Defectors Irk Supporters of Cassette Single

BY GEOFF MAYFIELD

NEW YORK Advocates of the cassette single reacted harshly to the decision by recording Industry Assn. of America companies to cut back on their support of the format's summer test run.

"The change of events from some of the distributors was unbelievable," says Don Jenner, senior vice president of marketing and promotion for Arista.

CBS and Capitol/EMI, companies originally seen as major players in the cassette single's launch, are now hedging for the sidelines. Both will release cassette versions of 7-inch singles on the market this summer, but those companies will not help fund a customized store display that has been developed for the test (Billboard, May 9).

Proponents of the experiment, conceived during meetings of the (Continued on page 84)

No Comment By Other Labels Sued Isgro, Capitol in Settlement

By Dave D'Martino

LOS ANGELES Independent record promoter Joe Isgro and Capitol Records have reached an out-of-court settlement in the much-publicized lawsuit initiated by Capitol against Isgro (Billboard, April 21) for allegedly engaging in unfair competition.

Isgro, who filed his $25 million antitrust lawsuit in U.S. District Court here April 30, 1986, claimed that most major record labels and the Recording Industry Assn. of America had conspired to restrain and monopolize the independent promotion trade in order to halt the spiraling fees competition had produced.

Among the labels named in the suit with Capitol are MCA, RCA, Arista, Warner Bros., Atlantic, Elektra, Motown, PolyGram, A&M, Chrysalis, and Geffen. Of all the major labels, only CBS Records was not named in the suit.

"I still believe it was a conspiracy? Absolutely," says Isgro, adding that he and his lawyers are still trying to determine how much of the entire episode has cost him. "It's in the millions," he says. "The settlement (Continued on page 84)

It's Not The Color Of Money Colorized Vids Don't Lift Sales

This story prepared by Chris Morris and Earl Paige

LOS ANGELES The manufacturers of colorized video classics are chasing rainbows as far as the consumer is concerned.

A Billboard survey of retailers and distributors indicates that consumers are largely indifferent to the controversial computer-tinted versions of old movies.

Colorization has become a cause celebre in the Hollywood community, where directors like Frank Capra and John Huston and actors like James Stewart have opposed the process as a distortion of their original black-and-white features.

An ironic twist to the controversy is seen by members of the video retailing community, who say that colorization, while not a market force in and of itself, may have heightened consumer awareness of classic black-and-white features.

Some retailers view Video Treasures' announcement that it will market Hal Roach Studios' colorized classics at 99 cents (Billboard, May 9) as evidence that the tinted versions aren't flying in the marketplace at higher sell-through prices of $19.95-$29.95.

"I think that 99% of the renters couldn't care less," says Richard Abt, president of Philadelphia-based franchisee West Coast Video.

"They don't care about old movies, whether they're colorized or uncol...

(Continued on page 85)
THE FURS HAVE ARRIVED!

- "HEARTBREAK BEAT" is a smash—their biggest single to date!
- "MIDNIGHT TO MIDNIGHT" album sales are Top-20 nationally!
- AND NOW, THEIR MOST EXTENSIVE TOUR:

  5/3 - RITZ, NEW YORK, NY
  5/6 -27 - WARFIELD THEATRE, SAN FRANCISCO, CA
  5/22 - FORUM, LOS ANGELES, CA
  5/23 - OPEN AIR THEATRE, SAN DIEGO, CA
  5/24 - MESA AMPHITHEATRE, PHOENIX, AZ
  5/25 - SPECIAL EVENTS CENTER, SALT LAKE CITY, UT
  5/27 - RED ROCKS AMPHITHEATRE, DENVER, CO
  5/29 - FOX THEATRE, ST. LOUIS, MO
  5/31 - PAVILION, CHICAGO, IL
  6/1 - BOSTON MUSIC CENTER, CLEVELAND, OH
  6/3 - FOX THEATRE, DETROIT, MI
  6/4-5 - MAPLE LEAF GARDENS, TORONTO, ON
  6/6-7 - JCC CENTER, MONTREAL, QC
  6/8 - FORUM, MONCTON, NB
  6/9-10 - FIELDHOUSE, TROY, NY
  6/10 - CIVIC CENTER, PORTLAND, ME
  6/12 - CENTURUM, WORCESTER, MA
  6/14-15 - RADIO CITY MUSIC HALL, NEW YORK, NY
  6/16-17 - STAPLES CENTER, LOS ANGELES, CA
  6/21 - KOKO, LONDON, GB
  6/23 - CIVIC CENTER, BOSTON, MA
  6/24 - PAUL \& SHARON, PHILADELPHIA, PA
  6/30 - FILLMORE EAST, NEW YORK, NY
  7/2-3 - SOX THEATRE, CHICAGO, IL
  7/4-5 - MAPLE LEAF GARDENS, TORONTO, ON
  7/11-12 - CIVIC CENTER, PORTLAND, ME
  7/13-14 - CIVIC CENTER, BOSTON, MA
  7/15-16 - SOX THEATRE, CHICAGO, IL
  7/17 - FILLMORE EAST, NEW YORK, NY
  7/18-19 - CIVIC CENTER, BOSTON, MA
  7/20-23 - SOX THEATRE, CHICAGO, IL
  7/25-26 - MAPLE LEAF GARDENS, TORONTO, ON
  7/25-26 - CIVIC CENTER, BOSTON, MA
  7/27-28 - SOX THEATRE, CHICAGO, IL
  7/29-30 - MAPLE LEAF GARDENS, TORONTO, ON
  7/31-8/1 - CIVIC CENTER, BOSTON, MA
  8/2-3 - SOX THEATRE, CHICAGO, IL
  8/4-5 - MAPLE LEAF GARDENS, TORONTO, ON
  8/6-7 - CIVIC CENTER, BOSTON, MA
  8/8-9 - SOX THEATRE, CHICAGO, IL
  8/10-11 - MAPLE LEAF GARDENS, TORONTO, ON
  8/12-13 - CIVIC CENTER, BOSTON, MA
  8/14-15 - SOX THEATRE, CHICAGO, IL
  8/16-17 - MAPLE LEAF GARDENS, TORONTO, ON
  8/18-19 - CIVIC CENTER, BOSTON, MA
  8/20-21 - SOX THEATRE, CHICAGO, IL
  8/22-23 - MAPLE LEAF GARDENS, TORONTO, ON
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  8/28-29 - MAPLE LEAF GARDENS, TORONTO, ON
  8/30-31 - CIVIC CENTER, BOSTON, MA
  9/1-2 - SOX THEATRE, CHICAGO, IL
  9/3-4 - MAPLE LEAF GARDENS, TORONTO, ON
  9/5-6 - CIVIC CENTER, BOSTON, MA
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  9/19-20 - SOX THEATRE, CHICAGO, IL
  9/21-22 - MAPLE LEAF GARDENS, TORONTO, ON
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  9/27-28 - MAPLE LEAF GARDENS, TORONTO, ON
  9/29-30 - CIVIC CENTER, BOSTON, MA

The PSYCHEDELIC FURS' Masterstroke: "MIDNIGHT TO MIDNIGHT"!
Featuring the hit single, "HEARTBREAK BEAT"!

On Columbia Records, Cassettes and Compact Discs.

Produced by Chris Kimsey for Warner Bros. Ltd.
Management: Rock 'n' Roll Publicity.
"Columbia" and the "Columbia®" logo are Trademarks of CBS Inc.
NAIRD Confab Draws Record Crowd
Technology, Configurations In Spotlight

SAN FRANCISCO Admitting that there is perceived to be an “adversarial” relationship between the RIAA, Assn. of American and independent labels, RIAA president Jay Berman took a step toward changing the perception within the Assn. of Independent Record Distributors and Manufac- turers here April 11 by suggesting the independent labels are no longer a threat.

Berkman, who says the RIAA is “imbedded” with the tail pipeline of major labels, also maintained it is time to increase independent labels in the industry association.

“Tape Buy-Backs Urged At NAVD Meet

Consultant Bob Alexander recommended that video distributors consider a buy-back program—a form of used-tape brokering—at the recent National Assn. of Video Distributors conference in Palm Desert, Calif. Billboard’s Jim McCullagh was there.

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Bon Jovi Smashes Sales Records

BY PAUL GREEN

LOS ANGELES The latest round of Beatle compact discs did not stir the hoopla or media attention that accompanied the first batch. Still, music-oriented albums, with seven such titles earning platinum certification so far this year.

On April 27, the Bon Jovi album reached the sales plateau of over 8 million copies. The smash, which rebuts the No. 2 spots in Billboard's Top Pop Albums chart, reached the sales plateau in less than eight months. The last album to sell that large before Whitney Houston's Arista debut—1981's "The Bodyguard"—took 18 months to reach the 7 million mark. (The Houston album has since been certified gold.)

Also in April, Bon Jovi's self-titled 1984 debut album was certified platinum. The band's "7800 Fahrenheit," went platinum in February.

At least 10 other metal-oriented albums were certified platinum in April: Dokken's "Under Lock And Key" and Poison's "Look What The Cat Dragged In." The others so far for this year: Dio's "The Last In Line," Ratt's "Dancing Undercover," AC/DC's "Who Made Who," and the Beastie Boys' "Licensed ToIll." Two rap albums passed the 3 million mark in April: The Beastie Boys' "Licensed To Ill" and Run-D.M.C.'s "Raising Hell." Both albums were produced by Rick Rubin. Janet Jackson's "Control" was certified in April for U.S. sales of 4 million copies. It's the eighth album by a female artist to hit that sales plateau so far this year. It follows Barbra Streisand's "Guilty," Pat Benatar's "Crimes Of Passion," Cyndi Lauper's "She's So Unusual," Tina Turner's "Private Dancer," and Madonna's "True Blue." The album surpassed the 4 million mark in May, and Madonna's "Like A Virgin" (6 million) was certified platinum.

Here's the complete list of April's platinum certificated albums:

**MULTIPLATINUM ALBUMS**


**PLATINUM ALBUMS**


(Continued on page 82)

Latest Beatles CDs Lack Hoopla—But Not Sales

BY GEOFF MAYFIELD

NEW YORK The latest round of Beatle compact discs did not stir the hoopla or media attention that accompanied the first batch. Still, music-oriented albums, with seven such titles earning platinum certification so far this year.

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**MULTIPLATINUM ALBUMS**


**PLATINUM ALBUMS**


(Continued on page 82)

‘Karl’ Is Out On Lorimar Moniker, Too

More Interaction With Parent Co. Plannned

BY AL STEWART

NEW YORK Less than two months after three of Karl-Lorimar Home Video's top executives, including founder and president Stuart Karl, abruptly resigned amid talk of a possible conflict of interest, the company has officially changed its name to Lorimar Home Video.

The company issued a brief statement May 5 announcing the name change, but made no mention of the issue that forced Karl, executive vice president Court Shannon, and vice president of sales Gary Hunt to step down (Billboard, March 21).

The three executives apparently were the principals in a fulfillment house—Continental Marketing Distributors of Torrance, Calif.—that supplied Karl-Lorimar and others with point-of-purchase material.

While it was the conflict-of-interest cloud that triggered the shake-up at Karl-Lorimar, sources say Lorimar Telepictures had wanted to establish greater influence in the company's affairs before the resignations of the executives. Officials at Lorimar insist that they had no intention of restructuring the company until the revelations soured their relationship with Karl.

"It got broke so we had to fix it," says Barbara Brogliatti, senior vice president of corporate communications for Lorimar Telepictures. Brogliatti adds that there was no friction between Karl and Lorimar executives. It was only after Karl's departure that the parent company decided to take a more hands-on approach with its home video arm, she says.

"We had to do something, and we could have either hired someone else to run it like a satellite company or bring it closer to the parent company," Brogliatti says. "We decided to fully utilize the extensive resources of Lorimar, which in the past have virtually been untapped." says Jeffrey Jen-

est, senior vice president of marketing. "We're currently exploring a wide range of marketing strategies and program directions that will fully leverage everything that Lorimar can offer."

Jerry Gottlieb, senior vice president of Lorimar Telepictures Corp., the video supplier's parent, says, "We have shortened our name to reflect the company's new management team and our strategic plan to be a more integrated part of our parent company." Gottlieb, who is also serving as acting CEO of Lorimar Home Videoc, vows to "maintain the innova-

tive style that has made our home video a success so far."

In October 1984, Lorimar acquired the company, then called Karl Video, for $10 million. Karl started that company in 1981. Prior to his in-

volvement as a video supplier, Karl found Video in the magazine, a monthly trade journal.

According to Brogliatti, the terms of Karl's resignation from the company stipulate that he cannot be-

come involved in home video "in any way, shape, or form" until November 1989.

(Continued on page 76)
FRESH TALENT FROM THE LABEL THAT BROUGHT YOU WHODINI...

D.J. JAZZY JEFF AND THE FRESH PRINCE

This dynamic duo takes the beat of the street to new heights with the rap classic "GIRLSAIN'T NOTHING BUT TROUBLE" and the new hit "A TOUCH OF JAZZ" from the album "Rock the House." Their recent hit was "THE MAGNIFICENT JAZZY JEFF."

KOOL MOE DEE

Formerly of The Treacherous Three, Moe Dee steps into the spotlight with his controversial pop charting single "GO SEE THE DOCTOR" (top 10 in Holland and Belgium) and the new single "DO YOU KNOW WHAT TIME IT IS?" from his debut album "Kool Moe Dee," which also includes "BAD MUTHA" and "I'M KOOL MOE DEE." At long last, the album from the master rapper who brought rap from the seventies into the future!

STEADY B

Philadelphia's brightest young rapper busts out with "SURPRISE," "CHEATIN' GIRL" and "GET PHYSICAL" from his debut LP "Bring the Beat Back." When this hard-core B-Boy mouths off, sucker MC's beware! Specially priced.

Summer tours starting soon.
P.S. —Look for the new Whodini "OPEN SESAME" LP* in late June.

*Marketed and distributed by Arista Records.

RAP'S ALIVE AT JIVE.
Y-100, Challenger Swap Charges
Payday Row At License Renewal Time

By Bill Holland

WASHINGTON A Florida company, having leveled payola charges against Fort Lauderdale radio station WHY-1FM "Y-100," has denied countercharges that it is attempting to extort a settlement from Metroplains Broadcasting, parent of Y-100.
The exchange of charges is shaping up as an extreme example of the problems broadcasters say they face at license renewal time. While most station owners do not hear allegations like those that face Y-100, the Federal Communications Commission's comparative renewal process often pits the promises and plans of challengers against the needs of the licensee. Further, it has become common for applicants to aim for a cash payoff rather than seek the license. Southeast Florida Broadcasting Ltd., Partners, which filed payola and other charges with the FCC, is a challenger for the license now held by Y-100.

Interest Via Promos, Japanese Market
AGI Sticks With CD Digipak

By Irving Lichtman

New York: While executives of Album Graphics Inc. readily admit that the Digipak compact disk jacket as a consumer concept is a tough sell, they resist consigning it to the dustbin of music industry packaging history.
In fact, they claim, the jacket is becoming the norm when it comes to promo CD singles and samplers sent to radio. Thanks to a licensing deal with Shin-Etsu Polymer, a large plastics firm in Japan, Digi- pak is having another life on dealer shelves.
The package consists of several cardboard panels, one housing the familiar plastic tray to secure the CD. In Digipak's modest heyday, AGI produced between 800,000-900,000 copies of the jacket, says Richard Block, executive vice president.

Carole King Charges That Adler Is No Friend Of Hers

By Dave Dimartino

Los Angeles: Claiming a loss of more than $400,000 in record royalties, singer/songwriter Carole King has filed suit against former Ode Records president Lou Adler.
The lawsuit, filed April 25 in Los Angeles Superior Court, alleges breach of contract on the part of Adler and demands all rights to King's recording contract. The suit alleges King's recordings are "Tapestry," one of the biggest-selling albums of all time.
Ode Records officially dissolved in 1977; King's records for the label have been distributed by CBS since that time.

Butterfield Dead At 44

by Chris Morris

Los Angeles Paul Butterfield, the harmonica virtuoso and vocalist whose '60s albums popularized Chicago-style electric blues with rock audiences, was found dead in his North Hollywood apartment on May 4. He was 44.
At his request, the Los Angeles County coroner's office had not determined the cause of Butterfield's death. Detective Philip Sowers says that drug paraphernalia was found in Butterfield's house, but would make no further comment pending autopsy results. An autopsy was scheduled for May 6.

The suit contends that Adler—King's longtime producer—has failed to provide King with "adequate and timely" royalty statements since Aug. 15, 1975; that some of King's recordings were released as budget albums without her consent, thus substantially diminishing royalties; and that Adler owes King $419,967.97 in royalties for the period beginning Jan. 1, 1979, and ending Dec. 31, 1982. The suit further asks for a full accounting of all sales and royalties from that period.
Claiming that he acted "with oppression, fraud, and malice" in withholding for his own use monies

The MOTOWN CLASSIC "You Keep Me Hangin' On" this week becomes the first song in the 25-year history of the Hot 100 to crack the top 10 in versions by three different artists. Kim Wilde's dance pop take on the Holland-Douglas/Holland-Irving/McVie original hit No. 8. The Supremes' original version hit No. 1 in No- vember 1966, and a hard rock remake by Vanilla Fudge reached No. 6 in August 1968.

Bruno of Medaville, Pa., notes: "It's surprising that 'You Keep Me Hangin' On' would beat such more frequently recorded classics as 'Stand By Me,' 'Yesterday,' and 'My Guy.'" Brunot adds that three other songs in the rock era cracked the top 10 by different artists, but all first hit prior to the introduction of the Hot 100 in August 1958.
These are "Only You," "When Do Fools Fall In Love," and "Unchained Melody."

John Parkas of Cleveland notes that Wilde's hit is the seventh remake of a Supremes odeie to crack the top 10, which is the most for any group. Wilde's record—and the earlier remake by Vanilla Fudge—follows Donnie Elbert's "Where Did Our Love Go," Jr. Walker & the All Stars' "(Come See About Me)," Herb Alpert & the Tijuana Brass' "The Happening," Phil Collins' "You Can't Hurry Love," and the Hollies' "Stop In The Name Of Love."

At the RISK of creating a family rift, we'll point out that Janet Jackson this week breaks her brother Michael's record for the longest continuous run on the Hot 100 with singles from one album. This is the 65th consecutive week that Janet has been listed on the Hot 100 with a single from "Control." Michael was on the chart for 84 straight weeks from November 1982 to January 1984—with singles from "Thriller."

Janet recently tied—but didn't break—Cyndi Lauper's record for the longest continuous run in the top 40 with singles from one album by a new or developing artist. (Okay, so the record is slightly obscure.) Lauper first entered the top 40 in January 1984 and remained there for 57 consecutive weeks. Jackson first cracked the top 40 in March 1986 and also remained there for 57 straight weeks.
Jackson would almost certainly have broken Lauper's record, but A&M decided to hold off on the release of her sixth "Control" single to concentrate in stead on breaking Herb Alpert's "Diamonds," which features Jackson. The strategy worked: "Diamonds" jumped a cool 10 notches this week to No. 23, becoming Alpert's biggest hit since the No. 1 smash "A&M."

Thanks to Mike Perini of Ypsilanti, Mich., for his item on hot rookies.

Ushu "With Or Without You" jumps to No. 1 on this week's Hot 100, and the band's album "The Joshua Tree" holds at No. 1 on the Top Pop Albums chart for the fourth straight week. "With Or Without You" is Island's third No. 1 hit in just over a year, following a pair of Grammy winners, Robert Palm- er's "Addicted To Love" and Steve Winwood's "Higher Love."

By landing a No. 1 single, U2 has achieved something that has eluded all but 57 even Bruce Spring- steen's "Born To Run." The Boss' highest-charting hit, "Dancing In The Dark," peaked at No. 2.

About our frequent comparisons of U2 and Spring- steen, David Recerra of Austin notes: "A comparison could also be made between U2 and the Police. Both groups started with a small but devoted audience. Both were critics' favorites early on. Their first albums were not big sellers, but each subsequent release advanced their careers. Both groups built their reputations as great live bands. Both have a strong front man with a nickname. Both hit No. 1 with their fifth full-length album. And both of those albums were driven by stunning ballads—'Every Breath You Take' and 'With Or Without You.' The question now is whether U2 will continue to follow the path of the Police. I hope not, as 'Synchronicity' turned out to be the Police's last breath (pardon the pun). I'm heartened by Bone's statement that their best album is still to come."

Fact Facts: Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" blasts onto the Hot 100 this week at No. 38. That's the highest any single has debuted since Madonna's "Express Yourself" bowed at No. 36 in August 1984.
Bruce Hornsby & the Range's "Every Little Kiss" debuts on this week's Hot 100 at No. 61—11 points higher than it peaked last August, when it was first released.
Advanced recording equipment demands advanced recording tape. Which is why for ten years Ampex has continued challenging machine capabilities. Through a decade of technological improvements, Grand Master® 456 remains an audio tape of unequalled sophistication and consistency. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3309

www.americanradiohistory.com
Deniece Williams is on track again with "Water Under The Bridge." The new album that's deep with crossover cuts and on the road to new success!

Beginning with the hit single, "Never Say Never," Deniece is in the driver's seat once again. Don't get left behind!

FEATURING THE HIT, "NEVER SAY NEVER." ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
BY RICH THORWARD

I’m afraid the home entertainment industry is headed in a dangerous direction.

Specifically, the combination of first-run movies being released on cable TV before or concurrently with the theatrical release of VCRs is very bad news for the business.

Our six company-owned and franchised stores are located in Bergen County, N.J., a densely populated area with high cable penetration, and we compete with three major cable operators. All three are aggressively marketing PPV shows, and they often release cable programs to their home video release.

The basic concept of PPV is not what is upsetting. But the fact that the pay-per-view shows are not copyright-protected creates a dangerous kind of free-for-all. Any subscriber can readily make a copy and, in fact, own a videotape of a major film before we can legitimately purchase our own at about $65 a copy. It’s an upset!

To add insult to injury, the cable companies run ads that encourage the consumer to make copies, using headlines like “For The Price Of A Blank Tape, You Can Collect The Hollywood Hits Worth Saving” and “We Just Made Your Video Store Obsolete.”

I have to wonder: Is it really the intention of Hollywood to give the public new movie pictures for free? Do they want to do away with the legitimate revenues they derive from home video rentals?

Isn’t this similar to the controversy over digital audiotape recorders? Rental clubs and record companies are doing everything they can to inhibit free digital copying. Why aren’t the motion picture studios more careful with their product?

The studios have carelessly licensed their product for PPV and apparently look the other way as the cable companies promote copymaking—despite the fact that they completely own the rights to the whole enterprise.

Moreover, it reduces revenues and profits for the entire entertainment industry.

How can one expect to rent, let alone own, a movie if a customer can record it for free? And once some
to record from home video, the studios could afford to produce many films.

We must take action to end this situation before we find ourselves without a business. Some suggestions:

- First, home video must have an exclusive window before release to PPV. The main appeal of PPV should be convenience, and for that convenience the consumer should have to wait.

- Second, technology must be employed to prevent consumers from making copies from cable showings. I am 100% in favor of the Macrovision process on video releases to prevent copying.

- Third, cable operators must be stopped from even mentioning cable. Cable ads that promote copying are disastrous for the industry. They should not be allowed by the copyright holders.

We don’t mind fair competition. If we did, our chain would not have become dominant in our marketplace. But since cable has lost many subscribers who now favor our medium, the cable operators are trying to compete in a way that makes no sense for anyone.

It’s one thing to sell an individual showing—like selling a theater ticket or renting a videocassette. But it’s quite another to encourage copying. And the studios just don’t seem to be paying attention.

For the sake of my business and, more importantly, the future of the entertainment business, I hope the studios wake up soon and realize the dangers of allowing PPV with no controls.

Let’s stop this free-for-all and make everybody a winner.
Press Conferences Stir Interest
Nonexclusive Broadcasts Gain Favor

BY KIM FREEMAN

NEW YORK The use of nonexclusive press-conference broadcasts appears to be gaining popularity as an promotional tool for labels, an exciting programming vehicle for radio, and a good imaging move for networks and syndicators.

With the assistance of NBC Radio Entertainment's dio, citing sive NEW artists toll Founder Peter March, DIR in a few days, an NGUS Norfolk, VA, was Blackburn; another for the satellite broadcast. Let's discuss and preview the concept. It was Blackburn; another for the satellite broadcast. Let's discuss and preview the concept. It was Blackburn; another for the satellite broadcast. Let's discuss and preview the concept. It was Blackburn; another for the satellite broadcast. Let's discuss and preview the concept. It was Blackburn; another for the satellite broadcast. Let's discuss and preview the concept.
Indie Inventiveness

New York-based Tommy Boy Records just wrapped its "I Wanna Know Your Name" contest, a campaign to sustain interest in the Force M.D.'s between albums. To achieve that goal, Tommy Boy sent promo-only 7-inch singles of "I Wanna Know Your Name" to urban air personalities around the country, with the Force M.D.'s "Love Rap Missing." While the commercially available 12-inch of "I Wanna Know Your Name" made steady progress on Billboard's Hot Black Singles chart, participating personalities were asked to lay their own raps over the instrumental bed on the B side of the 7-inch.

According to Tommy Boy president Monica Lynch, the contest was designed to give IDs a chance to "rock the mike," that is, to show off their vibrant vocals and personalities. Of the 51 IDs who submitted entries — ranging from goofy to serious — Tommy Boy put 10 on a compilation cassette, which was judged by an esteemed panel of industry experts.

WJLB Detroit morning man Mason won by rapping in his morning character Dosee. The grand prize is that Mason's rap will be serviced to urban outlets nationally. "Our hope is that this will be used as a regular part of station libraries," says Lynch, who adds that the song is especially well-suited for quiet-storm type shows and stations. In addition, Tommy Boy will reserve the do-it-yourself 7-inch in the hope that IDs might rap to it live on the air.

"It's an artist-development move," says Lynch. "We always want people to be aware of our artists whether or not they've got an album out." So be aware that the next Force M.D.'s album is set to ship August 15.

Another indie-catchy radio wave is CD-only Ryko Discs of Boston. The logo just released the Jimi Hendrix CD "Live At Winterland," which includes previously unreleased material. To add extra incentive to already interested album rock and classic rock stations, Ryko is offering the "ultimate CD experience." The promotion includes 10 CDs for on-air giveaways plus a list of Hendrix trivia questions (with answers) to set up the giveaways.

The CD has received wide critical praise, both for its historical value and sound quality. According to Ryko's Noah Herschman, radio is embracing the package with equal enthusiasm. The 120 plus affiliates of Global Satellite Network's "Reelin' In The Years" are participating, as are influential outlets like WBCN Boston, WGR Miami, WIOI Toledo, Ohio, WMMS Cleveland, and many more.

Tuned Into Symphony

Kudos to San Francisco stations talk outlet KGO, rocker KFOG, and country station KSAN for their contribution to a smooth but wild Black & White Ball held recently in the Golden Gate city. Why did a talk, rock, and country station go all out for the local symphony fund-raiser? Because they are San Franciscans (Continued on page 11)

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2800.

For national sales information call United Stations Programming Network in New York at (212) 757-6100.
In 1986, Arista celebrated its best year and proclaimed it, “Our Championship Season.” When the final results were in, Arista had the #1 single, the #1 album, and the #1 male and female artists of the year.

An historic 92% of all the albums we released by current Arista artists surpassed sales of 200,000 units. More than one-third of those were certified gold, platinum or higher.

Three months later, the picture is even brighter. A staggering 100% of the albums we released in the first quarter have sold more than 200,000 units, and all of them are heading for gold.

