IN THIS BUSINESS EVERYBODY TALKS STARS.
CDV Rollout Will Come In A Sprinkle, Not A Shower

BY STEVEN DUPLER
NEW YORK The audio/video hardware and software manufacturers cooperating in the promotion of compact disk video were scheduled to meet Monday (17) in Las Vegas to revise their timetable for an industrywide launch of the new configuration.

At the Chicago Consumer Electronics Show in June, most of the firms involved with CDV were predicting a full-scale launch for sometime this fall. But according to John Messerschmidt, coordinator of the joint CDV effort, although "there will still be a fall launch, obviously, not everybody is ready. We only started this in April, and some people are able to move faster than others."

Messerschmidt, a former Magnavox executive, says he does not expect to see a "full, industrywide product rollout" until at least the second quarter of 1988. The first software should appear in October, he says, from "perhaps (Continued on page 106)

Movie Music Flexes Summer Chart Muscles

BY STEVE GETT
NEW YORK The charts are alive with the sounds of movies. The annual rollout of summer soundtracks has produced three bona-fide hits on the Top Pop Albums chart: "Beverly Hills Cop II," "Who's That Girl," and "La Bamba." And on this week's Hot 100, the title songs from the last two films have rocketed to Nos. 1 and 2, respectively. With more than a half dozen movie-associated albums still to come—and several just out—this year's soundtrack picture is looking particularly bright.

As with any other summer, (Continued on page 106)

S$20 Million Promo Set For Disney Video

BY JIM McCULLAUGH
LOS ANGELES "Lady and the Tramp," the leading holiday title from Walt Disney Home Video, is being backed by more than $20 million in marketing support from Disney, McDonald's, and the American Dairy Assn. The campaign is believed to have the biggest budget ever set for a single video release.

The three-way alliance underscores the industry trend toward promotional tie-in partners for major home video releases, rather than commercials.

An estimated $30 million cassette rebate coupons worth $3 will be distributed from Nov. 20 through (Continued on page 104)
the brand new album by belouis some

featuring let it be with you

music is too good to ignore.
Reprise Reads A Big Reprise Artist Roster Already In Place

BY DAVE DIMITRINO

LOS ANGELEs Reprise Records returns this week as a full-line record company with a people growth," says Ostin. The creation of a promotion staff is the first step in re-establishing Reprise as a full-service record label, says Ostin. Citing the label’s past success in the competitive situation existed between the separate Reprise and Warner Bros. A&R departments, but all other label Vice-Presidents were shared—Ost in says the company is hoping for more distinct label identities. "What we’re looking to do is as Reprise evolves the way we hope it will be, that we’ll have far more departments and functions and much more separateness that we have with the original Reprise and Warners," he says.

Another factor in the decision to revitalize Reprise was the potential for not only market-share growth, but financial growth, Ostin says. "If you set up another label, you’re giving shots to people who might not otherwise be able to grow with the company because other slots are filled. And although people move on, as was the case with [current Capitol chairman] David Berman or [current Virgin Records co-managing director] Jeff Ayeroff, that doesn’t happen very often. “We’re not building a 7 reads stability (Continued on page 104)

Sponsorship Seminar Panelists Announced

NEW YORK The principal speakers and panelists have been announced for the annual seminar "Sponsorship In The Education & Leisure Industry," to be held Sept. 27-29 at the Fairmont Hotel, Dallas.
The three-day event, co-sponsored by Billboard and its sister publication Amusement Business, will be attended by record company executives, talent agents and managers, corporate marketing executives, video companies, radio promotion directors, college administrators, college marketing agencies, advertising and marketing agencies, public relations firms, and producers and producers of events.
The seminar will focus on a variety of topics, including the following:
• The role of music marketing in artist development
• Target-market sponsorship strategies
• Creating self-liquidating sponsorship programs
• Pricing, negotiating, and programmatic development of music sponsorships.
• New directions in video sponsorship
• Reaching the college market at local, regional, and national levels.
• Consumer promotion programs
• Market-by-market sponsorship
• Business-to-business marketing case studies.

Among the speakers and panelists: Philip Bloom, Burson-Marsteller; Perry Cooper, Atlantic Records; Stephen Cortell, Capitol Records; Geoffrey Drummond, Drummond Divine Co.; Joanne Englehardt, Hewlett-Packard; Joe Jeff Blaik, The Wonder Co., Inc.; Eric Graves, Texaco; Bob Halford, State Fair of Texas; Donna-Ann Hayden, Glenmore Distilleries; Mark Hensch, Pace Management; Tony Hobson, Hobson, Barnes & Associates; Jeffrey K. McElwain, Ensonic Systems Corp.; Business Finance Marketing Consortium; Michael L. Ormsky, RCA Records; Brian Par.

(Continued on page 106)

‘E.T.,’ ‘Rocky Horror Picture Show’ Top Some Lists

Dealers Dream: If Wishes Were Videos . . .

BY IRV LICHTMAN

NEW YORK Video dealers, while acknowledging a steady release schedule of catalog titles, still have a sizable wish list they would like to see on their shelves.

"The list gets lighter every year, of course," says Steve Burns, president of RKO Warner Home Video, with 20 stores in the New York metropolitan area, "but there’s plenty of room for demand. A group I’d like to see titles from are broadway shows as actually presented on stage. We’re always asking about them.


At New Video, with four stores in Manhattan, Steve Savage, president, and Michael Pollack, executive vice president, are happy that a prime wish-list title is about to be released by Paramount, the classic ballet feature "Red Shoes," which is New Video’s most-requested customer title among unavailable oldies.

Savage and Pollack also say they have gotten many requests for Bernard Berenson’s "1940," the ’50s cult film "Riot On Sunset Strip," "Black Orpheus," the Brazilian classic only on CBS/Fox but no longer available; "Five Easy Pieces," starring Jack Nicholson; the John Sayles-directed sleeper "Matecumbe"; and "It’s a Wonderful Life," Walt Disney’s "Fantasia," first released in 1940; and two other foreign features, "Sa-tyricon" and "Bread And Chocolate.

Savage and Pollack say "Manchurian Candidate" and "E.T." have been much requested.

Pollack says studios need more feedback from customers and video store personnel to keep unreleased titles under consideration. Acknowl-
**Vendors Encourage Rental Venture At Meet**

**Target Broadens Its Video Goals**

BY EARL PAIGE

MINNEAPOLIS Making a bid to de
velop its image as the leading U.S. discount department store in the home merchandise market, 232-unit Target is en-
larging its video presence in major
ways.

The chain generally is putting more emphasis on several areas of prerecorded software—especially compact disks. The vigorous thrust in video was described at the first video seminar at the annual convention of the chain's Jeteo supply wing, held in Boston last week.

