in Greenwich, Conn., lab space provided by CBS Publications Inc.
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In fact, Nile likes his 3324 so much, he's used it almost exclusively for the last four years. Both at home and on the road. As Nile says: "It's been a lot of action, and it's going to see a lot more."

For information on Sony digital audio products, contact your Sony Pro-Audio representative. Or call Sony at (201) 833-5231.

Nickelodeon Polls Kids On Favorite Stars

NEW YORK More than 35,000 kids ages 17 and under say the Monkees, Phil Collins, and Madonna are their favorite musical artists, according to a nationwide poll conducted by Nickelodeon, the children's programming service operated by MTV Networks Inc.

The entries received in Nickelodeon's first annual Big Ballot voting were recorded through a number of outlets, including more than 1,000 Toys "R" Us, Museland, and Herman's World of Sporting Goods stores. Ballots also came in through the Hard Rock Cafe chain and directly to Nickelodeon (the result of extensive on-air promotion).

The results of the competition were to be aired during a special April 11 edition of Nickelodeon's highly regarded "Rated K: For Kids By Kids" movie review program, which allows for teenagers to offer advice on films to their peers.

Musical stars were not the only celebrities voted on in the balloting; other categories included favorite sports figures, television shows, films, and actors.

Berlin Fair To Feature HDTV Technology

BERLIN The very latest developments in radio and television technology will be on display this year at the International Audio & Video Fair here, Aug. 18-Sept. 6. High-Definition Television will receive the largest display area in the history of the annual event, giving visitors a glimpse of the industry's future.

The direct reception of programs broadcast by satellite in the major feature that will be demonstrated, with additional showcases of the D2-Mac System, the Radio Data System, 3-D television, and the Video Recorders Programmed by Videotext project.

The two German public sector broadcasting authorities, ARD and ZDF, will be involved in the series of demonstrations, along with the Cable Communication Project and the Broadcasting Technology Institute in Munich.

The setting for the HDTV presentation will be a mockup of a fully oom. Using special screens, a comparison will be made between high-definition images and TV signals using the PAL system. For the first time, the technical and scientific program at the 1987 International Audio & Video Fair will feature the Radio Data System, a new service to be provided by broadcasting authorities in the near future. It will be introduced into radio traffic reports in April of next year, and trials are already under way. RDS car radio receivers will also be on display.
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Not too many years ago, he was making $50 a night scrubbing records at Bronx, N.Y., nightclubs. But after college graduation and a brief apprenticeship with master promoter Ralph Merchado, David Maldonado struck out on his own. Today he is getting recognition from the big names in the industry. Prominent Los Angeles entertainment attorney Peter Lopez calls him, "a man with an incredible vision and determination to achieve 150% of his goals."

"First came the signing of David Maldonado Management (DMM) as the exclusive representative of the renowned Puerto Rican quintet Menedo for their 1987 tour through North America and Europe. Then came the signing of Sa-fire and Amoretto, young dance artists whose hits "Don't Break My Heart" and "Clave Rock," respectively, have become recent night-club favorites. Now, with the services of Ruben Blades and Luis "Perico" Ortiz—two of the most sought-after artists in tropical music—DMM is prepared for a quantum leap into the pop and dance music scene."

Loquacious to the point of creating a monologue, Maldonado isn’t shy about sharing his feelings. "I don’t believe Hispanic international labels really understand the Latin influence in dance music, r&b, and rock. Everybody tries to cross over with ballads, and they fail to understand that tropical music is a more proper merging point," he says. He supports his viewpoint not only by pointing to his recently signed acts, but also by citing such big names as Lisa Lisa & Cult Jam, TKA, and Exposé, all of whom have built their success on Latin influences. "Salsa has declined sharply because [the labels] simply aren’t as well known as the hip hop acts today."

Dave Maldonado prepares for leap into the mainstream

A.C.E.—Artists for Crack Education. Another of Maldonado’s accomplishments is his relationship with what he calls “corporate America.” He is particularly involved with the Miller Brewing Co., for which his company will produce 21 weekend concerts this summer in the Bronx’s Orchard Beach—the same site of Benson & Hedges’ Latin Music Festival and its parallel imports ban, and its ban on underage drinking. The Benson & Hedges event is another Maldonado production.

As a local contribution, DMM will also organize children’s shows to take place at Orchard Beach during the next few weeks. The shows will include pony rides, junior Olympics for children 6-12, and a “petting zoo,” where city kids who have never seen real sheep, lambs, or cows will have a chance to view and touch the animals.

La Radio Latina

by Carlos Agudelo

Why aren’t Latinos buying more records? One of the reasons, according to Jose Quintana of the Latin division of A&M Records, is that potential buyers don’t know what they’re looking for. “Right now I want to buy a record; I’m in Hollywood and I’ll have to go downtown to get it because I can’t get it here. There are areas in northern California with no stores within a 100-mile radius.” Quintana says record sales of English-language product totaled approximately $2 billion in 1986, whereas sales of records in Spanish during the same period have been estimated at $30 million. “This means that being 10% of the population in this country, we have a $200 million potential market whose full value is not being realized.” Quintana recognizes the importance of parallel imports in the loss of business, which says he is affecting the whole industry, but he stresses that retail sales are the weakest link in the marketing chain. ‘Everybody else is doing their job well. Radio is selling well, there are good productions being put out by the companies, but there just aren’t enough stores. And many of the existing ones are not well stocked.” As for mainstream outlets selling records in Spanish, Quintana says he has accepted the fact that many consumers of Spanish-language formats are weary of thriving stores where they can get lost in the crowds. “I was just going to suggest that somebody set up an 800 line to sell records by telephone to those who can’t find them where they live,” he says. “To get a gold record in the mainstream market, an album has to sell 500,000 copies. I know of a big Latin company which gives one for 50,000 copies sold.”

The program’s voice: KSAA-HM San Antonio is a good example of a regional station covering all the bases by programming as many music genres as possible. According to Armando Quintero, operations and program director of the outlet, the slots include a weekend program on salsa and merengue, which has been well-received in part because there are many hardcore salseros and merengueros among the personnel of the five military bases in the area.

But there are obvious difficulties in releasing the two charters before dawn, from the fact that people norteados at dawn, pop contemporaries until 8 P.M., Mexican cumbias, more pop, and a Tex-Mex hour in the evening. MIAs Hot 97.5 FM, on the other hand, occupies the top spot on the station’s playlist, followed by Emmanuelle’s "Es Mi Mujer," Veronica Castro’s "Macumba," and Flans’ "Hoy Por Ti, Mañana Por Mi." New on the air are "Hay Que Pasarlo" by Mexico’s "Doce Rosas," "Te Estoy Juzgando," and "Los Tigres Del Norte."
Barbados.

**TOP LATIN ALBUMS**

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

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<thead>
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**CLASSICAL KEEPING SCORE**

by Is Horowitz

**CAPRICORO RECORDS**, the German label formerly distributed by Delos and before that by Pro Arte, has set up its own marketing facility in Los Angeles. The German wing, bearing the name of Capriccio parent Delta Music, is headed by Daniel McClain. McClain and marketing director Jerome Stine are former Delos staff.

Capriccio starts out with an active compact disk catalog of some 100 titles, with another 40 due before the year is out. The Delta label, which carries some lighter classical and assorted pop and country material, has a similar catalog of some 100 titles.

Like a number of other labels, Delta is bowing a midline CD series. Called M Master Digital, its basic dealer price will be $6.99. Compilations will figure strongly in the series, says Stine. First release is due in April.

Capriccio, which sells to dealers at $11.50, also has a $6.99 line up for sale, a complete recording of the Beethoven Symphony No. 5 at that price, performed by Kurt Sanderling and the Berlin Symphony Orchestra. Coming up on Capriccio at regular price is a seven-disk series commemorating the 750th anniversary of the city of Berlin. Performing groups of that city are featured in a wide variety of baroque and romantic repertoire.

Among new projects planned is a cycle of the Mendelssohn symphonies performed by Neville Marriner and the Stuttgart Radio Symphony. Tehaikovsky suites are also in the offing by Marriner, who recently completed a set of the Schumann symphonies with the Stuttgart orchestra.

This cycle will offer a large batch of works by C.P.E. Bach, including readings of manuscripts only recently unearthed, according to Stine. The performing group is the C.P.E. Chamber Orchestra, made up of members of the Berlin Symphony. Hartmut Hänchen conducts. Eight CDs in the series will be issued in the fall, with more due later.

**PASSING NOTES:** There are another video to plug a new Vladimir Horowitz recording, this one a documentation of the March taping of the Mozart Concerto No. 25 in Milan with Carlo Maria Giulini and the La Scala Orchestra. The concerto, which is coupled with the Mozart Sonata in B flat, K.333, Peter Gelb of Columbia Artists was able to arrange the taping on short notice. Thomas Frost produced the recording for Deutsche Grammophon.

Cellist Bernard Greenhouse, a founding member of the Beaux Arts Trio, whose full rights recording a large shelf, is retiring to assume educational chores at Rutgers Univ. and the New England Conservatory.

Peter Wiley, onetime solo cellist with the Cincinnati Orchestra, is his replacement.

Julian Kreger’s AudioRecon Records will be coming out with its first CD, a Gregg package played by pianist Ivan Davis. Kreger still remains committed philosophically to analog but feels that without CD the man is just too lost. Most of the CD catalog of 20 LPs will be transferred gradually. New recordings are planned with Aaron Rosand, Leonard Shure, and Joseph Kalichstein, says Kreger.

A new contract between the Dallas Symphony and Pro Arte calls for two recordings a year for the next five years. Under the deal, Pro Arte has “exclusive rights to predetermined repertoire” and first refusal rights on other material. Coming up first are a Sibelius Symphony No. 2 this spring and Holst’s “The Planets” in the fall, both directed by Eduardo Mata. The pact permits occasional recordings by other labels.

**Capriccio opens its own marketing facility in L.A.**

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**The latest 70 jump on the music-sponsorship bandwagon**

The latest 70 to jump on the music-sponsorship bandwagon are the High-Ton All Star rockers and Airborne Talent Agency, which have teamed up to promote indie bands in the U.S. and Canada. The promotion was the brainchild of Airborne president Gregory J., who wanted to get a merchandiser on sponsor talent beyond the sports arena.

The companies will provide groups with various merchandising materials, a complete banner, posters, table tents, T-shirts, and—yes—high-top sneakers, to be displayed during performances. Some bands have even made up jingles for the outfits. As sponsors, Converse and Airborne hope to achieve added visibility through the promotion.

Among the 24 regional acts that have been chosen to participate are Ranger recording artists Johnny Copeland, Sleepy LaBeef, Marsha Ball, and Kristi Rose & the Midnight Walkers; Rooster Records’ AC Reed & the Sparkplugs; Powerhouse Records’ Tom Prosper & the DH Show; Not Chaps Records’ Roy Rogers & the Delta Rhythm Kings.

**SEEDS & SPROUTS:** Curtis Urbina has departed Emergency Records to devote himself full time to his own outfit, Quark Records. The newly formed Gotham-based label recently entered the Hot Dance/Disco charts with its debut release, “Whatcha Gonna Do” by Blaze. A Blaze-produced 12-inch, “We Can Work It Out” by Exit, is expected hit store shelves

this week. Urbina says the company is currently setting up national distribution; other signings include Jomanda, Nina, and Finchley Road. Quark can be reached at 210 E. 55th St., F.O. Box 50, New York, N.Y. 10022; 212-355-6015 . . . Boston-based Ace Of Hearts Records just released “Groping Hands,” a 12-inch from former Mission Of Burma member Roger Miller. An album, titled The Big Ice Industry, is due later this month. Miller is also a member of Birdsongs Of The Mosoeic, currently on tour with the label’s Nervous Eaters . . . Rykodisc is doing a number of album rock radio giveaways to tie in with its latest release, the Jimi Hendrix Experience’s “Live At Woodstock.” The project has been garnering rave reviews, and it’s said to be one of the label’s most successful to date. Next month the CD-only imprint is slated to release Paul Horn’s “Inside” and Duke Ellington’s “Anatomy Of A Murderer,” two titles licensed from CBS . . . Fever/Sutra recording act the Cover Girls is in the studio putting the finishing touches on its debut album, scheduled for release May 4. It is being produced by Peter Warren (Rainy Davis), Paul Gurvitz (Five Star), and Andy Panda and includes the group’s smash single, “You Want It Bad.” Meanwhile, a vid-clip for the song is currently being serviced to VH-1 and other music video outlets . . . Celestial Harmonies of Wilton, Conn., towns its newly formed CD-only label, Black Sun, with a release by jazz veteran Mario Coltrane.