As we enter the second quarter, Arista continues to set new records. “I Knew You Were Waiting (For Me),” Aretha’s #1 worldwide smash duet with George Michael, became Arista’s eighth number one Pop record in three years. And, with new albums coming soon by Whitney, Dionne, Cruzados, the Grateful Dead and more, expect to see us occupying the top spot for months to come.
Exposé

Exposé's debut album, *Exposure*, is currently over 450,000 copies on the strength of their top 5 hit, "Come Go With Me." The group's new hit single, "Point Of No Return," is certain to "expose" them to platinum.

Patrice Rushen

Patrice Rushen's debut album, *Watch Out!*, has bulleted up both the Pop and R&B LP charts. The title track is a top 10 R&B hit, but there's much more to the story! The album is filled with several chart-topping smashes. Watch Patrice's LP stay high on the charts, month after month after month.

Carly Simon

Carly's critically acclaimed debut Arista album, *Coming Around Again*, is causing a sensation at retail, selling 300,000 copies in just a few weeks. And now, with her new single, "Give Me All Night," just released, there's no question that Carly's coming back for good, with quite possibly the biggest album of her career.

Thompson Twins

Close To The Bone, the new album from the dynamic Thompson Twins, is being acclaimed by critics as their strongest album ever. The first single, "Get That Love," got them started. Their second single, "The Long Goodbye," is being released by overwhelming demand. This is the shot that will catapult them to the top!

Within The Next Month, We'll Be Releasing New Albums By The Artists That Had 1986's #1 Album... ...And 1986's #1 Single.

Whitney

Her Second Album.

Dionne

Reservations For Two. The follow-up album to her smash, "That's What Friends Are For."

Celebrating Our Greatest Record Breaking Year.
Memorial Day

Reba McEntire: Entertainer of the Year

Our annual salute to this year's Country Music Association Entertainer Of The Year. For more than ten years, Reba has been on country charts with songs ranging from rockers like "Can't Even Get The Blues" to ballads like her recent hit "Whoever's In New England." She provides her personal comments on her music from her first hit to her newest release.

Labor Day

Twenty Years of Great Entertainers

In 1967 the Country Music Association established its "Entertainer of The Year Award." The winners of the coveted top honor have included Ricky Skaggs, Willie Nelson, Barbara Mandrell, Alabama Merle Haggard, Dolly Parton and many others—every one of whom will be brought together for conversation and music from country's best.

Christmas

Christmas Around the Country 1987

The annual holiday program which has become a tradition in country radio. The best of the latest seasonal releases are combined with some of the greatest classic Christmas hits of all times. All are woven together with stories and memories by the artists themselves.

Fourth of July

The Oak Ridge Boys: Golden Decade

It's an "American Made" success story: to borrow the title of one of their biggest hits. The group's roots may date back to the 1940's, but their nationwide popularity began in the summer of 1977 when "Fritional Summer" reached the top of the country music charts. In recent years, they've been given their distinctive vocal treatment to country, ballads including "Make My Life With You," as well as uptempo songs like their million selling "Elvis." 

Thanksgiving

Dolly Parton: Twenty Years of Gold

After graduating from high school, Dolly Parton moved to Nashville to take her music seriously and for twenty years song "I'll Remember Me" she has written and sung. She's become one of the most popular in country music, ironically, she is both a traditionalist with hits like "Coat Of Many Colors" and a trend setter with pop crossovers like "Here You Come Again" and "Islands In The Stream" with Kenny Rogers.

New Year's

The Merle Haggard Silver Anniversary Special

Twenty-five years ago, in 1963, Merle Haggard released his very first single on an independent label. "It's all down home through and "Sing A Song" became a national hit breaking into the top twenty. Since then he's had countless hits that range from social commentary like "The Fightin' Side Of Me" and his signature song "Okies From Muskogee" to love ballads like "Today I Started Loving You Again" and "Always Wanting You." His songs echo the concerns and emotions of the common man, making him among America's premier balladeers.

WASHINGTON ROUNDUP

(Continued from page 10)

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PROMOTIONS

(Continued from page 11)

And—more likely explanation—because the ball is an event of almost indescribable importance to the entire city.

Ball attendees spent the evening of May 1 strolling six car-free city blocks, with access to several city buildings filled with an incredibly wide range of live music. KSAN and KFOG pulled various celebrities from their formats for performances in buildings that were loosely grouped by the type of live bands housed within.

KFOG has been involved with several B&W Balls in the past and was most likely instrumental in securing reduced admission prices of $100 for those under 20. This was the first time a country station participated, and KSAN/KNEW operations manager Bill Stedman was absolutely ecstatic about it all.

When we visited the country music building, the New Riders Of The Purple Sage were in full swing, as was a crowd of country fans on the dance floor.

Pursuing a more natural alliance for a similar cause was classical superstation WFMT Chicago. When the WFMT/Chicago Symphony Marathon ended last month, the station had helped raise $625,001 for the Chicago Symphony. An institution since 1976, the marathon was sponsored in conjunction with the Women's Assn. of the Chicago Symphony.

Because WFMT is heard via satellite on cable systems in 50 cities, pledges came in from as far away as London, Brussels, and Anchorage, Alaska. Not to mention the pledges from cats, dogs, and even a duck-billed platypus.

Kim Freeman

The passage continues with text that is not clearly visible due to the image quality.

A TAX ON ADVERTISING?

That's what it looks like in Florida, where legislation has been passed to end the sales-tax exemption on advertising and other service industries. Broadcasters are saying it's double taxation, since ad costs are part of the total cost of goods, and the NAB is alerting members in other states about how to nip such a measure in the bud.
Christian Heads South To WLOE/WKLM; Blackwell Is Favorite For WBJW PD Role

STEVE CHRISTIAN will be leaving his PD post at top 40 outlet WFLY Albany, N.Y., to take on the station manager role at WLOE/WKLM (Greensburg-Winston-Salem/Highpoint, N.C.). The stations are being taken over by new owner WKLM Inc. as of June 1. WLOE carries AC, and the FM, WKLM, broadcasts easy listening. “At this point, we’re looking at the direction of the stations,” says Christian, in an elusive response to speculation that the FM may adopt a new format. Christian has been at WFLY since last August, having come directly from the former WZXR Memphis, Tenn. Earlier, Christian had programmed WKXL Winston-Salem, so he’s no stranger to the market.

Word has reached the Vox Joxline that former WROQ Charlotte, N.C., PD Reggie Blackwell is in the campaign for a PD post at WBJW “B-105” Orlando, Fla.

MICHTEL FAULKNER has resigned his PD-ship at urban combo WEKS-AM-FM “Kiss 104” Atlanta, where he’ll continue his afternoon shift and devote more time to production work and overall imaging. He’ll also continue production projects for Zapp Communications sister station WZAK Cleveland. WEKS’ assistant PD, Dee Perry, moves into the PD chair there, while retaining his assistant PD duties for WZAK.

Additionally, there are two relatively new Kiss 104 air talents on line: Richard St. John is in from WQOK Nashville for middays; and Monica May is in from WAIL New Orleans as evening talent.

MTV expresses its faith in radio folks again by plucking KBPI Denver PD Tom Hunter out of the mile-high city for the VP/music programming post in New York.

HELENE PINA is leaving her MD post at top 40 KRBE Houston after three years there to literally fulfill an engagement with “Magical” Matt Allen. As you’d recall, Allen was KRBE’s highly rated afternoon man until he moved to WHTZ “Z-100” New York to shoot for stardom in the same slot. Pina says she is hoping to land a similar gig, but is open to posts in related fields. You can reach her through Allen at Z-100 for the time being.

Dion is coming out of his 15-year retirement to appear at a special WCBS-FM New York 15th anniversary concert June 19 at Radio City Music Hall. Part of the credit goes to WCBS’ Cousin Brucie Morrow, who reached Dion to tell him that “The Wanderer” had won a recent Battle Of The Hits weekend and passed on listener wishes that Dion make a comeback. Kudos!

TEXAS TALK: Jammin’ Jay Michaels is the new evening talent at urban outpost KDKA “K-104” Dallas. He comes direct from another Lone Star State big winner, KMOL Houston. . . . Meanwhile in Dallas, AC leader KVIL appears to be testing those traveling billboards WNEW-FM New York took a run with a while back. Sources say the station has the truck/billboards cruising the city for high visibility.

There’s a new “power” source in El Paso, as KPVR “Power 102” checks in with 4.1, tying twin per Arbitron debut book. A new reporter to Billboard’s Top 30 Crossover chart, Power 102 has Mark Hanson—previously a night talent at the former KKKR Los Angeles—as PD and afternoon man. Handling mornings is former KKBQ Houston’s Brad Edwards, followed by Susan Wise in middays, with Mark Mendoza in the overnight slot. Local 40/urban hybrid expert Don Kelly is consulting.

Even newer to Texas is KAPT “Capitol FM” in the increasingly competitive Austin market. The PD is Bob Perry, and you can get a feel for how he’s programming the hit-oriented AC by checking out this week’s contest. As a newcomer, Perry is looking for record service and says Capitol will be promotionally minded in a big way.

POOR PHRASING in our roundup of the Atlanta ratings (Billboard, May 9) caused a problem. WARM-FM was in fact the market’s biggest top 40 winner, with a 6.8 share jump, but the station was not the biggest upward mover overall. AC outlet WBST-FM held its share, and News/talker WGST and country outlet WLYW were close with 1.3 and 1.1 share increases, respectively. Sorry!

The country outlet WGNF Albany, N.Y., brings Jack “Madden In The Morning” Madden back into radio as morning man . . . . Adding to their seven-year morning man Roy Gene Munse luck in his pursuit of fame and fortune as a songwriter in Nashville, taking his PD post at the country outlet is KORA’s Lenny White, and Jim Bishop is the new MD.

KJFM San Diego, Calif., converts its entire current library to compact disk, which is a natural extension of its highly successful, mostly CD “Little Out San Diego” jazz program every night . . . . Lisa Taylor joins AC outlet WNYW New York as weekend talent. She’s from WFPY Chicago . . . KUBE Seattle brings Tom Hutley in as midday personality and assistant PD to top 40’s operations manager, Gary Bryan. Hutley was with the station when it went on air, then left in 1984 to pursue a sports broadcasting career . . . . WROQ Charlotte music research director Scotty Beatty is looking for an on-air shift. He has prior experience and can be reached at 704-553-1141.

KZLR Little Rock, Ark., takes on George Harris’ adult rock format . . . . The new top 40 man at WDBN “The Quiet Island” Akron/Medina, Ohio, is Rob Sculer, who graduates from part-time for the easy listening and country outlet WYSP . . . . David Chasen joins rocker KBQX San Francisco as a weekender. He’d been at neighboring KITS, and his résumé includes KMOS and the former KMET Los Angeles.

Speaking of the former KMET, Jim Ladd, a former air talent there, is featured on Roger Waters’ forthcoming concept album “Radio K.A.O.S.” Ladd comes in as a DJ holding an ongoing conversation with a KAOS listener.

BIG THANKS to a number of San Francisco programmers—KBCU’s Kate Hayes, KGBS’ Steve Masters, and KNEW/KSAN’s Bill Stedman—for sharing their insight and opinions on our panel at last week’s National Assn. of Independent Record Distributors and Manufacturers in their hometown. Feedback we got indicated that respondents walked away with a better view of radio, while panelists surely walked away with a better understanding of the difficulties Indies face when seeking mass media exposure.

While at the meet, it was great to check in with KWSS San Jose, Calif.’s Mike Preston and Robin Silva and tag along with lunch with the former Steve Leav- and Kim Hughes. There, the conference centered on sympathy for KMEF San Francisco’s PD—less pliable and with resort location Preston and buddy Chris Collins would bring chaos to on their next vacation.

Also good to sit with were KSJO San Jose PD Ken “Mr. Meeting” Anthony and former man Paul “The Lobster” Wells. The highlight of the latter’s station tour was one lovely White Castle hamburger in the station’s freezer following a beefy promotion.
BY JOE TRELIN

LOS ANGELES - Artist managers are increasingly big-name talents’ exposure on radio’s most efficient and widely used channel—networks and syndication. While overexposure, cash-exclusivity deals, and time limitations are factors in management’s case-by-case decisions in this area, the frequent inaccessibility of some artists spurs debate among network executives and publicists.

Traditionally, syndication’s power has given the medium relatively easy access to performers. One reason for the current trend is the industry’s unquestionable respect for the medium’s impact. As artist marketing becomes more elaborate, comprehensive and lucrative, exclusivity exposure is a serious consideration.

Bill Siddons, who protects the interests of Crosby, Stills & Nash, looks very carefully at his radio opportunities. “Syndicated radio is a publicity medium, and it does that job well. I don’t specifically limit interviews, but usually I want my artists’ appearances to be an event. I don’t want these things aired more than once. And I have to be assured that the package is practical, constructive, and has good presentation.”

Some networks don’t necessarily agree. “I think it’s a silly thing for an artist to do,” says Ed Salamon, executive VP programming for the United Stations broadcasting network. “I think an artist should go after as much exposure as he can get. While I understand sometimes they might not want to do too much, radio is music’s most efficient promotional vehicle for the one and only one which allows a performer to talk about the music and then have the listener hear all of it. You can’t do that in print, and you’re severely limited on television, yet generally radio is the only medium where exclusivity happens.”

Obviously, for exclusivity to occur, networks have to be participating. “We’ve been in a bidding war with Westwood One for the past 10 years,” says Peter Knauf, co-founder of DIR Broadcasting.

Primarily, DIR and Westwood One lock horns on exclusive broadcast windows to live events. This competition has escalated a “publicity medium” into a larger source for cash and benefits. “There was a time when there was no compensation for concerts,” says Thom Ferro, VP/GM of programming for Westwood One. “Now we put together comprehensive packages and tour sponsorships.”

Although it is logical to assume the increase in network cash and services would invoke a greater return—that is, interviews or complete radio rights—concerts and interviews are clearly set apart. “Once you start selling the art and not the personality, then you have a business deal,” observes Siddons, noting that “interviews are rarely sold.”

Similarly, both DIR and Westwood strongly insist that their concern for the artists’ best interests keeps them from locking up interviews from the competition. However, the magnitude and spirit of the concert deals, media plans, and busy schedules create a type of exclusivity that seems to keep a management from going elsewhere.

“You never want to limit yourself, but it’s like working with a progenitor,” says Charley Prevost, VP marketing and creative services for Chrysalis Records and a former associate of Supertramp and the Fixx. “When somebody [has] supported or is supporting, you don’t go somewhere else when you’re back in town.”

The situation doesn’t sit well with one syndicator executive, who sees the trends as a live concert to an artist and the industry, saying, “I don’t think it benefits a group to limit themselves to one syndicator. Each syndicator has a network which is generally singular to them. By placing all your eggs in one basket, you’re depriving one or more applicable stations of highlighting a powerful artist.”

Both Sidders and Prevost dismiss equal treatment for stations as a concern. “Radio is not in the music business,” says Siddons. “They’re in the advertising business.” Prevost, “You never overlook a supportive station who has been neglected, even if you have to back and do something locally. Each case has to be analyzed, but I’m not sure whether being on all the stations is so important. If your goal is getting consistent airplay. (Continued on page 18)
More FORE-Play. KGB San Diego contest winner Steve Gonzales found out what sports Huey Lewis & the News is after he won a recent round of golf by six strokes. The golf match brought together KGB staffers and the band for a restful day on the links before the group’s evening concert. From left are the News’ John Collins, KGB PD Ted Edwards, KGB staffer Bryan Schock, contest winner Beth Kemshar, Chrysalis Records’ Steve Brack, Huey Lewis, News guitarist Chris Hayes, KGB contest and match winner Gonzales, and News drummer Bill Gibson.

Mason Jug. WJLB Detroit morning man Mason urges station listeners to bail him out during the American Cancer Society’s Great American Lock-Up. Mason’s six-hour stint in the jug raised $1,400, making him the area’s “celebrity jailbird with the highest bail.” The three-day promotion netted more than $95,000 for the Cancer Society.

KNIX Chocolate Fix. KNIX Phoenix staffers smile after recovering from sugar shock at the third annual Chocolate Festival, held at an area mall. The station sold KNIX T-shirts, jackets, and hats and sponsored pie-eating contests and chocolate finger-painting for mall crawlers. Pictured are, from left, KNIX’s Fun Van driver Ken Koziol, midday personality Bill Kramer, and Erik Fox.

The Last Run, Live. WBCN Boston PD Oedipus, left, and GM Tony Berardini adopt a “You Are There” approach to radio as they take the lift up for a late-season run down Wachusett Mountain in Massachusetts. The two were equipped with microphones to broadcast live on their descent to the lodge. WBCN broadcast a special live Rock’n’Ski Lunch Concert as well as the day’s afternoon show from the mountain’s base.

The Way To Calais. WUSL Philadelphia turns the keys to two new Oldsmobile Calais over to two winning listeners. Eighty “Power 99 $99” winners were assembled for the one in 40 chance of driving off in a new car. The promotion was a joint venture with Philly’s TV29 and Pepsi. From left are WUSL PD Tony Quartarone, winner Myra Martinez, WUSL air personality Mike Love, winner Harriet Harris and daughter Keisha, WUSL promotion man Marc Rayfield, Pepsi’s Robert Lynch and Jeff Diem.

Major Reception. Montclair (N.J.) State College senior Judith Mayo gets insider advice from WRKS GM Barry Mayo (no relation) at the recent New York Market Broadcasters Assn. reception for college communications majors. The reception and guest speakers were provided by NYMRAD to complement the fourth annual International Radio and Television Society’s Minority Career Workshop, held this year in New York.

An Affiliate Affair. The ABC Radio Information Network got its report card face to face when network affiliates came to New York to discuss programming. In the top row are, from left, WGN Chicago assistant PD Lorna Gladstone, WJR Detroit PD Gary Berkowitz, WLW Cincinnati PD Dave Reinhart, WGN news director Dave Ellsworth, WJR news director Bob Schumann, and WHAS Louisville, Ky., news director Brian Rublein. Seated are, from left, WWWE Cleveland news director John O’Day, KCMO Kansas City PD John Mainelli, WLW news director Kathy Lehr, and WHAS PD Gary Bruce.
MEMORIAL DAY WEEKEND is traditionally a heavy syndication period, and 1987 is no exception. Most syndicators will launch their summer specials with extended shows that weekend, May 30, and what follows are some of the highlights.

THE MOST AMBITIOUS output comes from United Stations, which has five specials scheduled. USFN kicks off its 1987 "Country Back-Pack" series with a three-hour salute to Reba McEntire. This is the fifth year for the series, and it traditionally begins with a salute to the Country Music Assn., enter- tainer of the year, WXTU Philadelphia.

With hit movie soundtracks selling vinyl as well as tickets these days, USFN goes "Rockin' At The Movies" in a three-hour special featuring recent movie hits. Inter- views with the performers who recorded the soundtrack will also be featured.

Dick Bartley will take a chapter from his "Solid Gold Scrapbook" as he launches his "Dick Bartley's Solid Gold Summer Hits." Artists responsible for the classic summer hits will be featured in interviews as the chart-topping Bartley rides the soundtrack for 20 years of fun in the sun.

Twenty will be the number all year, as 20th anniversary are celebrated throughout pop music. USFN will celebrate the double-bill anniversary of the three-hour Bartley radio special, "Chicago, The 20th Anniversary Special," which chronicles the group that has logged 18 top 40 hits on the USFN personality Max Kinkel hosts.

For Elvis fans, rock aficionados, and trivia lovers alike, "Billboard's Top 40 All-Time Elvis Presley Hits" completes the United Stations holiday lineup. The three-hour special chart countdown of Elv's biggest hits using Billboard's charts.

DIRE BROADCASTING, New York, will offer album rock output "The Top 70 Of The '70s." For DIRE listeners of rare and obscure, the mail-in ballots were placed in Spin, Us, and Rock Express magazines. The 100 Bonkers were generated and determined which 70 tracks made their way onto the program.

PROS & CONS OF ARTIST-EXCLUSIVITY DEALS (Continued from page 16)

you don't want overexposure.

"In the case of cash exclusivity, I'm not so sure that the extra mid-night slot you receive is worth it. It all depends on the people you're up for things like tour shortfalls." Ironically, efforts to control a performer's exposure might be hav- ing a reverse effect, with artists and syndicators going to new sources for interviews, including local stations and their affiliates.

Howard Bloom, president of the Howard Bloom Organization public- ity firm, sees this as a problem that must be "confronted because stations they represent and the sup- port they give, I believe the rep- utable syndicators should be given access to a wide variety of artists, at least on a rotational basis. Other- wise, there's a destruction of media plans to give things like old specials haunting you or foreign interviews signed by different management. With network cooperation, you can stagger specials so they air only at key points during the life of an album. This helps the band, gives the syndicator a proper window, and eliminates the overkill of five pro- grams in a three-week period.

"We stress to management to consider all syndicators, because without a business relationship, what do you have to offer them when their special is scheduled to fill an inopportune time?" Bloom says.

Further complicating the issue of radio exclusivity is the emergence of the new network, MCA. MCA has caught the watchful and wary eye of the industry with its exceptional financial backing and a birthright that includes siblings MCA Rec- ords, Universal Pictures, and Front- line Management.

Already, some syndicators are rumbling about the exclusive inter- view MCA president Bob Karda- thian offered with MCA Records Group of Boston. "We're comple- tely autonomous," contends Kardar- thian. "Regarding Boston, that is not offered to us first. We paid a fee for it because we felt a group of that stature had to be covered on a regular basis, and the sy- ndicators run everything short of a 90-minute interview spec- tacular.

Still, many are concerned that MCA will further thin the sparse, marketable talent in a crowded in- dustry, "Exclusivity is something we rarely think about," Kardar- thian continues. "To be honest, should we find that others are offering money so we can't sell it, I think it might help our business. We're very well-funded, and if it's necessary to bid, we'll accommodate. But we don't advocate it, and until we're provoked you can consider us a sleeping giant."

Kardarthian, Westwood's Ferro feels the emphasis should be placed on the programming, not the exclusives. "In the long run, the "Country Back-Pack" gives us a chance to provide the stations with another fresh line of product, and when somebody supplies quality programs to radio stations, it shows the entire business in a good light."

Joe Treltin works for Radio Inter- nations and writes periodically for Billboard.
The majors, the indies, the man-on-the-street are making jazz big, hot and hip! The sound that climbs to ethereal heights is coming from new talent as well as those classic musicians whose riffs linger long after the music stops. In this annual Billboard special, the full jazz story is covered. Be sure you advertise your jazz artists in this image-building issue.
Julio Iglesias
un hombre solo
Nobody in the world sings love songs with the sensitivity and feeling of Julio Iglesias. It’s a gift that has made Julio the best-selling recording artist in history.

When Julio sings love songs in Spanish, everyone who has ever been in love understands. “Un Hombre Solo,” like love itself, will conquer all.

JULIO IGLESIAS.
“UN HOMBRE SOLO” (A Man Alone). 1-450948
THE ALL-NEW, ALL-SPANISH ALBUM.
COMPOSED, ARRANGED AND PRODUCED BY MANUEL ALEJANDRO.

A WORLDWIDE RECORDING EVENT
FROM DISCOS CBS INTERNATIONAL.
CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

**NEW YORK**
P.D.: Larry Berger

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<th>Station</th>
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**BOSTON**
P.D.: Sunday Joe White

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**PHILADELPHIA**
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**BILBOARD MAY 16, 1987**

www.americanradiohistory.com
Brandmeier Shakes Things Up In The Windy City

BY MOIRA MCCORMICK

WHEN Jonathan Brandmeier first arrived to take over the morning-drive shift at album rock outlet WLUP-"the Loop" Chicago, he had his work cut out for him. Brandmeier was fresh from KZGF-FM Phoenix, where he’d been the hottest thing in morning radio, but because of his wildly free-form shows.

Wildness was not exactly new to Chicago listeners however. One of the foremost proponents of so-called "shock radio," Steve Dahl, was an already-legendary Loop jock. (With partner Gary Meier, Dahl continues to hold down his popular afternoon-drive show.) And WLUP had been in the process of shifting format gears, from a teen menu heavy on '70s hard rock to a more adult-oriented approach. Not surprisingly, Brandmeier’s ratings floundered.

Four years later, however, "Johnny B" is high up the morning-drive pile, especially in the young and hip division. With WLUP having taken over former AM top 40 giant WCFL as its AM station (WLUP AM 1060), Brandmeier’s show has the potential to reach even more listeners through simulcast.

In the Arbitrons, Brandmeier placed fourth in the morning-drive derby, behind AM giant WGN’s Bob Collins, urban WWGCI-FM’s Doug Banks, and the news-talk-formatted WBBM-AM. Significantly, he placed first in the 18-34 and 25-44 adult categories and No. 1 among men 18-49, says Loop PD Greg Soll.

The 30-year-old Brandmeier began his career at 15 at WFUN-FM, a 3,000-watt station in his hometown of Fond du Lac, Wisconsin. Several stations later, Brandmeier joined WOKY-FM Milwaukee in 1980, where he and an on-air stylist at nights began getting noticed out of the Midwest.

Following his selection in a Los Angeles talent search as one of five top hit radio DJs in the nation, Brandmeier was hired by KZGF in February 1981. Six months later, he was Phoenix’s highest-rated morning jock, touting by the press and revered by fans. His own rock’n’roll band, Johnny B. and the Leisure Suits, drew thousands of people to free outdoor shows.

BRANDMEIER’S subsequent move to Chicago was undoubtedly a sobering one. To begin with, a contractual hassle with KZGF kept him from the air at the Loop for two months. Once he did get started, initial press reaction was less than favorable. The morning shift ratings dropped to 1.2 share, a full point lower than before Brandmeier’s arrival.

WLUP PD Soll and GM Jim DeCastro stood by their man, rocky start and all. Says Soll, "It takes time to turn people around. But if the product is good, it’s going to work.

Clearly it has. Brandmeier, who says one of the main reasons for his popularity is his credo of audience involvement, expresses amazement at the proliferation of his ever-increasing followers. One morning a listener driving to work called in on his car phone (a common occurrence), and Brandmeier persuaded the man to set his cruise control at 55 miles per hour. Within minutes cars began passing each other, passengers waving excitedly at him. "Johnny, they know it’s me," the man exclaimed.

Today, Brandmeier does his morning show live from a Chicago local. Once it was a bowling alley, another time a cruise boat. He has also done remotes from abroad, in Germany, England, and Australia. On St. Patrick’s Day, Johnny B. held forth at the Dublin Rock Cafe. Tickets for the event were limited, and listeners could win them by performing an outrageous stunt on the air. "One guy wrecked his living room with a Sears chainsaw—his son was yelling over the phone, ‘He just destroyed the chair’," says Brandmeier marvels.

Brandmeier seems to unleash the id in perfectly normal people, inciting them to perform unprecedented acts. One of his favorites, he says, involved three electrical engineers who rented a pass-by billboard during the morning rush hour, waving at passersby. "Another morning," he relates, "a woman and a man walked up to their office complexes in their underwear. People will stop at phone booths and bark like dogs. These aren’t kids, they’re professionals—doctors and lawyers. The listening audience itself is a character."

LISTENERS provide Brandmeier with stories, popular song parodies, and suggestions for practical jokes to play on acquaintances. What is significant about his ideas—bits—which include "Celebrity Wake-Up" and "Johnny Gets The Cash"—the phones listeners to tell him they have won the opportunity to give him $1,000 and many others—that they are random and unplanned. "I never schedule bits," says Brandmeier. "I just go with the flow."

Occasionally things get out of hand, and Loop management has to tell Brandmeier to cool it. According to PD Soll, "Johnny has total freedom, but when it comes to ethics and good taste, I’ll jump. The radio station takes chances, and occasionally that line is stepped over."

Brandmeier’s popularity as a jock has extended to the sport stage as well. His band Johnny & the Leisure Suits has been selling out some of Chicago’s largest venues of late. Their two albums have sold 25,000-30,000 each. Brandmeier has also acquired himself well in the visual medium, with appearances on various television specials, commercials, and a video.