At the event, which drew 250 staff and supplier delegates, Bill Veeneman, director of Jeteo, explained several
elements of Target's record growth, including an expected $5 bil-
lion in sales this year.

The upbeat angle for home enter-
tainment software suppliers is the
$110 million portion of total sales for Jeteo departments, which boast an overall growth rate "in excess of
25%," said Veeneman. "We're one of the five fastest-growing [Target] di-
visions."

A portent of further growth in vid-
eo for Target emerged during the video seminar, in which several ven-
turers urged Target to consider a rent-
dal department.

"I'm very encouraged," said Veeneman and Doug Harvey, Jeteo buyer, reacted sympathetically.

"With 200 million people moving through [Target] annually, we have [the] potential. No question about it," said Harvey, at the helm of a video round table, which focused predomi-
nantly on penalties.

The challenge to consider rental
was posed by Saul Melnick, president of Tri-Star Home Video. "Do you want to be only a part of a $7 billion annual business?" he asked. "You've got the traffic and space [for rent-
al]."

George Port, general manager of Video Treasures, then identified oth-
er discount department stores scor-
ing in rental, including Wal-Mart, Shop Co, Smitty's, and Lechmere.

"There's a growth in rental," said Port, who was joined by his general manager of Country Video.

"Dare to dream"—leading his second convention since assuming the direc-
tor post just prior to last year's event—said believes suppliers are now real-
izing "just how much of the country we're active in."

With 15 new stores planned for this year, including five in California, Tar-
get's markets show major concentra-
tion in the Midwest and Southwest. As along the West Coast, there are so many stores that a sixth distribu-
tion center will bow soon in Sacra-
mento, Calif.

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**Labels Win Suit Against Counterfeiter**

NEW YORK Four labels were
awarded the maximum in statu-
tory damages for civil infringe-
ment in U.S. Dis-
trict Court in Los Angeles July 21.

Sources close to efforts to
fight record counterfeiting could not recall an instance in recent memory in which a coun-
terfeiter received a maximum fine, which amounts to $50,000 per infringement under civil penalty.

Steven J. Bennett, a counter-
fete cassette manufacturer, was
ordered by Judge William D.
Keller to pay a total of $300,000 for the infringement of six copyrighted sound recordings owned by CBS Inc., Atlantic Records, Elektra/Asylum/ Nonesuch Records, and Warner Bros. Records.

The labels had filed a civil
lawsuit on Sept. 24, 1986, charg-
ing infringement by Bennett on pro-
duct by such artists as Phil
Collins, Power Station, Prince, Barbara Mandrell and on the soundtrack to the films "Night Shift" and "The Last Dragon." The civil action followed a plea of
guilty by Bennett to one count of criminal copyright infringe-
ment on Nov. 18, 1985. This re-
ulted in a fine of $3,000 and a sus-
pected sentence with the years of probation. Included in the plea were the same six titles that formed the basis of this civil action.

Bennett's criminal indictment stemmed from an FBI raid on his premises, resulting in the sei-
zure of 10,000 tapes, 10,000 casset-
tape inserts, 40,000 cards, 12,000 cas-
sette boxes, and four high-speed duplicating machines.

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**Freston New MTV Net CEO**

**Title Comes With Exit Of Roganti**

NEW YORK Tom Freston, who
since September has shared the title of co-president of MTV Networks with Bob Roganti, has been named president and chief executive offi-
cier of the Viacom International Inc. subsidiary.

After the departure nearly a year
day of former MTV chairman and CEO Bob Pittman, Freston was ap-
pointed president of a new entity, MTV Networks Entertainment. At the same time, Roganti, formerly head of advertising sales, was named president of MTV Net-
works Operations.

The two divisions served as the "building blocks" of MTV Networks, one handling programming, acquisitions, and cre-
ative elements, the other, sales and man-
agement of advertising.

With Freston's new title comes word of Roganti's departure from MTV, he has not yet announced his plans, but says he will announce his next moves in about three weeks. Sources say that Roganti will likely stay with the television industry, but not necessarily in the music busi-
ness.

Freston's major goal—and one of his primary achievements while running the entertainment divi-
sion—is the continued global ex-
ansion of MTV Networks. Under his
direction, the company launched MTV Europe Aug. 1 (Billboard, Aug. 8) and had previously established program-licensing arrange-
ments in Japan and Australia.

Freston has served in a number of capacities during his seven-year run with the Networks and Warner Amex Satellite Entertain-
ment (MTV's previous owner). He has held positions in the sales, mar-
ing, and programming areas. He was also senior vice president and general manager of MTV, a post now held by Lee Masters.

Freston was responsible for one of MTV's most effective consumer advertising efforts, the "I Want My MTV" campaign.

Freston will continue to report to
Ken Gorman, executive vice presi-
dent of Viacom International and chairman of the Viacom networks group.

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**Record Companies**

Sue Stratiro is promoted to vice president of public rela-
tions and communications for EMI Music, North America and Japan, based in Los Angeles. She was director of that division.

Elektra Records promotes Earl Hutchinson to national director of pro-
motion & marketing and Joe Morrow to national director of special mar-
kets, West Coast. Both were promotion marketing managers for the East and West Coast, respectively. Also, Cindy Parker-Cook is appointed pro-
motion marketing manager for the Los Angeles market. She was national coordinator of promotion for the label.

Doug Daniel is named national director of r&b promotion for Arista Rec-
ords in New York. He was senior national director of promotion, special
markets, for Elektra Records.

Epic/Portrait Records appoints Bob Pfeifer and Margot Core managers of A&R for the West and East Coast, respectively. Pfeifer is a recording art-
ist on Passport Records. Core headed an artist management and consulting firm, Core Arts.

Windham Hill Productions in Los Angeles names Rich Schmidt director of national promotion. He was national promotion manager for its Open Air label. Additionally, John McNamara and Roy Gattinella are appointed re-
gional managers for the Midwest and Western regions, respectively. McNara served in a similar post at RCA Records Nashville. Gattinella was regional manager of advertising and marketing.

Virgin Records in Los Angeles appoints Jean Pierre as r&b promotion operations manager. She was director of operations, black music, for Arista
Records.

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**Billboard Promotes Three**

NEW YORK In a series of moves, three key Billboard staff members have been promoted.

Jean Rosenbloom becomes news
editor, responsible for directing
staff coverage of events and trends
in music and home video. She has
been a copy editor with Billboard
since January 1986. Rosenbloom will
continue as East Coast coordinator
of news reviews.

Peter Kobel becomes senior copy
editor, responsible for direction of
copy-desk operations. Kobel joined
Billboard from Advertising Age in
May 1986 as a copy editor.