Titled “Samba Solstice,” the project features 70 minutes of music taken from two previous recordings, “Magic Moments” and “Carnation.” Since last week’s report, Los Angeles-based West Point Records has changed its name to Def Concept.

**Converse Sneakers promo is airborne**

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www.americanradiohistory.com
West German Execs Divided On Impact Of DAT

BY WOLFGANG SPAHR

HAMBURG, West Germany — Some 300,000 digital audiotape recorders and 1 million DAT cassettes will be in use in West Germany by 1989, according to a survey by the Bertelsmann group. But label heads are strongly divided in their opinions of the new technology’s implications.

Concern centers on the impact the format will have on compact disk business. The Bertelsmann survey says that by the end of the decade nearly 5 million CD players and 36 million CD discs will be in use in German households, and some observers believe the strengths of the silver disk will be enough to outweigh DAT’s influence.

Teldec managing director Manfred Atzert says that CD is an almost unsurpassable sound carrier. DAT, on the other hand, is little more than an expensive toy for those who enjoy home taping, he says. Atzert believes that the quality improvement over the latest conventional cassettes will barely be noticeable to the average consumer.

The high cost of the hardware (about $1,300), the problems of wear and tear, and the absence of digital radio broadcasts enabling DAT to come into its own will act as brake mechanisms, Atzert predicts.

Klaus Ebert, managing director of Metronome, echoes these arguments. “We shouldn’t overestimate the impact of DAT because there will be no prerecorded software, the blank tapes will cost about $8.50 each, and only material copied from CD will make full use of DAT’s potential. I would recommend that people stick to their existing high-quality tape recorders, which have the advantage that you can buy software at reasonable prices.”

Others take a gloomier view. Says Intercom managing director Herbert Kollisch: “Unlike some of my colleagues, I think DAT will create a new blank-tape problem that will have a very negative effect on the development of the CD business that has just become so promising, and I regret that the talks between the music industry and the Japanese were not successful.”

But Heinz Canibol, CBS marketing director, says his company has no intention of making product available for DAT, at least for the time being.

RCA managing director Michael Anders says, “So long as there is no way of preventing home taping from CD to DAT, the industry should not make product available.”

This view is backed by Heino Wirth, Deutsche Grammophon managing director.

Support for legislative initiatives to protect copyright interests which have gained ground since the spread. Erich Schulze, chairman of rights body GEMA, says that home taping losses in force here should be adjusted to the new medium. Music publisher Hans Sikorski comments that technological innovation always leads to regulatory changes. He says, “The sound-carrier industry will have to decide whether it wants to make product available. Writers and publishers cannot implement a boycott, because their rights are looked after by the collective societies which have agreed to a compulsory license. Any manufacturer who is willing and able to pay the official GEMA rates will have to be granted a license.”

“The quickest way to find a generally agreeable solution is to realize the results of the copyright amendment, in my opinion.”

Discuss Mechanical-Rights Payments GEMA, BIEM Chiefs Confer

MUNICH, West Germany — In a move to find a solution to the problems confronting the European record industry and licensing organizations with regard to mechanical rights payments (Billboard, March 7 and 14), president and general manager of GEMA Erich Schulze held a meeting here April 1 with Jean-Louis Tournier, president of European mechanical-rights bureau BIEM and director general of French rights society SACEM.

The move comes at a time of growing anxiety over the future of national authors societies in Europe in the wake of widespread discussion on the question of central accounting for mechanical royalties.

The initiative taken by GEMA is seen in some industry quarters as an indication that the German society — the most powerful in Europe — may be considering a return to the BIEM community, which it left at the beginning of 1986.

In a communiqué issued after the meeting, the GEMA press office reported that there had been an “in-depth examination of the situation of reproduction rights in the European Economic Community and throughout the world” and that agreement had been reached on negotiating a common standard contract with the International Federation of Phonogram and Videogram Producers, to take effect Jan. 1, 1988.

The GEMA and BIEM chiefs also reached agreement on the procedure to be adopted for the collection and distribution of mechanical royalties within the EEC and in relation to third countries, respecting the rights and interests of authors, publishers, and collecting societies “in their respective economic and cultural institutions for the development of their respective cultures and repertoires.”

The communiqué emphasized the willingness of BIEM and GEMA to achieve accommodation with record producers and manufacturers, thus safeguarding the future of their product, in particular the compact disk.

The heads of BIEM and GEMA plan a further meeting in the near future to take discussions to a

(Continued on page 7)

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A poll taken at the end of 1986 disclosed that in the last six months of the year only 27% of Parisians attended any rock, jazz or popular music event, though among those aged 18-24 the proportion rose to 41%.

Lack of good venues does not appear to be a deciding factor. Some 65% interviewed by poll company Ipsos said that they were happy with the number of concert halls available in France, and Paris at least has enough large halls to cope with major artist appearances.

Among the 18-24s, the Zenith (capacity 5,500) and the Olympia (1,800) are regarded as the best sites, followed by Bercy (1,600), the Palais des Congres (2,000) and the Grand Rex (2,700). Other similar-sized halls include the new La Villette (2,000).

Where promoters do face problems is in finding suitable medium-sized venues. Since the destruction of the Bobino and the nationalization of the Chatelet and the Theatre des Champs Elysees such venues have become few and far between. As Jules Frutos, head of SODS since 1981, says: “It is rooms of 800-1,000 capacity that we need not. The Bataclan, the New Morning, the Cigale, it’s not enough.”

Since the semi-retirement of Albert Koski, Zero Productions’ Pascal Bernardin has become the oldest but by no means the least dynamic of concert promoters. If he finally had to give up the idea of having Neil Young sing at the Palace of Versailles last year, he nevertheless made a success of Prince’s concert.

“During the last 10 years,” says Bernardin, “I’ve organized top-line concerts by people like Bob Marley and Supertramp, and the idea was to do other, equally prestigious events in the future. But is it still possible in 1987? Promoters are the prey of the taxmen and bureaucrats, I spend more time pushing paper around than I do with the artists.”

Scorpio’s Alain Lahana has over the past few years become one of France’s most eminent promoters. Lahana says: “The top 50 acts become extremely important (cont’d on page 11).
ROGER WHITTAKER

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In the past couple of years, live concerts have become very popular again in West Germany. There was a time when the appeal seemed, maybe, to be wearing a little thin, but now sell-out tours are reported with consistent glee by around 20 promoters who handle the action nationwide.

Even the price of tickets, up to the Deutschmark equivalent of $22, even a little higher sometimes, poses no problem. The fans are ready to pay the price, especially for the top acts. In 1986, more than three million people attended pop and rock concerts in Germany. It was noticeable that U.S. acts dominated the billboards, and the fact that the U.S. dollar dropped to an exchanged rate of some 1.8 Marks simply fueled the Stateside input.

Front row in the visiting VIP stakes is EMI superstar Tina Turner, whose strong presence in Germany over recent months has increased her record sales—more than a million units last year. But another dozen-plus U.S. and British acts also did very well. Sales of 15,000 capacities well in advance of the actual concerts.

Marcel Avram’s Mama Concerts, Munich-based, alone sold more than a million concert tickets in 1986. Says Avram: “The way the business has developed is musically and just positive. It is virtually supercharged.” But he also emphasized the need for any booking agency to offer a wide spectrum of contemporary music, taking in pop, rock and soul specialists.

Karsten Jahnke, Hamburg-sited promoter, reports sales of 200,000 tickets for the exceptionally popular domestic act Herbert Groenemeyer (EMI), 100,000 for Depeche Mode (Mute) and 80,000 for the Dubliners, Irish pop/folk unit released through Metronome.

Jahnke takes the view that promoting on the road is still something of an “up-and-down situation.” Only artists who had good chart positions or had built up a loyal following in the years were really in with a chance of a very successful tour. Established veteran performers did well on the basis of a hit new album, but there were successful tours for acts like Latin Quarter (RCA) from the U.K., who also had a hit record to help sell the concert tickets.

Says Jahnke: “Basically we’re producing tours for a young audience and age group which can no longer afford to buy tickets for everything that is available on the tour trek. This is bad news for the smaller acts because that audience really does have only a limited amount of money to spend. If a fan spends $22, say, to see a major act, then he can’t be expected to spend another $10 for a smaller attraction.”

Marek Lieberberg, a Frankfurt-based tour promoter, says: “A large audience reach has become more interesting in show business—in going out to see a live performance on stage. This trend offers strong prospects for promoters who are keen on handling special productions, actual shows or musicals. There’s a growing need across the whole of West Germany for entertainment and the imagination to come up with something that’s a bit different.”

But he adds that the Tina Turner tour this year will “put everything else in the shade.”

The general overview is that ticket prices are being driven to absolutely limits at this time: $14-$15 for heavy metal bands, $18 for established acts in various genres, and $22, or thereabouts, for the handful of superstars. Says Mama Concerts Avram: “The best-selling concert headliners at this time are those who combine musical talents with skill and larger-than-life but convincing personalities.”

The competition for stars has cut down the margins for tour promoters. Superstars are getting 80% of the

above: Elvis Costello with Claudio Trotta, managing director of Barclay Arts Productions in Italy, during Costello’s 1986 Italian tour.

Right: Gianna Nannini, one of Italy’s top box-office attractions, in action during Montreux Jazz Festival rock showcase appearance.

are available only in gaps between shows or on maybe one “rest” day during the week. The main stadiums in Italy are sometimes available but booking prospects depend on demands from the major political parties to stage rallies, etc. It adds up to a situation of constant uncertainty. The artist may be available, but the best venue may not. In sports hall, with a couple of exceptions the problem is bad acoustics. To get adequate sound and lighting effects it’s necessary to take equipment from the ceiling, but that’s usually impossible in the sports venues. It has a thriving disco lighting and sound equipment industry, with its goods showcased annually at the SIB exhibition in the holiday resort of Rimini and at many events abroad, and that technological skill spits off into a series of companies which specialize in supplying PA (Continued on page E-8)

SCANDINAVIA

T here was a time, not all that many years ago, when the Scandinavian pop/rock concert scene was recognized split into different scenes for the different territories: Denmark, Sweden, Finland, Norway. Then, gradually the territorial boundaries disappeared and itineraries were lengthened to take in all four countries. Today the scene has broadened even further. The top Scandinavian promoters are operating successfully within a full pan-European situation, too. Five of them are based in Copenhagen, and all are citing strong box-office returns as touring acts cover Scandinavia, then move on into France, the GAS territories, Benelux, and even further afield.

Two Danish agencies stand out in the promotion industry: International Concert Organization, with Arne Worsoe as president; and the Knud Thorbjornsen Agency.

ICO, for example, recently completed a 33 concert tour in 36 days with Roger Whittaker. ICO is bringing in Stevie Wonder for three Scandinavian shows to maintain a U.S. superstar link that took in concerts by Prince and Rod Stewart last year.

But ICO also organizes concerts for leading Danish artists such as Sebastian and Michael Falch.

The Thorbjornsen agency has direct links with EMA in Stockholm as a collaborator which gives added muscle to its all-Scandinavian presence. Kim Larsen, biggest of all the Danish pop singers, is with the agency in a touring sense.

Another of Copenhagen’s “big five” is the ET Concerts firm with Erik Thomsen heading the management team. This agency specializes in the heavy metal scene, which enjoys considerable popularity in Scandinavian and European countries.