BRANDMEIER says he has "no predictions" as to what will happen when his WLUP contract expires in April 1989. "It’s so much fun here, but things change fast. If I’m not having fun, I won’t stick around."

One thing is certain—Brandmeier could be the future of Chicago radio, which he considers to be top-drawer.
**MCA’s ‘Cop 2’ Turns Up Heat**

**BY STEVE GETT**

NEW YORK — The heat is on again, as MCA prepares to launch the soundtrack for the upcoming “Beverly Hills Cop 2.” The leadoff single, Bob Seger’s “Shakedown,” was scheduled to radio May 7, with the album due in stores May 18, two days ahead of the movie’s national release.

Following the successful formula of its double-platinum soundtrack for the first “Cop” movie, MCA’s “Beverly Hills Cop II” album boasts a strong selection of artists. In addition to the Seger cut, there are new songs from George Michael, the Jets, Ready For The World, the Pointer Sisters, Charlie Sexton, Corey Hart, James Ingram, and new MCA R&B signings Sue Ann and Pebbles.

“Like the first ‘Beverly Hills Cop’ soundtrack, we had very little time to get this one together,” says Kathy Nelson, MCA vice president of film music. “There was an incredibly short postproduction period, which can make things very difficult. The creatives process does not happen overnight, especially when you’re dealing with different writers, producers, and artists. Impressively, final recording dates for the new soundtrack did not present problems, says Nelson. “It really wasn’t difficult. With a movie like this, everybody likes to be involved,” she says.

At first the “Cop” soundtrack, Nelson worked hand in hand with movie producers Don Simpson and Jerry Bruckheimer, whose credits also include “Footloose” and “Top Gun.”

“Their forte is that they have incredible instinct and understanding as to what works best in the marriage of music and movies,” says Nelson. “They genuinely love music, which is a rare commodity.”

After leading with the Seger track, MCA plans a simultaneous singles-release of the Jets’ “Cross My Broken Heart” and Ingram’s “Better Woman.” Columbia has the single rights for “I Want Your Sex” by ex-Wam! Frontman Michael, for which it has scheduled a June 5 release.

**FULL FLIGHT**

With the instrumental single "Songbird" on the rise, sales of Kenny G.'s Arista album, "Duo
tones," are starting to soar. Bullet-
ed at No. 41 on last week's No. 100 Singles chart, "Songbird" has helped double sales of the young saxophonist's album, according to Jim Cawley, Arista vice president of sales.

"We're now up to about 600,000
on the album, and it's climbing rapidly," says Cawley. "But it's taken quite a long time to break."

After experiencing "moderate succes
s at No. 10" with several vocal cuts from the album—"Duo
tones" was originally released in July—
Cawley says Arista decided to fo-
cus its attention on "Songbird."

"We finally came with it in March, servicing it to jazz radio, r&b, adult contemporary, and then top 40," he says. "People gave it a chance, then they started playing it more and more. The vid-
eo got a lot of exposure on VH-1. In fact, VH-1 has been unbelie-
vable—I don't think this record would have happened without them."

Arista has launched a full-scale retail push on the G. project, says Cawley. "Among other things, we have a major promotional contest going, where people can win a trip to see Kenny at the Montreux Jazz Festival [July 15-20]."

**THE WHOLE TRUTH**

New I.R.S. act the Truth is mak-
ing waves with the title track from its recently released album, "Weapons Of Love. The song de-
buted at No. 92 on last week's No. 100 Singles chart, and, according to Barry Lyons, I.R.S. vice president of promotion, "It's the fastest-
breaking track I've seen at album rock since the Georgia Satel-
tites took off last year."

I.R.S. launched the Truth single March 30 on a promos-only CD, says Lyons. "We picked up about 100 stations in two weeks, and it's been making a steady climb."

The Truth—the U.K. act is a moderately successful band—"has freedom of choice in terms of what bands we want to have. PolyGram also has a very good history lately with new bands, especially hard rock groups. We also have a little clout there because of Leppard. Additionally, with Peter being based in England for six years, he developed very good relationships with PolyGram's staff in all five European territories. So it seemed like the right place to be."

We are taking a large part of the financial risk in terms of album budgets, videos, and tour support, I'm glad we're in a position to do that, but it's very much our money on the line."

**Q: What made you decide to start a cop show?**

A: Peter and I always wanted a la-
bel at some point. As a manager, sometimes you run across an act that you'd love to have, but they already have representation. Queenrxyche is a good example. When we heard the independent EP in 1983, I thought they were really hot. I got a number on the band, only to find that they already had a manager. Then they ended up signing with EMI America. So I said, "Fair enough—that's it for me. All I can do is listen to their records, and say if I see them backstage somewhere." That kind of thing has always made us sad. When you hear something you really love, you want to be involved in it when it's young."

Fortunately, with the success of the other bands we have in addition to Leppard, we were taken seriously enough to do a label with somebody. PolyGram came to us with a very good offer, so we thought this was the time to go for it."

**Q: Why was PolyGram the right company for Squawk?**

A: They were prepared to give us flexibility. We have absolute free-
dom of choice in terms of what bands we want to have. PolyGram also has a very good history lately with new bands, especially hard rock groups. We also have a little clout there because of Leppard. Additionally, with Peter being based in England for six years, he developed very good relationships with PolyGram's staff in all five European territories. So it seemed like the right place to be."

We are taking a large part of the financial risk in terms of album budgets, videos, and tour support, I'm glad we're in a position to do that, but it's very much our money on the line."

**Q: Is Squawk primarily geared toward hard rock, or are you aiming for a more diverse roster?**

A: One thing we’ll never do is sign something for the sake of diversi-
ity. The basic rule is you only sign what you like. New acts are what we're looking for, and the reason
NEW YORK: A&M has finally landed a top-10 single with its album De Burgh’s “The Lady In Red.” The song from the the artist’s latest album, “Living In America,” is a slow burn. The album was originally released last fall but failed to crack the U.S. market.

When we put it out during the last quarter of 1986, it did well in the adult contemporary hit, but we couldn’t get more than a handful of Top 40 stations,” says Rick Stone, A&M vice president of promotion.

As the year was closing out, though, we began to get airplay in markets like Boston and the Bay Area. The public started asking for the record, so we knew we were going to come back with it in ’87.

“The Lady In Red” was a No. 1 hit in 15 countries last year, with international sales of 5 million, according to Stone. He adds that the U.S. sales of “To The Light” have increased dramatically now that the single has taken off here.

The album is bulleted at No. 55 on Billboard’s Top Pop Albums chart.

“Success in the U.S. has been elusive for Chris De Burgh,” says Stone. “But now people have finally caught up to his sound. The Lady In Red” looks like it’s going all the way. It feels like we’ve been a part of our lives breaking free of one problem but this is the kind of unpredictable thing that makes our business exciting.”

STEVE GITT

Run-D.M.C. Wraps Deal With Adidas; UA On Track With Brooks’ ‘Spaceballs’

NEW YORK: Run-D.M.C. has struck a deal with Adidas (who else?) for its own shoe and clothing lines. Among the merchandise due in stores at the end of July are three styles of basketball shoes, all bearing Cadillac-inspired names—Fleetwood, El Dorado, and the Brougham.

In the meantime, the rap trio is gearing up for its Together-Forever tour, co-organized with the Beatle Boys, scheduled to hit North American concert halls in June. Prior to the U.S. dates, the two acts are set for a series of British concerts.

Several U.K. politicians are none too keen on the prospect of a visit from those bad, bad Beatstes. According to a Peter Brinivels of the Conservative Party, “Their kind of trash is obviously very dangerous. They encourage free love and free drugs. This kind of thing shouldn’t be allowed in Britain.”

Just wait until that giant phallus goes up!

NAME GAMES: Elvis Costello has released a new U.K. single, “A Town Called Big Nothing,” under the name The MacManus Gang. Among the personnel on the record are Pete Thomas and Steve Nieve of the Attractions and trumpet player Ross MacManus (Elvis’ dad). Ex-Pogues member Cait O’Riordan (Elvis’ significant other!) and actor provide the spoken parts. The latter has a lead role in the upcoming movie “Straight To Hell.” The film’s soundtrack will feature an instrumental version of the single.

SHORT TAKES: John Mellencamp—he’s dropped the Cougar—has been working in Los Angeles on his next studio project for PolyGram. The album, produced by Don Gehman, is tentatively scheduled for release in August. Rumors abound that he’s working with one of his acoustic guitars, but this is the kind of thing they shouldn’t be allowed in Britain.

BANDS: John McEuen, violinist of The Nitty Gritty Dirt Band, has been working on an album with The Manhattan Transfer, a group that he described as “a kind of pop-rock band.”

DEATH: Country artist Roy Clark suffered a heart attack while performing in New York on July 4 and has been undergoing surgery since.

FOR AD DETAILS CALL: PEGGY DOLD (212) 764-7754 OR CONTACT YOUR BILLBOARD ACCOUNT EXECUTIVE

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NEW YORK: Billy Joel will perform six concerts in the Soviet Union this summer. The tour, organized in conjunction with the Soviet concert agency Goskoncert, calls for three dates at Moscow's Olympic Sports Complex, on July 26, 27, and 29, and three shows at the V.I. Lenin Sports and Concert Complex in Leningrad, starting Aug. 2.

The piano man is the first American popular music star to take a full-fledged rock show to the Soviet Union. A document of his visit—considered to be one of the most significant cultural exchanges under the U.S.-Soviet General Exchanges Agreement signed during the 1985 Reagan-Gorbachev summit—will be filmed. According to Joel, however, it's unlikely that the show will be recorded for an album.

Under an agreement with Gosteleradio, the U.S.S.R. state agency for radio and television, one of the Joel concerts will be taped for national TV broadcast in the Soviet Union.

GRACELAND-AID: A June 15 concert in Atlanta is the first of eight U.S. benefits to be given by Paul Simon and 24 South African musicians. Net proceeds from the shows will be divided equally among three charity concerns.

One-third of the money will go to the Children of Apartheid, a fund to aid detained and imprisoned children in South Africa; one-third will go to the United Negro College Fund; and the remaining third will be split among local municipal charities—dedicated to adding the plight of hungry, homeless, abused, and disadvantaged children—in each of the cities where the concerts are to be held.

In addition to the Atlanta date, Simon is set to perform in the following cities: Philadelphia, June 17; Boston, June 19; Hartford, June 21; Chicago, June 23; Milwaukee, June 29; Washington, D.C., July 1; and New York, July 2. All venues will be announced shortly.

NEW DEAL: Under a new agreement, Facility Management of New York Inc. and John Scher Presents Inc., will co-promote concerts at the Nassau Veterans Memorial Coliseum in Long Island, N.Y. FMNY has managed the 17,000-seat arena since 1980.

According to John Scher, president of JSP and Monarch Entertainment Inc., the nation's second highest grossing promoter in 1986, "The new partnership will make possible cross-promotion and advertising between the coliseum concerts and those we are also producing at the Meadows Arena in New Jersey and Madison Square Garden in New York City, thus making possible substantial savings to the artists who choose to play at Nassau and other of our concert promotions.'


Edited by Steve Gott. Assistance provided by Linda Moleki (New York). Send information to On The Road, C/O Billboard, 1515 Broadway, New York, N.Y. 10036.
The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

**TITLES AVAILABLE:**

- **#1 Black Singles, 1948 through 1985.** ($50.00)
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Listings include Billboard issue date, title, artist and label of the number one record of each week.

- **Top Ten Black Singles, 1948 through 1985.** ($25.00)
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Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

- **Top Black Singles Of The Year, 1946 through 1985.** ($50.00)
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The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
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1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

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Media Conference Set

NEW YORK The Howard Univ. School of Communications and the Univ. of Texas at Austin’s College of Communications will co-host a National Invitational Conference on Minorities June 18-20 in Washington, D.C.

The three-day conference will focus on three areas: the demographic representation of minorities in the professional areas of journalism, broadcasting, film, speech communications, advertising, and public relations; that lead to a lack of minorities in communications; and programs that increase the representation of minorities in communications. Howard and the Univ. of Texas plan to publish the proceedings of the conference in book form as well as issue a policy statement on minority participation in the media.

For more information, contact Dr. Mary Carter-Williams, School of Communications, Howard Univ., Washington, D.C. 20059.

Midnight Natalie. Manhattan’s Natalie Cole is having three tracks from her upcoming album produced by ex-Midnight Starr members Calloway, left, and Reggie Calloway.

FOR WEEK ENDING MAY 16, 1987

Billboard.

TOP BLACK ALBUMS™

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>GIVE ME THE REASON</td>
<td>2 weeks at No. One</td>
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<td>FREDDIE JACKSON</td>
<td>JUST LIKE THE FIRST TIME</td>
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<td>JOEY WATLEY</td>
<td>JODY WATLEY</td>
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<td>PRINCE</td>
<td>SIGN ‘O THE TIMES</td>
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<td>CLUB NOUVEAU</td>
<td>LIFE, LOVE &amp; PAIN</td>
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<td>CAMEO</td>
<td>WORD UP</td>
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<td>ANITA BAKER</td>
<td>RAPTURE</td>
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<td>MELBA MOORE</td>
<td>A LOT OF LOVE</td>
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<td>ATLANTIC STARR</td>
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<td>KEEP YOUR EYE ON ME</td>
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<td>BEASTIES</td>
<td>LICENSED TO ILL</td>
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<td>SHIRLEY MURDOCK</td>
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<td>SMOKEY ROBINSON</td>
<td>ONE HEARTBEAT</td>
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<td>THE SYSTEM</td>
<td>DON'T DISTURB THIS GROOVE</td>
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<td>JANET</td>
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<td>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</td>
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<td>2 LIVE CREW</td>
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<td>RAN-D-M.C.</td>
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For more information, see our online resource: www.americanradiohistory.com
**HOT DANCE/DISCO**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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<td>DON'T LOOK NOW/ CAN'T FIND MY WAY HOME</td>
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<td><strong>28.</strong></td>
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**12-INCH SINGLES SALES**

Compiled from a national sample of retail store sales reports.

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<td><strong>18.</strong></td>
<td>III</td>
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<td><strong>22.</strong></td>
<td>THE HEARTS</td>
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<td>DOMINIC</td>
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<tr>
<td><strong>30.</strong></td>
<td>I JUST DIED IN YOUR ARMS (REMIX)</td>
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</table>

**BREAKOUTS**

1. Why Should I Cry (Remix) NONA HENDRIX (remix)
2. Modigliani (Lost in Your Eyes) (Remix) NONA HENDRIX (remix)
3. Under the Laten Moon STEVEN PAUL PERRY (remix)
4. Never Say Never (Remix) DEANIE WILLIAMS (remix)
5. Why You Treat Me So Bad Club NOUVEAU TOMMY ROY (remix)

**TITLES WITH THE GREATEST SALE OR PLAY INCREASE THIS WEEK**

1. Rock Steady (Remix) THE WHISPERS (remix)
2. Movin' on CIVIL WAR RICHARD HARRINGTON (remix)
3. Are You Man Enough (Remix) FIVE STAR 24 A (remix)
Parallel Imports Strategy Could Backfire

DOES ONE hand know what the other’s doing? It was a sad, sily thing for major labels and music publishers to try to stamp out the flow of imports into this country, as seen in recent cases, one decided against wholesaler Jerm Records and the other settled by the Tower Records retail chain. In a nutshell, both set the precedent that labels and music publishers can veto the import of overseas records here by simple refusal—or through death by paperwork.

I personally support protection against parallel imports that obviously duplicate already-released records. But there are hundreds of hit records and major artists that never would have seen the light of day were they not discovered as imports over the years by clubs and progressive radio, tipping off ad & promotion departments months before any U.S. signing or release was contemplated. Even such American artists as Tina Turner, Lisa Lisa & Cult Jam, Nu Shooz, and Regina were first picked up as imports, along with the endless list of European artists broken by import activity: Simply Red, Eurythmics, Culture Club, Human League, Sade, Double, Communards, Loose Ends, the Cult, Kim Wilde, and Bananarama just scratch the surface.

The rationale is that the labels & publishers’ percentages on these imports must be respected.

That’s understandable, in a paint-by-numbers way. But wiping out the import business—through lawsuits and administration costs far greater than the pennies demanded—may result in hundreds of hit remaining unbeknown, hundreds of artists unbroken. And what do European artists do as soon as they achieve U.S. release? They cover American copyrights like “Don’t Leave Me This Way,” “Wrap It Up,” “You Keep Me Hangin’ On,” “Everytime You Go Away,” “Let’s Stay Together” and “Money’s Too Tight (To Mention).” The issue is a textbook case of penny wise, pound foolish. Lawyers can be excused for being uninformicted about how imports ultimately generate money for the U.S. industry. But why aren’t the folks who are supposedly on the street—marketing/ad & promotion manager types—explaining what’s what to their higher-ups?

Although the channel’s format has recently been narrowed overall, MTV has launched a 60-minute Friday night show, “club MTV,” that collates the dancer items in regular rotation and also covers some of the black music otherwise segregated from MTV’s programming by the station’s policies. Recent hits by Jody Watley, Club Nouveau, Kool & the Gang, Rick Nen, Pat Boys, not in rotation, have

been aired on “Club MTV.” Contact MTV’s talent relations department at 212-733-6410. USA Network’s “Night Flight” has recently boosted its coverage of black music, and there are, of course, the national clip shows “Friday Night Videos,” “Hot Tracks,” and “Video Soul” (on the cable Black Entertainment Network) with strong black music coverage.

Notes: The Cover Girls’ “Show Me Love” video; Eyedea’s eye-catching, witty, and totally hot. We shudder to think how many times they sang the song on the day of the shoot... Masters Of Ceremonies’s “Cracked Out” will be re-released in an augmented version following the long-term success of “Sexy” in the rap market.

Duran Prep Megamix

2-Disk Set On ‘Notorious’

BY BRIAN CHIN

NEW YORK: Dance music’s penchant for name-brand mixes has a way of setting unusual precedents. The recent multi-mix 12-inch single by Jermaine Jackson last year and the current Breakfast Club four-way mix-off of “Right On Track” both stuck in the minds of aficionados. But a Duran Duran project now taking form will certainly become the record-holder for sheer credit profusion.

Capitol plans to release a two-disk dance remix package of material from Duran Duran’s “Notorious” album in conjunction with the group’s summer tour. It will involve far fewer than 11 mix and edit consultants.

The band “wanted to reclaim the dance floor,” says Capitol A&R director Tim Carr. Because of tight schedules, the trio decided to farm out several assignments at once, choosing consultants based on sample reels compiled by Carr. Recent artists include Christy Dusk, “Notorious” re-edit by the Latin Rascals; two versions of “Skin Trade,” by Larry Levan and David Ahsen; and Mark Egd’s version of “Meet El Presidente,” edited by Omar Santana and Carlos Berrios. In the can are “Vertigo” (Do The Demolition), remixed by Mantronik, who will open for Duran in Europe, and “American Science,” remixed by Justin Strauss and Murray Elias and edited by Chep Nunee.

Finished but lost in a Federal Ex from Florida to New York to construction is the record-setting piece: a megamix of all the foregoing done by Prime Cuts’ Tuta Aquino (see accompanying story, this page). “We’ll do another or wait for the first one to turn up, says Carr. “It goes from 92 beats per minute to 124; it’s an amazing glossary of editing styles.”

Edit Facility Makes Good

NEW YORK: Prime Cuts Editing Inc., co-owned by Poo Wow Records’ Mark Kamins and edit specialist Tuta Aquino, is the first facility here specifically dedicated to edit work, according to Aquino.

“All the other ones are part of another 24-track studio,” he says. “The main reason we opened was that when I was working freelance, all the studios used editing as coping rooms. I got bounced around; they’d ask you to stop for an hour when they had to run off a cassette.”

Prime Cuts’ editing studio is equipped with two 1/2-inch Otari MTR-12 machines, with digital delay available. Since moving to its current quarters at 1776 Broadway, Prime Cuts has also solid with Aquino’s projects for Heartbeat (ex-Culture Club drummer Joe Moss’ group), Tia, Full Circle, Robbie Nevil, Duran Duran, Pat Boni Boys, and Janet Jackson.

In addition, Chep Nunee works exclusively out of Prime Cuts, with recent projects including Joyce Sims, J.M. Silk, Sandee, Dorothy Gaizar, and Erotic Exotic. Other editors honing their razor blades at Prime Cuts recently: Gail Elise King, Omar Santana, Benji Candelario, and Prime Cuts studio assistant Roger Pauleta. BRIAN CHIN

RHYTHM & BLUES

(Continued from page 27)

was co-produced by Paul Laurence and Timmy Allen... Club bookers buy on the strength of a Shirley MacLaine show that is at the top of the booking list at Sunset Strip.”

Rhythm & Blues

(Continued from page 27)
‘Bocephus’ Tape Crosses Over To Pop Outlets
Hank Williams Jr. Has Video Victory

BY ANDREW ROBLIN

NASHVILLE In the case of Hank Williams Jr., it’s a matter of fact, so to speak. One video has done the promotional work of several singles. With one video, “My Name Is Bocephus,” and no singles, “Hank Live” has sold more than 310,000 units in the three months since its release.

Those are due in part to the pop video exposure given “Bocephus,” says Nick Hunter, senior vice president of sales and marketing for Warner Bros., Williams’ record label. Hunter predicts sales of 500,000 copies of “Hank Live” by the end of the year.

“Bocephus,” a $60,000 performance video starring Williams and the rock group Van Halen, aired on MTV for four weeks this past January and February. “Night Tracks,” “Night Flight,” the Hit Video USA programs, and 15 other pop outlets also played the clip.

Fourteen pop outlets, including MTV, gave “Bocephus” light play, and the video outlets gave it medium play, according to Jeff Walker of Arista, the company that promoted and tracked the video.

Hunter says, “We’ve seen a pick-up in orders and sales of the album [from pop video exposure]. Even without singles, this album has done as well as [Williams’] others. It could be that it’s the first No. 1 country album ever without a single.”

“Hank Live” hit No. 1 on Billboard’s Top Country Albums chart on April 11.

“Bocephus” was made with pop video outlets—and their interest in Van Halen—in mind. Hunter says, “The reason [the pop acceptance of] ‘Bocephus’ didn’t catch us off-guard is because it was the first video Van Halen had done without David Lee Roth.” Additionally, country-video outlets almost immediately accepted the presence of Van Halen in a Williams video. “To tell you the truth, I was surprised that some of the country outlets played it,” says Hunter.

Of the 90 country outlets serviced with the video, only two declined to run it, says Arista. Walker. For most country-video program-

(Continued on page 27)

Stamps-Baxter Gospel School To Offer Full Summer Agenda

NASHVILLE The Original Stamps-Baxter School Of Music will be in session at Belmont College here July 27-Aug. 7, with provisions for both resident and non-resident students. The school concentrates on the vocal, instrumental, and professional aspects of Southern gospel music.

In addition to the school’s regular music classes, there will be a series of guest lectures and evening concerts. Speakers will be Eddie Crook, recording; Herman and Jeff Harper, management; Brook Speer, band management; Trent & Joel Hemphill Jr., “care and feeding” of business and marketing systems; Bill Traylor, aspects of the recording business; and Joel Hemphill, Jeff Gibson, and Harold Lane, songwriting.

Groups already scheduled to perform for students are the Hemphills, Heaven Bound, the Speer Family, the Cathedral Quartet, the Hoppers, the Neloms, the Florida Boys, the Singing Americans, the Goffs, and the Kingsmen.

Enrollies must pay a non-refundable $35 registration fee. Tuition is $135 for off-campus status and $235 for residency. The latter fee includes double dorm room and three meals a day. Private instrumental and vocal lessons, an optional feature of the packages, are $75 for six. For information call 800-312-2858.

FOR WEEK ENDING MAY 16, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED
1 31 REPORTERS
NEW TOTAL ADDS
WATSON JENNINGS FALLIN’ OUT mca 42 45
LARRY GATLIN/JANIE FRICKIE FROM TIME TO TIME columbia 36 73
THE JUDGES KNOW WHAT’S GONNA HAPPEN MCA 33 73
SILYA STRAIGHT FROM MY HEART mca 28 28
TOM WOPAT PUT ME OUT OF MY MISERY mca-america 27 46

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Reporters are a weekly national-indicator of those records with significant future sales potential based on initial market reaction at the retailers and one stop shops reporting to Billboard. The full panel of reporters in published periodically and changes are made, or is available by sending a soft addressed stamped envelope to: Billboard Chart Dept., 1151 Broadway, New York, NY 10001.

RETAIL BREAKOUTS
42 REPORTERS
NUMBER OF STORES
SWEETHEARTS OF THE RODEO CHAINS OF GOLD columbia 6
GEORGE STRAIT ALL MY EX’S LIVING IN TEXAS mca 8
MARIE OSMOND EVERYBODY’S CRAZY BOUT MY BABY mca 6
RANDEL TRAVIS FOREVER AND EVER AGAIN mca 6
ELTON JOHN/JOHN FALTENBACH THAT WAS A CLOSE ONE mca 6

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IT'S HATS OFF TO TOP ARTISTS AT ACM AWARDS

22nd Annual Show Brings Out The Stars
To Pay Tribute To Newcomers And Longtime Performers, April 6 In Los Angeles

Hat Rack. Randy Travis is all smiles as he shows off four ACM Awards. He took single-of-the-year and song-of-the-year honors for "On The Other Hand," and his "Storms Of Life" was named album of the year. Additionally, he was named top male vocalist. Travis also performed on the show, which paid tribute to the elite of country music.

Minnie "Pioneer" Pearl. Mel Tillis presents country comic Minnie Pearl with the ACM's Pioneer Award. The award is given in recognition of outstanding and unprecedented achievement.
Group Readies Annual Award
CMA Issues Call For Clips

NASHVILLE. The Country Music Assn. is soliciting nominees for its video-of-the-year award. Any country music video released between July 1, 1986, and June 25, 1987, is eligible for consideration provided it contained not more than one song or medley.

A panel of judges from the video field will review the entries and select 10 final nominees, which will be listed on a round of ballots circulated to CMA members for their votes.

The video-of-the-year award will be presented at the CMA Awards show Oct. 12; the award itself will be given to the artist, with plaques going to the video's producer and director.

Entries should be sent on 1/4 inch tape to Peggy Whitaker, CMA, 7 Music Circle N., Nashville, Tenn. 37203. The deadline is June 25.

Riding High. MCA/Dot Records' Riders In The Sky draw a crowd for the recording of their upcoming album. Nearly 100 people were invited to be a part of the "in-concert" session.
**NSAI, SESAC**

**Set Showcase**

NASHVILLE The Nashville Songwriters Assn. International and SESAC will co-sponsor a songwriter showcase, set for Thursday (14) at 6:30 p.m. at the Bluebird Cafe here. Proceeds from the event, which costs $3 per ticket, will go to the NSAI.

Scheduled to perform are Jerry Gillespie, Frank Dycus, Kendall Franceschi, Gail Franceschi, Karen Taylor-Good, Lloyd Barry, Greg James, Bob Alsterberg, Kim Peery, Jerry Salley, and Woody Wright.

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**WILLIAMS VID SUCCESS**

(Continued from page 34)

ers, Williams' popularity outweighed any doubts they had about airing a video with Van Halen in it.

"Some that played it felt they might get a negative reaction from viewers but played it anyway because of Hank," says Walker. "They felt that was justification enough to play it."

Thirty-eight percent of the country outlets reporting to Arista gave light play to "Bocephus"; 41% gave it medium play; and 21% gave it heavy play.

"In terms of country, the heavy rotation has been very successful; higher than we've had before," Walker says. "In terms of pop crossover, this is the most successful video we've had."