Linda Moleksi is promoted to re-
porter. Moleksi has been an editori-

tal assistant at Billboard since April
1985. She will continue to write the
Grass Route column, which covers
country artists, and manage labels and dis-

tributors, and the On The Road col-
umn, which reports on touring and
dates.

Drew Wheeler joins the staff in
New York as administrative assis-
tant. Wheeler comes to Billboard
from Artistas International Repre-
sentatives, a New York press rela-
tions firm. He has written for
Creek, New York Rocker, Spin, EAM, Music Connection, and oth-
ers. Under the name Chris Crocker,
he has written books on Cyndi
Lauper, Def Leppard, and Wham!

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The label also appoints the following regional promotion managers:

- Anita Cloud, based in Atlanta (covering the Carolinas); Roland Edison, Dallas; Inid Rawls, Atlanta (covering Georgia, Florida, and Alabama); Gary Harris, New York; Daria Langford, Chicago; Nat Martin, Lanham, Md.; Chuck Rush, Los Angeles; and Dave Ross, Detroit.

- Lisa Deubelhahn joins Atlantic Records in New York as video producer. She was assistant producer for SSC&B Advertising.

- Sleeping Bag/ Fresh Records in New York makes the following promo-
tions: Virgil Simms as national director of promotion; Tita Gray, national
dance and 12-inch promotion director; and Millie Walker, video promotion
director. Simms was regional marketing and promotion director. Gray was
regional radio and retail promotion manager. Walker will continue as
regional radio and retail marketing manager.

- Profile Records in New York appoints Betsy Grant marketing represen-
tative. She has been with the label for the past year.

- Larry Smith is named West Coast regional manager for Peter Pan In-
dustries, the Newark, N.J.-based children's label. He was national urban
marketing manager for PolyGram.

(Continued on page 96)
WHO WILL ATTEND

- Record Company Executives
- Talent Agents and Managers
- Corporate Marketing Executives
- Video Companies
- Radio Promotion Directors
- Music and Sports Marketing Agencies
- Advertising and Marketing Agencies
- Public Relations Firms
- Promoters and Producers of Events

SEMINAR SCHEDULE

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<tr>
<td>Sunday</td>
<td>Registration 11:00am – 5:30 pm</td>
<td>Sessions 1:00pm – 5:30 pm</td>
<td>CO-Sponsored by Ogden Allied Services</td>
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<tr>
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<td>Registration 8:00am – 1:00 pm</td>
<td>Sessions 1:30pm – 6:00 pm</td>
<td>CO-Sponsored by Mobile Vision</td>
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<tr>
<td>Tuesday</td>
<td>Sessions 8:30am – 1:15pm</td>
<td>Lunch 12:15pm – 1:45pm</td>
<td>Sessions 1:45pm – 3:45pm</td>
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<tr>
<td>Sept. 27</td>
<td>Reception 6:30pm – 8:30 pm</td>
<td>Luncheon 12:00pm – 1:30pm</td>
<td>Seminar ends at 4:00 pm</td>
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SAMPLE TOPICS

- Creating Self-Liquidating Sponsorship Programs
- Music Marketing's Role in Artist Development
- Target Market Sponsorship Strategy
- Pricing, Negotiating and Promotional Development of Music Sponsorships
- New Directions in Video Sponsorship
- Reaching the College Market at Local, Regional and National Levels
- Consumer Promotion Programs
- Market by Market Sponsorship
- Business to Business Marketing Case Study

SPEAKERS (Partial List)

- Michael Omansky, RCA Records
- Walter G. Wilson, MCA Records
- Perry Cooper, Atlantic Records
- Donna-Ann Hayden, Glenmore Distilleries
- Paul Siegel, LBS Communications
- Geoffrey Drummond, Drummond Divine Co.
- Eric Graves, Texaco USA
- Joanne Engelhardt, Hewlett Packard
- Julie Cardy, Miller Brewing Co.
- Phillip Bloom, Burson Marsteller
- Rick Nelson, U.S. Fidelity & Guaranty
- Paul Stanley, PS Productions
- Brian Parrott, Louisiana Pacific
- Jeffrey McElnea, Erson Freeman
- Edward Wekakem, College Satellite Network
- Neil Leventhal, American Honda Motor Co.
- Angelo Anastasio, Adidas USA
- Rhonda Racz, Seagram & Sons, Inc.

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**FCC Judge Strips RKO Of Licenses**

Ruling Cites ‘Continuous Dishonesty’

BY ED MORRIS

The Federal Communications Commission has ruled RKO General unworthy of the licenses it holds for 11 radio and television properties.

A number of music radio outlets are involved in the ruling, including KRTH Los Angeles, which has an AC/classic rock format; urban WRKS New York; classical WMGS/FM Washington, D.C.; big-band KIWA Omaha; and three Franciscan AC outlets WROK Boston, WXYT Fort Lauderdale, and WFYR Chicago.

The other RKO stations are talk-formatted WROK Boston and WOR New York.

In a 75-page opinion, FCC Administrator's Law Judge Edward Kuhlmann reviewed the complaints against RKO's "history of repeated and continuous dishonesty" dating back to 1977. The focus is on the false and misleading financial reports filed with the FCC and on the false billing of advertisers.

Kuhlmann said in his billing, "There was not a single case of fraudulent billing practices investigated and reviewed by this commission, which exhibits as many practices affecting as many advertisers over as many years."

A spokeswoman for the FCC says the commission believes that RKO failed to strip RKO's license within 50 days if Kuhlmann's decision is not contested. However, GenCorp, RKO's Akron outlet, had requested an extension, announced immediately that it would appeal the ruling.

The commission was assigned by GenCorp, William Reynolds, its chairman and CEO, "The decision is unprecedented and unjustified. Since the FCC's decision to remove RKO's Boston TV license in [1980], RKO has scrupulously sought to adhere to FCC regulations."

Quoting Pat A. Servodio, president of RKO General, the statement says that Kuhlmann "refused to give weight to the extraordinary commitment and achievements of all of our stations to the candidate of public community service."

"In almost all of our markets," Servodio said, "the RKO stations have maintained competitive market shares, which indicates our audiences' affirmation of our excellent programming. He stressed that this year alone the RKO radio stations had received more than 125 awards. Among these was Arbitron, RKO station's highest performance in the top three markets. ARKRT, a KRTH station in Appleton, Wisconsin, which registered the highest share, up from 3.8, and WYFR rose from 2.3 to 2.6.

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**Madonna Claims Most No. 1s In '80s; Bon Jovi LP Finally Slips Out Of Top 10**

BY LINDA MOLESKI

NEW YORK The Jem Group of companies has reorganized, separating the operations of its distribution arm from those of its in-house record label, Passport, and its associated imprints.

The move represents the latest in the growing wave of U.S. import concerns turning their attention to the domestic signings and releases.