Another leading Danish agency is DKB Concertpromotion which emphasized the wide artistic range of Scandinavian talent by guiding Leonard Cohen through a three-and-a-half month tour which took in European territories, etc.

DKB has created its own venue, the 1,300-seater Sage Rock Theater, which is rewardingly used for showcasing newer names and talent. The agency also links up with EMA in Sweden for specific tours. In June, DKB promotes Genesis in an open-air stadium concert and, along with the competing agencies, feeds in artists to the long string of major festivals scheduled in June each year.

Biggest of all the festivals in Denmark is the Roskilde event, which provides a commercially acceptable mix (Continued on page E 10)
dominating because newer bands set to establish product in Britain and Europe can afford only two or three

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<th>IF I WOULD HAVE A BAND OUT IN EUROPE, I WOULD KNOW WHERE TO FIND MY TRAVEL AGENT!</th>
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<td>LOUIS ARNITZ</td>
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<td>MANAGING DIRECTOR FAO TRAVEL</td>
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GERMANY
(Continued from page E-3)
profit after expenses have been deducted. Says Marek Lieberberg: “One of the problems we have to face is that of overcrowding. There are more and more promoters competing for smaller percentages.”

But he adds that the decline of the U.S. dollar was, on the other hand, positive because U.S. acts now picked up more dollars in Europe, thus making touring in the “old world” that much more interesting for them.

According to Marcel Avram, the image and profile of the promoter has changed over the past few years. The artist’s management now operated as a partner of the promoter. Avram: “Based on the technical know-how and general ideas of the act’s manager, we coordinate the tours in Germany and get a percentage of the action as a return.

“This means that we normally offer a superstar act a guarantee of 70% to 75% of the total capacity of sold-out venues. If we really do sell-out, then the income is split as follows: first costs are deducted, then 85% goes to the artist and 15% to us.”

But a major problem arises with the acts who overestimate their pulling power with the public and ask for guarantees which just can’t be covered. Nevertheless, the exchange rate situation help eliminate much of the hassle, with more U.S. and Canadian artists only too ready to visit Europe—and making West Germany a priority on the itinerary.

Promoters who specialize can also be very successful in Germany. One example is Gaby Kleinschmidt, based in Dürchhausen near Stuttgart, who is current rated leading German agency for jazz acts and who sends international stars like Miles Davis and Harry Belafonte on tour. Says Kleinschmidt: “Respectability, imaginative effort when putting together programs and consultation with the other promoters are a good solid basis for the business.”

According to Karsten Jahnke, the international rock business is “shattered, economically.” He says a profit of 3% or 5% for sold-out venues has become quite normal these days and that was not enough when compared with the amount of time, energy and money that has to be put into a tour. He adds that the production costs and rental of ventures are constantly increasing. For each German venue, production costs of between $32,000 and $70,000 have to be anticipated, and allowed for.

Jahnke: “There is cut-through competition these days among German tour promoters.” And virtually all in the promotion industry agree that the business can be profitable only if a full European tour was involved, not just one territory. On the other hand, they say, that financial risk was too great for many promoter agencies to accept.

In that economic climate, the prospect of some of the smaller agencies going out of business is likely, despite the growing strength of the concert scene in Germany.

WOLFGANG SPAHR

U.K.
(Continued from page E-4)
ness is 80% music and not U.K.-dependent. Tasco has its own brand of state-of-the-art computerized moving lights (Starlite) and also handles PA systems.

Samuelson’s, whose lighting company is tied-in with Vari-Lite in Dallas, is marketing a new range of computer-controlled moving lights in the Series 200 standard, VL2 and VL3. To be launched with the Genesis tour, the updated system boasts total digital junctions, two-way status feedback links to the console display and a choice of manual control of all functions. The extensive system works on almost any line voltage. But the lighting rodeo can live in hope—spotlights are still manually operated.

Britannia Row offers the massive Gladiators and Meteor Lights and represents the MSI sound system in the U.K. But more competition means keeping prices reasonable and providing a reliable operators, riggers and crews. “We’ve got a very busy summer season,” says Britannia’s Brian Grant. However, he says, more U.S. companies are setting up tour service outffts in Britain and so U.K. companies are becoming more competitive and international in their outlook.

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ITALY

(Continued from page E-3)

systems and stage lighting sets.

Among leaders in this field are Milano Music Service (headed by Gigi Belloni) in Milan; Music Management Service (Claudio Ciabatti) in Florence; Trident Rents (Renato Neri) in Lodi, near Milan; the Rome-based companies Contatto (Adriano Fabi) and HQ Rents (Massimo Ferranti); and the Venice-sited Eufonia (Fran Tomasi).

But the big tour acts, certainly those set to play halls with a capacity of more than 1,500, generally bring their own equipment and transportation.

Ticket prices in Italy are "on the average level" of other European countries. Only the club tickets are somewhat higher-priced, but this is because of the high levy claimed by SIAE, the Italian authors' society, and Italian tax deduction.

Club prices range from the lira equivalent of $10-$12.30, while tickets for the sports halls and biggest clubs run from $12-$14 and for the stadium events admission is generally near the $20 mark.

The main promoter companies in Italy are: Barley Arts (with Claudio Trotta as general manager) in Milan; Intalent (Franco Mamone), Milan; Davide Zard, in Rome; Francesco Sanancio in the Venetian region of Mestre; Ballandi Management, Bologna; Fran Tomasi in Venice; Bonne Chance (Roberto de Luce), Milan; Trident (Maurizio Salvadore), Milan; and Sonora, Milan.

The main indoor venues are the sports halls and the ones most readily available are: PalaEur in Rome, with a 12,000 capacity; PalaTrussardi in Milan (8,000); and the Palasport chain of venues in Genova (8,000), Florence (7,000), Modena (7,000), Padova (7,000), and Naples (7,000).

In theory at least there are countless likely open-air venues, but only a few are really suitable. The San Siro stadium in Milan can take up to 65,000 people but is available only a couple of times a year. The Arena in Verona has a 15,000 capacity but is available only when not showcasing operatic productions, which means only a few dates available for pop and rock shows.

The Milano Arena and the Vigorelli are also not often available and are expensive to set up for pop concerts. More available is the Stadio Flaminio in Rome which is suitable for major events.

The merchandising side of pop touring is no big money-spinner in Italy. Claudio Trotta has an explanation for this problem. "Italy has so many major international names in the fashion business and the youngsters get used to high standards of design and manufacture. As a result they're not so happy to go around in painted T-shirts—not even when the best of the world-famed Made In Italy stylings are readily available."

But, as in other European territories, the one exception is in the heavy metal sector. "They buy anything related to their kind of music. They are really the best rock public of all. They buy tickets well in advance and if they are amazingly faithful to their musical heroes."

Italian promoters believe there are improvements in the way record companies back up tours. There was a time, says Trotta, when the best a promoter could look for would be some posters and maybe a small financial contribution. "Now some of the companies, and I would mention PolyGram and WEA as special examples, offer full collaboration and all tour details are worked out together by record executives and promoters in order to maximise promotion results."

Franco Mamone, head of the powerful Intalent agency, says 1987 is clearly a very good year for Italian tours. In the first two months he had brought in tours by Frankie Goes To Hollywood, Eric Clapton, Cyndi Lauper and Europe. Scheduled for later in the year are Neil Young, Bob Geldof, Prince, U2, Paul Young, Deep Purple and Bob Dylan. He says: "Checking out our own list of star visitors with those brought in by other promoters it looks as if the only really big artist not expected in Italy this year is Springsteen. And he's already set to return in 1988."

Mamone says the Italian market nowadays is very good, not least because of advantageous shifts in the exchange rate against the U.S. dollar—and the fact that the international political situation with neighbor states,
from FRANCO MAMONE TALENT P.; to INTALENT and finally

Frante

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1987 has only just begun with our sell-out Shows:
Mr. ERIC CLAPTON, FRANKIE GOES TO HOLLYWOOD, METALLICA, Mr. PAUL SIMON, Miss CYNDI LAUPER.

and continues now with Miss ALISON MOYET

followed by
Mr. NEIL YOUNG, Mr. PRINCE, Mr. BILLY JOEL, TOTO, BAD COMPANY
DEEP PURPLE, DEPECHE MODE, Mr. BOB GELDOF, Mr. ANDY SUMMERS.

and Mr. BOB DYLAN together with TOM PETTY HEARTBREAKERS

we are waiting for: Mr. MICHAEL JACKSON, Mr. PAUL YOUNG,
Mr. LIONEL RICHIE, Mr. FRANK SINATRA

and last but not least, of course, we hope to have
the pleasure of working
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FRANCO MAMONE thanks all of you who have kept us rolling through our 18 year history.

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ITALY

(Continued from page E-10)
notably Libya, is less tense.

"In a revenue-spinning sense, the Italian touring scene is certainly up to general European levels. It's very rewarding in terms of public enthusiasm for a wide range of artists in a wide range of music. The promotional action can be seen to work in terms of increased record sales. But the really big draws are those artists who have a fan following built on personality, rather than just having a hit song in the charts."

"It is all part of the same organizational hassle. Local administrations are tight on finance and unpredictable about what we can and, worst of all, there's a non-stop trend towards increased rental prices."

He finds, however, that record company attitudes are also variable. "Some of those in charge still fail to grasp the obvious value of successful tours. If record company executives look for instant sales on new product from an artist on tour they can often be disappointed, but they should realize that touring can be used effectively to promote back catalog. There are real rewards in that area."

Mamone sees sponsorship as a growing part of the touring industry, with fashion and soft drink companies thus far topping the list of most interested groups. However he warns: "Potential sponsors need to heed one warning. It is a mistake to select an individual artist for sponsorship investment rather than spreading the money over a whole concert season. The promotional media is the music, not the individual performers. Anyone betting on a single artist is, I believe, destined to be disappointed."

VITTORIO CASTELLI

SCANDINAVIA

(Continued from page E-3)
of top international names and leading domestic talent.

The Rock On agency, owned by John Rossing, holds a strong position in the Danish domestic scene, promoting concerts for bands like Level 42 and Mezzoforte, as well as handling tour arrangements for Gnags, today's biggest Danish rock band.

What links the five agencies is that they are at the heart of the action in Denmark but, when planning tours, think along full European markets. The Copenhagen-based bookers accept that while the Danish music scene is important, the fact that there are only five people in the country means that it's too small to keep an ambitious artist happy.

Says Paddy Gythfeldt, of DKB: "I think that most of our biggest promoters in Scandinavia start thinking at international level sooner or later. They can't allow themselves to be blinkered. Denmark is, in all fairness, a small country. It has the right type of venues, but the potential audience is small. We have to be careful when making concert plans and we have to spread our wings a little."

The classical sector, very important in Scandinavia, has already seen some of the concert hall operators joining forces with other European halls to book in acts for a series of dates.

The established old music company Vilhelm Hansen is very active in promoting classical concerts. Coming up is a tour with James Galway, Irish flautist, playing solo as well as conducting the Collegium Musicum with Danish flute player Michala Petri. Dates are set way ahead, unlike in the pop/rock scene. For instance, violinist Anne-Sophie Mutter is set to tour Denmark with the Royal Danish String Ensemble in 1989. Guitarist John Williams also operates under the Vilhelm Hansen umbrella.

Focal point for many tours in Scandinavia is the Tivoli Gardens Music-Hall in Copenhagen. The range of talent on view there is wide, from pop through to the New York Festival Ballet. Some international attractions promote their own shows at the Tivoli.

Taking a pan-Scandinavian view of the concert scene, the biggest concert agency of them all is EMA-Telstar, with Thomas Johansson as president. He looks after some 350 concerts annually in the Scandinavian region, working in cooperation with agencies in Finland, Norway and Denmark. Of all the acts he has presented, the heyday Abba remains the most phenomenal.