According to Walker, the video aired on many outlets that hadn't previously played Williams videos. Among the country outlets and shows that programmed "Bocephus" were The Nashville Network, Country Music Television, and "Country Express."

Pop exposure is not new to Williams. His previous video, "All My Rowdy Friends Are Coming Over Tonight," surfaced on MTV for three weeks in 1984, to the surprise of executives at Warner Bros.

Hunter says his label is planning another Williams tape and is considering giving it a pop push.

Other Warner Bros. acts with forthcoming videos aimed at pop outlets are Dwight Yoakam ("Little Sister") and the Emmylou Harris-Dolly Parton-Linda Ronstadt trio ("Those Memories Of You").

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### Hot Country Singles

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<tr>
<td>1</td>
<td>&quot;I Love You&quot;</td>
<td>John Cougar</td>
<td>MCA</td>
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<td>John Anderson</td>
<td>Epic</td>
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2. For the week ending May 16, 1987, compiled from a national sample of radio playlists.

3. Products with the greatest display this week:
   - Vinyl availability:
   - Recording Industry Assoc. of America (RIAA) certification for sales of 1 million units.
   - RIAA certification for sales of 2 million units.

4. www.americanradiohistory.com
**Billboard Hot Country Singles Sales & Airplay**

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

### COUNTRY SINGLES A-Z

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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<td>BABY'S GOT A HOLD ON ME</td>
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<td>I DON'T TOUCH MY FLOWER</td>
<td>TAYLA TUCKER</td>
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<td>YOU LOVE AIN'T SEEN THE LAST OF ME</td>
<td>JOHN SCHNEIDER</td>
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<td>ALL MY EX'S LIVE IN TEXAS</td>
<td>GEORGE STRAIT</td>
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<td>SWEETHEARTS OF THE ROOFTOP</td>
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<td>YOU'RE THE POWER</td>
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<td>JOHN MCCREARY</td>
<td>WARNER BROS.</td>
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**AIRPLAY**

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<tr>
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<td>TO KNOW HUM IS TO LOVE HIM</td>
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<tr>
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<td>CAN'T STOP MY HEART FROM LOVING YOU</td>
<td>THE O'KANEYS</td>
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<td>3</td>
<td>I WILL BE THERE</td>
<td>DAN SEAL</td>
<td>EMI-America (3)</td>
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<td>PARTON, RONSTADT, HARRIS</td>
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<td>5</td>
<td>GIRLS RIDE HORSES TOO</td>
<td>JUDY RODMAN</td>
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<td>6</td>
<td>CONWAY TWITTY</td>
<td>JOHN CONNELLY</td>
<td>COLUMBIA</td>
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<td>7</td>
<td>DOMESTIC LIFE</td>
<td>JOHN CONNELLY</td>
<td>EPIC</td>
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<tr>
<td>8</td>
<td>IT TAKES A LITTLE RAIN</td>
<td>JUDY RODMAN</td>
<td>TELDEC</td>
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<tr>
<td>9</td>
<td>MISS YOU ALL THE TIME</td>
<td>WESTON</td>
<td>SOUTHERN TRACKS</td>
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<td>THE BED YOU MADE FOR ME</td>
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<td>T.G. SHEPHERD</td>
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<td>TIL' I'M OLD TO DIE YOUNG</td>
<td>BILLY JOE ROYAL</td>
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<td>13</td>
<td>BABY'S GOT A HOLD ON ME</td>
<td>TONY MANNING</td>
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<td>14</td>
<td>HARD LIVIN'</td>
<td>KEITH WHITLEY</td>
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<td>YOU'RE NOT YET OLD FOR YOU</td>
<td>EDDIE RAVEN</td>
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<td>16</td>
<td>FOREVER AND EVER, AMEN</td>
<td>RANDY TRAVIS</td>
<td>WARNER BROS.</td>
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<tr>
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<td>I DON'T TOUCH MY FLOWER</td>
<td>TAYLA TUCKER</td>
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<tr>
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<td>YOU LOVE AIN'T SEEN THE LAST OF ME</td>
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<td>19</td>
<td>ALL MY EX'S LIVE IN TEXAS</td>
<td>GEORGE STRAIT</td>
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<td>CHARLY MCCLAIN</td>
<td>DOUG SHANE</td>
<td>WARNER BROS.</td>
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<tr>
<td>22</td>
<td>YOU'RE THE POWER</td>
<td>KATHY MATTE</td>
<td>WARNER BROS.</td>
</tr>
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<td>23</td>
<td>DON'T TOUCH ME</td>
<td>TAYLA TUCKER</td>
<td>WARNER BROS.</td>
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<td>YOU'RE MY FIRST LADY</td>
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**COUNTRY SINGLES BY LABEL**

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## POP™

**FOR WEEK ENDING MAY 16, 1987**

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<td>FLEETWOOD MAC</td>
<td>TANGO IN THE NIGHT</td>
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<td>3</td>
<td>PAUL SIMON</td>
<td>GRACELAND</td>
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<td>THE BEATLES</td>
<td>REVOLVER</td>
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<td>THE BEATLES</td>
<td>RUBBER SOUL</td>
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<td>6</td>
<td>BOO JOY</td>
<td>SLIPPERY WHEN WET</td>
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<td>7</td>
<td>STEVE WINWOOD</td>
<td>BACK IN THE HIGH LIFE</td>
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<td>8</td>
<td>DOLLY PARTON</td>
<td>HELP</td>
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<td>DOLLY Parton, Linda Ronstadt, Emmylou Harris</td>
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<td>BRYAN ADAMS</td>
<td>INTO THE FIRE</td>
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<td>THE ROBERT CRAY BAND</td>
<td>STRONG PERSUADER</td>
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<td>12</td>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>THE WAY IT IS</td>
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<td>13</td>
<td>GENESIS</td>
<td>INVISIBLE TOUCH</td>
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<td>14</td>
<td>PRINCE</td>
<td>SIGN 'O THE TIMES</td>
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<td>CROWDED HOUSE</td>
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<td>19</td>
<td>PETER GABRIEL</td>
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<td>A HARD DAY'S NIGHT</td>
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<td>WHITESNAKE</td>
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<td>LOOK WHAT THE CAT DRAGGED IN</td>
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<td>SIMPLY RED</td>
<td>MEN AND WOMEN</td>
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<td>BEASTIE BOYS</td>
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<td>DAVID BOWIE</td>
<td>NEVER LET ME DOWN</td>
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<td>28</td>
<td>CARLY SIMON</td>
<td>COMING AROUND AGAIN</td>
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<td>29</td>
<td>PIA ZADORA</td>
<td>I AM WHAT I AM</td>
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<tr>
<td>30</td>
<td>GREGG ALLMAN</td>
<td>I'M NOT ANGEL</td>
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## CLASSICAL™

**FOR WEEK ENDING MAY 16, 1987**

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<td>CARNAVAL</td>
<td>WYNTON MARSALIS</td>
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<td>3</td>
<td>HOROWITZ: THE STUDIO RECORDINGS</td>
<td>VLADIMIR HOROWITZ</td>
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<td>4</td>
<td>KATHLEEN BATTLE SINGS MOZART</td>
<td>KATHLEEN BATTLE</td>
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<td>5</td>
<td>PLEASURES OF THEIR COMPANY</td>
<td>ANDREAS VON ELFRID</td>
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<tr>
<td>6</td>
<td>DOWN TO THE MOON</td>
<td>JAMES GALWAY &amp; THE HISTORIANS</td>
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<td>HOROWITZ: THE LAST ROMANTIC</td>
<td>CINCINNATI POP (KUNZEL)</td>
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<td>HOROWITZ</td>
<td>VLADIMIR HOROWITZ</td>
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<td>TIPS AND TAILS</td>
<td>ROCHESTER POP (KUNZEL)</td>
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<td>BOSTON SYMPHONY (OZAWA)</td>
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<td>BACH MEETS THE BEATLES</td>
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<td>GERSHWIN: RHAPSODY IN BLUE</td>
<td>LOS ANGELES PHILHARMONIC (THOMAS)</td>
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<td>JAZZ &amp; FUTURISM</td>
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<td>ROMANCES FOR SOPRANO</td>
<td>LONDON SYMPHONY (OZAWA)</td>
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With our worldwide facilities we can turn around the finest quality CD's at incredible speed.

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A Part of the Worldwide Sony Family
Prerecorded music sales in this area are divided among six specialty stores and the record departments in six large discount operations. Locally based chains Strawberries, Good Vibrations, and Newbury Comics have 2,000-square-foot units in strip malls, while two national chains, Record Town and Musicland, are represented in the larger Shopper's World and Natick malls. Rock N Mania is this area's only single-store, nonmall dealer. Discounters Bradlee's, Caldor, Lechmere, Sears, Woolworth, and Zayre each house record and tape departments.

For the most part, all six specialty stores pursue the identities they established long before the current boom here:

- **The Strawberries unit**, recently renovated and enlarged to more than 2,200 square feet, is the area's oldest record store and the recognized leader in terms of profile and numbers sold. This is one of several Strawberries outlets in the Boston area that boomed up their overall sales, a strategy that buyer Cohen says is paying dividends.

- **Good Vibrations**, a nine-store chain, enjoys a reputation for its long commitment to deep catalog and diversity in selection. Says store manager Jane Egan, "We do very well with catalog sales in all areas of music, and I think that our classical and soundtrack inventories are the area's strongest."

- **Newbury Comics**, located in the Route 30 Mall adjacent to Route 9, is the most recent entrant here, having opened two years ago. Although this store's product mix was originally designed to appeal to a niche mainstream clientele, it differs little from the alternative rock/boulevard/comics concept that has proved successful in its two urban locations.

- **Rock N Mania** owner Tom Salem labels his 2,400-square-foot store, the westernmost of the twelve stores in the area, a mainstream rock outlet, so it also does well with related styles (pop, cross-over r&b, rap, heavy metal, nostalgia). "We have $5 [for each CD] toward any purchase in the store."

The nonwaver factor is a plus for used CDs, says Steve Bickel, owner of Penny Lane Records, in the Los Angeles neighborhoods of Westwood and Venice. "Of course, we guarantee everything, used LPs and tapes even. Over half our used stock now is CDs. We sell them at $6.99-$9.99 and pay [up to] $7 in cash or trade." Another advantage in dealing used CDs comes in establishing listening stations, says Kevin Day, operations manager of National Compact Disc, which is about to open a second store in Los Angeles.

Many customers initially bought a lot of CDs when they were in short supply and now have a number of them in their collections they want to unload, says Kevin Bickel, who is opening another store at Atlanta Compact Disc in Tampa, Fla., a four-store chain. "We rarely see anyone coming in with 40 to help pay the rent, but it has happened," Vinson tops that, however, "One guy came into our Dallas store the other day and sold us 747 CDs. We bought him out."

**Rack Rap:** Lieberman Enterprises is out on the analyst trail with some good numbers. The configuration ratio for sales by the rack giant has vinyl and tapes making up 55%, at $131 million—up 5% as of the third quarter, ending Feb. 29, San Francisco, Calif. 

**Off, Goody:** The official tour for those attending the National Assn. of Recording Merchandisers op-erations huddle April 22-25 in the Los Angeles sub-urb of Woodland Hills was of the WEA distribution complex. But various contingents also beat a path to the various new look Sam Goody stores (which until recently operated as Licorice Pizza).

Certain units are involved in experiments by Musicland, the giant parent web, including a bank of TV monitors in one Los Angeles Goody; a separate counter devoted to sell-through video, which is located on the opposite side of the store from the rental counter; and one store's extensive neon colored strings on the ceiling, also used to frame sec-
tions like the video rental counter. Said an enthusi-
astic delegate from Record World, "We're using neon, too. It's color-keyed to genre sections. It's keyed near the door. Follow the blue light to classi-
cal."

Other NARM lookers-on who are accustomed to the East Coast Goody were amazed. Among changes they noted, the accent provided by bright, three-col-
or signing; an overall explosion of white from the tu-
bler frame bins to the many stand-up white racks; and the signing grids above racks and browsers, with grid size 5 feet by 18 inches. Color strips slide in and out of flanges in the grid, allowing for quick changes.

**No Kidding—88 CENTS:** Not the least of the surprises for Eastern chain representatives, who saw it for themselves during the NARM operations conclave, was that Sam Goody Music & Video is renting video at 88 cents in L.A.—all titles, all day, all week.

**NARM'S NINE:** Terry Worrell, president of Sound Warehouse, has been tapped to fill an incom-
plete term on NARM's board because of the resigna-
tion of Bill Golden, formerly with Record Bar.

**Western Merchandising** is gearing up its retail web of 115 stores in 17 states, bringing 12-
year veteran Walter McNeer to corporate headquar-
ters in Amarillo, Texas. As executive vice president, he previously helmed the Hastings chain from Dal-
las.

**Doing the Combo:** Four-unit Penny Lane Rec-
ords in Kansas City, Mo., is knocking out walls and otherwise making more room for rentals, says Marc Olson, general manager. "We converted our mother-
s store in midtown to rental a year ago by us-
ing the basement where we had the warehouse. We put in a stairway. Our south store is only 2,000 square feet, but we're taking over next door and it'll be another 2,000 feet."

Penny Lane rents at $1.50 per cassette for two or more movies; Saturday it is $2.50, with films due back on Monday. "We're finding we sell a lot of vid-
eo, too. Of course, 'Top Gun' was incredible. We sold 150 the first day," says Olson. The chain has one unit in Overland Park and another in Lawrence near the Univ. of Kansas.

Retailers and wholesalers: To reach Retail Track with your news and views, call Earl Paige at 213-
THE EVOLUTION OF THE DISC.

Early records were scratchy and extremely fragile. Now, with Compact Discs, we can program the cuts we want to hear, sit back, relax, and enjoy hours of uninterrupted pleasure. We've certainly come a long way.

Discwasher has come quite a distance, too. And though our first product (the famous D4+™ Record Cleaning System) is still your customers' first choice, our new Compact Disc Cleaner is every bit as innovative as the remarkable discs it protects.

For starters, our CD Cleaner uses computer designed "radial" cleaning (the manufacturers' recommendation). And our CD-1™ Cleaning Fluid lifts and suspends contaminants while our non-abrasive pad removes debris.

Best of all—both our CD and Record Cleaning Systems are serious equipment. The latest feature-packed step in an exciting audio evolution—from a nationally advertised name your customers know and trust!

For more information about how you can profit from selling Discwasher accessories, call your Discwasher representative or contact: Discwasher, 4309 Transworld Road, Schiller Park, Illinois 60176. (1-800-826-2379)
The fifth top ten single (starting with the #1 hit, "Say You, Say Me") from his quadruple PLATINUM album Dancing On The Ceiling.
**174 nights—all sell-outs. LIONEL RICHIE IN CONCERT... it all started in Phoenix, U.S.A....**

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### America—37 cities...all sold out!

...and ends in Tokyo, Japan.

Congratulations from MOTOWN!
Retailing

Spec’s, Camelot Execs Describe Operations At NARM Meet
Chains Tailoring Data Systems To Needs

BY EARL PAIGE

LOS ANGELES — Large and small chains are pondering an increasing array of data-processing programs that have been developed to benefit retail operations.

Jim Sage, vice president of management information systems for the 160-store Camelot Enterprises, and Peter Blei, chief financial officer of the 33-unit Spec’s Music, detailed how each of their companies utilize computerized systems — and what changes may lie ahead — in a presentation here during the National Association of Record Merchandisers Operations Conference April 22-23.

Sage stressed the need to anticipate future growth. According to Sage, although Camelot’s 140,000-square-foot warehouse was designed to be expanded through 1992, the chain will start mapping new additions for the same North Canton, Ohio, site next year.

Blei said the current, 480-pallet-capacity warehouse employs 120 people (except during the holiday season, when it jumps to 160) and works five shifts five days, hitting 270,000 units in nine hours of shipping. He estimated privately held Camelot’s sales “in excess of $100 million.”

Spec’s Blei offered insights into how changes seem to build “piece by piece,” citing the growing use of automation at his company — which was totally manual in 1985, when it went public.

“Considering the amount of resources we have, [the incorporation of automation] has gone pretty quickly,” said Blei. “One of the things we’re finding out is that when more and more people at Spec’s get to use these machines, they begin to understand how powerful a tool they are and how much they can do. As this becomes greater, and they want more and more done.

“Then you run up against a big to-do list and the resource analysis. How much time, effort, and money do you commit to people and equipment in everything and how do you come up to a set of priorities that you have work with.”

Automatic replenishment will be installed at Camelot eventually, Sage said, though he has some qualms about it. “I’m not sure we want to spend $250,000 to do it. We are concerned about the discount strength of the [IBM] J23433 to do automatic replenishment, and the main frame option does not appeal for obvious reasons.

Epecially intriguing in Spec’s use of an inventory-service firm twice a year. “For financial accounting purposes, we take a retail inventory,” said Blei. “The bar-coded inventory of the retail management is used to track what we have to sell and to order. We could do shrinkage off the [bar-code] inventory, but you don’t know if the kids forget to pull a tag off or if it really truly walked out the door.”

Mobile, Ala., Record Bar On Winning Streak

Takes Top Prize in NARM Display Competition

NEW YORK — Record Bar No. 26 store in Mobile, Ala., continued its display-contest roll by winning the top prize in the National Association of Recording Merchandisers Grammy Awards campaign.

The Bar outlet was one of 25 retail and rack winners named recently in the NARM merchandising contest. Including the grand prize for the Mobile outlet, the Durham, N.C.-based Record Bar web grabbed a total of eight retail winners in the Grammy competition.

The Mobile store, which is managed by Robert Baxter, earned a grand prize of $800 from the Grammy effort. The unit also took the top prize in last October’s Country Music Month contest, co-sponsored by NARM and the Country Music Assn., and in a Paul Winter “Canyon” national display competition staged by the Living Music label (Billboard, March 28).

The Dallas branch of Lieberman Enterprises earned the $500 Grammy grand prize in the rack division. In all, five Lieberman branches placed in the competition, and the Minneapolis-based rack earned recognition for best overall company performance.

The Owensboro, Ky.-based Disc Jockey Web, operated by Wax Works, won best overall company performance among retail entrants. Second prize in that category, a $200 award, went to J.R. Records’ downtown Manhattan store. The $200 third prize went to the Hastings Books & Records store in Lawton, Okla.

In the rack division, Tampa and Seattle branches of the Handleman Co. each earned $300 second prizes, as did Lieberman’s home branch.

There were six third-place winners among racks, each awarded $100 cash: the Chicago, New Jersey, and Kansas City Mo., branches of Lieberman and the Little Rock, Ark., Baltimore, and Youngstown, Ohio, branches of Handleman.

Of the 10 fourth-prize rack winners ($100 each), seven were in the Record Bar-web stores in Johnson City, Tenn.; Winston-Salem, N.C.; Fort Myers, Fla.; Bluefield, W.Va.; Farmington, Conn.; and the chain’s Tracks Music & Video, Norfolk, Va. Other fourth-prize rack retailers were Pegasus Records in

BOSTON’S ROUTE 9 (Continued from page 4D)

those were records we had,” says Deece.

It is not unusual for discounters to run out of key titles in their depart- ments.

“That’s something we can all gain on,” says Straw. “People say, ‘I don’t think anybody else has everything.’

“Most of us have warehouses very close and keep a very close track of inventory. We should look to build the reputation that we will and do have everything customers are shopping for, whether it’s a Ron Jovi album or an obscure jazz CD.”

Bill Gerstein, general manager of Good Vibrations, predicts that local dealers will continue to thrive along Route 9. “If we all keep doing what we do well, there’s no reason why we won’t prosper for a long time.”

Sandy, Utah, a Sound Shop in Mary Esther, Fla., and the Holly- wood Mall location of Spec’s Music in Hollywood, Fla.,

NARM had six criteria for judging the contest: use of NARM-provided Grammy point-of-purchase materials; use of nominated product in or near the display; prominence of location within the store merchandising department; creativity; originality; and effectiveness.

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INBAL ON DENON:

"Denon is recording more classical music than anyone."

"To my ears, the spatial realism on Denon CDs is unmatched," Inbal explained. The superior imaging on Inbal's Mahler Symphony #7 is made possible by a Denon technique that compensates for microphone displacement with digital delay. Such fresh uses for digital technology are nothing new at Denon. After all, the world's first commercial digital recording was by Denon.

In orchestral music, chamber music, opera and jazz, hear the new artists on Denon. As they should be.

Israeli-born conductor Eliahu Inbal is recording the complete cycle of Mahler symphonies on Denon. We asked him about Denon's approach to repertoire.

"Denon is the right place to be right now," Inbal said after some thought.

"They are open to new ideas and new interpretations — such as my conception of Mahler." When we noted that Denon undertook 60 different classical recording projects in 1986 alone, the maestro nodded.
BY JIM BESSMAN

NEW YORK—Trying to succeed where other worthy competitors have failed, Sunkyong is attempting to make its way into the U.S. consumer blank audiotape market with a new line dubbed SKC.

Sunkyong, a Korean conglomerate claiming to have a 20% share of the professional duplicating tape market in the U.S., hopes that bold and bright packaging will help sell its blank audio products, which will be marketed in four formulations in a campaign called The Art Of Audio.

The SKC-GX Normal Bias standard-grade tape is packaged in a box and shell decorated by red, purple, blue, and yellow brush strokes and patterns. It is geared toward the “hip” youth market, as is the high grade SKC-A Normal Bias cassette, though the latter tape’s packaging is less jazzy, retaining the patterns on the GX line, but adding colored geometric shapes as well as red tape hubs.

To attract older and more sophisticated buyers, the SKC-GX High Bias uses a comparatively subdued rainbow-like colored strip on the box, while the SKC-ZX Metal formulation has a more refined design to match the product use as a premium medium for recording compact disks.

Tom Anderson, SKC national sales and marketing manager, points to the new line’s “superior” quality and “competitive” pricing, but also concedes that its packaging is key in attempting to break into Maxell’s and TDK’s dominance in the consumer blank tape market (Billboard, Oct. 25, 1986).

“Brand loyalty is a major factor in blank tape sales, and it forms at an early age,” says Anderson, estimating that Maxell and TDK make up half of the U.S. tape market. “The Art Of Audio packaging intentionally promotes a contemporary, young feel and gets away from the hi-tech look of the major manufacturers, because the bulk of the market is teens and young people, and unlike most mid-to-high-priced premium tape buyers, they haven’t formed their brand loyalty and can be attracted visually.”

Anderson feels the “eye-stopping, eye-popping” SKC packaging will now act as a “lever” in getting the product noticed by both the trade and consumers. He also notes that given the high awareness of his competition, his company has to offer “more attractive programs in price promotion and advertising to be accepted by wholesalers and retailers.”

“We have a very attractive buy-in promotion to get [the product] stocked initially with dealers and distributors, and from that point we hope to generate an excitement which we haven’t felt in the blank tape business in a long time,” he says.

He adds that the cassettes have been priced to “represent a better value to wholesale buyers and the buying public,” with suggested retail prices being “slightly less” than those of his major competitors.

He notes that Korea’s stable economy is advantageous to doing business, unlike the current volatile state of Japan’s yen. (Both Maxell and TDK are Japanese-produced products.) “We’re exploiting this by guaranteeing our prices throughout 1987, which to my knowledge, is unheard of in this industry.”

According to Anderson, his research shows that buyers prefer local reps that they know and trust, who in turn will be faster service. So SKC has developed a national network of regional rep companies, which recently began shipping the new line to selected markets. "Most companies do a national rollout, but we’re doing a limited one the first year, covering 50% of the U.S. market. That way we can get a ripple effect from our success in those specific areas.”

One major company that tried, unsuccessfully, to crack the tight U.S. blank tape market was BASF Information Systems. The firm is a dominant market force in most of the world, but was unable to get a foothold in the States when it attempted a U.S. launch several years ago.

Says Rick Howland, a vice president of BASF, “The hardest part of it is that with so much advertising and promotional white noise out there, it’s difficult to get the attention of the American consumer. Even with a good product, you’ve got to compete in a very cluttered environment.”

Continues Howland, “Also, where you’ve established brands, launching a new one automatically puts you at the bottom of the pile, regardless of your quality. Your task is to get the consumer over the hurdle of the first try. And that’s not easy. Established brands have their territory carved out. You have to come in, get some attention, get the initial sale, and then expand on that. And this all presupposes that you’ve got a solid product.”

While there will be no consumer advertising to support SKC’s limited product launch, Sunkyong will support retailers on a market-by-market basis. “Being a Korean company, we’re basing some things on the next Olympics and have already set up a sales rep promotion to award a free trip there,” he says, adding that similar consumer programs are planned.

Besides the current SKC tape launch, the company plans to exhibit similarly packaged digital audiotape at the summer Consumer Electronics Show in Chicago.

Sunkyong is banking on bright packaging concepts to make a dent in the audiotape market for SKC, its new series of consumer blank tapes. All four grades of SKC cassettes are available in 46-, 60-, and 90-minute lengths, the normal bias GX line also has a 120-minute version.
N.Y. Merchandising Seminar: Know Your Market

BY DAVID WYKOFF

NEW YORK Know the markets in which your product will sell. That was the common theme heard during the merchandising seminar held April 25 during the New York International Home Video Video. In keeping with the trade show’s orientation toward special-interest product and independent producers, the seminar focused on marketing film in retail outlets that do not specialize in home video.

With home video product selling in a wider and wider range of outlets, it’s increasingly important for those involved in acting and marketing video cassettes to understand the dynamics of each separate market,” said Howard Maier, seminar moderator and president of the Maier Group marketing firm.

“The biggest and best advice that any of us can offer is that producers should do all of the advance research work before producing their program,” said Tim Fry, former president of independent label Congress Video. “They should know where, how, and to whom it will be sold. That’s how to determine program and marketing plans. They should also know the other titles in their product category to make sure that they’re offering a unique and viable program.”

Michael Olivieri, head of Forum Home Video and Video Marketing Corp. of America and a former executive at Vestron, illustrated the thinking that goes into determining where a product should be sold.

“Normally, you can look at a specific market and consumer group for a program and that will lead you toward a particular market,” he said. But since our cassette (“Hagler Vs. Leonard: The Superfight”) depicts a media event, and not just a sporting event, we looked for a wide range of distribution. Because of the nature of the product, though, we needed to get past many retailers’ objections and show them how they could do well with it. That’s what you need to do, to show them how your product fits your business even if it isn’t readily apparent to them.”

Fry reminded the audience that the different retail groups work on a variety of mark-up margins from their purchase prices—generally in the range of 30%-40% for discounters, 20%-30% for direct marketing, and up to 100% for specialty stores—and that such levels are important when assessing product costs.

Nicholas Clementi, group product manager for the children’s-storybook line Golden Books at Western Publishing, feels strongly about packaging:

“If you’re selling your tapes through toy stores, you need to convey information on educational and value and age groups on the packaging,” he said. Clementi added that blister packs are the usual medium for toy dealers. “Packaging is, according to a recent survey by the Fairfield Group, the most important aspect in attracting consumer impulse sales. So you need to know the rules for each market,” said Fry.

The panel noted that more and more mass merchants expect independent video labels and suppliers to assume most of the risks—highly liberal returns or stock balancing policies and ultralong dating—and suggested that producers be prepared for such treatment. Said Fry, “There’s a serious question facing the industry here because some of the major mass merchants want the independents to work on consignment.”

There were a number of suggestions for cross-merchandising, where video product is moved out of the aisles and glass cases and into the more prominent displays.

“You need to get your tapes out in people’s hands, in the displays in the front of the stores, and a good way to do that is to work on lining up the videotape with a product of similar interest. For instance, you should get your biking exercise tape out with the exercise bicycles at the sporting goods stores. The same with gardening tapes and products,” said Fry.