Under the new structure, Jem's sales and distribution branches in South Plainfield, N.J., and Los Angeles will now be headed by executive vice president Bill Shaler, who was in charge of Jem Records West.

"The reorganization was a long time coming," says Jem president Marty Scott, who adds that the recent acquisition of the P.A.R.S. Group, a West Coast-based promotion and marketing firm, enabled Passport Records to jump into a full-scale record company.

Jim Snowden, head of the P.A.R.S. Group, will now serve as the label's vice president of marketing.

"The reorganization started 18 months ago, but over the last two months, [the purchase of the P.A.R.S. Group] made it easier to go out there and compete," Scott says.

"Technically, Jem will always have a distribution company," he adds. "Passport Records was just a piece of paper; it never had a staff. Now it has a staff of over 20 people."

According to Scott, the distribution facility will now work on a budget separate from that of the record company's "by running Passport like a separate entity. There's the same parent company, but the distribution company clears its decks."

Additionally, the label's staff, including Scott, will be housed in a new space alongside the company's South Plainfield office.

"Passport will be more aggressive in its signings and will be going after "bigger-name" acts. He estimates that in fiscal 1988, the Passport labels will release some 57 recordings. Logos under the Passport name will include Passport Jazz, Audion, PVC, and Editions E.G. which will continue to be distributed exclusively by Jem.

There will also be a bigger presence from Passport in the rock'n'roll arena. "We have a tremendous amount of stuff coming out," he says.

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**Nashville Acts Absorbed By Capitol**

**EMI Leaves Country**

NASHVILLE Except for catalog product and new singles from existing acts, EMI America is straggling out of the country music business. A spokesman for Capitol Records' Nashville operation says that EMI America's entire country roster is being absorbed by the Capitol logo.

The move affects those former EMI artists Barbara Mandrell, Dan Seals, the Osmond Brothers, Tom Wopat, Don McLean, Dana McVicker, Newgrass Revival, Lisa Angelle, Jay Booker, and Kix Brooks. No acts were dropped in the change, nor have there been any staff cutbacks in the Nashville division.

Upcoming albums from Newgrass Revival and Dan Seals, originally slated for release on EMI America, will be switched to Capitol, with no setback in their release dates. Singles yet to be pulled from the Mandrell and McVicker albums will remain tagged as EMI product.

The spokesman says it is his understanding that Capitol intends to consolidate EMI America and Manhattan and make the label "totally a New York operation."

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**Chart Beat**

by Paul Grein

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**Fast Facts**

Bon Jovi's "Slippery When Wet" this week finally drops out of the top 10 on the Top Pop Album chart, but not before tying "Whitney Houston" for the longest run in the top 10 (46 weeks) since tower Bruce Springsteen's "Born In The U.S.A." 84 weeks in 1984-85. All three acts hail from New Jersey. Is it something in the water there, or what?

The Whispers land their first top 10 pop hit this week in "Rock Steady" jumps three notches to No. 8. The breakthrough comes nearly 17 years after the group first cracked the Hot 100. Its previous biggest hit, "And The Beat Goes On," peaked at No. 19 pop in 1979.

Michael Jackson's "I Just Can't Stop Loving You" jumps six notches to No. 10 this week, becoming his 13th consecutive top 10 hit. That puts him in a tie with Lionel Richie and Madonna for the longest string of top 10 hits in the '80s.

Reggie and Vincent Culloway, who left Midnight Star last year, produced both of the top two hits on this week's Hot Black Singles chart. Leter's "Casanova" is No. 1 and Natalie Cole's "Jump Start" is No. 2. It's the third time in the past 18 months that one producer or team of producers has supervised both of the top two black hits. Jimmy Jam & Terry Lewis did the trick in March 1986 with Janet Jackson's "What Have You Done For Me Lately" and Cherrelle With Alexander O'Neal's "Saturday Love". Nick Martellini scored just last month with Stephanie Mills' "I Feel Good All Over" and Regina Belle's "Show Me The Way."

"Casanova" is the second No. 1 black hot for Levert—which includes two of O'Jays founder Eddie Levert. The first, "(Pop Pop Pop Pop) Goes My Mind," hit No. 1 in September.

**LETTERS**

Robert T. Durkee of Altona, Wis., notes that Living In A Box's "Living In A Box," which jumps to No. 17 on this week's Hot 100, is the highest-charting hit to date in which the artist's name is the same as the song title. He edgels out the Sweet Inspirations' "Sweet Inspiration," which hit No. 18 in 1968.

Andy Hammond of Muskegon, Mich., notes that Stephen Bray has written and/or produced six top 10 hits, not five, as we indicated. We left out Regina's "Baby Love."

Barbara Connolly of Richmond Hill, Ontario, recalls a recent instance of an artist being "saluted" in a hit record at the same time that one of his own records was on the chart. (Smokey Robinson, of course, is the current example). Last year, James Brown's "Living In America" was in the top 15 at the same time as John Cougar Mellencamp's "R.O.C.K. In The U.S.A. Which" contained the line "Let's not forget James Brown." Readers, let's don't.

And Mike Angles of New Bremen, Ohio, wants to know, "What are the odds of back-to-back No. 1 hits both having references to clocks in their opening lines?" Off the top, we'd have to say not too good. Maybe in Switzerland, but not here. But Angles points out that it happened last month, when Whitney Houston's "I Wanna Dance With Somebody" ("The clock strikes upon the hour") was replaced by Heart's "Alone" ("I hear the ticking of the clock").

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Back To School. EMI America recording artist Nona Hendryx recently visited her high school, P.S. 44, on Manhattan's Upper West Side. She spoke to the students about record production, how singles are selected for an album, and the music industry in general. Hendryx also played her new single, "Baby Go-Go," and other tracks from her current album, "Female Trouble.

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 Commentary

The Retailers’ View

BY LOU BERG

I am concerned about keeping the video business in our stores. Video competition is everywhere—convenience stores, gas stations, pizza parlors. As video retailers, we have got to keep our customers coming back into our stores.

Our responsibility to the industry is to convey to our customers the excitement, the glitz of Hollywood. To everyone who enters our stores we are, in fact, Holly-wooders. Retailers.

There are many issues that threaten the survival of the video software specialist. The one that sticks out in my mind is piracy. But what do we constitute piracy? Replacing the broken glass on a tape! Replacing the shell on a damaged cassette? Copying from one tape to another to repair a bad spot in the program?

The issue is confusing, and opinions differ greatly. First, we need some guidelines from the manufacturers or from the Motion Picture Association. Then, I would like for the VSDA to address this issue by getting closer cooperation from the manufacturers and working vigorously to prosecute these pirates.

I strongly believe that competition is good for business. But piracy is unfair competition, and the legitimate dealer has no way of competing successfully.