But the comparatively new group Europe, Swedish-
based, is also projected into the tour circuit by EMA, having enjoyed hit records in just about every Scandinavian and European territory.

The group started a U.S. tour in mid-April, following an ultra-successful Johansson-promoted European tour. But alongside the local band’s triumphant trek, EMA-Telstar is handling a string of tours for acts like Erasure, Duran Duran, Alison Moyet, Gary Moore, Level 42, Simply Red, Genesis, the Housemartins, Iggy Pop, Manhattan Transfer, Eurythmics, and U2.

EMA-Telstar, most at home in the Scandinavian territories rather than in the wider reaches of Europe, does business with the biggest halls, such as the Icestadium in Stockholm, the huge Scandinavium Hall in Gothenburg (also in Sweden), Oslo’s Dommens Hallen and the Copenhagen-sited Valby Hallen.

The company takes entertainment promotion to all areas. It feeds acts into 72 restaurants all over Scandinavia, maybe a cocktail bar pianist here or a small group there. It also provides acts for the ferryboats plying between Finland and Sweden.

And EMA-Telstar is also into artist management, with Thomas Johansson’s team looking after such major Swedish acts as Ratafa and Eva Dahlgren.

In a tour/concert sense, each of the Scandinavian territories has a lot going for it. One highlight of recent years was the Thorbjornsen agency’s tour of Kim Larson through the summer of 1985. A circus marquee was hired and 47 concerts in Denmark arranged. The singer drew some 120,000 fans in just a couple of months, underlining the strength of Danish audience potential.

But Finland has its own major halls and touring artists to work alongside the visiting international names. When, in 1986, the country was enjoying its lowest rate of inflation in many years, the touring scene exploded with tour energy. In Finland, the busiest on-the-road season is from June to August when there are at least 10 major pop festivals nationwide.

Sweden, with a population of around eight million, supports a big-name touring industry, with special folk park arenas opening up in the summer months, providing attractive venues for international names as well as the leading domestic acts.

**KNUD ORSTED**

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**FRANCE**

(Continued from page E-1)

to promoters. It’s a sort of arbitrator that weeds out false values. Concert seats may not be expensive compared with, say, an evening at the theater, but even so they’ve gone up by 240% in price over the last decade.

“Our audiences are young and not especially well-heeled. You cannot afford to make mistakes; you have to give them the music they want.”

A major preoccupation for all promoters is the problem of having an artist available before his or her album has had time to accumulate retail sales. As Chrysalis label manager Christophe Magny says: “Agents and promoters don’t take into account that in France an album will take two or three months to establish itself. If the album isn’t there, then bringing the artist in won’t achieve anything. It won’t increase sales noticeably, and it can even drag them down if it turns out the hall was half empty. Of course there are exceptions, like Madonna or Rod Stewart or Prince.”

Until the early 1980s, concert sponsorship in France was largely undertaken by radio stations Europe 1, Luxembourg and to a lesser extent Radio Monte Carlo. But by 1985, NRJ, France’s fourth most popular station according to the most recent polls, had developed a sponsorship policy which was so strong and constructive as to make it the leader in the field.

Last year NRJ supported 34 concerts. This year, while Europe 1 will be presenting Alpha Blondy and Radio Télé Luxembourg will put on Murray Head, NRJ has more than 20 concerts lined up, the first half of the year alone, with Lionel Richie, Tina Turner, Al Jarreau, Status Quo and Cyndi Lauper among the artists set to appear.

“This year,” says Max Guazzini, head of NRJ’s sponsorship department, “we have a virtual monopoly on the Ile de France. When we sponsor an artist we go all the way. Our concerts are sold out. That’s why people come”

(Continued on page E-13)
Save the clouds.

When you lose your vision, you lose the clouds.
You lose the sunsets. The seashells. The
moonlight and snowflakes.
This year 50,000 Americans will lose all that
and more. Forever.
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The Belgian concert scene boasts greater variety than that of Holland, but that is mainly because it is a bi-lingual country. Fewer U.K. and U.S. acts tour this country. MOR is highly popular fare.

Leading Belgian promoter Herman Schueremans, based near Brussels, has four agencies in his group: Altsin, Stagco, On The Rocks and Sound & Vision. His group organized 190 concerts last year, drawing 280,000 visitors.

All major concerts in Belgium last year were sold out, contrary to the patchy success ratio of previous years, which tended to cause a lessening of interest in the small club circuit.

Schueremans also runs the two-day open-air event in Torhout/Werchter, which attracted 120,000 fans in 1976, of which a third came from Holland.

The leading Belgian sound/lighting company is EML, based in Werchter.

The VAT rate on Belgian concert tickets is between 21.1% and 24%, depending on where the show is staged. Belgian industriestes predictably regard this as too high.

Top Belgian venues are the Vorst National Hall (Brussels, 8,000), the Limburg (Gank, 6,700 all standing), the Brielpoort (Deinze, 4,000 all standing), the Queen Elizabeth Hall (Antwerp, 2,000), the Palais des Beaux Arts (Brussels, 2,000) and the Royal Circus (Brussels, 1,825).

Sponsorship in Belgium, as in Holland, is in its infancy, though cigarette company Belgas sponsors the Torhout/Werchter festival, along with (last year) Philips, the General Bank of Belgium and the national lottery, Lotto. Belgian promoters “tune in” with the record companies on promotions, says Schueremans.

Among other prominent Belgian concert agencies are Gemco and Make It Happen, the two companies last year organizing 150 concerts attracting not far off 200,000 customers.

Few pop/rock events are staged in the third Benelux territory of Luxembourg, apart from an occasional event at the Nilles Hall in Differdange, generally featuring French-speaking acts. But most Luxembourg fans catch up on their pop heroes in Brussels or in nearby West German cities.

Most jazz promotion in the Benelux territories is by Wim Wigt, head of Wim Wigt Productions in the Dutch center Wageningen. He also heads the indie jazz label Timeless Records. He arranges tours for around 75 acts annually, and they give a total of 700-800 concerts, and also takes tour packages to various East European territories, and to some Middle East countries.

Paul Acket is a similarly well-known operator in the European jazz scene, the organizer of the North Sea festival. He says some acts will be asking for more money because of the low rate of the U.S. dollar.

WILLEM HOOS

FRANCE

(Continued from page E-11)

to see us. The record companies support us because they know we will back the artists and promote them on the airwaves. When we undertake to promote a concert we also undertake to promote the act.

“Last year we spent more than $3.3 million on press publicity alone. The authors’ society SACEM came to us recently and asked why we didn’t promote more concerts by French artists. I said they were missing the point. Concerts are like radio programming: they depend on the time of year, on the quality of the material and so on. During 1986 we were involved in the tour by Indochine and Etienne Datto, and in Dianne Tell’s appearance at the Olympia. And that was because they merited that attention and support just as much as concerts by Prince or Phil Collins.”

PHILIPPE CROQC

CREDITS: Intl Editor, Peter Jones; Cover photo of Stevie Wonder by Attila Csopo; Design, Stephen Stewart.

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Matt Bianco • Ted Nugent
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Peter Tosh • Pink Floyd
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ZZ Top...

Or please contact your european promoter!
PolyGram Debuts Midprice Pop, Classical CDs in U.K.

BY PETER JONES

LONDON PolyGram has launched its first 60-frame compact disc series with an initial batch of 100 titles divided between pop and classical. Retail price is less than 10 pounds (about $16) each.

Maurice Oberstein, chairman of PolyGram U.K., says, “This is the natural second stage of the CD format. The broad range of artists and product we’re offering, both from artistic and technical standpoints, gives us a perfect chance to get into CD for the first time—at a reasonable price.

“This launch will have a major effect on the overall expansion of the CD market in general.”

Dire Straits and Level 42 head the list of artists that act as the new disc series. Dire Straits’ “Brothers In Arms” album is the biggest-selling CD yet, with unit sales of more than 1 million in Europe, a quarter of which have been in the U.K. Dire Straits’ “Comminique” album, which has gone gold in less than a half-million sales mark, is also in the Special Price launch.

The full pop batch features material spanning four decades, including the Platters, the Everly Brothers, Jimi Hendrix, the Bee Gees, Tom Jones, Neil Sedaka, John Lennon & Yoko Ono, the Jam, and Bananarama. Also featured is the soundtrack album of “Midnight Express.”

French TV Network Sold

PARIS Control of TF1, France’s leading national television network, has gone to a consortium headed by the construction group Bouygues, in which the media magnate Robert Maxwell has a 10% stake.

The consortium will pay some $500 million for a controlling 50% interest in the formerly state-owned network. The French government will retain a 50% for $250 million, with 10% of shares reserved for TF1 employees and 40% to be offered to the general public.

Many observers had expected TF1 to go to a rival group headed by the French publishing empire Hachette, which also owns radio station Europe 1. Bouygues, however, argued that it would be stronger financially and better able to guarantee the future development of the network. At a televised presentation to both parties to the new (now defunct) communications commission CNCL April 3, Bouygues was generally agreed to have had the upper hand.

The 48-day CNCL’s 13-member team announced its decision.

The sale is the culmination of a long period of upheaval in the French media, initiated under the Socialist administration of François Mitterrand.

GEMA, BIEM CHIEFS CONFERENCE (Continued from page 6)

more detailed stage.

The move by GEMA to seek fresh negotiations with IFPI comes at a time when it is still locked in a 4-year-old dispute with the German record industry over mechanical royalty rates. The arbitration court only recently settled the dispute with a reciprocal judgment of 9% of the dealer price with a technical deduction of 8% for cassettes (a net of 8.28%), which is less than the rate agreed upon by BIEM and IFPI. (The BIEM agreement provides for a royalty of 9.5% of the dealer price, less a discretionary 4% to cover display and advertising costs.)

GEMA appealed the decision and the outcome of the appeal is expected soon. Meanwhile, the German record industry has paid well in excess of 100 million marks (around $50 million) into escrow, pending the outcome of the appeal.

A spokesman for IFPI welcomed the GEMA/BIEM move, saying that any initiative that would enable the record industry to negotiate mechanical royalty-agreements with a single unified entity was to be applauded.

Orescoan of I.R.S. Is On Talent Hunt

Label Manager Stalks First Signing

BY KIRK LAPOINTE

OTTAWA He slips into the office before 9 a.m. and stays right up until about 6:30 p.m. or so, just in time to make long-distance calls to the West Coast from home. These nights, when he is not on the road, he is likely to be checking out local Toronto talent at a club in the hopes of luring his first Canadian signing for the I.R.S. label.

Meet Paul Orescoan, the 28-year-old jack-of-all-trades for I.R.S. Record Company. Orescoan is a tireless label manager and one-man show. Last year, he was voted the best independent promotion executive on the best independent foreign-owned label by the Canadian music industry.

“Meet Paul Orescoan, the 28-year-old jack-of-all-trades for I.R.S. Record Company. Orescoan is a tireless label manager and one-man show. Last year, he was voted the best independent promotion executive on the best independent foreign-owned label by the Canadian music industry.”

“I’m basically the guy running around with the pitchfork for the guy who owns the farm,” he says. In the last year or so, he has been bailing pretty good hay, too: platinum for Belinda Carlisle, near-platinum for Five Young Cannibals, and gold for Doctor & The Medics and Timbuk 3.

Working from the Toronto office of MCA Records Canada Ltd., which distributes I.R.S., Orescoan has considerable latitude to set the priorities he feels are best-suited to the Canadian market.

“My mandate was to bring a Canadian identity to I.R.S.,” he says. And, in the three years he has been the label’s main man, he has turned the label from just another distributed record company into one that has a certain niche in the market.

Orescoan is given a budget of Canadian sales to work records in ways a more distributed label often can’t. A straight-talking, no-nonsense, clear-thinking man, he has a reputation within the industry of getting the maximum out of his projects and wasting a minimum of time on records that clearly don’t have the right stuff.