But with most of the mass merchants, you’re not offered the opportunity to use your point-of-purchase materials or get involved with the actual merchandising. But you should do so whenever possible. Think like a marketer and show them where the tapes should be to make them the most money,” said Ray Markman, chief executive officer of Video Magic, who specializes in selling its video product to a variety of mass retailers.

Fry cautioned audience members on attitudes they might face from nonvideo specialists: “It’s important to remember that the bookstores are run by people who got into the business because they love books, not because they love video. Also, for many discounters video sales and buying go through the record buyer, and you need to educate that person about your product as well.”

Said Maier, “If you’re a producer and you don’t want to waste your investment in time and money, there are two things to remember. One, make sure that there’s a market for your program. Two, make sure that your program and marketing plan are produced to serve that market and the people who sell to that market.

Push Centers On 3 Titles

HBO Sets 3-Month Promo

BY JIM BESSMAN

NEW YORK As part of a three-month-long promotion highlighting major new releases, HBO Video is offering retailers the chance to obtain free catalog titles in return for qualifying orders.

Called Three For the Money, the campaign began April 23 and centers on the upcoming home video releases of “Hannah And Her Sisters,” which returned to June, “Wild Wild” was released in July, and “Three Amigos,” which is set for August release. To ensure that dealers purchase enough rental copies, HBO will award them any catalog title with the purchase of 15 Three For The Money units, or two free titles for the purchase of 25 units.

To facilitate this buy-in, HBO has provided a five-page promotional calendar featuring graphics from the three films, promotion date reminders, and a detachable card for mounting the proof-of-purchase seals that are packaged with the cassettes. When filled, this section is then mailed to HBO for the free goods.

According to Eric Neesler, HBO Video’s vice president of marketing for new-release feature films, these seals will also be available with approximately 15 other upcoming releases, including the movies “Act Of Vengeance” and “Sword Of Gideon” and music titles featuring Bob by McFerrin and Tina Turner.

In addition to the calendars, retailers will also receive separate posters promoting each of the promotions’ titles, along with billboards and 3-D counter units promoting each of the films.

Kessler says that with Three For the Money, HBO has adopted a “line-marketing approach” by grouping three titles together under one promotional umbrella to increase demand for all of them. “This way we get both consumers and retailers thinking in terms of renting all three instead of just one.”

(Continued on page 5)
**Video Plus**

BY EDWARD MORRIS

A bi-weekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 2459, Nashville, Tenn. 37202.

RIGOR RACKS: Computer Book Service (812-947-4400) has designed two "shape-up" trays for mass merchandisers, one specifically for displaying exercise and fitness videocassettes and the other for holding paperbacks and audiotapes with health themes. The trays are made of corrugated cardboard. Computer Book Service, a division of Charles Levy Co., is a major rackjobber of books and videos.

PLUS PROMOTIONS: BASF (617-217-4064) will continue its "value-added" advertising and promotion throughout the second half of the year, stressing its T160 videocassette's two extra hours of recording time. The company will make heavy use of mass communications in its plans, including buying television spots and offering coupons in local newspapers with freestanding inserts. Also, the company will advertise on national TV during World Cup Skiing events.

Among its several video and audiotape promotions, BASF will sponsor a pre-Christmas campaign to encourage multiple purchases. Under the terms of the campaign, any consumer who purchases a four-pack of BASF videocassettes between Nov. 1 and Jan. 30, 1986, will be given a $5 refund by mail. The promotion will be announced by freestanding inserts in mid-November.

MONSTER MATCH: New from Monster Cable (410-777-1355) is the Zapit, a wireless optical power booster for electronic remote control devices. Battery-operated, Zapit receives infrared light from a remote control through a lens system, which amplifies and retransmits the infrared signal. The power boost enables the beam to bounce off walls and ceilings for fast activation of television, VCR, or stereo. The device extends the remote-control distance more than 100 feet. Suggested retail price is $24.95.

**New Releases**

**HOME VIDEO**

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

**PAT BENATAR—THE VISUAL MUSIC COLLECTION**

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(Continued on next page)
**HBO PROMOTION**
*(Continued from page 49)*

er level, HBO Video will offer consumers who rent all three titles a $5 rebate.

"It's a variation of our consumer-pull strategy," says Kessler, noting HBO's recent consumer-oriented programs for "Back To School" and "Nothing In Common."

"The objective is to increase consumer demand and to demonstrate that demand to the retailers so they can respond by increasing their initial orders. And since our research continues to show that 30% of the consumers never find the titles that they look for when they come to the video store, we need to get more units out there to minimize the disappointment factor."

The rebate program hinges on coupons in ads that will run in USA Today and People magazine. Consumers obtain a sticker from retailers when they rent each of the promotion titles and, after affixing the coupons to the stickers, mail them to HBO Video for the $5 rebate.

"We're driving consumers into the stores by paying them to rent the titles," says Kessler. He adds that HBO is backing the promotion with a $1 million television ad campaign, including one commercial for each film.

**NEW RELEASES**
*(Continued from preceding page)*

**EYE OF THE TIGER**
Gary Busey, Yaphet Kotto, Seymore Cassel
- USA 6211-5/5/5/$19.95

**GOSPEL ACCORDING TO VIC**
Tom Conti, Helen Morse
- Key $79.95

**VLADIMIR HOROWITZ: THE LAST ROMANTIC**
Documentary
- MGM/UA 1005/5/5/$29.95

**HOUR OF THE ASSASSIN**
Erik Estrada, Robert Vaughn
- MGM/UA 1105/5/5/$79.95

**KEEPING TRACK**
Michael Sarrazin, Margot Kidder
- Embassy 2005/5/5/$39.95

**ROBERT KLEIN ON BROADWAY**
Robert Klein
- Video 315/1/$59.95

**MAKE-UP: DRAMATIC BY NIGHT**
Deborah McFarland
- USA 1102/5/5/$49.95

**MAKE-UP: SUBTLE BY DAY**
Deborah McFarland
- Video 1103/5/5/$49.95

**MALCOLM**
Clarence Fowl, John Hargreaves, Lindy Davies
- Video 5199/5/5/$79.95

**MARTIN LUTHER KING JR.: A PERSONAL PORTRAIT**
Martin Luther King, Coretta King, Arnold Michaelis
- Embassy 5101/5/5/$79.95

**ONE COOKS, THE OTHER DOESN'T**
Suzanne Pleshette, Joseph Bologna, Rosanna Arquette
- USA 657/5/5/$39.95

**READING RAINBOW: PERFECT THE PIG/TV'S ONE MAN BAND**
James Coco
- Video 1432/5/5/$29.95

**READING RAINBOW: THE TORTOISE AND THE HARE/HILL OF FIRE**
Gilda Radner
- Video 1555/5/5/$29.95

**STREET OF GOLD**
Klaus Maria Brandauer, Adrian Pasdar, Wesley Singers
- Video 5199/1/$99.98

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To get your company's new video releases listed, send the following information: title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Billboard, Video, 1515 Broadway, New York, N.Y. 10036.
Lanesborough Buys Ampex Corp.  
**Allied-Signal Sells Firm For $479 Mil**

**BY STEVEN DUPERL**

NEW YORK  Ampex Corp., a major manufacturer of magnetic media products, has inked a purchase agreement with the Lanesborough Corp. here for $479 million plus the assumption of certain of Ampex's liabilities.

Redwood City, Calif.-based Ampex had been for sale since December by parent company Allied-Signal Inc. The company had 1986 sales of more than $500 million.

A spokesman for Lanesborough, which is an international manufacturer and marketer of specialty chemical products, says the firm intends to finance the acquisition via a combination of its own equity and an offering of debt or equity securities. As an interim move, Lanesborough has arranged a $475 million credit line with a major commercial bank here.

The transaction is expected to be complete by the end of May, pending regulatory and other government approval.

No major changes are said to be in line for Ampex as a result of the transaction, according to the Lanesborough spokesman. Ampex will now be controlled by a newly formed Lanesborough subsidiary, which will operate the company under its current management and organizational structure.

"We are extremely pleased to be affiliated with Lanesborough," says Charles Steinberg, Ampex president and CEO. "We're especially excited that Ampex will again be operated as a stand-alone corporation."

Edward Bramson, president and CEO of Lanesborough, says the acquisition will provide Ampex with much-needed financial support to press on with research and development. "We intend to make sure that Ampex has the financial and other resources to continue investing in its future," he says.

"Ampex is a strong company with outstanding capabilities. We think the company's prospects for growth are excellent."

Ampex was founded in 1944 by Alexander Potiatooff, a Russian-born electrical engineer. From its beginnings pioneering the tape-recorder industry in America (with financial backing from Bing Crosby), the firm now has five divisions—audio/video systems, magnetic tape, data systems, computer products, and international—and employs 6,700 people worldwide. Its key markets are television broadcast, government contracts, and OEM/industrial accounts.

Ampex has been responsible for a number of firsts in the audio and video industries. Among these are the first commercial helical scan videotape recorder, in 1961 (the same basic design is employed in today's VTRs); the first electronic video editing system, in 1964; the first integrated VTR, in 1967; the first digital video paint system, in 1980; and the first viable digital video effects system (ADO), in 1986.

As part of its new corporate structure, Ampex intends to work on an upcoming solo album. His brother James was on hand to assist with vocals, guitar work, and engineering. Cuts worked on include "Smiskey's Barbeque" and "Hit The Road." Jeff Levine was at the console. Eric Wood was also in to work on a new project with producer/engineer Doug Epstein.

**LOS ANGELES**

CHARLIE SEXTON'S contribution to the "Beverly Hills Cop II" soundtrack was mixed at Larrabee Sound. The cut, titled "In Deep," was produced by Keith Forsey. Other cuts from the Paramount Pictures film that were mixed here include Pebbels' "Love/Hate" and James Ingram's "Better Way," both produced by Andre Cymone. Loull Silas Jr. and Eric Zolier were in the studio to mix Ready For The World's "Thirty-Six Lovers," another of the movie's tunes. The soundtrack album, on MCA, is scheduled for release on May 18. Silas Jr. also mixed a single for Jody Watley, "Still A Thrill." Taavi Mote was at the desk.

Jennifer Holiday was in at Hollywood's Group IV Recording to lay vocals for work penned by composer Ralph Burns. The recording will be included in the movie soundtrack for "In The Mood." Dennis Sands was at the knobs, assisted by George Bello. Gary Adelson was producing for Kings Road Productions.

**NEW YORK**

ALEX TAYLOR was in at midtown's Giant Sound studios recently working on an upcoming solo album. His brother James was on hand to assist with vocals, guitar work, and engineering. Cuts worked on include "Smiskey's Barbeque" and "Hit The Road." Jeff Levine was at the console. Eric Wood was also in to work on a new project with producer/engineer Doug Epstein.

Nils Lofgren was in to work on guitar overdubs for an album by veteran bluesman Buddy Guy. Guy is negotiating a label deal. Staff engineer Joe Cuneo was at the knobs for producer Jimmy Miller.

Vocalist John Blake, clarinetist Lauren Bass, bassist Vince Faye, and percussionist Grant Macavoy were in at Philadelphia's Modern Audio Productions working on a spot for Seafood Shanty's new Cajun menu. The studio's Jack Ebert wrote and arranged the music and played piano for the sessions. Staff engineer Bob Schachner was at the board.

Producer Don Dixon was in at Charlotte, N.C.'s Reflection Sound Studios with Marshall Crenshaw, overdubbing and mixing several cuts off Crenshaw's new Warner Bros. album, "Mary Jean And 9 Others." The album is scheduled for a May 18 release. Also there, producers Ernie Frier son and Robbie Trice were in with the PTL Orchestra working on a project for the Raleigh Christian Community Church. Mark Williams engineered.

Arranger Thomas "Tom-Tom 99" Washington, whose credits include Earth, Wind & Fire and Phil Collins, was in at Mil don Music Studios working with new group Black Starr. Guest artists on the album's horn section were the Phenix Horns. Doug Johnson was in the studio to engineer.

Down in Miami's Criteria Recording Studios, J.B. Moore was in producing rap vocals for the "Revenge Of The Nerds, Part 2" soundtrack. He was assisted by Dana Horowitz. Also there, in Studio E, the Bee Gees were laying vocal overdubs for an upcoming and as-yet-untitled Warner Bros. album. Steve Kimball was at the board. Teresa Verplanck assisted. The Gibb brothers produced this session themselves. The album is slated for release in September.

St. Cloud, Minn., natives Larry Hillman and Stephani Stoll were in Eau Claire, Wis., finishing up their Thundermen debut at Hartwood Recording. Producing and engineering the project were Rick Hoehn and John Hartzell.

Also in Eau Claire, new age keyboardist Terry Zurek was in at Thundermen's studios working on a solo project.

Recent visitors to Sherman Oaks, Calif.'s Garden Rake studios have included Madonna, Kenny Loggins, and Bryan Ferry, working with producer Pat Leonard and engineer Ian Eales.

CBS act Platinum Blonde was in at Phase One Recording Studios in Toronto to work on an upcoming (Continued on page 56)
Sunkyong offers absolute quality and consistency in our duplicating tape... shipment to shipment, batch to batch, reel to reel... and we back up this claim every time we deliver our product.

Sunkyong is vertically integrated company. We make every component of our tape... polyester film, oxide coatings, binder... even the oil used to make the polyester comes from our refineries which are supplied from Sunkyong's own oil fields... and we exert the strictest standards in every step of the manufacturing process from raw materials through finished product.

Quality control continues at the Sunkyong Technical Center in Carson, California, where through ongoing research and development, we strive to keep our products in the forefront of the latest technology.

Quality Control... We Have The Control... We Deliver The Quality

Sunkyong Audio Tape Division, 17106 S. Avalon Blvd., Carson, CA 90745 (800) 237-8372 (818) 331-5729 (California)
Sound Investment

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

Master Digital: In the wake of mastering house Sterling Sound's acquisition of the new Neve digital transfer console (DTC-1) (see story, page 50), fellow New York-based facility Masterdisk has just picked up one of the hi-tech, all-digital compact disk mastering consoles as well. Masterdisk, whose most recent projects include U2's latest CD as well as Genesis and Huey Lewis & the News albums, now has the ability to keep its projects entirely in the digital domain. Chief engineer Bob Ludwig was one of several mastering specialists recruited by Neve in the early stages of the project to help develop the DTC-1.

Sheffield Gets Sweeter: Baltimore-based Sheffield Audio-Video Productions has completed a redesign and reconstruction of its large music studio in order to accommodate expansion into the audio-for-video field. Part of the work was a complete renovation of the shape and design of the control room. Added were RPG diffusers, a redesigned outboard rack, and new flooring as well as the Lynx Timeline system and a Sony S850/1-inch video deck. Also, Sheffield has entered the digital age in a big way, with the acquisition of a Sony PCM-3324 multitrack and PCM-3202 two-track digital recorder. Says a studio spokesman: “We try to encourage clients to use digital. If you are doing audio-for-video, there’s no better way to go. Costwise, the difference is marginal, and sonically it is tremendously better.”

Three Big Ones: Calrec By AMS, the U.S. division of British manufacturer AMS, has sold three big boards recently: Two are going to Japan, and the third is slated for London. The two Japanese orders are for Calrec's UA8000, a sophisticated board with an advanced automation system. Osaka Photographic College has purchased a 64-channel version of the console, which will be the largest board in Japan when it is installed at the end of May. Osaka Univ. of the Arts ordered the 32-channel version, set for installation at the end of July. The third sale is for a new Calrec product, a massive 88-channel digitally assignable mixing board with Total Instant Reset, to Thames Television's Teddington Studios. The new console made its industry debut at the recent National Assn. of Broadcasters show in Dallas. Models with up to 120 audio channels are available.

More MIDI: Syncro International Studio is the newest 24-track MIDI studio/production facility in San Anselmo, Calif. Owner is producer/composer/artist Satoshi Suzuki, who owns indie new age label Vanity Records and has played with (Continued on next page)
When the elite of Rock knock on your studio door, you'd better sound totally together. That's why producer Nile Rodgers bought a Sony PCM-3324 digital multitrack recorder.

The clarity, the freedom from tape hiss, the ability to make endless overdubs all impressed the uncompromising Mr. Rodgers. So did the ease of using two machines for 48 channels, digital "fly-ins" and full electronic editing.

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 seen 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.

SOUND INVESTMENT
(Continued from preceding page)

Yoko Ono, Mountain, Deep Purple, Robin Trower, and, more recently, Kitaro.

DOME WITH MIRRORS: You may think you're hearing Ronnie Spector singing on stage with rockers Eddie Money on the current leg of the tour for his platinum album "Can't Go Back." Well, you are. Sort of. Money has sampled Spector's voice and triggers the samples from his on-stage keyboard setup during the song "Take Me Home Tonight." Says Money: "Next year, we're going to put the whole band on computer and send it on the road. I'm going to stay home and sit by the pool."

DIGITAL PIONEERS: Flim & the HBs, the jazz quartet on Tom Jung's DMP Records, have just recorded their fourth all-digital CD for the label. DMP claims that the act has now recorded all-digital longer than any other band, noting that Flim et al. made their digital debut on Sound 80 Digital Records in 1977, recording on a prototype 3M 32-track digital deck.

RUSSIAN LOGIC: San Francisco's Russian Hill Recording has installed the first SSL SL 4000 Series E board to be specially modified for film work. Says the studio's Jack Leahy: "We are primarily a recording studio, but over the past few years, we've drifted into film work. Our unique requirement was a 'convertible' console that would enable us to work with any known film format as well as meet the demands of a full-blown recording studio."

For example, Leahy continues, Russian Hill "does a lot of work" with the IMAX film system, which uses a six-track discrete sound stripe and "involves complicated mixing routines." One of the several modifications cooked up by SSL was to create special PCBs that convert the conventional SL 4000 quad bus so that the pan pot can work in either of two modes.

"Basically, it works as two pots," Leahy says. "It pans from left to center and then from center to right. When it's in the center position, there is no signal at all going to either left or right. In the other mode, it works normally as a two-channel stereo pan pot."

INCENTIVE POWER: 3M is trying to get its videodisk mastering customers to "get it right the first time" with a special incentive award. Until Sept. 30, every mastering order sent to the videodisk facility in Menomonee, Wis., that meets all tape and paperwork specifications will earn the customer one blank 30-minute Scotch 180 master tape from 3M, free of charge. Dave Wenc, manager of prerecorded products for 3M's Optical Recording Project, says he hopes the program will lead to a "win-win outcome. We can keep costs down, and customers can get completed videodisk projects faster."

BULLISH ON SYNTHS: U.S. exports of electronic musical instruments—including electronic keyboards and synthesizers—and elec-
Sterling Sound Installs All-Digital Console

BY STEVEN DUPLER

NEW YORK The first all-digital mastering console to hit the East Coast has found a home at Sterling Sound here.

The console, Rupert Neve Inc.'s DTC-1, keeps all signal processing entirely in the digital domain. Thus, it avoids the digital/analog/digital conversions that many cite as the chief cause of sonic degradation when mastering for compact disk.

Ted Jensen, Sterling's chief engineer, was one of a handful of American mastering engineers who provided Neve with input and feedback on the original design for the DTC-1.

"Our first priority obviously was a system where you didn't have to go back through analog when mastering for CD," says Jensen. "Then, we wanted it to be fully automated, so you could make all kinds of complex moves."

Only three DTC-1 consoles have been built so far, and they are not cheap—about $130,000 to $140,000 each. Neve is building a fourth, which will be delivered to Precision Disc Mastering in Los Angeles. The other units are in Disk Mastering Inc. in Nashville and Master Disk here, which acquired its DTC-1 right after Sterling Sound.

According to Jensen, the difference between masters made on the all-digital board and conventional analog consoles is significant and "very much audible. When I went to England to talk to Neve about the design of the console, I brought a copy of the original digital master I had made for Steve Winwood's 'Back In The High Life' and my original cutting tape, he says.

"I set up all the EQ on the DTC-1, and when I compared the two masters, the one cut with the digital console was cleaner, with wider and deeper stereo and much less upper mid and high-frequency fuzziness," Jensen continues.

Jensen says there is currently plenty of demand for the new console, and he expects that to increase as more engineers and producers hear material mastered on the digital board.

Sterling is charging clients only a setup fee of about $90 per session to use the DTC-1. "We already charge a rental fee for the associated digital gear [a Sony 1630 or similar two-track digital processor] you have to have in the studio to work with the console, and we felt that was enough," Jensen says.

Sterling Sound boasts the first all-digital mastering console on the East Coast. Shown at the hi-tech DTC-1 is Sterling's chief engineer Ted Jensen. Also pictured, from left, are Neve executives Graham Bolwell, Tony Langley, and Andy Proudfoot.

First Of Its Kind On The East Coast

SOUND INVESTMENT
(Continued from preceding page)

tragic guitars were about $40 million in 1986, up a total of 43% over 1985, according to a report by the American Music Conference, which analyzes data prepared by the U.S. Department of Commerce. The synthesizer/electronic piano category saw a 115% surge in dollar value, to $3.3 million, and a 76% rise in unit sales. Tempering the good word somewhat is the news that imports in the synth/keyboards category, as expected, are staggering high and rising; up 61% to $19.4 million.

A TRIP TO THE FATHERLAND: The grand prize of a weekend trip for two to Germany went to the two top Audi-Chauffeur Inc. sales reps: Jeff Hamilton and Peter Jensen. Runner-up, with a trip for one, was Dean Sauer.

Edited by STEVEN DUPLER

LANESBOROUGH BUYS AMPLEX
(Continued from page 52)

1981.

Ampex was a publicly held firm until its acquisition by La Jolla, Calif.-based The Signal Companies in 1981. In 1985, the firm acquired a new parent when Signal merged with Allied Corp. of Morristown, N.J.

In 1986 and the first quarter of this year, says an Ampex spokesman, the firm reported record revenues. With financial and engineering support from Lanesborough, Ampex is expected to press on with development of a number of fledgling technologies. Foremost among these are new digital tapes, core memory systems intended for government applications, and digital instrumentation data recorders.

AUDIO TRACK
(Continued from page 52)

album. Producer David Bendeth brought New York's Don Wershba in to engineer. Also working there, in studio A, was Capitol artist Dall-bello.

All material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
3-Year-Old Firm Set To Open L.A. Office

BY JIM BESSMAN

NEW YORK Having cut its teeth on baby bands like the Hooters before moving up to major acts like Tom Petty & the Heartbreakers, Bell One Productions has emerged as one of the leading videoclip houses here.

The 3-year-old company is now set to open a Los Angeles office. The firm has lately begun supplying leftover clip material to various programming outlets in an attempt to get its directors greater recognition.

Karen Bellone, president of the firm, has strong feelings about the importance of the director in any project. "The director has to be inspired," she says. "If not, we may turn down the job. An uninspired director isn’t doing a service to anybody.”

Since Michael Lindsay-Hogg directed Bell One’s first clip, Whitney Houston’s “You Give Good Love,” the firm has selectively chosen its productions, largely according to the mutually creative working relationship between director and artist.

Bellone says such considerations were especially significant when the company teamed with CBS Records and the Hooters in making the 45-minute home video longform program “Nervous Night. “We spent a lot of time on the road with the band,” says Bellone.

“The director really has to be inspired”

“We wrote and conceived the program together with the group, to show where they were at that particular time.”

In addition to the videocassette, which used director John Jopson’s clips for “And We Danced” and “Day By Day” as bookends, Bell One also produced a one-hour MTV special and a 10-minute video profile of the band.

A more recent example of Bell One’s collaborative process was the filming last year of the video for Steve Earle’s “Somebody” by director Jim Hershleder.

“Jim was already a fan of Steve’s when we first started working together,” Bellone says. “After we got the job, we went to Memphis with a five-person crew and took a road trip with Steve to Memphis. The video became a kind of small documentary portrait of the band and the kind of people that the song talks about.”

Hershleder, who directed Lou Gramm’s popular “Midnight Blue” clip for Bell One, is one of five directors associated with the company. Hershleder, Jopson, Kathy Dougherty (who recently completed Tom Petty’s heavily postproduced “Jammin’ Me”), and Adam Bernstein are represented by ScreenLink, while Michael Oblowitz (director of clips for Freddie Jackson and Melba Moore) is handled by N. Lee Lacy.

In addition to its stable of directors, Bell One has a five-person staff including Bellone, director of business affairs Michelle Webb, production coordinator Shylly Gardner, receptionist Mekele Synge, and systems analyst Jonathan Hannah. Bellone singles out Hannah's role in facilitating the workings of her relatively low-budget shop.

“When you don’t have a lot of money, you desperately need someone to help streamline your operations,” she says. “We’re trying to grow beyond the job-to-job nature of the music video [industry] by diversifying into feature film development, commercials, and industrials, and also by opening an L.A. office.

“We need the ability for communication between out-of-town production teams and the home office and L.A. as well as computerized budgeting and accounting, all of which Jonathan is organizing,” Bellone says. “We’ll even be able to write treatments and story boards on a word processing program,” she says.

A more innovative development at Bell One has come with feeding unused video footage to video music outlets for original programming use. The company recently provided Black Entertainment Television with extraneous material from Hershleder’s “Baby Let’s Kiss” video for Jesse Johnson. BET is considering using the footage as lead-ins to the video’s airings on BET’s “Video Vibrations” and “Video Soul” programs.

“Jim likes to find an environment” (Continued on next page)

New Videoclips

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

JON ASLEY
Jane’s Getting Serious
Everyone Lives The Post It Sucks The Crow/Atlantic
Jonathan Littman

BEASTIE BOYS
No Sleep Til Brooklyn
Licensed To Ill/RCA
Vincent Galindo/Def Jam Visuals
Kevin Silverman/Rick Merritt

CLUB NOUVEAU
Why You Treat Me So Bad
Like Love Warner Bros
Brett Cassir
Rick Levine

THE COLOURFIELD
Running Away
Deduction/Charades
Christopher Feehan

COMPANY B
Fascinated
Atlantic
Peter Bunch/Furious Fans
Charlie Rice

THE CULT
Little Devil
Electric Warner Bros
Frankie Moore
Lori McNeil

RAINY DAVIS
Still Waiting
Sweatband/Columbia
Perico Vision
Bruce Campbell

SHEILA E
Koo Koo
Steven L. Warner Bros
Tim Cahill
David Reagan

ESQUIRE
Sunshine
Eugene Settle
CVP Guest, Angel Grace
CVP Guest, Angel Grace

TIM FEENEH
Listen For The Heartbeat
Tim Fereday/Robo Bros.
Randy Swan
George Eskin, Jr.

4 X FOUR
Want You For My Girlfriend
4X4/4 Capital
Peter Glisson/Atlantic Productions
Roberto Nadalin

DAVID FRIZZELL
Beautiful Body
Coroplast
Joe South/Phone

CHRIS ISSAK
Blue Hotel

Cross, Isak/Warner Bros
Steven Adams
Marc Le Bloc

DANIEL LAVOIE
Ridiculous Love
Capitol
Andrea Lurton/MRL
Dave Clark

LIVING IN A BOX
Living In A Box
LIVING IN A BOX/Columbia
Annie Guthery
Marc Le Bloc

LL COOL J
I’m Bad
RCA
Pee Wee/Atlantic Productions
Mohamed Abdul

MEGADETH
Wake Up Dead
Peace Sells... But Who’s Buying/Capitol
Can Akeem/A&M
Megaforce

OZZY OSBOURNE, RANDY ROADS
Crazy Train
tribute/CBS Associated
The Company
Wayne Van

THE PRETENDERS
Hymn To Her
The Pretenders/Warner Bros
Jim Brown
Bruce More

THE REPLACEMENTS
The Ledge
Paulie Wants It All/Warner Bros
Darren Drew/Dave Nolet
Bill Paton/Randy Swan

SCRUFFY THE CAT
Mybabyshe’ssallright
Vinny Vella/Warner Bros
Cindy Kerner

LABI SIFFRE
So Serious
Chrysalis
Clare McGarrity
Bob Steiner

SPANDAU BALLET
Through The Barricades
Through the Barricades/EMI
Wax Ltd./The John Peel
工作人员

LILIO THOMAS
I’m In Love
Ringo Starr/Polystar
Richard Lewis/Art Ross
Richard Lewis/Art Ross

(Continued on next page)
Cub Nouveau's video for "Lean On Me," a remake of the Bill Withers hit, is a performance piece that incorporates vintage dance footage. The piece was shot in black-and-white at the Manhattan Irving Plaza. Ken Ross and Richard Levine directed and produced. Editing was done by Teletronics.