The pay-per-view issue also concerns me. The studios have carefully licensed their product to PPV companies and look the other way when cable companies promote and encourage a blank tape," or "Don't hassle waiting in line in a video store.

Video home movie has an exclusive window before movies are released on PPV. Retailers must voice our concerns to the home video manufacturers.

Another major problem facing video retailers is escalating prices for video movies. I reluctantly accepted these higher prices with the understanding that more national consumers would become involved. I also understand that manufacturers are experiencing increased expenses.

But at the same time my share of the rental market has diminished. The video specialty store has more competition. And it's the kind of competition that rents very expensive movies for under $1 a day.

More time is now required to recover our initial investment from a new A title, let alone make a profit. And consumers have more A titles to choose from than ever before.

Higher prices have also created more customer confusion. Already, our retail customers expect $7.95 product to be reduced to less than $30 in a matter of a few months. As a result, our customers resist buying $9.95 product in the belief that it too will drop to less than $30.

Can we really blame them? As a retailer, we don’t even know when the price will drop or even stabilize.

Today’s prices are down for three to four months and then up again to the original levels. Most manufacturers are not even publishing a cutoff date for when promotions will end, preferring instead to wait and see how well the promotion does.

How, then, will the public value video products?

What is it that makes one movie worth $50 more than another? What makes a movie worth $79.95 in April and only $19.95 in August?

As an industry, we must address these questions. They are the average consumer's prices. These prices cover an everyday consumer's needs. It is their question that needs to be answered.

However, looking forward to the 1987 VSDA convention, I can share ideas with other retailers. Our experiences, whether they are successes or failures, are important. They are ways of learning, ways of helping each other prosper.

Communication is our most important asset. The exchange of information in the video industry, I have met people from all over, and we all have similar concerns.

These concerns and the decisions we make now are critical in shaping the future of the video industry.

Make Money, Not War

THE PAY-PER-VIEW/VIDEO CONTROVERSY

BY SCOTT KURNT

Conflicts are inevitable when new markets develop. Competition always affects the consumer. Critical suppliers play a role in creating pattern becomes clear. And just to make things tougher, vast quantities of smoke are created by the process.

Of those war's waged right now is between video dealers and the recently legitimized pay-per-view industry. Both sides are supplying countermeasures. And when there is an absence of one product, another industry steps in to fill the market.

The Video Software Dealers Association is being formed in Las Vegas, reportedly going on the offensive against PPV. At the same time, the PPV industry is assembled in San Francisco sharpening its own attack on the consumer marketplace. Meanwhile, the major studios are splitting their resources and attention between both businesses and conventions.

This new market opportunity—the chance to provide top-quality, current entertainment to the seemingly insatiable American public—is big enough for both industries. All we have to do—video dealers and PPV purveyors—is understand the unique market segments we serve. Hollywood should, in turn, and for its good, distribute equally to us both so that we can form both markets for its product. That way, everybody wins.

Remember when everybody thought that television would kill radio? TV was also going to kill movies. And video was supposed to ring the death knell for pay. Wrong. Pay has more subscribers than ever. Each medium found a niche, and the market expanded, as did the economic opportunity. The video/PPV issue is the same old stuff.

This "new" market really represents the growing appetite for the "movies you want when you want them." They include the ones you go out and get as well as the ones cable delivers to you electronically. And thanks to the home delivery of pizza and Chinese food, consumers know that you pay extra for this convenience. Video and PPV should really be going after different customer ex-

Peter, who only have a couple of channels for PPV, have no choice but to purchase the most desired programing. Interestingly these are exactly the titles consumers have the most trouble getting at their local video stores.

However, video has a significant price advantage over PPV (approximately $2.25 vs. $4.25). This is one of the most attractive benefits it offers. Since cable can't afford to price at parity with video rentals, rentals and PPV get a favorable price in the competitive market.

Each of us should do what we do (Continued on page 104)
Video Résumé Is Controversial Tool
PDs Express Differing Points Of View

BY MARK CURRIDEN

CHATTANOOGA, Tenn. — The video cassette has long been a traditional tool in getting a job, but programmers around the country feel video résumés will be the next fad to hit the radio industry.

So far, very few PDs have seen video résumés, except in the larger markets in positions where high-profile, sought-after personalities are desired.

KUBE-FM Seattle PD Gary Bryant is among those who believe video résumés are a viable future trend. "It's critical to know [PDs] look on the tube, in personal appearances, and how they function in front of crowds," says Bryant. "PDs can splice tape and come off one way on the air but be totally opposite in person, and you don't find out until you've already hired them that they're not the person you're looking for. Video résumés give me a sense of what they're really like."

Not all programmers agree with that philosophy. "I don't hire people because of what they look like," says Cheryl Morton, KDKA Pittsburgh PD. "I want to know how they sound. That's it. I put video cassette résumés up there with a person who sends me an 8-by-11 glossy photo of themselves. I think it's obvious.

Morton admits that she has viewed the video résumés she has received, unlike the audio cassette she puts aside. "I get up to 15 cassette and résumés a week," she says. "If they were all videos, where would I store them? When would I have time to see them all?"

Programmer-head hunter Don Anthony leans toward making video résumés a standard hiring tool. Anthony heads Talent Masters, an Atlanta-based firm that searches for top-quality announcers nationwide.

"I personally recommend this for marketing for the high-profile morning personality or for an outrageous comedian," he says. "I'd love to see a trend where all auditions are video. The visual is such a big difference, especially with an out-of-town announcer, when you have to fly them across the country just to find out it's somebody you really don't want to deal with."

"That Masters' Anthony says the video résumé will have its biggest effect on what programmers call "the 20-second syndrome.""

"The video will force us to take the time to sit down and watch and listen to what's being presented. The popping in of a cassette for 20 seconds, hearing a few breaks, and then hitting the eject button will be history," Anthony says.

"In the end, many programmers feel the idea of videocassette résumés replacing the good old T&R will come and go, but not without leaving a lasting mark on the radio industry. Most think the high-profile positions, especially in the top 50 markets, will in the near future require some type of video presentation to be at the very least a complement to the traditional cassette and résumé."

"It will force us to listen to what's being presented" cases where we forwarded videos to stations, programmers have been quick to view them, because they're conscious to see the person visually as well as audibly."

Anthony suggests the following be included in video résumés: on-air footage, phone announcement, stand-up comedy routines, live commercial remixes, and personal interaction with the public at promotions.

"Says Anthony, "We spend 6% of our annual income on food, 12% on car maintenance, and I think it's in our own best interests as broadcasters to invest 4% or 5% in video production costs in our careers."

Anthony says he doesn't know of any full-time videocassette producers who work for radio personalities exclusively, but estimates that producers charge $500-$1,000 per tape.