A former dance music promotions manager at A&M, he still spends every other Saturday with the Toronto Dance Pool. In line with his label’s new music roster, he spends a disproportionate amount of time with campus radio stations and alternative media. With about 20 releases a year to work, he finds plenty of time to market the product with major radio, retail, and press.

“My job is planting the seed, getting it started,” he says. “MCA comes in later, when things have taken a hold, and really acts as a springboard for us.”

He is on the phone a handful of times each week with Los Angeles headquarters. One great thing about working for a small label, he says, is that you can always call the president when you need advice.

Although not part of the inner circle of decision-makers, Orescoan is frequently sounded out about potential signings or artists on the roster who are readying records.

“I am the eyes and ears for the company here,” he says. And, increasingly, he is paying attention to domestic talent, biding his time to find just the right act for I.R.S. to make its first Canadian signing.

Above all, Orescoan has the autonomy to set his own priorities and has the respect of the head office.

“If they believe in something—or don’t—I have to start something on my own in Canada,” he says. “It keeps me happy to have that trust.”

French TV Network Sold

PARIS Control of TF1, France’s leading national television network, has gone to a consortium headed by the construction group Bouygues, in which the media magnate Robert Maxwell has a 10% stake.

The consortium will pay some $500 million for a controlling 50% interest in the formerly state-owned network. The French government will retain a 50% for $250 million, with 10% of shares reserved for TF1 employees and 40% to be offered to the general public.

Many observers had expected TF1 to go to a rival group headed by the French publishing empire Hachette, which also owns radio station Europe 1. Bouygues, however, argued that it would be stronger financially and better able to guarantee the future development of the network. At a televised presentation to both parties to the new (now defunct) communications commission CNCL April 3, Bouygues was generally agreed to have had the upper hand.

The 48-day CNCL’s 13-member team announced its decision.

The sale is the culmination of a long period of upheaval in the French media, initiated under the Socialist administration of François Mitterrand.
The ASCAP Board of Directors joined with musical citizens from across the country in Washington, D.C. recently to discuss their opposition to the "source licensing" bills with members of Congress. A highlight of the week's activities was the presentation of the ASCAP Pied Piper Award to Lena Horne at a dinner co-hosted by ASCAP, Concerned Senators for the Arts, the Congressional Black Caucus, and the Congressional Caucus for Women's Issues. The Pied Piper Award—ASCAP's most prestigious honor—is awarded to entertainers whose contributions to music have been of an outstanding and unique nature.

ASCAP Pied Piper to Lena. Tony Bennett, who performed a special song segment, and Dionne Warwick, who spoke of her feelings for Lena as an inspirational role model, flank Lena Horne as she accepts ASCAP's Pied Piper Award. Horne remarked, "I am truly honored to receive the Pied Piper Award from ASCAP. ASCAP and its members have been rewarding me all through my performing life with great songs to sing. I am certain that the presence of so many legislators here this evening means you will think seriously about any legislation that might diminish the incentive of creative artists to do their work. The piper wants to be paid, needs to be paid, for the valuable service he renders to us all."

Songwriters Salute Lena. Some of America's leading songwriters entertained at the salute to Lena Horne. From left are John Green ("Body and Soul"), former ASCAP President Stanley Adams ("What a Difference a Day Made"), Alan and Marilyn Bergman ("The Way We Were"), former ASCAP President Hal David ("Raindrops Keep Fallin' on My Head"), Lena Horne, Burton Lane ("On a Clear Day You Can See Forever"), Sammy Fain ("Love Is a Many-Splendored Thing"), Cy Coleman ("Witchcraft"), ASCAP President Morton Gould, and Arthur Hamilton ("Cry Me a River").

Congressional Co-hosts of Lena Horne Salute. Shown as they were introduced at the salute are: (top) Rep. Mervyn M. Dymally (D-CA), Chairman of the Congressional Black Caucus; (center) Rep. Pat Schroeder (D-CO), who co-chairs the Congressional Caucus for Women's Issues; and (bottom) Sen. Howard Metzenbaum (D-Ohio), co-founder of Concerned Senators for the Arts.

Patti Congratulates Lena. Among those joining in the salute to Lena Horne was Patti LaBelle.
**Breakfast With the Majority Leader.** Four West Virginia composers joined Senate Majority Leader Robert Byrd (D-WV) at a breakfast in the Senator's honor. From left John Beall, Seseen Francis, Sen. Byrd, Paul Whear, and Fran Josp Racic.

**Luncheon With the Speaker.** Texas music creators joined the ASCAP Board of Directors at a luncheon with Speaker of the House Jim Wright (D-TX). From left Jeff Storie, Marilyn Bergman, George Bragg, Hal David, Speaker Wright, ASCAP President Morton Gould, and Jack Noble White.


**Arts Caucus Chairman Greets Michigan Composers.** At a luncheon in his honor, Rep. Bob Carr (D-MI), newly elected Chairman of the Congressional Arts Caucus, met composers from his district. From left Kurt Alan Carpenter, James Niblock, Rep. Carr, Roseanne Hammill, William Alpern, Chris Rollins, and Jere Hutcheson.

**Composers Play D'Amato's Tune.** Sen. Alfonse D'Amato (R-NY) addressed the ASCAP Board of Directors at a dinner in his honor. Afterward, the Senator and the composer Board members got together to harmonize on many ASCAP standards. From left Sammy Fain, ASCAP President Morton Gould, Burton Lane, Stanley Adams, Alan Bergman, Sen. D'Amato, Cy Coleman (seated), John Green, Hal David, and Marilyn Bergman.

**Country Music Leaders Greet Gore.** A group of country music songwriters and publishers joined the ASCAP Board of Directors at a dinner honoring Sen. Albert Gore (D-TN). From left (seated) Wayland Holyfield, ASCAP President Morton Gould, Sen. Gore, and Richard Leigh. From left (standing) ASCAP Board member Buddy Killen, Kevin Lamb, ASCAP Southern Executive Director Connie Bradley, Peter McCann, Mrs. Albert Gore, and Mike Reed.
ALBUMS

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart for its platinum certification.

NEW & NOTEWORTHY: Highlights news and developing acts worthy of attention and other releases of special interest.

RECOMMENDED: Other releases predicted to hit the top half of the chart in the format listed.

POP PICKS

KIM WILDE
Single: "Say You Love Me"
Producer: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

WILDE FEVER

KIM WILDE
Single: "Say You Love Me"
Producer: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

RECOMMENDED: Radio station that plays the chart: "Kiss FM"

COUNTRY PICKS

JOHN SCHNEIDER
Single: "In The Name Of Love"
Producer: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

NEW AND NOTEWORTHY

MEL & KIM

Single: "Charity"
Producer: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

RECOMMENDED: Radio station that plays the chart: "Kiss FM"

CLASSICAL PICKS

SCHUBERT: SYMPHONY NO. 8
Orchestra: Various
Conductor: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

RECOMMENDED: Radio station that plays the chart: "Kiss FM"

JAZZ PICKS

STANLEY TURRENTINE
Single: "Wanderlust"
Producer: Various
Label: RCA
Release: 1987

Radio station that plays the chart: "Kiss FM"

RECOMMENDED: Radio station that plays the chart: "Kiss FM"
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

AN UNUSUAL PAIRING PRODUCES a No. 1 record this week as “I Knew You Were Waiting (For Me)” by Atena Franklin & George Michael (Arista) rides to the top on excellent sales and airplay gains. The duo is ahead in sales points by a comfortable margin; Starship’s “Nothing’s Gonna Stop Us Now” (RCA) holds on to 2 in airplay lead but slips to No. 2 overall. Four bulletted records at Nos. 3-6 are pushing strongly toward the top. But here’s the big story: The three records making the largest total point gains on the Hot 100 this week are also the most widely played records on the chart, in 227 out of 231 panel display: “(I Just Died In) Your Arms...” by the Cutting Crew (Virgin), “La Isla Bonita” by Madonna (Sire), and “With Or Without You” by U2 (Island), last week’s Power Pick/Sales & Airplay.

THE POWER PICK/SALES this week goes to Bryan Adams’ “Heat Of The Night” (A&M), which jumps 11 places to No. 21. Also strong in sales, at No. 22 on the chart, is “Smokin’ Gun” by the Robert Cray Band (Mercury). It moves up four places on the strength of sales gains, but it lacks the total points needed to keep its bullet. Three other singles are in a much higher position on the top 40 sales-only chart than on the Hot 100, showing the difficulty records sometimes have in getting airplay even with strong sales: the Cover Girls’ “Show Me” (Fever), Paul LeFort & the Boom Boom (Zyx), and Herb Alpert’s “Keep Your Eye On Me” (A&M).

HERB ALPERT’S NEW SINGLE, “Diamonds” (A&M), with vocals by Janet Jackson and Lisa Keith, is having no difficulty with airplay: it garners 69 adds from the radio panel—the most of any record—and makes the biggest jump on the chart, 26 places to No. 58. Kim Wilde’s remake of “You Keep Me Hangin’ On” (MCA) is the second most added and gains the most radio play, moving up 10 places to No. 13, winning the Power Pick/Airplay this week. The airplay winners have a 100% track record of hitting the top 10—and an 89% record for hitting the top five—so the 60 stations on the panel yet not playing Wilde’s record should take notice. It is already mentioned in New Orleans and top 10 at KITTY San Antonio and KCPX Salt Lake City.

QUICK CUTS: This week’s new entrants include chart debuts for Koil Moe Doe, a rapper from Harlem’s New West Rockers from Boston, and the Others, a half-Australian, half-German group... Glenn Medeiros is making his chart debut at age 16 with “Nothing’s Gonna Change My Love For You” (Amherst). He is up to No. 32 this week, with an outstanding top 10 report—19 of those are top five—from the pop radio panel. Among the strong reports: 1-1 at Q-107 Washington, D.C., 10-2 at KZOU Little Rock, Ark., and 4-2 at KCWP Kansas City, Mo., where PD Dene Hallam says that “it’s huge on call-out week after week, strongest with women but not a turn-out to men.”

FOR WEEK ENDING APRIL 18, 1987

| RADIO Most Added |
|------------------|----------------|----------------|----------------|
| Platinum/Gold | Silver/Bronze | Silver/Silver | Total Add |
| DIAMONDS | HERB ALPERT | 3 | 17 | 49 | 104 |
| | YOU KEEP ME HANGIN’ ON | 3 | 17 | 49 | 104 |
| KIM WILDE MCA | 3 | 18 | 41 | 67 | 170 |
| WANTED DEAD OR ALIVE | 4 | 12 | 33 | 49 | 162 |
| | JOEY | | | | |
| | PYLON | | | | |
| | PM PUBLISHING BROS | | | |
| | ATLANTIC FARRER BROS | 6 | 10 | 20 | 35 | 65 |
| | HEAD TO TO | 5 | 7 | 23 | 35 | 65 |
| | KENNETH COBHAM | 4 | 2 | 23 | 29 | 116 |
| | VICTOR MUSSES | 4 | 3 | 22 | 25 | 116 |
| | LEWIS | 2 | 19 | 25 | 150 |

EMI RODVEN

(Continued from page 3)

EMI RODVEN

(Continued from page 3)

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(Continued from page 3)

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(Continued from page 3)

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EMI RODVEN

(Continued from page 3)
AUSTRALIAN RECORDING INDUSTRY AWARDS

CONGRATULATIONS TO

JOHN FARNHAM

BEST AUSTRALIAN ALBUM
Whispering Jack

HIGHEST SELLING AUSTRALIAN ALBUM

BEST AUSTRALIAN MALE ARTIST

HIGHEST SELLING AUSTRALIAN SINGLE You're The Voice

BEST AUSTRALIAN ADULT CONTEMPORARY RECORD

BEST AUSTRALIAN SINGLE

For further information contact:
Wheatley Organisation,
Suite 4/5, 4th Floor, Illoura Plaza, 424 St. Kilda Rd.,
Melbourne, Victoria 3004 Australia.
Phone: (03) 267 8811