MTV's Nickelodeon has been bequeathing its special programming, blending baseball and rock 'n' roll. The channel's "Nick Rocks" show, which is programmed by kids, just presented a special edition called "The Baseball Players Request Show." The special featured a number of the sport's stars playing their favorite videos, including Bruce Springsteen's "Born To Run" and Huey Lewis' "Hip To Be Square."

The week's musical highlights included the popular dance trio just returned from London, where it leased a video for "Let Me Be The One" with director Ralph Ziman. It was produced by Kate Thorne for MGMM Productions. Rod DeRoy served as director of photography.

Director Paul Rambach of Envision just wrapped videos for Bad Brains' "I Against I" and Gang Starr's "An Second Version" Nightgale. Rambach also performed postproduction work on clips for the Cro-Mags' "We Gotta Know" and Deep Six's "Stay Right Here." All can be seen on MTV's "120 Minutes" show. Congratulations to Ken Walz Productions, which took a silver award in the music video category at the recent Houston International Film Festival. The trophy was produced for the Oak Ridge Boys' clip for "Juliet," directed by Scott Hilden and Martha Holmes.

Los Angeles

Brian Wilson teamed with Wall Of Voodoo to lens a clip for the group's remake of the Beach Boys' "Do It Again." It was directed and produced by Steve Sady, who describes the conceptual piece as Wilson's beach nightmarish. Shooting was done at the Sound Stage. The video backs the band's new I.R.S. album, "Planet Heart.

AS ACTS GATHER, MONTREUX GETS SET TO ROCK (Continued from page 32)

per artist, whereas the Montreux galas allow two.

"I think it is particularly good for performance bands because of the big audience and the casino setting. It's a very strong vehicle, and just looking at the list of 42 countries proves the point. In the U.S. alone, 110 stations are taking part," Hurlt says.

Two separate two-hour shows will be produced from the three Montreux Rock Festival galas, while the IMMC gala is a complete show in itself, going out live on Super Channel throughout Europe. The BBC will broadcast the galas a week later. "Super Channel and a lot of the cable networks and satellite are happy to have the galas live, but we prefer to tighten things up a bit more for the BBC," says Hurll.

Hurlt, producer of all IMMC telecasts, is producer/director of the weekly BBC "Top Of The Pops" show, now syndicated in the U.S. on the TEN network. He has also produced the Noel Edmunds "Late Late Breakfast Show," Jonathan King's "Entertainment USA," and the "Two Ronnies" comedy series as well as the recent BPI Awards and the British Academy Awards.

As a director, Hurll specializes in multicamera shooting, preferring to work with eight or 10 cameras, which, he says, creates the best live atmosphere.

As executive producer of BBC Light Entertainment, Hurll is responsible for screening of potentially offensive material.

"Sometimes I take the videos home and, at times, watching the recording of my children makes me realize that certain images can be very disturbing for the young. It's a form of policy control, if you like." Hurll has banned the clip of David Bowie's "Day-In Day-Out," directed by Julian Temple. He says it contains gratuitous sex and violence and is therefore unsuitable for screening on BBC's "Top Of The Pops." Similarly, in the past Hurll has cut out two or three shots from ZZ Top videos because he believes they exploit the female body as a cheap form of promotion.

"I don't necessarily err on the side of caution, but I can't be careless in this job," says Hurll.

Cathy Inglis is deputy editor of Music & Media, the Pan-European weekly for the broadcasting and home entertainment industries.

New video clips

As a Sneak Preview Video, "The Two Ronnies" comedy series, now weekly on the BBC, was selected for the "Two Ronnies" comedy series, now weekly on the BBC, for screening. It was directed by Jonathan King and produced by Paul Rambach for IMMC Productions.

The video features the band's new I.R.S. album, "Planet Heart.

New video clips (Continued from preceding page)

TINA TURNER

Break Every Rule
Break Every Rule Capital
Lucinda" says Bellone. The Johnson clip was filmed in Miami Beach's art deco hotel district. Hershelader created the "creamy-cream" piece of the B footage not included in the video.

"This is a new way in which we can market the company and its directors, and that's as important as everything else we do," says Bellone.

Should BET use the Hershelader material, the channel says it will credit both the director and the production company.

"Not a lot of shows give credit to the director," she adds, lauding "Night Flight" and BET for standing out in this regard.

NEW VIDEOCLIPS

(Continued from preceding page)

TINA TURNER

Break Every Rule
Break Every Rule Capital
Lucinda, Hershelader

GINO VANNELLI

Wild Horses
Big Drummer, House Show/Big Drummer/CBS
 Archbishop, Milwaukee

WALL OF VODOOD

David Lee Roth, Photo USA, Artists, and Steve Marek

WANG CHUNG

Hypnotize Me
Mick+Warner Bros

Sneak Preview Videos

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BON JOVI

I wanted dead or Alive
Mercury PolyGram

ROBBIE CRAY BAND

Right Next Door (Because Of Me)
PolyGram

CROWDED HOUSE

Something So Strong
Capitol

DURAN DURAN

Meet El Presidente
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BILLY IDOL

Sweat Sixteen
Chrysalis

HURLL: WHY CAN'T THIS NIGHT GO ON FOREVER

STEVE MILLER BAND

I wanna Be Loved
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EDDIE MONEY

Endless Nights
Columbia

TOM PETTY & THE HEARTBREAKERS

JAMMIN ME MCA

BEATLES

Hey Jude
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NEW YORK

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Bell one Productions

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Panelists Point To Promising Future Direct Marketing Is Growing

BY DAVID WYKOFF

NEW YORK. The success of a special-interest cassette can hinge on mail-order and direct-response channels, yet programmers overlook the potential of direct marketing, according to panelists who participated in a seminar conducted during the New York International Home Video Market April 21-23.

Seminar moderator Fred Johnson, president of Connecticut-based direct-response consulting firm F. Johnson Associates, estimated that more than $1 billion was generated last year by selling home video product directly to the consumer and that as much as 15% of total home video revenues resulted from direct-marketing sales.

"Direct marketing is a far more significant portion of the home video market than most industry members realize. And, looking at the future of the social trends that benefit direct marketing and the growing savvy of the industry in direct-marketing practices, we can expect it to command an even more influential portion in the years to come," said Johnson.

Panelists agreed that success with mail order comes from developing an address list of potential customers and is a critical factor in a venture's success.

Johnston stressed, "Just like with real estate, where the three most important factors are location, location, and location, it's the list that matters for direct mail."

Obtaining a useful list can be a tedious task, one that involves extensive research and vigorous testing of mail-order results.

Still, some lists can be easily obtained and more exactly focused on purchasers. Panelist Barbara Greenleaf's firm, Greenleaf Video, for example, markets directly to a highly specific niche: schools and libraries.

"Though we work from very reliable lists that put us in touch with the people who do the actual purchasing, it's not an automatic sell. These are markets that demand a great knowledge of what the buyers need and want and also of the divisions within the market. You need to be prepared, and you'll have lots of competition," said Greenleaf.

(Continued on page 61)
Producers Advised To Read Fine Print
Confab: Rights & Creativity

BY JIM McCULLAUGH

NEW YORK. A legal twilight zone awaits independent home video producers that emphasize creative concerns more than contractual considerations. Too often, producers don't have all the rights they think they have, or else they give away too much.

That message highlighted a production and acquisition seminar during the second annual New York International Home Video Market held here April 21-23. Panelists urged programmers to keep in mind several key points when attempting to bring product to a market. André DeSantis, a Manhattan entertainment attorney, cited several distribution considerations essential for special-interest producers:

- Territory. The U.S., Canada, and other countries should be carefully considered.
- Term of agreement. Five, seven, and 10 years are the most common terms. "Never grant rights in perpetuity," DeSantis said.
- Granting of rights. All rights need to be evaluated, including both videocassette and video disk; mail order, special markets, and foreign distribution.
- Royalty and royalty basis. Is it the distributor's gross or something less?
- Royalty rates. Is it 10% or 20%? Reimbursable reserve clauses. It should be limited in percentage and time.
- Advances and guarantees. These range from "zero to hundreds of thousands" of dollars.
- Delivery provisions. The category includes duplicate master, artwork elements, copies of previous agreements, on- and off-camera talent, etc.

Guaranteed release of the video or reverission of rights. There should be a clear promise to release the tape despite market or executive changes.

"The bottom line," said DeSantis, "is to make sure your video is 'clean.' Do you have all the rights to deliver it to a distributor? Often, times, producers don't. It's also important to tell distributors what rights you have and what you don't make.

The best antidote, he said, is to seek counseling help from a knowledgeable source.

The seminar, titled "Focus On Product Production And Acquisition," also included insights from Michael Wiese, Vestron Video; Geoffrey Drummond, The Drummond Divine Co.; Adriana Shawa, To- day Home Entertainment; and Richard Klinger, Taft Entertainment. Panelists agreed that the bottom-line message on the production side is simply, "If you can't sell it, don't make it."

According to Klinger, there are increasing opportunities for producers with underwriters and other sponsors. "But it's important to plan out the approach as well as production. The burden is unevenly placed on producers," said Klinger, who also called for more constructive dialogue between producers and distributors who are working to create a marketing plan for a tape.

Shaw, recounting her experience with the very successful "Do It Debbie's Way" exercise tape featuring Debbie Reynolds, encouraged (Continued on next page)

FOR WEEK ENDING MAY 16, 1987

TOP VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Record Setting</th>
<th>Theatrical Relevance</th>
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<td>CBS-Fox Video 1503</td>
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<td>Harrison Ford, Kelly McGillis</td>
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<td>27</td>
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<td>BEVERLY HILLS COP</td>
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<td>Kathy Smith</td>
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<td>STAND BY ME</td>
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<td>Wil Wheaton, River Phoenix</td>
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<td>RICHARD SIMMONS AND THE SILVER FOXES</td>
<td>Karl Linneman Home Video 043</td>
<td>Richard Simmons</td>
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<td>MARY POPPINS</td>
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<td>LOST HORIZON</td>
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<td>Ronald Colman, Jane Wyatt</td>
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<td>FROM BEYOND</td>
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<td>Jeffrey Combs, Barbara Crampton</td>
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<td>THE PRINCE'S TRUST ALL STAR ROCK CONCERT</td>
<td>BBC For the Prince's Trust</td>
<td>Various Artists</td>
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**Footnote:** AIA is American affiliate for certification for theatrical films, sales of 75,000 units or suggested list price of $3 million ($15,000 or $2 million for nontheatrical made-for-home video product; 25,000 or $1 million for music video product). AIA platinum certification for theatrical films, sales of 150,000 units or suggested list price of $6 million ($15,000 for nontheatrical made-for-home-video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria: (1) International Tape Disc Association, certification for a minimum sale of 75,000 units or a distribution of 30 million per title for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. Short forms, LP format, concept, etc. documentery. www.americanradiohistory.com
“We use our own lists, which have VCR ownership information from questionnaires we’ve received from customers,” said Lasater. “And with our own creative and video division of Reader’s Digest. “Our most recent promotion was mailed to 1 million people—all VCR owners. And, with the responses we’ve seen, we think that we’ll soon have lists of 3 million VCR owners.”

Not all direct-mail marketers go the route of working from their own established list or purchasing a list from someone else. According to Sally Lasater, president of Sally-forth—a company that markets how-to and other educational video products through the Video School House—new Knowledge Collection 1987 catalogs—word of mouth can be an effective tool as well.

Lasater said, “We work primarily through print advertising and word-of-mouth to get people to request our catalog. The newest one will run 512 pages and include over 6,000 titles. It’s just too expensive to mail something of that size out to people we’re not entirely sure are going to use it.” Lasater noted that the company mailed 100,000 catalogs last year.

Direct-response marketing is frequently done through television and radio ads, though the costs (especially of toll-free numbers), risks, and hassles are greater, according to Larry Klingman, who orchestrated Hanna-Barbera’s direct-marketing campaign for children’s Bible story tapes.

Klingman commented, “This kind of direct response can work, but it demands a very substantial commitment. We were able to purchase advertising time on religious programming and had a very strong response. From there, the ball kept rolling, and we upped our profile and ended up using Joe Barbera for a series of ads.”

Much of the panel discussion centered on how independent producers, who accounted for more than half of the 500-member audience, could become involved in direct-response marketing.

Johnson cautioned do-it-yourselfers not to take the time and cost considerations lightly, especially when a producer has only one or two programs to market. “You need to be able to search lists down, pay a good deal for them, and then establish marketing, testing, and review programs. That’s a lot of money,” he said.

**SEMINAR ON RIGHTS & CREATIVITY**

(Continued from preceding page)

producers to stay with a project if they believe in it. “Find a way to get it done. Sometimes you have to go with your instincts.”

The Reynolds tape was turned down by a major distribution group who didn’t believe there was a market for exercise tapes for older women, said Shaw. The title has passed the 100,000-unit mark.

Shaw warned producers that if they plan to feature a star, they shouldn’t agree to large advances. The deal, she says, should call for money at the back end. She says that producers should not go through a star’s agent because they routinely demand a large cash advance.

One problem with stars, cautions Shaw, is that sometimes they don’t want to promote a video. Successful trailers featuring stars on the market today, she says, all have had a personal push by the celebrity. She suggested a producer appeal to a star’s special interest and that some monies derived from the project could also be earmarked for the celebrity’s pet charity.

She went on to advise producers to enter co-ventures with production companies. Thus, above-the-line and below-the-line costs are shared, while revenues are split. Shaw said, “The deal, she says, should be priced at $100,000.”

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Toasting The Twin Cities' Finest

The top names in Twin Cities entertainment gathered April 23 for the seventh annual Minnesota Music Awards. Among the attendees were, from left, Bobby Z., former drummer for Prince & the Revolution; talent manager Owen Husney of American Artists; Billboard special projects representative Lynda Emon; and Geffen Music's Ronnie Vance.


Left photo: Paul Peterson of MCA recording act St. Paul, left, with producer David Rivkin and his wife, Maryen, and Nu Shooz members John Smith and Valerie Day, who are working on a new album in Minneapolis. Right photo: Billboard associate publisher/director of marketing and sales Gene Smith, left, meets with songwriter La La and superstar producers Jimmy Jam and Terry Lewis, who teamed for seven Minnies.

Left photo: Cindy Black and Mary Anne Hughes of the Carlton Theater, a top Twin Cities venue, join Camie and Jack Eugster of Minneapolis-based Musicland. Right photo: PRN's Karen Krattinger, left, with Paisley Park Studios general manager Harry Grossman and Minnesota Music Academy chairman Byron Frank.

Sylver Dream. Foster Sylvers, seated center, of Hy Tech meets with EMI Records executives to discuss plans for his group's upcoming album, "I'll Make All Your Dreams Come True." Standing are, from left, Tony Smith, vice president of promotion; Neil Portnow, vice president of A&R; Jeff Forman, manager of A&R; Slack Johnson, vice president of national promotion, black music; and Mark Berger, vice president of business affairs. Seated are Jim Mazza, president of EMI America, and Al Ross, Sylvers' manager.

Breaking Rules In France. During a reception at the Eiffel Tower, Guy Deluz, managing director of EMI France, presents Tina Turner with a special double gold record commemorating sales on her latest release, "Break Every Rule."

Keeping It In The Family. A&M recording artist John Hiatt, in the black sweater, joins label staffers and label mate the Rev. Al Green, in a suit, to celebrate his upcoming release, "Bring The Family."

Back In The Swing. Veteran artist Joe Williams, seated, celebrates his newly signed recording contract with the reactivated Verve label before a recent performance at the Vine Street Bar & Grill in Los Angeles. With Williams are, from left, PolyGram Jazz promotion manager Donald Elfmam, session producers Miriam Cutler and David Kreisberg of Hemisphere Productions, and Vine Street Bar & Grill owner Ron Berinstein.
"Low-Impact Aerobics," Polaris Video, 30 minutes, $14.95.
One in a series of exercise tapes developed by fitness specialist Deborah Crocker, this aerobics workout stresses safety and personal comfort in a series of minimally strenuous exercises. Doctors have warned that some aerobics routines can lead to injuries, and Crocker's workout carefully avoids any such exercise—and presumably the risks as well. The regimen is so easy on the lungs that Crocker says, "You should be able to talk during the exercises." Crocker makes an enthusiastic instructor and frequently cautions viewers to follow only at their own pace. "Low-Impact Aerobics" doesn't pump fresh blood in the clogged artistry of the workout video market, but it does offer a breezy, practical alternative for those who have no intention of working too hard to get themselves in shape.

"Robert Klein On Broadway," Vestron Video, 60 minutes, $29.98.
"They told me on the street all the time: 'Robert, I loved that video! Taped it off a friend!'" Klein is speaking here about his previous tape, but, ironically, the remark also brings up a marketing caveat about this new, rental-price video. Like Vestron's recent George Carlin title, "Playing With Your Head," Klein's Broadway romp was first seen on HBO, which might soften demand in some cable markets.

Of course, no one in HBO, and this tape offers plenty of fun for fans of standup comedy. Klein's fast-paced patter on sociopolitical subjects—from Jimmy Swaggart's art critique to Evelyn Wood's speed-reading technique—are sharp and insightful and will surprise those who have only seen him perform on network television.

"Ken O'Brien's Quarterback Clinic," Congress Video, 28 minutes, $14.95.
Ken O'Brien was two different quarterbacks during the N.Y. Jets' 1986 season: brilliant and unbeatable during the first half, but very awkward down the stretch as his team backed into the play-offs. As a video performer, he falls somewhere between those two extremes.

Narration by O'Brien and off-camera narrator Dick Sperbeck is a bit stiff; the drill visuals are very dry. Footage from actual game situations might have better explained why O'Brien suggests certain exercises and techniques.

Most unnerving, though, is a horn fanfare that accompanies billboards at the beginning of each instructional segment no less than 19 times. The needless repetition of this small but noticeable detail on the audio track mars the tape's value as a repeatable experience.

HAVE YOU SEEN THE NEW LOOK OF TALENT? TURN TO PAGE 24
Hot Latin 50

by Tony Sabourin

The recent EMI-Rodven joint venture (Billboard, April 18) is being viewed as an indication of a future trend toward the combination of Old World/New World label powers. For each company, it represents a fortuitous situation. Rodven will be manufacturing and distributing EMI products in Venezuela at a time when a market of 19 million people is reportedly ready to celebrate a return to rividual days following the economic downturn of recent years. Additionally, the European and American resources of Rodven's new partner are considerably extensive and invaluable. In control over a new launch program for parallel imports, EMI will be able to sign Venezuelan artists, particularly those in the tropical genre, which has no current representatives in the U.S. Latin Division. The deal comes at a moment when salsa is bouncing back with a vengeance in joropoland and there is increasing merengue fertility. Miguel Martinez, former promoter and EMI executive, as well as ex-manager, though still-husband, of Miria Castellanos, has the necessary business savvy, credentials, and reputation to direct the partnership to everyone's satisfaction.

In an apparently unrelated and hitherto unannounced move EMI lured Mario Ruiz away from the CBS International, naming him director of a new and marketing for Latin America. Ruiz was working under the jurisdiction of CBS International's Tomás Muñoz, who works in a similar capacity as EMI's Ruiz. Reports indicate that Ruiz will be one of the main forces behind the Venezuelan A&R efforts.

Chicago will be the site of Fiesta Musical '87, a three-day event commencing June 19 at 6 p.m. and continuing for another 28 hours throughout the weekend. Organizers of the Promotions, the festival also has the corporate sponsorship of Blue Cross/Blue Shield, NutraSweet, and AT&T. Fiesta Musical '87 will feature 35 live performances, including those of Emmanuël, José José, Paula, Tatiana, Franco, Joan Sebastian, Yolanda Monge, Aída Cuevas, Orietta满足, and ex-Menudo Johnny Lozada. In addition, American Airlines will give away 10 round-trip tickets to Acapulco. R.C. Cola will also give away another two fares, plus a dinner for Franco. Beginning on April 3 and continuing until the opening day of the festival, radio station WIND will make daily broadcasts of a segment called "Fiesta '87" from 6-7 p.m. It features interviews with the artists who appear in the festival and a ticket promotion campaign.

DISCO CBS HAS ENTERED INTO A LICENSING agreement with Hacienda Records Inc. This deal brings to the CBS stable such names as Freddy Fender, Pio Treviño & Magic, Janie C. Ramirez, Los Dos Gilbertos, Ruben & Alfonso Ramos, the Texas Revolution, Steve Jordan, and Rene & René. The alliance's first offering will be Freddy Fender's LP "Aqui Estoy Yo."

JAM ENTERTAINMENT INC. has been created for the future administration of the artistic career of the balladist/composer Alvaro Torres. According to José Roberto Avila, president of the new enterprise, it will be made up of the following divisions: JAM Records, JAM Publishing, and JAM Services.

KBRG-AM gives its listeners what they want

KBRG-AM, a news/talk station, posted the biggest gain, moving from 3.5 to 4.6. WCMQ-AM and WSUA-AM remain at the bottom of the list with 1.4 and 1.3, respectively.

Spanish international marketing, a subsidiary of Art Doty and Associates, is reportedly seeking promoters and stations for its "Billboard Latin Hot 50 Countdown," already on the air in 39 stations in the continental U.S. and Puerto Rico. Among them are KALI-AM Los Angeles, WKD-M-AM New York, WIND-AM Chicago, and WQBA-AM Miami. Barry Richards is the program's producer. The number to call for more information is 219-854-3454.
Bernstein garners numerous awards and honors in '87

log on by DG for four recordings a year. The junket kicks off in Bologna June 9. Violinist Gidon Kremer will be solicited throughout the tour in works by Schubert, Schnittke, and Vivaldi.

It's travel time at WCN at New York. Promotional drawings this month will award lucky listeners a weekend trip to the Casals Festival in Puerto Rico and a transatlantic cruise on the newly refurbished Queen Elizabeth II. Winning entries will be drawn on the Bob Evans drive-time morning show.

Laurel Records will be recording two string quartets by Miklos Rozsa in June, says label chief Herb Schach Gilbert. The Pro Arte Quartet will perform. Meanwhile, the proposed Jannex recording by David Buechner, highest-ranking American contestant in last year's Tchaikovsky Piano Competition, has been postponed due to illness.

Indie GRASS ROUTE

by Linda Molekis

THOSE OF you who didn't attend this year's National Association of Independent Distributors & Manufac- turers meet in San Francisco (April 30-May 3) undoubtedly missed the best convention of the year. Those of you who did, give yourselves a hearty pat on the back for once again pulling off a first-rate show.

Besides offering the usual business sessions and panels (Coverage begins on page 1), NAIRD is also a great place for members of the indie community to meet and greet. Among the convention's social highlights were the awards banquet, a Chinese-dinner night, and the ever-popular hospitality suite. For more reports, read on.

NAIRD BITS: During the conference, Hightone called together distributors to announce its newest signing, Texas rocker Joe Ely. Word is that Rounder and Alligator were pursuing the former MCA artist as well. A release is expected later this year. Additionally, Rounder's Larry Sloven and Bruce Bromberg treated some 200 attendees to a night out at Oakland Coliseum, where the A's beat the Detroit Tigers 2-1 after 13 long, cold innings ... San Francisco-based Rounder Records has been picked up by Warner Bros. Records. The band was on Rounder ... In another Rounder news, distribution chief Duncan Brown generated some good deal of talk when he revealed that the label may soon be releasing a CD by the legendary Shaggs ... Longtime reggae label RAS Records is branching out and has added three rock acts to its roster. Titles by Frank Rayne, Cajun-artist Louie Blanche, and Scream are slated for a September release... During a legends panel, GNP Crescendo's Gene Norman revealed that the label's hit Robin Trower album, "Passion," was backed by a hefty $75,000 promotional budget.

DON'T LEAVE HOME WITHOUT IT: Though many had doubts, Gary Himmelfarb proved once and for all that the hotel kitchen announces winners of the PBS "Great Performances....

MORE FROM NAIRD: Distributors of the Luke Skywalker line say that the Miami-based label's latest release, M.C.-Shy-B's album "Got to Be Tough,"
Part two of a profile on the Imperials.

'This Year's Model' rescued what had been a pretty dismal year for the Imperials, long one of the leading lights of contemporary Christian music. Their previous four albums had all fallen well below the sales (and critical acclaim) that accompanied classics like "Prioritize" and "One More Song For You." Jim Murray and Rondell Sultana left the group, Danny Ward joined and left a few months later. These constant changes made 1986 less than choice.

But through it all, founder/manager/bass singer Armond Morales remained in the game, as he has many times since 1964. Recently, he pulled a couple of unknowns out of his hat and oversaw the release of a muscular, compelling album. The newcomers are Jimmie Lee and Ron Hemby, and between them they sing all of the lead vocals on "This Year's Model."

Lee claims to have played in "a million garage bands in Dayton, Ohio" before spending 1981 as the Imperials' bass player. He left to join Mark Gendel in forming a band called RPM. (Gendel, incidentally, contributed "How Do I Get You" on "This Year's Model.""

Lee explains, "Producer Brent Maher introduced us to Capitol Records, and we came out to Nashville, wrote an album, produced it, and toured and watched patiently as nothing much happened. We still managed to hook on with Warner Bros. We came out to London and spent the winter of '81 there recording with Gary Langen [Trevor Horn's engineer for the likes of Yes and Foreigner] Gary and Trevor had five Fairlights in the studio and we went nuts. "Anyway, we did the album. Warners sort of put it out, the same way they released Frisco the Van Ha- len. Everything kind of fizzled after that."

But Morales remembered Lee and called him in early 1986. Lee auditioned with a demo of "Get Ready" (also on the new album). The chemistry seemed to work immediately. The group prayed about it, and Lee became an Imperial in April 1986.

Says Lee, "What's great about the Imperials is that Armond, Dave Will, and [producer] Brown Bannister allowed us to influence things from the very begin- ning. They allowed us to be ourselves. And I'd like to think we were able to bring a new feel for the new technology and different kind of harmonies to the band as well. We had a blast."

Lee sings lead on "Get Ready," "How Do I Get You," and "Holdin' On (First Love)" and swaps leads (with "Til I Get The Love") with Hemby. Hemby sings the leads on the rest of the cuts on the album, including the album's highlight, the raging, "All Of God."" Hemby and brother Tom, a well-known studio musician in his own right, co-wrote "Power Of God."
BIEM Royalty Rate Fixed

LONDON Agreement has been reached between IFPI and BIEM on the mechanical royalty rate for compact discs for 1987—the final year of the three-year period covered by the basic contract drawn up in February 1985.

The rate for the final year is an increase of 10%—from 11% of the publisher's price to the dealer to 12%. This makes the CD royalty rate in the BIEM territories around 24% higher than that for LPs. The new rate applies to all LPs, though not just at an equivalent LP. When there is no accompanying LP, the calculation will be based on the highest price of an LP in the same music category.

Payments on CDs will continue to be based on the price per disc of the CD itself and, during the single year period, there will still be no packaging or discounting allowances.

The two sides have agreed in principle that the new mechanical royalty contract, which will take effect Jan. 1, 1988, will cover only LPs and singles during the same time period went down 15% and 14%, respectively.

For example, Fnac stores in France will reduce value-added tax on records, tapes, and CDs from 23% to 7% before May 31.