Most program directors remain uncertain about the future of video résumés. WIVY Jacksonville, Fla., PD Bruce Golden, considers it a novel idea and says it will catch on in two to three years.

"With the proliferation of camcorders, it very well could be the next wave in radio," he says. "But it's still radio, and some of the best broadcasters are not the most attractive people, so it's not clear why we're in radio, and not TV."

"A video does show body language and mannerisms. It gives a big difference, especially with an out-of-town announcer, when you have to fly them across the country just to find out it's somebody you really don't want to deal with, he says.

"That Masters' Anthony says the video résumé will have its biggest effect on what programmers call "the 20-second syndrome.""

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Casinos, Ski Resorts Power Promos

RENO/LAKE TAHOE STATIONS STEP BRISK PACE

By TERRY WOOD

RENO, Nev. — If you give a slight twist to the local civic slogan, you could call this region "the biggest little market in the world."

Despite its humdrum Arblarton market rank of 15.8, the Reno/Lake Tahoe community bustles year-round — and around the clock — with an energy level and a cosmopolitan flavor that clearly distinguishes it from other markets of similar size.

In addition to being a college town, Reno serves as the hub of diverse resort and recreation industries that dominate the economic picture of this desert community of 189,700, where the average resident age is 30.0.

The market's 17 radio signals reflect Reno/Tahoe's status as anything but a second-rate ski area, according to station GMs like Telluride, Colo., or Jackson, Wyo.

"There are a lot of good radio stations," says Boyd Reyes, PD at KWNZ. "You could move a lot of them into a major market and they would sound like they fit in. People here won't tolerate your usual small-town, pet-patrol radio. It won't work here. We're not that small." As a top 40 station, KRZQ earned a last place rating of 0.7 in the winter ratings. In its album rock debut, however, KRZQ rocketed to No. 2 in the market with a 9.9 share. KKOZ dropped from 14.4, its customary double-digit domain, to 8.7.

And on the top 40 front, teen-conscious KHQT chopped off perennial hit leader KWNZ, climbing to third in the market with a 9.0 (up from 8.2), while KWNZ finished fifth with KKOZ at 8.7 (down from No. 2 at 12.0).

"Competition is good for all of us," says KOZZ program director Steve Funk. "We may not like it, but it will push all of us to be better radio stations.

"This is still a real pickup truck, gun-rack kind of market. Country used to dominate here until KOZZ went up. We're all making some adjustments now."

Several factors that distinguish Reno from other markets influence the music they play and the announcers they book. Casinos, ski resorts power the around-the-clock Reno economy and result in heavy concert activity. As a result, numerous promotional possibilities exist.

"This really is a 24-hour town," says Beau Reyes of KWNZ. "We have to be as consistent as possible around the clock because a lot of working class workers get home at 2 a.m. and 4 a.m. to go to work."

"In other markets where people aren't as shift-oriented, you might be able to throw anybody on the midnight-6 a.m. shift, but we can't do that here. We'll run a promotion at 3 a.m. to attract those people.

"With Lake Tahoe and several renowned ski areas only an hour's drive to the west, most sports giveaways are essential to maintaining station visibility."

"We give away lift tickets like they were water," says KOZZ's Funk. "We also have our own ski club. Last winter we started our Ski Promotion. We dressed up one guy in a fox hat and a tail, and any one who caught up to him on the slopes would win some prizes. We're going to go behind this year.

"The clubs bring in big entertainment, don't get in too other than Funk adds. "One of the clubs here runs an oldies series, and it's brought in Donovan, the Beach Boys, and others. Paul Revere & the Raiders are huge in this town. We always do promotions with (Continued on page 20)
ON AUGUST 18, WE'RE GOING WILD IN THE STREETS THE NEW ALBUM BY Helix
"WHITNEY MARKS GRADUATION DAY FOR THE PROM QUEEN OF SOUL. The new album showcases a Whitney Houston who sings bolder, blacker, badder. Throughout the album, the range and vocal glamour displayed offer testimony that the girl has grown up."
— TIME MAGAZINE

"RELAX, EVERYBODY. THE FIRST ALBUM WAS NO FLUKE. You have to go back to Sinatra and Streisand to find comparisons for a pop singer emerging so young with such rare talent and style. The album is a thoroughgoing delight."
— PEOPLE MAGAZINE

"A LOT OF THOUGHT AND CARE HAS GONE INTO WHITNEY. Fortunately, a lot of voice also has gone into it and that’s why it will be no letdown for the multimillions who bought the first one."
— NEW YORK DAILY NEWS

"HOUSTON’S VOICE IS LIKE A STALLION RARING TO GO, AND SHE COMES ON LIKE GANGBUSTERS ON HER SECOND LP. She’s lengths and lengths ahead of the competition."
— THE MORNING CALL

"THE NEW ALBUM IS MORE FOCUSED AND COHESIVE. This time out, she’s firmer, more confident — there are more high points in which her singing reaches celebratory crescendos. Along with crystalline belting, Houston growls and scats and varies her timbre and phrasing."
— ST. PETERSBURG TIMES

"WHITNEY’S VIRTUOSITY AND POTENTIAL ARE AS EVIDENT AS EVER AND HER VOICE HAS A GREATER RICHNESS THAN BEFORE. Whitney knows all the right moves — when to soar, when to whisper and, on a line like ‘I like the animal way you move,’ when to growl."
— NEWSWEEK

"UNLIKE SOME OF OUR CONTEMPORARY SOUL SINGERS WHO HIDE BEHIND THE MUSIC AND THE BEAT, WHITNEY HOUSTON IS PURE VOICE AND HER FOLLOW UP LP PROVES IT. This LP is just as good as her first and probably even better. On the scale of 1 to 10 this LP rates 9.99."
— SEATTLE MEDIUM

"HER LATEST EFFORT IS A REAL WINNER. Now the girl’s on her own with an album showcasing her staggering versatility."
— THE COMMERCIAL APPEAL, Memphis, TENN

"HOUSTON SOUNDS GREAT THROUGHOUT THE ENTIRE ALBUM. The purity of her voice, especially in the upper register, is something to behold. The new album makes you realize that her career is actually just beginning."
— MORNING ADVOCATE, Baton Rouge, LA

"HER VOICE TAKES US TO PLACES WE KNOW AND TO PLACES WE MIGHT WANT TO FORGET, AND TO PLACES WE DREAM ABOUT."
— ASSOCIATED PRESS
"WHITNEY CLICKS WITH CLASSY STYLE. Bottle her voice and the potion would tame tornadoes, melt steel, sweeten vinegar. Whitney Houston puts the average nightingale to shame."
— USA TODAY

"A TRULY AWESOME ALBUM. You have to look long and far to find a better voice in pop music than Whitney Houston's."
— EVENING SUN, Baltimore, MD

"WHITNEY HOUSTON HAS SOMETHING FOR EVERYBODY. She always did. The album is, indeed, the best. Four stars, and worth the wait. Here comes "Whitney's Greatest Hits, Volume Two."
— THE NEW YORK POST

WHITNEY.
Her acclaimed second album. Includes the #1 hit, "I Wanna Dance With Somebody (Who Loves Me)," her newest smash, "Didn't We Almost Have It All," and 9 more inspired performances.