RCA/Ariola,
9th Floor, The Boulevarde, Strathfield Plaza,
Strathfield, N.S.W. 2135 Australia.
Phone: (02) 764 3888
A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>NOTHING'S GONNA STOP US NOW</td>
<td>STARSHIP</td>
</tr>
<tr>
<td>2</td>
<td>I KNEW YOU WERE WAITING</td>
<td>ARETHA FRANKLIN &amp; GEORGE MICHAEL</td>
</tr>
<tr>
<td>3</td>
<td>DON'T DREAM IT'S OVER</td>
<td>CROWDED HOUSE</td>
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<tr>
<td>4</td>
<td>SIGN 'O THE TIMES</td>
<td>STEVIE WONDER</td>
</tr>
<tr>
<td>5</td>
<td>LOOKING FOR A NEW LOVE</td>
<td>JOY WATLEY</td>
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<tr>
<td>6</td>
<td>MIDNIGHT BLUE</td>
<td>LOU GARRUM</td>
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<td>7</td>
<td>COME GO WITH ME</td>
<td>EXPOSE</td>
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<td>8</td>
<td>LEAN ON ME</td>
<td>CLUB NOUVEAU</td>
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<td>9</td>
<td>WALKING DOWN YOUR STREET</td>
<td>BANGLES</td>
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<tr>
<td>10</td>
<td>LA ISLA BONITA</td>
<td>MADONNA</td>
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<td>11</td>
<td>THE FINEST TIMES</td>
<td>STEVE WINWOOD</td>
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<tr>
<td>12</td>
<td>(I JUST) DIED IN YOUR ARMS</td>
<td>CUTTING CROW</td>
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<tr>
<td>13</td>
<td>KICK OF THE DAY</td>
<td>KOOL &amp; THE GANG</td>
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<td>14</td>
<td>TONIGHT, TONIGHT, TONIGHT</td>
<td>GENESIS</td>
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<td>15</td>
<td>COME AS YOU ARE</td>
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<td>16</td>
<td>DOMINDES</td>
<td>ROBBIE NEVL</td>
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<td>17</td>
<td>WITH OR WITHOUT YOU</td>
<td>U2</td>
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<tr>
<td>18</td>
<td>THE MONEYHONEY</td>
<td>HIPSWAY</td>
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<td>19</td>
<td>LET'S GO!</td>
<td>WANG CHUNG</td>
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<td>WHAT'S GOING ON</td>
<td>CYNDI LAUER</td>
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<td>CAN'TCHA SAY (YOU BELIEVE IN ME)/STILL IN LOVE</td>
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<td>22</td>
<td>SMOKING GUN</td>
<td>THE ROBERT CRAY BAND</td>
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<td>THE FINAL COUNTDOWN</td>
<td>EUROPE</td>
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<td>24</td>
<td>WHAT YOU GET IS WHAT YOU SEE</td>
<td>TINA TURNER</td>
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<td>SHIP OF FOOLS (SAVE ME FROM TOMORROW)</td>
<td>WORLD PARTY</td>
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<td>26</td>
<td>THE LADY IN RED</td>
<td>CHRIS DE BURGH</td>
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<td>27</td>
<td>LET'S BE AWKWARD</td>
<td>JANET JACKSON</td>
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<td>HEAT OF THE NIGHT</td>
<td>BRYAN ADAMS</td>
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<td>MANDALIN RAIN</td>
<td>BRUCE HORNSTEIN &amp; THE RANGE</td>
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<td>30</td>
<td>LIGHT OF DAY</td>
<td>THE BARRISERS</td>
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<td>31</td>
<td>NOTHING'S GONNA CHANGE MY LOVE FOR YOU</td>
<td>GLENN MELDECIRO</td>
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<td>TALK DIRTY TO ME</td>
<td>POISON</td>
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<td>SERIOUS</td>
<td>DONNA ALVENA</td>
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<td>SHOW ME</td>
<td>THE COVER GIRLS</td>
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<td>36</td>
<td>AS WE LAY</td>
<td>SHIRLEY MUIRCH</td>
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<td>37</td>
<td>BIG LOVE</td>
<td>FLEETWOOD MAC</td>
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<td>38</td>
<td>BUS STOP</td>
<td>JON BON JOVIE</td>
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<tr>
<td>39</td>
<td>BOOM BOOM (LET'S GO BACK TO MY ROOM)</td>
<td>PAUL LASKIS, PAUL SIMON</td>
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</table>

**Note:** The above table represents a portion of the Hot 100 Singles chart as of April 18, 1987.
Walsh Enters Entertainment Arena
Game Show Exec Bids For Own Co.

BY FRED GOODMAN

NEW YORK Will a market pitch for a diversified entertainment company spin the Wall Street wheel of fortune for a young entertainment executive with a background in game shows? That’s what Tom Walsh thinks so, and he wants to bet investor money that he can crack the jackpot.

The 30-year-old Walsh, who cut his teeth in the entertainment business with game shows, is now president of Trans World Music Corp., a company heading up his own Walsh Communications Group Inc., boasting film, television, record, and licensing divisions.

While and he wants to use the firm to develop his own game shows, he has also assembled film, music, and distribution and licensing projects.

In mid-March, Walsh Communications was acquired by Trans World Music and now trades 3 million shares over the counter. On April 7, the price of a share on the National Daily Quotation Service “pink sheet” was $2'/4.

A major part of the company’s pitch to investors is that the diversity of proposed ventures under its banner offers stockholders a better shot at a winner.

The company’s prospectus takes this view: “Typically, entertainment financing involves a single artistic project, and recoupment of this financing is dependent on the success or failure of this one project.” Conversely, Walsh claims, “Financial risk to shareholders is minimized by these numerous projects in diverse areas of the entertainment industry.”

Whether the company’s scatter-shot strategy pays off or proves to be an easy-to-insure policy remains to be seen. To date, few of the many projects listed by Walsh have moved beyond the most rudimentary phases of development.

Plans call for the TV division to focus on the development of game shows. The company says it will show the boards, with two in “serious discussion” with networks and others. Walsh also says it will develop sitcoms and a weekly on-location late-night show based in New York.

The feature film division has acquired six full-length projects. The firm says it has a letter of intent from Austin Davenport Associates for a $1.7 million underwriting, which would allow the company to make one film. Austin Davenport Associates would provide full financing through the sale of units in the picture.

Among the projects the film operation is touting is a rock musical based on “Macbeth” titled “President.” Another project, based on a subject near to the heart of the company’s chairman and CEO, is “G. A. & J.,” the Great American Game Show Movie,” which is about a network that shows only game shows.

On the music front, Walsh Communications has hired Frank D’Amico, an industry veteran and former general manager for Chrysler's Records, as its group president.

According to D’Amico, the division’s first signings are r&b vocalists Mother and the incredible Idyll backup singer Judi Dozier. D’Amico says he is shopping a four-song demo by Dozier, produced by Joe D’Estri.

Focus for the division will be on artist management, music publishing, and mastering, and to obtain copyrights and acquisition. The prospectus notes that the operation aims to develop its niche as “a small, aggressive developer of division, music publishing, audio/video production, artist management, and promotion.” It claims this concept is in “sharp contrast to the larger corporate conglomerates which currently dominate the marketplace.”

The strategy is to find and develop new and inexpensive songwriting and artistic talent and, through production, marketing, placement, and promotion of artists and their work, build a revenue-generating catalog.

The company would also seek to maintain control over merchandising, tour equipment leasing, commercial production, and music video production.

The international distribution and licensing division seeks to acquire licenses for the company’s film, TV, radio, and home video marketplace, including pay and cable TV as well as syndication.

The company has executed one deal, arranging for the release of the Cartier Communications film “Revenge Of The Barbarians” by Futureworld.

Company head Walsh says that while each division will operate independent, there is “a whole market well together,” he says. “As an example, we would be able to develop music for our own TV shows. The crossing of divisions is what makes us an unusual company.”

Walsh says the foray into music is in fact connected to another facet of a film project in which the company was interested. He says, “We had a look at Bob Marley. We mocked up a film, and we started dealing with a lot of music talent. Frank was consulting on the music, and it seemed a good package.”

Walsh points to the MCA-distributed label recently formed by film director Roman Polanski as the firm’s first example of developing revenues through divisional cross-ties. “I think it’s a way business will be done in the future.”

NEW YORK Those who have feasted on the hamburgers and saucy sandwiches served up by the Hard Rock Cafes in the U.S. and overseas will have an opportunity to sink their teeth into a public offering by the owner of some of those restaurants.

Drexel Burnham Lambert will be the lead underwriter for that initial public offering by Hard Rock PLC, a London-based company with rights to open the restaurants east of the Mississippi River and exploit its trademark in most markets around the world.

The U.K. firm will offer 2.24 million American depository shares, representing 11.2 million class A shares. The price per ADS is expected to be around $15. Proceeds will be used to pay off debt, to eliminate a working capital deficiency, and to open restaurants in Washington, D.C. and Boston.

Restaurants already operating in London, New York, Dallas, and Los Angeles have proved to be big hits with investors and company executives. New York, long lines of would-be diners are a regular sight in front of the Hard Rock Cafe on 53rd Street.

Strong promotional ties with local album rock radio have helped create a hip image for the Gotham restaurant, but ubiquitous Hard Rock T-shirts and sweatshirts have also played more than a small part.

Aside from heightening consumer awareness, the restaurant’s logo has proven an exceptionally lucrative property, with merchandising revenues reaching $30 million in revenues for the last six months of 1986, more than double the merchandising revenues for all of 1985. The company wants to use $1 million of the funds raised through the IPO to expand its New York retail outlet (see story, page 29).

Net tangible book value per ADS was at $6 cents prior to the offering. At its completion, an offering at $15 per ADS will raise the value to a pro forma $3.45 per ADS, a dilution of approximately $1.10.

A major concern would be the exclusion of certain territioys. Isaac Tigrett, co-founder of the company, has consented to give his former business partner, Peter Morton, exclusive rights to operate Hard Rock Cafes west of the Mississippi River, in California, Arizona, and Illinois while the pair dissolved the original partnership that created the restaurant chain. A spokesperson for Drexel Burnham Lambert says options to retain rights to the name and logo in several foreign territories.

FRED GOODMAN

The crossing of divisions is what makes us unusual

MARKET ACTION
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

U.K.-Based Hard Rock PLC Sets Initial Public Offering

IT’S NICE TO BE REMEMBERED: Thomas Wyman may be gone as chairman and CEO of CBS Inc. (CBS/NYSE), but he won’t be forgotten. A new project announced to shareholders reveals that Wyman’s settlement with CBS calls for him to receive $400,000 a year for life. Additionally, Wyman can elect to receive $3.8 million in 10 installments or a lump sum of $2.6 million at the start of next year. The settlement also includes a $1.5 million bonus to be paid over the next five years. Wyman left the company in September following a boardroom showdown with leading shareholder Laurence Tisch and company founder William Paley.

AND IF YOU THINK THAT’S A RIDICULOUS AMOUNT OF MONEY, then take a gander at the executive contract Warner Communications Inc. (WCI/ NYSE) has with one of its key personalities. Under the agreement, former CEO Ross’ deal would be worth more than $220 million over 10 years and could be the most liberal ever given a corporate executive. Two shareholders have filed lawsuits seeking to nullify the agreement.

A HEALTHY SPREAD: While we’re on the subject of WCI, the company’s just-released 1986 annual report shows that while the company’s revenues have increased by over 50% in recent years, its net income has declined by over 50% in each of the last three years.

REALITY TV: With the growing popularity of reality television, a new company has emerged to take advantage of the trend. Reality TV Inc. has announced plans to launch a new network that will focus exclusively on reality programming.
**Births**

Janie festivites.

Bo Barrett Paris, to Kendall and Plerina Day, March 12 in Portland, Ore. He is an entertainment attorney.