Next, DGG, Decca, and Philips of the Polygram group, using the slogan "It is always the best who are first to reduce their prices," will launch their collections of mid-price CDs: Galerie (DG), Ovation (Decca), and Silver Line (Philips). The CDs will sell for 87 francs (roughly $14.50) and 77 francs for singles, which are also fewer in number, and are likely to face the cost of a full-price LP.

Following this example, other labels are also going to market with low-price CDs. Erato has a midprice 20-disk collection, Bonsai, selling at the normal LP price, the Bonsai line is distributed to 670 sales outlets, including 310 hypermarkets, a European combination supermarket/department store. After just a few weeks, dealers were restocking Bonsai after having sold 100,000 units.

Some record companies are reducing CD prices not only on back catalog titles, but also on new releases. Because the CD market in France, after a slow start, is moving into high gear, companies are expanding the market as fast as possible and intensify the penetration of CD players by French music products.

In March, the French Ministry of Culture opened a 1.5 million francs CD recording assistance fund, aimed at launching an anti-piracy campaign.

CD Prices Drop In France Industry Hopes To Hold Off DAT

BY PHILIPPE CROCO

PARIS Compact disks, sales of which were up 16% here in 1986, and up 35% in 1985, are now giving way to LPs and singles during the same time period went down 15% and 14%, respectively.

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BY CHRISTIE LEO

SINGAPORE Warner Bros. has become the first studio-owned movie company to start video operations here. The company sees the potential of the new Copyright Act here as the right time to gain a foothold in the burgeoning Singapore marketplace.

David J. Young, Warner Home Video vice president for the Asia-Pacific region, says, "Demand for quality videotapes and the inbuilt influence governing the new act means this has been the necessary move, a move that is likely to succeed and be profitable." Young says, "Unlike most other countries in the Far East, particularly Malaysia, the home video industry in Singapore complements the cinema business rather well. This is due to consumer awareness and copyright law enforcement. There's much work to be done yet, but we have the expertise and infrastructure to make Singapore one of the fastest home video growth areas."

According to Huang, though consumers have been accustomed to getting current theatrical releases on video at very low prices because of the then-prevailing piracy situation, the new Copyright Act would "bear fruit once consumers accept new market conditions and pricing."

He says, "It's important to put the past behind us. We can't win against blue-ray cassette players in the situation that existed here. We must look to the dawn of a new era because now consumers won't be short-changed with poor quality tapes; nor will they have to pay exorbitant prices on sales and rental transactions."

Warner Home Video's first release batch consists of six James Bond titles, including "Dr. No" and "Goldfinger." Huang says, "We're approaching our release schedules using a different theme a month, so we can plan our promotions on a wider scale. Most of the Bond titles have been extensively pirated in the past, but they remain popular with our customers."

To help dealers, Warner Home Video is arranging for the addition of video subtitiles in Chinese, to be shown on the TV screens. The company is also encouraging the company to apply for a duplicating license in Singapore and structure pricing schemes in line with the new Copyright Act. Warner titles are priced at $30-$45.

Warner Home Video, along with other video copyright holders, plans to launch an anti-piracy campaign.
The U.K. market is unique: it is a major world talent source. From London to Liverpool, British music and British talent leap to the top of the charts. You can build the image of your leading groups and give them instant worldwide exposure, when you advertise in Billboard’s Spotlight on the U.K. Decision-makers in over 100 countries will read this issue.

IN THIS ISSUE

TALENT
• Summary of new and emerging talent.
• Summary of established talent that continues to make its mark felt worldwide

RECORDING STUDIOS
• Why UK producers are so much in demand!
• UK studios — cost-effective and technically sound

UK OVERVIEW

PLATINUM, GOLD and SILVER
• A listing of all Platinum, Gold and Silver albums and singles in 1986

SATELLITE & CABLE TV

BILLBOARD TRACKS THE CONTINUING WORLDWIDE IMPACT OF BRITISH MUSIC

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FOR AD DETAILS CONTACT
LONDON
PATRICK CAMPBELL
(1) 439-9411

NEW YORK
GENE SMITH, Associate Publisher
(1) 563-9454
Music Industry Is Losing Ground
Gov't Publication Blames Foreign Cos.

BY KIRK LAPOINTE

OTTAWA A new federal government publication paints a bleak picture for the Canadian element of the recording industry. The report states that foreign-control elements treat Canada shabbily.

The publication states, "Vital Links: Canadian Cultural Industries," is published by the Communications Department. It says that foreign-owned companies control much of what happens in Canada but cut domestic content at the first sign of difficult economic straits. Canadians, in turn, it says, are hard-pressed to compete and could very well disappear without government help.

The publication states that foreign control of distribution "allows foreign-owned companies to manipulate pricing systems in virtually all markets through their ability to discount prices to a level at which Canadian-owned companies cannot compete. These fundamental risk-reduction strategies of the international recording industry—global reach, economies of scale, control of distribution, and price manipulation—result not only in homogenization of taste, but also create serious barriers to entry to the Canadian market by Canadian producers."

The recording business directly generates about $1 billion a year and supports a further $1 billion in the form of broadcasting and equipment.

And, according to the publication, while the Canadian element of the business has expanded rapidly in the last 15 years, "it is questionable whether the Canadian-controlled sector can continue to expand in view of the advantages enjoyed by foreign-owned competitors." The small market makes it much more difficult for Canadian companies to recoup investments, the book says.

"The multinational's need for more efficient and profitable operations has led them to reduce their output and concentrate on their more profitable artists, to whose recordings they hold world rights. Their current strategy seems to be to generate bigger profits for fewer products," it says.

"Canadian recordings, whether licensed for distribution from Canadian producers or produced by the foreign-controlled sector for the Canadian market, are riskier and less profitable than products developed for the American market. Therefore, Canadian recording companies, artists, and companies are among the primary victims of the cutback in releases," the publication says.

The publication says a strong Canadian sector is needed because "that sector takes the lion's share of recording and music-making Canadian talents... among the measures it advocates are copyright reform and continued federal support."}

CRTC Rejects CAB Plan

OTTAWA The federal broadcast regulator has given a thumbs down to a proposal by the Canadian Assn. of Radio-Television, that the amount of Canadian content that country music stations are required to play, be increased.

The Canadian Radio-television and Telecommunications Commission ruled April 22 that FM stations will have to continue to play at least 30% Canadian content for at least two years. CAB had proposed that quotas be reduced to 15-20% but had proposed that within 16 FM country stations would produce more country music programming related to Canadian artists.

The CAB rejection cited the strenuous opposition by other industry groups, which had argued that there wasn't enough good Canadian country music music to fill FM playlists. However, it agreed to review its decision in two years, it said it "could not find evidence of insurmountable difficulties facing the Canadian country music industry, or any recommendations to meet the existing [quota] guidelines."

Country music and recording companies had called the CAB action "unnecessary", although it had agreed to review its decision in two years. It had feared that once-uncontrollable content regulations were up for grabs and that the country decision could lead to other Canadian content cuts. The regulations, in place since 71, help Canadian artists get exposure in the market and often lead to lucrative international careers.

CRTC has CD Plant-Output Problems

OTTAWA Praxis Technologies Corp. has acknowledged it has having "unexpected start-up delays" at its compact disk manufacturing plant just west of Toronto.

However, in a news release to all industry concerns, the company maintained output of its million CD production capacity in 1988. Says Praxis president Michael Sifton, "we believe the kind of growing pains you would expect of a new, hi-tech enterprise."

The troubles in meeting the tough standards imposed by the plants on themselves haven't limited to Praxis in Canada, either. The Cinram Ltd. plant in Toronto took a few weeks longer than anticipated to ship product, while the American Disc Inc. plant in Drummondville, Que., has been off the mark, too.

And the recording companies haven't escaped criticism themselves. On March 17, the Canadian Radio-television and Telecommunications Commission has stated that while the wholesale price of CDs has declined by some 25% in recent weeks, consumers have seen "unsaleable" price cuts.

Praxis, however, has been most forthcoming in accepting the criticism for its manufacturing troubles. Sifton says construction delays, delivery of equipment problems and high Canadian dollar vis-a-vis its American counterpart have caused revenue shortfalls.

"Our original forecasts were based on a lower projected Canadian dollar," Sifton says. And the slight drop in manufactured CDs also means less revenue.

"The unpredictability [manufacturing] price of CDs to decline, but we thought it would occur next year, not now," Sifton says.

Sifton says Praxis is intensifying efforts to identify new markets for its products and makes clear that the company is interested in some of the more far-reaching applications of CD technology.

The report predicted a net loss of $811,000, or 9 cents per share, for the nine-month period ending March 17. The year-earlier period was $2.17 million (Canadian). Sifton says all production equipment will be in place by late May.

Warmer Home Video Comes to Singapore

(Continued from page 67)

through the media here to alert those who float through the country.

The company is already firmly entrenched in Japan, Hong Kong, and Thailand. Apart from Singapore, it has plans to break into the Philippines and Malaysia, says Young.

"Before we move in on a territory, we have to check out the size of the market, the relations and the VCR owners, the state of antipiracy enforcement, and commercial viability."

In Malaysia, the company may license its product through WEA Records. Young comments, "Most Far East countries have been hampered by piracy. It's not easy to change consumer attitudes because previously they could get current theatrical releases simultaneously in the market. We may have to work harder to get a more effective time gap between a release in cinema and on video."
Seminars: Tips On Label Funding
NAIRD Panels Offer Dos And Don'ts

BY FRED GOODMAN

SAN FRANCISCO Developing guerrilla tactics as well as alternative markets and sources of funding may be the best ways for a music company to turn a profit. That was the message conveyed by two panels at the recent National Assn. of Independent Record Distributors here May 1.

The panels, dubbed "How To Make Your Million Dollars Worth Of Mistakes," offered tips from label executives on what to do—and what not to do—when starting a new company.

Moderated by Bruce Iglauer, president of Chicago's Alligator Records, the "How To Make Money Make Money" gave tips on tapping money sources and highlighted unusual sources of funding.

Pat Martin, head of the Kentucky-based Turquoise Records, which specializes in bluegrass, new age and gospel music, presented the merits of small-scale, all-label deals, urging labels in speciality recordings to seek funding from private foundations, the National Endowment for the Arts, and state and local arts councils. He noted that the American FolkLife Center publishes a guide that includes funding sources. The down side, said Martin, is that applying for grants is "very time consuming."

Additionally, Martin said she has found special-interest groups, including fans, festival promoters, and minority groups, will back specific recording projects.

Martin also noted the availability of more traditional funding sources, including low-interest loans from economic-development groups designed to help businesses get started and secure interstate investments.

The issue of outside investors appeared during the second panel, speaking as a group for 7.5 Million Dollars Worth Of Mistakes," Alligator's Iglauer advised that "if you're going to get involved with outside backers, be specific and limiting your arrangements. Loose deals are dangerous, especially if they're done on a handshake with a friend. Try giving an investor a piece of a master rather than a piece of your company."

New labels were also cautioned to be specific when making deals with artists. GNPs Records' Gene Norren, who, "president of America's oldest unsuccessful record company," said artists were "surprised when their artists leave for larger labels."

Artists have short memories, he said. As soon as a major comes around, they forget what you've done for them. Contracts are essential. If you invest in someone, tie them up with a contract."

In looking to develop alternative streams of income on projects, attendants were urged to keep all options open and to present themselves as entrepreneurs.

For example, Wendy Newton, head of the Connecticut-based Green Linnet Records, said she was able to turn a potential loss into a profit when she discovered a poster Mad in America's oldest labels. She had sold in support of a group's tour were inappropriate for advertising shows. Instead, she had to hand the autograph the 500 signs has been selling them to fans through the mail.

Similarly, Tom Silverman, chairman of the New York-based Real Deal Records, told listeners that he continues to seek ancillary exploitation of titles in his company's catalog, run on a subscription basis, even if the artist remains unreconciled.

‘Loose deals are dangerous—especially if done on a handshake’

LONDON Richard Branson's Vir-gin Group has achieved a pretax profit before exceptional charges of $6.5 million for the half-year ended January, to $26.6 million. But profits from the group's core operations were $19 million, down $1 million, and the company's new U.S. opera-tion is expected to show a loss of about $2.5 million for the full year.

The figures are the first since Virgin was floated on the stock market here in November, and they exclude $6.5 million in profits from businesses now transferred to Branson's new Voyager company. Overall, gross earnings were $232.6 million. The music division grossed $127.4 million, up about $9 million, and retail revenues were $69 million, up from $46 million.

Virgin Retail now operates 94 stores and expects to have 120 in a year's time. Profits for the half-year were up 30%, to $2.2 million. The Virgin Vision division, encompassing video, film, and television interests, saw profits more than double, to $4.3 million.

According to Branson, sales for the second half-year have started strongly, and the group is likely to meet forecasts of $41 million in pretax profits for the full financial year. The music division was af-fected by a lack of major releases during the period and is expected to perform better in the second half-year. Branson adds, noting that all companies in the division exceeded expectations.

In the U.S., where an ADR list-ing is imminent, cutting Crew's unexpectedly swift success has helped establish the new operation, but start-up costs were high and profits are likely for about two years. Over 70% of Virgin's music profits come from overseas, and tax charges are expected to fall as the proportion of French and West German profits in relation to the U.S. falls.

$8.25 Million For Last Half Of '86

Chrysalis Group Posts Interim Profits

BY PETER JONES

LONDON The Chrysalis Group has posted interim profits of roughly $8.25 million for the last six months of 1986, an increase of 108% over the previous period. Revenue for the reporting period was $113.2 million, compared with $75.25 million for the same period last year. Chris Wright, chairman, and dividend that first-half growth will not be repeated in the second half of the year.

Wright says Chrysalis has mon-ey to invest and wants to make new acquisitions in the leisure field. But other record companies are unlikely to be involved because "there are none available for sale."

He says that "as indicated at our annual general meeting last Janu-ary, all mainstream divisions of the company have been trading their collective noses. The result had more than doubled its profits, while the coin-machine operation increased its profitability by 64%. The record company in particular showed a significantly improved performance, benefiting to some extent from a product re-lease schedule laced toward the first half of the financial year," says Wright. He adds that the la-bel is less reliant on a few super-star artists than it ever has been.

He is counting on big sales for the new Go West album, out this month, and the Housemartins, Pat Benatar, and the Waterboys, who will all have new product out later in the year. Largo, the record wholesale ex-
JOE KING CARRASCO Y LAS CORONAS
Barrio Rock
PRODUCER: Jim Dickinson
Rounder 9012
Carrasco’s finest effort in years tackles weighty subjects like the extras as well as the usual frivolity. Producer Dickinson, veteran of such remarkable projects as Big Star’s “3rd” and Green On Red’s latest, is a welcome influence. Best: “Juarez And Zapata.”

GENE CLARK & CARLA OLSON
So Revivale A Lower
PRODUCERS: Michael Huyss, Gene Clark, Carla Olson
Roun Mac 100
Ex-Byrd and once-and-future Textone mold voices very well in a pleasing all-acoustic package. Original material is uniformly strong; covers of John Fogerty, Woody Guthrie, Joe South, and Flying Burrito Brothers tracks score, too. Not just for fans of the California folk-rock sound.

THE NYLONS
Happy Together
PRODUCERS: Bill Henderson, Van Garry
Open Air/Warhorse 1001
Doo wop dandies are back with their seamless ensemble vocalizing. As on previous albums, the group’s voices and percussion here—no other instrumentation needed. New tunes have appeal, but best draws will be the three ‘60s songs.

FAITH NO MORE
Introduce Yourself
PRODUCERS: Steve Berlin, Matt Wallace, Faith No More
Santana 75456
Wry, hard-nosed Bay area quintet stirs it up on Slash Bow, creating a daffy hand-kerchief brew certain to be accepted by ardent alternative channels. Includes a remake of group’s cut hit “We Care A Lot.”

THE YOUNG FRESH FOLK
The Men Who Loved Music
PRODUCERS: Conrad Orison, Peppermint/Foreigner Pitch 1021
No one here has quite mastered his instrument, or is that just what they want you to think? Anyway, it’s all part of the fun apolyteny on this Seattle quartet’s charming and lP, a witty, rousing path through rock of rock ’n’ roll. Guest shots by members of NRBQ and Camper Van Beethoven.

WILL: THE OLD COPY
PRODUCER: Stu Jones
Empire/Capital SRM 1207
Reunion effort by legendary British group serves as ample reminder of group’s enormous influence; an entire generation of bands has attempted to copy it. Superb effort, and—in 1987—quite commercial. Huge college potential.

THE CAT HEADS
Habla
PRODUCERS: Matt Piazza, Jacob Halber Redline/Engine 72195
Nice, funny folk and/or rock debut from S.F. band with a college rep. Alternative radio should try “Youve In The Balboa” and “Golden Gate Park,” the original versions of which appeared on the “S.F. Unzene” compilation.

SCOUTING THE CAT
Tiny Days
PRODUCER: Chris Butler
Available from S.F. bands
Boston mainstays craft a terrific album that leans heavily on old-fashioned workmanship but manages a quirky contemporary sound at the same time. Strong writing from all bands; Look for “My Baby’s Gonna Be A Rock Star” and “Upside Down” to pull album beyond collegiate acceptance.

ARTHUR RUSSELL
World Of Echo
Unlock 6099
Deep voiced singer whose platinum debut, “Storms Of Life,” lifted him to country-voice-lover of the-year status crafts a strong soft effort, full of the lifting honky-tonk that made him a star. First, single, “Forever And Ever, Amen,” is a natural, but even bigger dividends could be gathered from “Long Too Gone,” country phrasing-making at its best.

RAVNI TRAVIS
Always & Forever
PRODUCER: Jay Lowery
Warner Bros. 25668
Experimental artist goes it alone with stark, riveting results. Russell, who has worked with Laura Andrson and John Cale, offers haunting, stripped-down music with just a cello, eho, hand claps, and vocals. One of the finest avant-garde pop albums in some time. Contact: 212-929-0999.

STEVE KINDLER & TEJA BELL
Dolphin Souls
PRODUCERS: Steve Kindler. Teja Bell
Global Pacific OGW 0119
Classic guitar of Bell and the virtuoso voice of Kindler, ex of the Maharashvini Orchestra and the JanHammer Group, color this new age tribute to the sea and poignantly evocative of its subject matter.

ANGRY SAMADO
Nocturns Started To Mow
PRODUCER: Ben Reif
PACIFIC PAC 6415
First- ever roots rock crits Greg Turner and Mike Saunders’ outfit’s most polished release yet; six-song EP is a tribute to ’50s garage band that ever gathered the neighborhood to “Best cut: ‘It’s Raining Today.’

KIRK LIGHTSEY QUARTET
Everyday Is Changed
PRODUCER: Frances Edmondstone
Sonoscope SIC 1202
Gifted pianist, most recently heard in the all-star combo the Leaders, waxes both introspective and extroverted on welcome date as leader. Jerry Gonzalez fires it up with his lively, Miles Davis-inflected trumpet and Rhodes work.

VARIOUS ARTISTS
Get What You Want
PRODUCER: Various
Epic ME 40593
Compilation features 10 artists highlights the burgeoning London jazz scene. Most interesting offerings are from Steve Williamson, Loose Tubes, and U.K. sax wonderkind Courtney Pine (whose fine debut album is out here on Antilles).

EDDIE DANIELS
Bird With Love
PRODUCER: Eddie Daniels, Fred Hersch. Etc.
PACIFIC PAC 6434
True, Bird’s ax was not clarinet, but Daniels wields his licorice stick with virtuosically on this eminently listenable and programmable Charlie Parker tribute.

BLUE SKY
Wish I Were Here
PRODUCER: Kevin Martin, Dave Peterson
Bammerworks/VA.R.A.S. BW 78001
Clean production and performance by this vibes-keyboards-driven band, which, given experience, will score point with commercial-jazz consumers. Cover of Police’s “Wrapped Around Your Finger” complements smart originals.

LEIS BROWN & HIS BAND OF RENOWN
Digital Sarge
PRODUCER: Kevin Sung
Nimbus NV-M 1600
Fiftieth -anniversary special, powered by Braxton’s trio. Perhaps Moore’s greatest is that he has brought back classic Joes rock songs by making them contemporary. Included here is Randy Mantooth’s gem “Titless Life,” the strongest cut on this rocker. Good song selection should make this a delight for contemporary Christian radio programmers.

GOLD CITY
Double Take
PRODUCER: Bill Gaige
Riversong RO 3230
Recorded live, this album features a lot of up-tempo numbers and plenty of chatter on the plateau between the songs. “Come On In,” “When I Stood Up,” and “Greatest Of Miracles” are particularly strong; the boys show their mettle in straightforward ahead Southern gospel style. It doesn’t get better than this.

MENDENHALL: SCOTTISH & ITALIAN SYMPHONIES
Scottish Chamber Orchestra, Larned
NOS. 1, 2, 3
A fine blend of detail and concert-hall ambiance inform these readings. Dct directed by Larned; more than 20 minutes of superior music-making.

BACH: BRANDENBURG CONCERTOS, NOS. 1, 2, 3
English Chamber Orchestra, Lppard
Pryees 420 345
A version that straddles the modern and period approaches. Sharp consumers will welcome participation of early-music stars David Munrow and Simone Stokking. Good value at Philips CD online price.

SCHUMANN: SYMPHONIES, NO. 2 & "ZWEIKAUS
Radio-Symphonie Orchestra Stuttgart, Mannier Cabrillo/Delta 10 094
Full-bodied recordings recorded with great realism, rhythm required and well-balanced throughout. Collectors will be drawn to the “Zwickauer,” an attractive, youthful work currently unavailable elsewhere.

GLASS: DANCE PIECES
Ensemble conducted by Michael Riesman
CBS MS 3554
Includes five dances commissioned by Tanya Tiare and several choreographed by Steve Robbins. Two of the latter are picked up from an earlier album. It’s all strung together; middle Glass, familiar fare for his host of admirers.

SPOTLIGHT: Predicted to hit top 10 on Billboard, this album is predicted to make it into the Hot Country Albums chart and will be a contender for the CMA Vocal Group of the Year award.

PICKS: Releases predicted to hit the top half of the chart in the format.

RECOMMENDED: Other releases predicted to chart in the same period; also, other albums of note.

SOLDIER: TONERTHERHY: Highlights row the works of anything and other versions of personal interest.

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SOLDIER: TONERTHERHY: Highlights row the works of anything and other versions of personal interest.
HOT 100 SINGLES SPOTLIGHT

This week's column is by Tom Noonan. Michael Ellis is on vacation.

U2 GAINS ITS FIRST-EVER No. 1 single this week, "With Or Without You" (Island). And this happens the very week that the label's owner, Chris Blackwell, celebrates his 25th anniversary in the business. Before "With Or Without You," U2 had never had a top 10 record, much less a No. 1 hit. With its album remaining No. 1 for the fourth week, U2 rules the pop field. It is interesting that this Island single, distributed by Atlantic, replaces Cutting Crew's "I Just Died In Your Arms" on Virgin, which is also an Atlantic-distributed label. WEA now has five of the top 10 singles.

"WITH OR WITHOUT YOU" was previously a combined Power Pick Sales/Airplay, and the track record of every combined pick making No. 1 remains intact. Kim Wilde’s "You Keep Me Hangin’ On" (MCA), which leaps into the top 10 this week at No. 8, up from No. 14, was also a combined pick, so watch it carefully for the next two weeks. Genesis' "In Too Deep" (Atlantic) is the Power Pick/Airplay this week at No. 24, while Herb Alpert's "Diamonds" (A&M) gets the Power Pick/Sales crown at No. 23. It is significant that Alpert was a close second to Genesis for airplay pick this week and, conversely, Genesis was a close second to Alpert for the sales pick, so both are major happening records.

WHITNEY HOUSTON'S "I Wanna Dance With Somebody (Who Loves Me)" (Arista) is the obvious Hot Shot Debut, jumping in at No. 38, but it's interesting that, via an extremely tight preplanned launch campaign by Arista, it grabs 90% of the Hot 100 radio panel out of the box. The question is why 10% didn't come on board, but the answer is that some stations are so-called heavy rockers and may never play it.

IN A NORMAL WEEK—that is, any week without a Houston single debuting—Heart's "Alone" (Capitol), with the second-highest debut, at No. 59, and Bruce Hornsby & the Range's "Every Little Kiss" (RCA), debuting at No. 61, might have secured a few more adds and debuted higher. With Houston, Heart, and Hornsby being hot, that makes them the 4-H Club; together, they locked up over 41% adds this week. Thus, the other five debuts this week all suffered a little as well in attempting to get adds. Close to debuting this week, and likely to hit the chart next week, were records by Carly Simon, Mondo Rock, Al Jarreau, and Donna Hendryx. Surface, Patty Smyth, and Stacey Q also have new releases showing solid gains and are possible debuts next week. With more new releases coming (it never stops), you be the PD or the MD and select what you’ll add. Not an easy job in any week, but right now it’s heating up. But that kind of excitement makes the cash registers ring, and that's some of the sweet music this business creates for all involved.

FOR WEEK ENDING MAY 16, 1987

HOT 100 SINGLES ACTION

RADIO MOST ADDED

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<td>THE NYLONS</td>
<td>OPEN AIR</td>
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The Single
"Kiss Him Goodbye" OS-0022
Breaking from their album
"Happy Together"
Produced by Bill Henderson
Except "Happy Together" by Val Garay

The Nyrons
Kiss Him Goodbye
Open Air


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

MAY
May 7, 14th Annual Aggie Awards, Directors Guild Theatre, Los Angeles. 213-462-1108.
May 8-10, Budweiser Downtown Hoedown, Hart Plaza, Detroit. Scott Patterson, 312-819-3389.
May 17, New Jersey Record Collectors Show/Convention, Best Western Convention, Millstone, New Jersey. Peggy Dold, 212-764-7534.
June 7, Orange County Songwriters Seminar/Showcase, Buena Park Hotel, Buena Park, Calif. Wally Winstock, 714-355-7750.
June 8, 21st Annual Music City News Country Awards, Grand Ole Opry House, Nashville. 212-484-7916.
June 8-14, 16th Annual International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-244-2844.
June 7-9, Summer Conference For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-677-9425.
JULY
July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

EXECUTIVE TURNTABLE (Continued from page 4)

New Companies

Hot Shot Public Relations, formed by Annette Minolfi, 160 Frost St., Brooklyn, N.Y. 11211; 718-889-9506.
Magikity Media International Inc., formed by former bassist and a founding member of Miami Sound Machine; Elsa Fernandez-Miralles, a free-lance journalist; and Betty Diaz, a record and radio promoter. Company will handle promotion, marketing, and public relations for international acts. Clients include Amandy Miguel-Diego Verdugue, Empresas Meca, and Miami Sound Machine. Suite 210, 300 Aragon Ave., Coral Gables, Fla. 33134; 305-448-3904.
Quark Records, formed by Curtis Urbana and Freda Freedman. A New York-based label producing black/dance music. First signings include Blace, Ex Ic; Friends, CARELA; and Niki and Jamonda. Suite 7C, 210 E. 88th St., New York, N.Y. 10021; 212-505-0132.
Life Is Fresh Inc., a nonprofit corporation formed by James M. Pulles. Company will manufacture and distribute the benefit record "Life Is Fresh/Crack Is Wack" by Turning Point. All proceeds will go to prevention, education, and rehabilitation programs. Company is also producing a series of antidrug public-service announcements.
MB Records Ltd., formed by producer Mark Berry. Company will handle the production and remix services of Berry. Clients currently include Alisha and Pseudo Echo. MB is a full-range label distributed worldwide by RCA Records. First releases are Ondrea D’Verneaux and Erroll Starr. Suite 805, 1500 Seventh Ave., New York, N.Y. 10011; 212-582-5420.
Rocksteady Productions Inc., formed by Neil Kaplan. Company will handle all needed tour production, backline equipment, and transport requirements for domestic and international tours. Ka-plan, formerly of Top-Cat Studio, Roadie-Cat Corp., and Studio Systems And Transport, has worked with such acts as the Outfield, Luther Vandross, Madonna, and Antrax. Current client roster includes I.R.S. group the dB’s and Atlantic’sSavatage. 189-29th 39th Ave., Queens, N.Y. 11388; 718-359-2442.
Immedia Corp., formed by Ben Bauer, formerly affiliated with Julie’s Sound Services. Company will offer innovative sound, lighting, and video design to create unusual environments for hotel nightclubs and restaurants. Fifth Floor, 578 Broadway, New York, N.Y. 10012; 212-431-9200.
Barry International, formed by producer Barry Drake in conjunction with Enforcer Records. Production and artist management company will handle rock group Valhalla. First release is “Just My Type.” No. 20. 453 Seminole Road, Radcliff, Ky. 40160; 502-351-0289.
Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Hot Release. RCA Records executives greet Diana Ross during a reception in New York celebrating her new album, “Red Hot Rhythm And Blues.” Shown are, from left, Bob Buzzak, president of RCA Records; Michael Domennk, co-chairman of Bertelsmann Music Group; Elliot Steinberg, president and chief executive officer of RCA/Ariola; Ross; Monty Luefner, co-chairman of Bertelsmann Music Group; and Rick Dobbs, executive vice president of RCA Records.