The #1 Album All Over The World!
On Arista chrome cassettes, records and compact discs. © 1987 Arista Records Inc., a Bertelsmann Music Group Company

Produced by Narada Michael Walden, Michael Masser, Jellybean and Kashif.
The First Live Concert Series On CD

THE KING BISCUIT FLOWER HOUR

DIR RADIO NETWORKS
Kim Freeman is on vacation. This week’s column was written by Andrea Molotski, with additional contributions from an assortment of industry colleagues with something to say.

Hot Top 40 outlet KBTS “B-B-Q” Austin, Texas, named Kevin Davenport midday personality and music coordinator. He had been assistant PD and a personality at another Austin outlet, WYFT-FM Chicago program director Ric Lippincott is filling the PD slot at sister station WLS-AM for John Gehron, who recently moved to WREX-FM Riverhead, N.Y. In addition to his new responsibilities, he will continue as the station’s afternoon jock.

In what appears to be an abrupt move, WYFV-FM Hudson, Wis., has fired program director Dennis Anderson, who has been part of the station’s morning team, WYFV-FM, Wausau, Wisconsin, where he has served for four years. Word is she is relocating to Kansas City.

Word that WTag “Eagle 90” Indianapolis is playing musical formats again. The station—which switched its format and call letters from top 40 WNAP to adult contemporary WTag in the spring—has been running a series of on-air spots announcing that on Aug. 14 a “new station” will appear.

Reports are it will sign on as an WKLR with a classic rock format—if that’s the case, the move will put the outlet in head-to-head competition with longtime station WPBQ “Q-95,” which recently took over the market’s No. 1 spot. Additionally, WTag reportedly trimmed its morning team, Harper & Lee, at Aug. 7.

Tony Wright is promoted from music director to program director at urban station WJZJ Albany, Ga. Shawn Burke moves from WYNY New York to WWMX-FM Miami, where he is doing morning drives for the classic oldies outlet. Jay West has departed KIVA-FM Albuquerque, N.M., to take a town-country post at KSSF “Kiss 97.3.” Where he’ll be filling the 7 p.m.-midnight slot, KOKY Little Rock, Ark., will get two of its core members, program director George Frazier and on-air personality E. Rodney Jones.

Longtime air personality Gerry House is returning to WSIX-FM Nashville after a stint at Los Angeles country outlet KAC-AM. He will take over the 6-10 a.m. slot at WSIX, where he served for 10 years.

And now, back to our special programming:

Jay Ziskrout, director of national album promotion at Astra: “My first act upon returning from a very positive trip to Austin, Texas, was to call in with WBEZ’s Chris Cokas, discussing the success of the album’s first single. It seems that a bird was originally intended to fly through the station’s transmitter, the resulting power surge knocked the station off the air and then blew the fuse on the studio’s air conditioner. Well, the transmitter was re-routed, and the air-conditioner’s continued failure kept the temperature rising until the Dr. and his ‘rock nurse,’ Fran ‘I’m Living In The Past’ Lane, were forced to continue their fascinating repartee... in the buff.”

“...So, what was all the hoopla about Michael Jackson’s latest, ‘I Just Can’t Stop Loving You?’ It seems that in an effort to scoop each other before CBS’ July 22 morning greeting, KLOS and KSWR taunted each other by encouraging listeners to call up and hear the new song on the phone on the station’s request line.

And, over at KLOS, PD Charlie West, who has recently set his watch from Tulsa time to Pacific Standard Time, swapped (with his tongue firmly planted in his cheek) that KLOS might change call letters to KTBK ‘The Beach.’ If this does, in fact, occur, you can expect to hear ‘the sounds of sand.’ It is hoped that this format will appeal to surfers, surfers, and castle building enthusiasts everywhere.”

“...The phone is ringing, gotta go. Don’t forget the fries, Kim.”

Ray Boyd, PD of WYVE “V-107” Atlanta: “The next time a beat was a conversation with a salesperson or a sales manager ends with the thought, ‘Gee, that guy really doesn’t understand programming,’ think about this: If you’re not sure what your sales department doesn’t understand programming, it may be your fault for not helping them to understand your values and priorities. And how much do you really know about your station? Your most important ally in your radio station is your sales department. Effectively working together enhances the success of both departments and the entire operation.

“Is your radio station united in its effort to reach its common goals? Have those goals been articulated to all team members in all departments? And do all members of your program staff fully understand and appreciate how the sales operation can in fact help programming to realize their departmental and individual goals?”

Dave Anthony, program manager of KDAB-WM Minneapolis: “One of the topics I introduced at the recent Upper Midwest Communications Convention in the Twin Cities dealt with avoiding the mistakes of the past. The typical proponent of less personality on top 40 stations and more of aube approach is once again rearing its head, like it did in the late ’70s. The top 40 format is still paying the price for this move 10 years ago through a severe lack of personalities who can really entertain. It also caused a wave of boredom which wiped out the format. Recommendation? Keep personality strong on top 40 radio and act fast on exciting music—researched or not.”

Bill Bennett, VP of promotion at MCA Records: “I had the opportunity last week to hear what will surely be one of the biggest records of the year. It’s Robbie Robertson’s long-awaited solo album. Not only does this record—with hits like ‘Showdown At Snake Creek’—represent the return of one of our supreme songwriters, but, utilizing the BeDeans on some of the tracks, perhaps Robertson validates one of Milwaukee’s best-kept secrets.

“The BeDeans’ last record was one of those nearly huge records that didn’t make it despite critical raves from this side of the pond. And it says, I’m sure it’s quite coincidental that Robertson will emerge at the height of the current roots-rock revival surrounding the T-Birds, Omar, Steve Earle, the great Beef Farmers album, and John Cougar Mellencamp’s latest.

“Still to come are the aforementioned BeDeans—produced by Jerry Harrison, the Jon Davis Lynn Jones—on PolyGram, the just-released Dave Perkins on What/ A&M, and the legendary Radiators from New Orleans, signed by Epic’s Michael Caplan.”