**Deaths**

Harry E. Jenkins, 63, of a stroke, March 9 in Dadeville, Ala. Jenkins began his career in 1941 as quality control inspector at RCA Records' Indianapolis pressing plant, rising through the ranks to become vice president of U.S. operations for the label. He was responsible for coordination of such artists as Elvis Presley, Jeferson Airplane, and John Denver. In 1972, Jenkins left RCA Records to head its Sunbury-Dunbar music publishing wing. He moved to Nashville in 1973 to assume the position of general manager of Jim Reeves Enterprises, where he remained for eight years. An active member of the Country Music Assn., Jenkins retired from the music business in 1981. He is survived by his wife, Lou, and three children.

Buddy Rich, 69, of respiratory and heart disease, April 2 in Los Angeles. The flamboyant drummer and bandleader was one of the best-known jazz musicians in the world. (See story, page 6.)

Michele Myer, 37, of cancer April 6 in San Francisco. A 29-year veteran of the industry, she was broker and promoter for such top San Francisco rock clubs as The Whiskey and Madame Wong's. In lieu of flowers, friends and family ask that donations be made to San Francisco General Hospital, Ward No. 86, c/o Donations, 1925 Divisadero St., San Francisco, Calif. 94110.

Maxine Sullivan, 75, of heart failure following a battle with cancer April 7 in the Bronx, N.Y. The well-known jazz and cabaret singer enjoyed two careers: one as the featured performer on such "30s jazz and pop hits as "Loch Lomond," "Darn That Dream," and "Jeans." The other as a Grammy-nominated vocal stylist of the '80s. (See story, page 6.)

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**Calle Ocho Festival**

Hansel & Kaul. The show was broadcast nationally through the Telemundo network and was heard in another 31 countries. One week later, more than 10,000 revelers danced to the orchestras of Ventura, Tommy Olivencia, and Las Chicas Del Can during the Carnival Miami Dance at Flagler Greyhound Track. On the same night, a formal corporate-sponsor dinner at the Vizcaya Palace restaurant became an impromptu jam session featuring Celia Cruz, Roberto Torres, Carlos Oliva—leader of the Los Sobrinos Del Juez band—and Miami Sound Machine's Gloria and Emilio Estevez.

The closing highlight, Open House at Calle Ocho, attracted more than 1.5 million people, moving through every possible square inch of the 2.5 blocks allotted for the festivities. They danced to the sounds of 85 performers on 47 stages.

The absence of any crowd disturbance reflects the logistical control exerted by the Kiwanis Club. "Our intention is for Calle Ocho to become a yearly family tradition where people from all age groups come and enjoy any given segment of the festivities," says Mauricio Magaronas, Kiwanis' Carnival Night chairman.

Noteworthy this year was the overwhelming corporate support garnered by the festival, which has helped to keep the event free to the public. This year's main sponsor, Proctor & Gamble, participated with 21 brands as well as sponsorship of such art as the Calle Ocho Music Assn., according to Carlos Alcetran, P&G's corporate Hispanic manager, "Calle Ocho is a unique event, truly representative of the area's consumers' attitudes."

**National-Univisa Deal**

(Continued from page 6)

Troy Cooper, executive vice president of the 700-store National Video chain, says that increasing involvement by retailers in marketing to the Hispanic community spurred his company's arrangement with Univisa.

"This is a market that has been identified by people within the last year," Cooper said. "For example, Vons has special supermarkets directed at Spanish-speaking people."

Figures cited in National's announcement of the Univisa deal indicate a large and growing concentration of potential Spanish-speak-
ing consumers in California's major markets hitherto untapped by major video chains.

According to the U.S. Census Bureau, by 1990, 51% of the Los Angeles population will be Hispanic, up from 39% in 1985; nearly 22% of New York's population will be at that level by the same year, up from 17% in 1980.

According to Cooper, adapting National's franchise format fills a void in the marketplace. "It seemed like there was a need that wasn't being filled properly. We have the distribution and marketing to fill the blank. We can provide the format [opening [Spanish-language] stores]."

Cooper says that the stores in Hispanic communities will be operated as "part of the total National Video system." Buy-in prices will be identical to those of regular National franchises: $14,900-$20,000, with initial setups up to $100,000-$500,000, depending on store type.

"The main difference will be in the mix of product," Cooper says.

**Executive Turntable**

(Continued from page 4)

P. R. E. Martin & Browne Co.

**Home Video.** Robert DeLellis is promoted to senior vice president of marketing and sales for CBS/Fox Video's consumer products division in New York. He was group vice president for the consumer products division. John Kaye is named manager of sales administration. He was supervisor of sales administration for the company.

Thomas K. Rooney becomes executive vice president and general manager of Continental Video in Los Angeles. He was president of Magnum Entertainment.

CBS/Fox Video of Stamford, Conn., promotes Michael Karaffa to national sales director and Nancy Golden to director of children's and family programming; Karaffa was national sales manager. Golden was associate director of acquisitions, records and family programming. Dan Markim is named national sales manager of premium and special markets. He was Southwest regional sales manager for Lightning Video. Vestrin also promotes the following in its creative services department: Nancy Karaffa to executive producer of XMarksMedia; Denise Farley, manager of creative services; Pam Rodi, manager of creative affairs; Matt Orefice, copy supervisor; and John Denzale, merchandising supervisor.

**Publishing.** BMi promotes Phil Graham to director of European relations, based in London. He was director of writer relations.

**PRO Audio/Video.** VCA Telecommunications names Vicki Wegley account executive for the mid-Atlantic states, based in Washington, D.C. She was with the magnetic media division of JMI.

**Related Fields.** Gus Lucas is appointed president of Viacom's West Coast operations, in Los Angeles. In addition to his new responsibilities, he will continue as executive vice president of the Viacom Entertainment Group.

SBK Entertainment World names Arna E. Andon Jr., senior vice president and president of its newly formed management division. He was vice president of product development for CBS Records.

**New Companies**

Original Projects Unlimited Inc., founded by Lair Day-Workman and producer/engineer Geoff Workman. Company will handle production and recording, management, art direction, and marketing of independent projects. It will work with both signed and unsigned artists.

Early album projects are "Tails From The Big Guy," the Original Rainbow Rabbits and "Knight of Crime" by Private Eye. 7929 S. Alder Way, Littleton, Colo. 80123-873-6977.

**Entertainment Productions Plus,** founded by Christopher Barlow and Diane Reid. A promotion management and distribution firm specializing in in-house club promotions and new artist promotion tours.

1 Hickory Corner Road, East Windsor, N.J. 08020. 609-443-1566.

**Jett Stream Promotions,** founded by Judy Jett. Company will handle local and national press happenings in the Lone Star state as well as promotions and marketing in the Southwest.

141/4 Brewer St., London, England W1R 3FL. 01-734-1452.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**Word Set to Market First Cassette Single**

(Continued from page 4)

ers "while supplies last."

While retailers can give the cassette singles to any shoppers, Daily Nickoloff will offer them to customers in the 18-to-34-year-old range, which is perceived to be Watson's base.

A spokesman for Word says that earlier giveaways of 7-inch singles were not effective but that the popularity of portable and car tape players should mean a higher level of acceptance and interest for the cassette single.

The B side of the Watson single features an interview and samples from the rest of the album.

The target date for the promotional singles and radio spots to be in place is April 20.

**Edward Morris**
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<tr>
<th>TOP POP \nALBUMS™</th>
<th>FOR WEEK ENDING APRIL 18, 1987</th>
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<tr>
<td><strong>No. 1</strong></td>
<td>ARTIST &amp; LABEL/DISTRIBUTING LABEL</td>
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<tr>
<td>35</td>
<td>HIPSWAY COLUMBIA EPC 4052 (CD)</td>
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<td>56</td>
<td>SHIRLEY MURDOCK (DECCA 6041 (8.98)</td>
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<td>57</td>
<td>some kind of wonderful</td>
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<td>RAISED ON RADIO</td>
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<td>67</td>
<td>DUOTONES</td>
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<td>68</td>
<td>CAN'T HOLD BACK</td>
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<td>69</td>
<td>ROBBIE NEIL</td>
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<td>THE ZAGORA</td>
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<td>TO HELL WITH THE DEVIL</td>
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<td>114</td>
<td>RUNNING IN THE FAMILY</td>
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<tr>
<td>115</td>
<td>SPONTANEOUS INVENTIONS</td>
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*Albums with the greatest sales gains this week. (CD) Compact disc available. **Recording Industry Ason. Of America (RIAA) certification for sales of 500,000 units. \*RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.
**1986-1987 AMERICAN STORM TOUR**

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**IN THE LAST 9 MONTHS, 1,445,445 PEOPLE GOT UP OFF THEIR SEATS TO SIT IN HIS.**

**BOB SEGER & THE SILVER BULLET BAND**

**105 DATES**

**103 COMPLETELY SOLD OUT**

**COMING SOON:**

**BOB SEGER "LIVE BULLET" ON COMPACT DISC!**

---

Capitol Records, Inc. Photo: Ross Marino

www.americanradiohistory.com
Japan's advanced technology has penetrated probably every corner of the earth. The label, Made in Japan, is synonymous with quality. Now, their entertainment industry, more than ever before, seeks a market beyond its borders.

In this issue, Billboard turns its spotlight on the future possibilities of Japan's entertainment industry . . . and its plans to develop an exchange program with other countries in the marketing of music and audio.

Billboard's 200,000 weekly readers, important industry leaders in over 100 countries worldwide, will read this issue. Be sure your ad message reaches them in this annual Spotlight on Japan.

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BONUS DISTRIBUTION
to attendees at the 1987 Summer International CES (Consumer Electronics Show) May 30 to June 2, Chicago

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FOR AD DETAILS CONTACT: Tokyo
HUGH NISHIKAWA
(03) 498-4641
AD CLOSING: MAY 5
FOR WEEK ENDING APRIL 18, 1987

WEEK ENDING APRIL 18, 1987

ARTIST

1. CHICIO DEBARGE

2. VAN HELLEN

3. THE DAVID EDMUNDS BAND

4. RANDY TRAVIS

5. ROBERT JAMES

6. HUEY LEWIS & THE NEWS

7. ROB JAMES

8. CHICO DEBARGE

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128. VAN HELLEN

129. THE DAVID EDMUNDS BAND

130. RANDY TRAVIS

131. ROBERT JAMES

132. HUEY LEWIS & THE NEWS

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249. RANDY TRAVIS

250. ROBERT JAMES
original masters. Shulman says, for example, that several valuable Barbra Streisand titles have not been issued because of deterioration of master tapes.

“If we put them out, there might have to be a special notice about quality,” he says.

Warner Bros. has been more conservative than CBS in exploring its vast catalog resources. But Warners sales vice president Lou Dennis says increased production capacity provided by WEA’s Plants, Pa., plant has spurred the label to start mining the catalog.

An additional 150-200 catalog titles will be released on CD by Warners this year, according to Dennis. May alone will bring titles by Kraftwerk, Husker Du, Sheila E., Van Morrison, The Replacements, Berlin, Black Sabbath, and the Nitty Gritty Dirt Band.

Although not yet positioned in the schedule, there will be further Sutra releases beyond the nine titles issued late in 1986, Dennis says. He adds that CDs by artists like the Grateful Dead, two Warners catalog cornerstone with slim representation in the configuration, are also forthcoming.

At PolyGram, catalog concerns in all configurations are being addressed by Harry Palmer, vice president of special markets.

“The first priority I had was to go back into our key catalog and make all our key selections available on CD at full price,” Palmer says. “We’re at the point now where the entire Moody Blues and current Rush catalog are on CD. By mid-year, all the main titles will be available on CD.”

The PolyGram full-price CD catalog titles will number in the hundreds, according to Palmer.

He says that while a number of significant catalog titles were issued in the fourth quarter of last year, the demand for hit product by Joni, Cindrella, and Robert Cray consumed a considerable amount of production capacity.

However, with PolyGram’s Hanover, West Germany, plant augmented by PDO facilities in Kings Mountain, N.C.—a joint venture of Philips and DuPont—the door is now open for the label to move further into its catalog via its new Special Price CD midline program.