Lifelines

BIRTHS
Boy, Dean Jr., to Dean and Lirorlyn Kent. ExETER, Maine. He is 1515 years old.

MARRIAGES
Neil Pond to Margaret McDonald, March 28 in Nashville. He is editor of Music City News. She is with Events Resources Inc.

Roger Perry to Debra Leonian, May 2 in Los Angeles. He is president of City Lights Management, which represents Fibhonne and the Busby Boys. She is production manager of Hakuhodo Advertising.

DEATHS
Pierre Bourdain, 57, of a heart attack April 29 at his home in Manhattan, Bourdain was a classic port merchandiser for the London and CBS labels starting in the early ’90s. After leaving CBS in the late ’90s, he was an independent consultant. At his death, he was co-owner of Orpheus Compact Discs, a CD-only store in Manhattan.

Evernard A. “Buzz Benson” Beasley, 54, of cancer April 30 in Nashville, Beasley started out as a professional boxer before entering the radio field. A sports interview in which he expressed his interest in radio led to a job at WINX Washington, D.C. He later took jobs at stations in Chicago, St. Louis, and Indianapolis before moving to Nashville. Beasley used the name “Buzz Benson” during his decades on the air. Following a short retirement, he joined WAMB Nashville in 1975, creating a show titled “Dusty Discs.” He retired with the station until 1983. In addition to his air shifts, he worked as MC for many other events. He is survived by two sons.

Paul Butterfield, 44, found dead in his apartment May 4 in Los Angeles. A harmonica player, Butterfield helped make the blues popular among rock ’n’ roll audiences in the 1960s. He appeared with the Band’s Last Waltz concert in the mid-’70s, a performance that was made into a documentary by director Martin Scorsese. (See story, page 6.)
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<th>LABEL</th>
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**SALES**

1. **LOOKING FOR A NEW LOVE**
   - Jody Watley
   - U2

2. **WITH OR WITHOUT YOU**
   - U2

3. **ISLAND BONITA**
   - Madonna

4. **(I JUST) DIED IN YOUR ARMS**
   - Cutting Crew

5. **THE RIGHT IN RED**
   - Chris de Burgh

6. **HEAT OF THE NIGHT**
   - Bryan Adams

7. **TALK DIRTY TO ME**
   - Poison

8. **RIGHT ON TRACK**
   - The Breakfast Club

9. **YOU KEEP ME HANGIN' ON**
   - Kim Wilde

10. **NOTHING'S GONNA CHANGE MY LOVE FOR YOU**
    - Glenn Medeiros

11. **BIG LOVE**
    - Fleetwood Mac

12. **ALWAYS**
    - Atlantic Starr

13. **I DON'T WANT TO THINK ABOUT IT**
    - Huey Lewis & the News

14. **SHINE ON**
    - Crowded House

15. **SIGN 'O THE TIMES**
    - Prince

16. **WANTED DEAD OR ALIVE**
    - Bon Jovi

17. **SE LA**
    - Lionel Richie

18. **STONE LOVE**
    - Kool & the Gang

19. **I KNEW YOU WERE WAITING (FOR ME)**
    - A. Franklin & G. Michael

20. **DAY IN DAY OUT**
    - David Bowie

21. **SERIOUS**
    - Donna Allen

22. **DON'T BREATHE A WORD**
    - Cheryl Lynn

23. **THE FINDER THINGS**
    - Steve Winwood

24. **HEAD TO TOE**
    - Lisa LISA & Cult Jam

25. **THE RIGHT TIME**
    - Simple Red

26. **GET THAT LOVE**
    - Thompson Twins

27. **LADY OF LEAD**
    - Kool & the Gang

28. **NOTHING'S GONNA STOP US NOW**
    - Heartbreak Beat

29. **HEARTBEAT**
    - Psychedelic Furs

30. **IF SHE WOULD HAVE BEEN FAITHFUL...**
    - Chicago

31. **JUST TO SEE HER**
    - Smokey Robinson

32. **FABULOUS FACTS**
    - Spandau Ballet

33. **MEET ME HALFWAY**
    - Kenny Loggins

34. **SONGBIRD**
    - Kenny G

35. **IN TOO DEEP**
    - Genesis

36. **LEAN ON ME**
    - Club Nouveau

37. **YOU CAN CALL ME AL**
    - Company B

38. **SHOW ME**
    - The Cover Girls

39. **WALKING DOWN YOUR STREET**
    - Bangles

40. **COME AS YOU ARE**
    - Peter Wolf

**AIRPLAY**

1. **WITH OR WITHOUT YOU**
   - Cutting Crew

2. **(I JUST) DIED IN YOUR ARMS**
   - Jody Watley

3. **LA ISLA BONITA**
   - Madonna

4. **LOOKING FOR A NEW LOVE**
   - Huey Lewis & the News

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   - Bryan Adams

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**SALES & AIRPLAY**

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IN THE CALM AFTER THE STORM
WE WOULD LIKE TO THANK ALL OF YOU FOR MAKING
THE AMERICAN STORM TOUR
OUR MOST SUCCESSFUL EVER!
ALBUM ROCK TRACKS™

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**Flashback***

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**Charges vs. Y-100**

(Continued from page 6)

The Butterfield band recorded seven albums for Elektra between 1965-72. Perhaps the best-known of these is “East-West” (1966); its 15-minute title cut is an ambitious attempt to fuse the blues, rock, and Indian raga. The group also played at the Woodstock festival in 1969.

After breaking up the Butterfield band in 1972, Butterfield moved to Woodstock and formed a new group, Better Days, recording four albums for Bearsville.

Butterfield was sidelined in the early ’80s by serious intestinal problems. He released his final album, “The Legendary Paul Butterfield Revisited,” last year on Amherst.

Butterfield performed at such a show as Waters’ 1969 Fathers & Sons concert in Chicago and at the Band’s “Last Waltz” in San Francisco in 1976. His last appearance in Los Angeles was April 15, when he played with B.B. King, Albert King, Eric Clapton, Stevie Ray Vaughan, and others at an all-star blues concert taped for the Showtime cable network.

Butterfield’s classic Elektra title, “East-West,” was already slated for reissue later this year in CD, LP and cassette forms.

**APRIL CERTIFICATIONS**

(Continued from page 4)

Dokken’s “Under Lock And Key,” Elektra, its first.

Poison’s “Look What The Cat Dragged In,” Enigma/Capitol, its first.

Gold Albums


Eric Clapton’s “August,” Warner Bros./Duck, his eighth.

Amy Grant’s “My Father’s Eyes,” Myrrh, her sixth.

S.O.S. Band’s “Sands Of Time,” Daw/Chelsea, its fourth.

The Judds’ “Heartland,” RCA, their third.

Patsy Cline’s “Sweet Dreams” original soundtrack, MCA, her second.

INXS’ “The Swing,” Atlantic, its Atlantic.

Reba McIntire’s “What Am I Gonna Do About You,” MCA, her second.

Europe’s “The Final Countdown,” Epic, its first.

Samantha Fox’s “Touch Me,” Jive/RCA, her first.

Jody Watley, MCA, her first.

Lay further incited controversy, after the festival, when they backed Bob Dylan’s first public electric performance.

The Butterfield band recorded seven albums for Elektra between 1965-72. Perhaps the best-known of these is “East-West” (1966); its 15-minute title cut is an ambitious attempt to fuse the blues, rock, and Indian raga. The group also played at the Woodstock festival in 1969.

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containing copyrights owned by U.S. publishers without their authorization is a violation of copyright. Harris has sued Jem Records for copyright infringement, claiming that Jem was not recording a U.S. mechanical royalty license for a Harris-owned song, “O’Man River,” that appeared on a French soundtrack album imported legitimately from WEA in New Zealand. Importers say that compliance with copyright laws will put an end to the import business. One of their primary concerns is the cost and time required in administering the new licenses. They are looking for a mechanical license on every song on every album intended for import.

[Darce Tnax takes a stand on the import issue; see page 31.]

Solomon describes the San Francisco Chronicle’s suit against importers to brainstorm similar meetings are slated to be held Tuesday and Wednesday (12-13) in New York. He will discuss with representatives from Tower, Jem, Important, and other importers. Solomon describes the meeting as aimed at devising “an orderly system for bringing in useful imports. A lot of people are talking about how to do this the way it’s done, and a lot of people are feeling that there is a way of staying in business.” A Jem-affiliated company has filed for an appeal of the Harms decision, but it is also interested in bringing together representatives of the importers of the music industry, including U.K. importers, British and American publishers, major labels, retailers, and importers, to discuss “how everyone can be served and the market not lost over mechanical royalties.

“As if we propose something like that, it would have to be fine-tuned,” says Solomon. “At this point it’s just an idea that has been thrown out for discussion. We have no formal rule to propose to importers at this point, but we would like to see some improvement of the copyright owners somehow relieved. We just don’t know how. The solution would seem to be the talks about the fallout [from the suit], and a lot of people are feeling that there is a way of staying in business.”

An expanded group of importers for lobbying purposes was also suggested. On the music publishers’ end, following the lawsuit, representatives of the import business held meetings with the Harry Fox Agency, which collects mechanical royalties, to discuss ideas. Sources raise the possibility of a compromise in which importers would strike a deal with publishers to settle the lawsuit, which would affect product brought in from abroad. Publishers say they followed the appeal to court decision with hundreds of mailings to wholesalers reaffirming their stand on compliance with the licensing feature of the Copyright Law. The suit was made before the Harms action against Jem.

**For Top Rock Tracks chart... see page 82**

**CASSETTE SINGLE DEFLECTIONS (Continued from page 1)**

RIAA marketing committee says, they are surprised by what appears to be a change of heart on the part of CBS and Capitol.

“An interesting development has decided not to make a go of it,” says Jim Fishel, RIAA executive vice president, whose committee was considering ideas for marketing deflections. When CBS and Capitol showed cold feet on the test during an RIAA meeting last month, Fishel said, “We don’t, say we’re against it, we’re just trying to find a way to make it work.”

Bob Smith, CBS senior vice president and general manager of sales and marketing, decided not to fund the test because the company thinks that a cassette single “doesn’t work financially.”

Smith asks, “Why test something that can’t work? There are some who believe [the cassette single] will work, but I think we’re all seeing the numbers and the loss of the labels are funding it. For a while, it appeared that MCA and RCA would jump on the pack, but both have agreed to stay out.”

“We’re committed to the cas- sing,” says Lou Mann, vice president of sales and marketing. “We think it’s a product that’s going to contribute and fund the displays. We want this program to be a success, that’s what’s important.”

The single always will be our most important tool

just silly,” agrees Jim Cawley, Aria vice president of sales. “It’s like saying, ‘We want to do a benefit concert but we want to take all the money and we still want to sell the tickets.’”

**IGSRO SETTLES WITH CAPITOL (Continued from page 1)**

Igsgro made it as with just one par- ticipant, the company that is Capitol. There are 12 defendants in this case.

As for his future, Igsgro says, “I’m in the process right now of really giving that some serious thought. As you can tell, [with] this violation and what I feel has been done, I’ve got to give it some serious thought with the people I’ve done a lot of business with over the years.”

Though speculation exists that the Capitol settlement opens the door to an agreement, a settlement, all of them declined comment on the matter, as did the RIAA. Says Igsgro, “I have no idea on that one.”

There is further speculation that other independent promoters may be looking into settling the lawsuit against Capitol as well. There is the possibility of a major settlement with Capitol, which is Igsgro’s largest case.

Igsgro is a former vice president of Capitol and Capitol’s largest case.

**GOOD SALES FOR 2ND BATCH OF BEATLES COCS (Continued from page 1)**

The number of titles from CBS and Capitol will be much smaller than those of other distributors, sources say. The total from CBS may be as few as two (Billboard, May 9).

As previously reported, Poly- Gram will release cassette single titles. The $7,000 price for each recording. Poly-Gram had apparently voiced a lack of enthusiasm for the product when plans for the sales were first announced. “Super MPs” were going to make the price attractive, but they were rejected. “Considering the amount of effort and money we’ve spent on this project, the price seems too high.”

The display piece will be distributed to test stores. According to Cawley, more than a dozen chains will participate, including Wherehouse, Camelot Music, Sound Warehouse, Tower Record, Turtle Records & Tapes, National Record Mart, Record Bar, Record World, Music Plus, Waxie’s, and Maxi’s. The magazine’s publishers and the Label Stabilization Foundation have not been invited to participate. Waxie’s says: “We’re not going to do that. We want to see what happens.”

**Without the single, all kinds of artists that never had a chance before on inde-**

**pendent labels happened as soon as the majors stopped using independ**

**ent promoters.”**

Thus, chains that offered preorders on this set sold far fewer than they did on the earlier batch. But sales of some of the most notable cases of Beatlemania. Blaine reports more instances of customers不愿 buy the tape than before. “There’s a limit to the ‘at any price’” ahead of street date than happened with the original four.

Blaine says: “Everything else was out of stock. We were questioning the whole situation. We have not been in stock. We have not been in stock of this product.”

**Assistance in preparing this story provided by Irv Lichtman in New York.**

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orized.

"The few nostalgic film fans do not care for colorized product," Abt adds. "They're film buffs who are interested in the classics." "People feel it seems to lose something," says West Coast buyer David Dossick. "It becomes a carnal kind of thing."

"It's not a topic that's got the consumer foaming at the mouth," says Steve Edwards, director of marketing for Las Vegas-based retailer Major Video. Noting this, Andy Lasky, owner of Lasky's Video Library in Portland, Ore., a single-store operation where classics make up a significant portion of the stock. "If they don't feel strongly in a negative way, they don't really want to be 'care,'" Lasky says. "I haven't had people saying, 'Oh, here's a classic film in color, and I'm going to get it.' I think the manufacturers have spent a lot of money for nothing."

"You've got to create an idea in people's minds that there's something different about the title," says Brian Woods, vice president of marketing for Nashville-based distributor Ingram Video. "I don't know if it's been worth all the effort or not."

BERMAN'S NAIRD MESSAGE (Continued from page 3)

configuration. That request, however, is being made on behalf of Tommy Boy Records and not as a representative of NAIRD.

Berman's address to the NAIRD meet, at the Holiday Inn Golden Gateway, focused on his group's lobbying efforts in Washington, D.C. He urged independents to lend their support.

Noting that his appearance was "meant to dispel the notion that we are adversarial in nature," Berman asked independents to help the recording industry "take our rightful place alongside the movie, book, and computer industries" as a lobbying voice in Washington. He belittled the recording industry "one of the few industries producing a favorable balance of trade."

Speaking on the introduction of DAT, Berman called the new technology "serious threat to the existence of the music industry. DAT obliterates the distinction between an original recording and a copy."

Berman also had harsh words for the entire consumer blank-tape business, calling blank tape "an inherently valueless commodity" that only gains value after music has been added.

He called attention to U.S. piracy and counterfeiting, claiming they cost the U.S. record industry $500 million in 1986.

FRED GOODMAN

AGI STICKS WITH CD DIGIPAK (Continued from page 6)

"About halfway through 1986, it stalled," says Gary Mankoff, AGI's vice president of consumer products. "The consumer felt comfortable with the jewel box, and the sales held to the belief that if it isn't broken, don't fix it. Also, the cost advantage of the Digipak was not as much of an advantage, considering the price point of the CD."

Also, Block and Mankoff believe they built a better mousetrap at prices competitive with the jewel box, so they never quite gave up on the concept.

In the U.S., things have picked up for Digipak with the birth of CD promo singles and samplers. Explains Mankoff, "Digipak gave labels the opportunity to offer a distinctive item to radio without having to deal directly with the consumer."

Some 5,000 of each promo/sampler CD have been manufactured by AGI. According to Mankoff, the sleeves for the group's Digipak are housed in four-panel mini-Digipaks, the costs of which run about 42 cents each in quantities up to 5,000.

Block and Mankoff also point to specialty labels that are giving the Digipak another crack at consumer acceptance. In Mankoff's words, such labels have "a mission in life to save the consumer from the fact that Digipak helps them." Rhino Records, for instance, is putting out 12 CDs with the AGI package, including a Flo & Eddie release, while Word Records has a batch of 10 CDs set for release with Digipak. For an average consumer run of 25,000 copies, the label pays about 44 cents per Digipak, including a 6-by-12-inch outer box.

According to Mankoff, Digipak costs reflect a 10%-20% saving over the jewel box (including booklet and 6-by-12-inch box). Although the initial crop of CD mailboxes available does not employ the jewel box, Mankoff holds that cost savings and a graphic distinction may be found about another area of revived label interest in the package.

At the moment, however, Japan is the marketplace where Digipak is getting its most dramatic second wind.

In addition to some product by Canon Records, CTI Records, distributed in Japan by A&M, has had 52 CD boxed titles on release since March 1.

According to Mankoff, the package's appearance in Japan is an ultimate test of its strengths. "The Japanese consumer is most strenuous when it comes to criticizing product," he says.

Meanwhile, AGI is in the thick of things in manufacturing conventional CD packaging items. Most of its music business activity today rests in the production of 6- by 12-inch boxes and booklets.

However, with specialized activity in the U.S., the growing interest in Japan, and several inquiries from Europe, both labels, Block and Mankoff still believe the world will beat a path to the Digipak.
WASHINGTON — True to Recording Industry Assn. of America president Jay Berman’s promise of a greater role for artists in lobbying efforts, President Clinton announced May 6 that Emmys Harris and Mary Travors will testify at this week’s hearings in the House and Senate on bill H.R. 1637 that would strike the U.S. sale of digital audio tape recorders not equipped with copy-protection devices.

The vote to stars will be among a handful of witnesses appearing before the House Subcommittee on Commerce, Transportation, and Tourism and the Senate Communications Subcommittee. The Senate hearing, chaired by Sen. Daniel K. Inouye, D-Hawaii, is set for Thursday (14). The House hearing is tentatively scheduled for the next day and will be chaired by Rep. James J. Florio, D-N.J.

Travors is scheduled to testify before the Senate group, and Harris has been asked to appear before the House unit. Other witnesses at the Senate hearing will be Berman and CBS record technology expert David Schwebbing. Opponents of the bill who will testify include Charles Fenner, representing the consumer electronics Home Recording Rights Coalition, and electronics expert Leonard Feldman.

The House hearing will also hear probit testimony from Jack Goldoner, APL-CIO head of professional services, and Victor Berman, deputy director of the American Federation of Musicians.

The recording industry is going along with the recent legislative moves, with lawmakers preferring to examine the DAT issue through a free-standing bill. A DAT provision was cut from the giant House trade bill in late April, although House Speaker Jim Wright, D-Texas, said he would schedule a free-standing bill—which he favors—for full House consideration (Billboard, May 9).

Last week, industry officials indicated that Senate trade bill leaders would probably not put a DAT provision in the pending version of the trade bill and that the RIAA prefers to consider the DAT issue separately.

HOLDING AT NO. 2: Motown Industries is second among the top 10 black-owned businesses in the U.S. according to a survey of 100 black-owned firms conducted by Black Enterprise magazine, Motown, headed by Berry Gordy, has a solid hold on second place, with sales of $116.2 million and a staff of 207. The survey, 1986, has been held by Chicago-based Johnson Publishing Co., which showed sales in 1986 of $173.5 million and had 1,828 employees. In place is H.J. Russell & Co., an Atlanta-based construction/communications company with sales of $132 million and a staff of 600. The first five companies held the same rankings in 1985.

SPINNING OFF SUCCESS: Will CBS Records and its CBS/Sony joint venture in Japan go “independent” in terms of a stock spin-off? Forbes Magazine, in an article on the music industry in its May 18 issue, suggests that such a plan may be in the works. The U.S. operation, based on its record market, may be worth as much as $1.6 billion if the Japanese spinoff could produce a company worth $3 billion at current Tokyo Stock Exchange multiples, says the magazine.

MCA Records is also said to be mulling over the spin-off (Billboard, May 9).

MUSICLAND HAS CLEARED ITS RACKS of the controversial 1980 Live album in the wake of the arrest of a Florida clerk who sold a cassette of the raw record to a minor (Billboard, May 2). According to a source in the Twin Cities, the giant Minneapolis-based chain has pulled all copies of “I Live Crew Is What We Are” off store shelves April 24, only four days after clerk Laura Ragsdale was arrested in Callaway, Fla.

TWENTY YEARS AGO TODAY: Anticipation is already beginning to build for Capitol’s June 1 CD release of DeLaureantis’ “Papal Rock.” The label expects several consumer publications, including Rolling Stone and the Sunday magazine of the N.Y. Daily News, to give front-page play to the disk’s debut, which coincides with the album’s 20th birthday. L.A. chain Music Plus is already pum- ping the title in a co-promotion with radio station KLXS that includes remote broadcasts from store locations.

MUSIC IN THE EAR: Marvin Cane, former chief of Famous Music, is on the lookout to make catalog acquisitions for his Cane & DeLaureantis Music Group, which has an existing music publishing unit that will be reorganized by Cane. DMG, listed on the American Stock Exchange, plans 16 feature film or TV productions during the fiscal year ending in New York, at Suite 9A, 101 W. 9th St. ... Burt Litwin has left Belwin Mills Publishing after 20 years to set up New Properties & Productions Ltd. in Dobbs Ferry, N.Y. Litwin has produced the Broadway shows “Sophisticated Ladies” and “Stardust.”... Lennie Hodes has returned to Billboard magazine as editor of Record World, a position he left 13 years ago to become general manager of Los Angeles-based Fox Films Music Co., a division of Fox Films formed in 1977 to finance motion pictures. This fall, Island Records, a division of PolyGram, will see a new LP by the group Lush, recorded by Tony Burt and Mike Leavitt.

5 Labels Win Piracy Case Awarded $480,000 In Civil Suit

NEW YORK — With help from a Recording Industry Assn. of America promotion operation, five independent labels have been recently awarded a total of $490,000 as part of a civil judgment against a man found guilty of selling at least 5,000 counterfeit audio cassettes (Billboard, Feb. 1, 1986).

Anthony Dharmawan Setiowono was found guilty of criminal copyright infringement on May 22, 1986, in U.S. District Court here.

The action, brought by CBS, Atlantic, Warner Bros., Elektra, and Sire, charged that Dharmawan and P.T. Inexo willfully infringed copyrights on recordings by Madonna, DeLaureantis Music Group, which has an existing music publishing unit that will be reorganized by Cane. DMG, listed on the American Stock Exchange, plans 16 feature film or TV productions during the fiscal year ending in New York, at Suite 9A, 101 W. 9th St. ... Burt Litwin has left Belwin Mills Publishing after 20 years to set up New Properties & Productions Ltd. in Dobbs Ferry, N.Y. Litwin has produced the Broadway shows “Sophisticated Ladies” and “Stardust.”... Lennie Hodes has returned to Billboard magazine as editor of Record World, a position he left 13 years ago to become general manager of Los Angeles-based Fox Films Music Co., a division of Fox Films formed in 1977 to finance motion pictures. This fall, Island Records, a division of PolyGram, will see a new LP by the group Lush, recorded by Tony Burt and Mike Leavitt.

MAYBE IT WAS SPRING FEVER: When Rep. Frederick Boucher, D-Va., reintroduced his source-control bill, few music industry execs noticed. Opponents snickered that Boucher was only able to secure a few co-sponsors. Well, snicker no more. His bill, H.R. 1135, now has 70 co-sponsors, 62 of whom are listed in the April 22 issue of the Congressional Rec- ord—the day after Easter recess.

FOUR ON THE FLOOR: Although CBS has been slow to market cassettes in the 4-by-12 package endorsed by some of its rivals, the label will start a six-week test at the end of May in several chains. The label has inserted 1,000 copies of RCA’s “Spring Fever” on 12-inch WEA, and MCA to seed the long box, but until now it had expressed reluctance to absorb the cost for such packaging.

ARIZONA EXODUS: Palm Springs hotels are scrambling to accommodate industry events originally slated to the West in the aftermath of the announcement of the Martin Luther King Jr. national holiday.

WEA president Henry Droz confirms the Palm Springs Marquis Hotel for WEA’s May 26-28 sales meeting, but says that hotel is located on Palm Springs Plaza for its Oct. 26-30 wholesalers confab. The latter event has taken on major proportions; it has attracted A&R and booking executives with the independent distributors event formerly held each year in Florida. The Atlanta-based Peachs chain recently flew 16 of its store managers to Los An- geles on a weekend visit to meet with all major record labels and various indie marketing companies.

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THE JAPANESE CAN'T GET ENOUGH!

"I have to push your album because you look so much like my daughter."—T. Mura, JOCR

"NEVER ENOUGH" is going to be a great hit!"—E. Kimoto, HIROSHIMA FM

"Wish you all the best with this great album."—R. Kubota, JORF

"You've definitely grown as a rock singer and person."—C. Shibata, FM AICHI

"NEVER ENOUGH" is our number one push single and album."—T. Hirose, CBC

"This album sounds more Patty-sh. Keep up your good work!"—T. Seki, SUN TV

"It's lively, crisp... haven't heard such good rock 'n' roll for a long time."—M. Saga, FM HOKKAIDO

"Gotta push this one......"—K. Fukuda, FM OSAKA

"This album is just sensational!"—T. Ueshiba, FM OSAKA

"Keep up your good work!"—A. Itai, ABC

"Great to see the female rock 'n' roller have success in the world."—M. Sakuma, KBC

"It's pop with good feeling! Patty Smyth is the new face of CBS!"—T. Ohzono, FM FUKUOKA

"Patty, you're looking and sounding great! I'm electrified by your music."—I. Anetai, IBC

"No doubt, this will be a big hit! With love from Japan...."—Y. Takatsuna, TBS

"I've been waiting for an album like yours, Patty."—T. Aoyama, FM TOKYO

"Or love from Yokohama!"—M. Takamaya, FM SOUNDS

"I promise you, there will be heavy airplay of "NEVER ENOUGH"!"—T. Ine, JOLF

"NEVER ENOUGH", my favorite song!"—Y. Tsutsui, JORF

"The seat for the greatest rock singer in the U.S. is empty, but you're gonna sit on it now!"—Y. Egawa, JOQR

"Great rock 'n' roll album, yet it's 'NEVER ENOUGH'!"—K. Itabashi, FM SENDAI

PATTY SMYTH.
"NEVER ENOUGH."

HER NEW ALBUM FEATURING THE HIT SINGLES,
"NEVER ENOUGH" AND "DOWNTOWN TRAIN."

CBS RECORDS INTERNATIONAL. WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.