“We can’t put these out at full price, but we think there’s a big market out there for them at a lower price,” Palmer says.

MCA is hoping to have a midline CD series available by early summer, according to sales vice president Harold Sizemore. Titles and pricing have not been determined.

The label has been conservative in releasing its catalog on CD: Approximately 255 titles are available, including work by Steely Dan, Elton John, Tom Petty, the Who, Neil Diamond, and Jimmy Buffett.

Sizemore says MCA is not likely to issue any more twin CDs combining two LP titles on one disk. He cites resistance to the twofers idea by big retail accounts as a factor.

A&M is moving cautiously in the area of catalog CDs. While the label issued 56 titles in January, only 50-75 pure catalog titles will be issued per year, according to vice president of sales David Steffen.


A&M recently delved heavily into its back catalog with its 25th Anniversary CD series—collections of hits by such artists as the Carpenters, Chuck Mangione, Joe Cocker, Peter Frampton, and Supertramp. A&M is using the recently released “The Last Street,” a two-LP concept album, for an ear-splitting CD.

A&M’s president, a spokesman at RCA could provide no information on the label’s long-range plans for its catalog, a current RCA release indicates a possible alternative to issuing an artist’s entire output on CD.

In March, the label issued “2400 Fingers,” a two-LP concept album of Jefferson Airplane hits and album tracks. The package contains significant portions of the albums “Surrealistic Pillow,” “After Bathing At Baxter’s,” and “Crown Of Creation.” The CD version contains 10 additional tracks and has a running time of 190 minutes.

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tended beyond jazz, incorporating liberal doses of contemporary rock and soul as well as such showstopper as “This Is My Time of Day” which is now a popular dance single.

Buddy Rich is working with the original Upper East Side location to a larger venue on Madison Square Garden, where Rich began leading a big band once again in the mid-'60s and '70s when he became a frequent guest of Johnny Carson and other television personality.

But the economics of maintaining a big band proved too much for Rich, and in 1974 he gave it up to a nighttime gig in New York, Buddy’s Place, where he led a small group. The following year, Buddy’s Place moved from its original Upper East Side location to a larger venue Madison Square Garden, where Rich began leading a big band once again in the mid-'60s and '70s when he became a frequent guest of Johnny Carson and other television personality.

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House action last month. On March 25, the full House Commerce Committee approved a one-year version of a bill, H. R. 1384, requiring the machines to be equipped with copy-code scanners. The provision is part of the huge House trade bill.

A Senate version, S. 506, has a three-year provision and has been referred to the Commerce Committee.

Senate and House Copyright Subcommittee Chairmen Sen. Dennis DeConcini, D-Ariz., and Rep. Robert Kastenmeier, D-Wis., decided to hold the joint hearing last month.

Hinta that Congress would draw the line first came from DeConcini in remarks to Charles D. Ferris, a spokesman for the Home Recording Rights Coalition, which opposes the pending bills. Ferris told the lawmakers that DAT machines are designed with sampling rates that are different from those of digital CD players, thus preventing so-called clone copies. Opponents caution that this decision by the Japanese manufacturers could change at any time and that prototypes of some-sample machines already exist.

The RIAA tallied last year's CD shipments at 53 million units, up a towering 134% over the 22.6 million in 1985. At suggested list price—most labels do not specify a suggested list price for CDs—the value of the CD shipments was given as $900 million, an increase of about 130% over the previous year's $389.5 million.

The achievements in the new configuration slightly topped earlier industry predictions.

Shipments of LPs and EPs combined exceeded the figures for CDs in both units and dollars last year, although the narrowing gap, especially in dollar volume, indicates that the likelihood of 1986 is the last year this will prove to be the case. The RIAA found that for 1985 came to 125 million units, a precipitous drop of 25% from the 1984 figure of 167 million. In dollar value at suggested list price, this drop in units was offset by a rise of $1.28 billion.

Indicative of market dynamics at work were these vinyl configurations: the acceleration in the drop-off pace. The dips in LP/EP shipments were 13% and 17% in units and dollars, respectively, in 1985. Singles, both 7-inch and 12-inch, also continued to fall, reports the RIAA. The drop in units was 22%, to a net of 94 million in 1986. In value at suggested list price, the drop was 15% for the year, to $258 million.

The morbund 8-track format showed some weak signs of life last year with a drop in shipments of 1.7 million units, valued at $10.5 million. These were declines of 51% and 58%, respectively, from 1985.

The current statistics are calculated by the RIAA based on member reports to the association's market research committee, extrapolated to account for nonmember market share.

Sleeve for each 45 bears the same "Platoon" logo and artwork as the album. Tied in with the "Platoon" singles are individual marketing campaigns for separate albums by each of the three artists.

Randy Miller, director of product management for RCA, says the release of "White Rabbit" serves a dual purpose: promoting "Platoon," and, more importantly, "2400 Fulton Street," RCA's two-record Jef- ferson Airplane compilation set. The "White Rabbit" single also features the artwork from both the "Platoon" and "2400 Fulton Street" albums.

"It's really very interesting how the whole thing came together," says Miller. "Because we had worked a long, long time on our Jef- ferson Airplane anthology, it makes sense for us to put 'White Rabbit' out and tie it in with 'Platoon.' But we worked such a long time on the anthology album, it's perfect timing. It's a natural." As for airplay possibilities, Miller looks optimistically at recent chart history. "'Stand By Me' was a hit once before, and it went to the top of the charts again. 'Twist And Shout' was a hit before, and it went to the top of the charts again. 'I Want to Hold Your Hand' also continued to fall, reports the RIAA. The drop in units was 22%, to a net of 94 million in 1986. In value at suggested list price, the drop was 15% for the year, to $258 million.

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LOS ANGELES A multimedia stage tribute to Bob Dylan opening in San Francisco this month has been authorized by the singer/songwriter.

The play, "Dylan: Words & Mu-
sic," premieres April 24 at the Zeph-
nyh Theatre and will run for six weeks.

Previews begin Wednesday (15). The April 21-25 shows will benefit such organizations as Amnesty In-
ternational; OxFam, an interna-
tional relief agency; SEVA, a San Fran-
cisco-based fund-raising group aid-
ing the handicapped in India; and Fran-
cisco's Hunger Project. Maria Muldaur and the Grateful Dead's Bob Weir will appear as special guests at the April 21 and 22 shows, respectively.

Peter Landecker, the show's cre-
ator, says the production began as a student project at the Univ. of Cali-
ifornia at Los Angeles in 1981. Hope-
ful of turning the project into a le-
gitimate theatrical production, Lan-
dercker received his break through a chance encounter with Dylan at a West Coast gas station shortly after the show's UCLA run.

Dylan referred Landecker to his
management at the time, Jerry Weintraub and Sal Balenfetti of Management III, and the arduous process of obtaining clearances be-

"It took years to get the rights," Lan-
dercker says. "It was very diffi-
cult to come up with an agree-
ment that was suitable for us and for them."

Multiple clearances were neces-
sary because "Words & Music" in-
corporates not only Dylan's songs (many of which are owned by pub-
lisher Warner Bros. Music) but also such songs as "Midnight Boulevard" and the "Night" by the plaintiff. The original action sought punitive damages on claims of failure to properly account for royalties on Beatles recordings.

ALL WORK AND NO PLAY: While software and hardware battle lines are drawn in the U.S. (see story, page 11), the International Federation of Phonogram & Videogram Producers (IFPI) is inviting managing directors of all European record companies to a dem-
ocracy seminar in addition to one de-
signed to protect recordings from unauthorized dupli-
cation by digital audiotape (DAT) recorders. The dem-
stration will be held at the Intercontinental Hotel in London's Maryfair on May 7 and will be followed by a press conference. In the U.S., the prestigious Washington Post didn't win any record company/mu-
sic publisher friends when it stated in an April 6 editor-
ial that "the threat of the previ-
ous is ridiculous." The newspaper continued, "In its misguided solution to a grossly overstated threat, the Energy and Com-
merce Committee has achieved a raw sym-
metry—the marriage of bad technology to bad law.

DISTRIBUTION DEALS have been set by Atco Rec-
ords, for Carl Strube's Boston-based Critique label, starting with "Black Dog" by NewCity Rockers; and by Cory Robbins' Profile Records, for Zeka Records, starting with "Hey Love" by King Sun-D Mo.

LASER-RAY COMEBACK: Dr. Charles Kelman, the famed surgeon who invented the laser system—
known as phaco emulsification—for cataract removal, is due to return to the operating stage after 30 years. As a vocalist and jazz saxist on Chancellor Records—
the home of Frankie Avalon and Fabian, among others—he had some success with a ditty called "Telephone Number." Kelman is now teaming up with a former cataract patient, Lionel Hampton, to make the al-
bum. And Dr. Kelman's music—in its eventual com-
 pact disk version—will be read by a laser beam.

ALL AT SEA: The Sammy Kaye Orchestra, which has been under the baton of Roger Thorpe since Kaye's retirement, is recording an album of songs that have water as their theme, such as "How Deep Is The Ocean," "Of I'Man River," and "By A Waterfall." While he no longer fronts the band, Kaye came up with the idea after he learned it was working a lot of cruises. Kaye hopes to sell the master to a label, other-
wise, he'll market it himself.

HEY, MR. POSTMAN: The Lettermen, celebrating their 25th anniversary in show business, are making Postmaster General Preston "Bob" Tisch an honor- ary Postman at the band's May 12 D.C., Friday (17). Can he sing? Lead singer Tony Bu-
della doesn't know.

GOING TO THE CABARET: Chappell/Intersong Music is doing a special promo on the nation's key cab-
arets, where the sound of MOR is vibrant these days, to call attention to the first collaborations by veteran writers Burton Lane and Ervin Drake. Recently de-
buted by Michael Feinstein at New York's Algonquin Hotel were "And Suddenly It's Christmas" and "I Never Let My Hair Grow Out." The former, a Paul Simon song, was recorded as "Someone In A Remake," a parody of "Carme-
lina," the musical he wrote with the late Alan Jay Lerner.

SWEET SCOOP: Uppie ice cream purveyors Ben & Jerry dished out three gallons of their new Cherry Garcia ice cream at a backstage party for the Grateful Dead following the band's April 7 performance at Brendan Byrne Arena in New Jersey. It was no contest for Delta and Less Soltman when it came to naming the newest ice cream. Latest MCA to-
deer is called Maxie Samantha Rose.

WHALES: Living Music founder Paul Winter and label mate Paul Halley gave the premiere perfor-
mance of music from "Whales Alive" April 7 at New York's Cathedral of St. John the Divine. The album, which features Dr. Roger Payne's recordings of some new songs and readings by actor Leonard Nimoy, was in-
spired by the movie "Star Trek IV." For the concert, the voices of Nimoy and the sea mammals were cap-
tured on tape, but actor Mark Lenard, who plays Dr. Spock's father, was on hand to represent Nimoy. For their efforts in preventing the killing of whales, the album's creators received awards from the World Wildlife Fund and the Star Trek Official Fan Club; N.Y. Gov. Mario Cuomo declared the date Whales Alive. "When the Simon and Garfunkel song 'The 500 Year Wait' became a hit, the switch-
stop at Tower Records' Lincoln Center store, the Arista artist extended her stay two hours in order to sign autographs for all who came to meet her.

THE ARTS & ENTERTAINMENT OF JAZZ: A tape of a 1983 recording session featuring drummer Jim-
my Cobb on the CBS label, "Entertainment City," has been released by Sugar Hill Records. The work Thursday (16); it will simulcast on 12 National Public Radio stations. Bill Cosby was on hand to lis-
ten in during the recording of the Contempo Vibrato album, which also features the work of trumpeter Freddie Hubbard.

EXSMALL FACES MEMBER Ronnie Lane, suffer-
ing from multiple sclerosis for a number of years, is in remission and has formed a new band in Austin, Texas. The group, Ronnie Lane & the Tremors, makes its Big Apple debut at the Limelight April 19.
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