BY KIM FREEMAN

Davenport Crosses Over To KBTS Austin; WYFT Chicago On The Prowl For A PD

VOX

JOY

FOR WEEK ENDING AUGUST 22, 1987

ALBUM ROCK TRACKS

Compiled from national album rock radio airplay reports.
### Billboard Hot Crossover 30™

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<td>MADONNA</td>
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<td>GEORGE MICHAEL</td>
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### Billboard Hot Adult Contemporary™

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<td>LAURA BRANIGAN</td>
<td>THE RAIN</td>
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<td>DIONNE WARWICK &amp; JEFFREY OSBORNE</td>
<td>A HOUSE IS NOT A HOME</td>
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<td>GEORGE MASON</td>
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*Products with the greatest airplay gain this week. *Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. A RIAA certification for sales of 2 million units.
### Billboard Power Playlists - August 22, 1987

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

**New York**
- P.D.: Larry Berger
- Los Lobos, Laura
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"
- Whitney Houston, "Didn't We Almost Have It"
- Dionne Warwick, "Nothing Can Be Stronger"
- The Pointer Sisters, "Go On, Get Yourself Together"

**Boston**
- P.D.: Harry Newton
- George Michael, "I Want Your Sex"
- Los Lobos, "Shut Up and Pop"
- Debbie Gibson, "Only In My Dreams"
- Berlin, "Take My Breath Away"
- Michael Frary, "This Love"
- Steve Winwood, "In The Morning"
- Mary's Prayer, "Where I Belong"
- Orchestral Manoeuvres In The Dark, "Pleasure Principle"
- Duran Duran, "Wild Boys"
- Madonna, "Material Girl"

**Chicago**
- P.D.: John Gersten
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- Whitney Houston, "Didn't We Almost Have It"
- Klymaxx, "I'm the One"
- Jackson 5, "I'll Be There"
- Los Lobos, "What's Up"
- T'Pau, "Breakfast in America"
- Sade, "Your Love Is King"
- Jacob Miller, "Wanna Be Startin' Somethin'"
- Mariah Carey, "Dreamlover"
- Wilson Phillips, "Hold On"

**Philadelphia**
- P.D.: Scott Walker
- Madonna, "Who's That Girl"
- U2, "Lion" (From "The Bride"
- The Pointer Sisters, "Go On, Get Yourself Together"
- The Pointer Sisters, "Boys Are Back"
- Debbie Gibson, "Only In My Dreams"
- Whitney Houston, "Didn't We Almost Have It"
- Klymaxx, "I'm the One"
- Madonna, "Material Girl"
- Diana Ross, "Love Hangover"

**Cleveland**
- P.D.: Jim Richards
- Los Lobos, "The Look"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

**Atlanta**
- P.D.: Bib Case
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

**Los Angeles**
- P.D.: Steve Bierer
- The Whispers, "Shake"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

**Pittsburgh**
- P.D.: Jim Richards
- The Whispers, "Go, Go, Baby"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**Power 94**
- P.D.: Jon Holm
- The Whispers, "Shake"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**Z100**
- P.D.: Scott Shannon
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**WLTW-FM**
- P.D.: Rick Gillie
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**Z955**
- P.D.: Brian Patrick
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**The Power 100**
- P.D.: Rick Stays
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**The Power 96**
- P.D.: Rick Gillie
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"

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**The Power 96**
- P.D.: Matt Kim
- Los Lobos, "La Bamba"
- Madonna, "Who's That Girl"
- U2, "The Fly"
- Laura, "One Love"
- Klymaxx, "I'm the One"
- Alexander O'Neal, "Fake It"
- D'orme, "Song For You"
- Los Lobos, "La Bamba"
- Debbie Gibson, "Only In My Dreams"
- Janet Jackson, "Say You, Say Me"
KZZP’s Zapoleon: Trust Instincts Over Consultants

BY MOIRA MCCORMICK

PHOENIX, Ariz. Guy Zapoleon, program director of Nationwide Broadcasting's top 40 outlet KZZP-AM-FM here, believes that programmers are too often handcuffed by charts and consultants. “Every week, we add what we consider to be the best songs, and at times we skip past what’s on the chart,” says Zapoleon.

“A lot of times, records work out their own places in a market—sometimes you have to hang on to that track that's dropping off the charts [because it may be working in your region].

What works in Phoenix, where KZZP has a 12.3 spring Arbitron share, running second only to country combo KNIX-AM-FM, often involves “with a country flavor. Restless Heart is big here,” says Zapoleon. “A lot of songs are hits here that aren’t hits anywhere, and we break them within a month.”

In fact, says Zapoleon, KZZP broke Glenn Medeiros’ recent hit “Nothing’s Gonna Change My Love For You” after Zapoleon came across it while on vacation in Hawaii. “I’d wanted to get away from the industry,” he says, “but a friend of mine at a radio station there wanted me to hear this song.” Medeiros’ record had won a local competition in Hawaii.

“I thought it was a great song, so I brought it back to KZZP and played it for our ‘Make It Or Break It’ feature, in which a new song is played four times in one day, and listeners call in and vote on whether they like it. It got a 94.4% response—a very positive response to any new song’s ever gotten on that feature.”

KZZP utilizes consultants, says Zapoleon. “I also serve as one of Nationwide’s two group programmers, overseeing five of the broadcast chain’s top 30 outlets around the country. Zapoleon, music director Todd Fisher, and operations director Clarke Ingram “all listen a lot of music,” says Zapoleon. “If we get a feel for a record, we'll stick it on a cassette and listen to it four or five times before putting it on the air. We do a lot of analysis on songs before we play them; we look at other airplay in the market, for instance.”

In addition, Zapoleon says, he’s gotten to know programmers in other cities with whom he trades advice and ideas.

“One use of a gut feeling in picking a record, says Zapoleon. “There are a lot of records I like, but not all of them have the ingredients.” For instance, KZZP liked Atlantic Starr’s “Always” and says he programmed it out of the box—over the objections of Warner Bros. marketing at the time—and it became a different album track. “Always” went on to be No. 1.

The PD began honing his instincts as a youngster. He first became hooked on radio via WABC New York and Cousin Brucie, while his father, Stanford, worked at the station. Later, his father, who was in the clothing business, moved the family out to Los Angeles, Zapoleon became exposed to the “Boss Radio” sounds of then-KJJ, whose programmer, Bill Drake, was to become Zapoleon’s most significant inspiration.

“I was a fan of radio,” he recalls. “I collected record charts in high school and then radio playlists from KJHH on Wednesday nights, when they did their hit countdowns. I’d compare them to my own hit predictions—and I was very close most of the time. It was a good learning device as far as picking music and hits and doing charts.”

At 20, Zapoleon put his music-stata mania to practical use, compiling a Los Angeles-area list of the greatest hits of all time (actually from 1956-75 and subsequently a national version of that chart. The lists garnered him a great deal of media attention, landing him an article in Rolling Stone (and eventual inclusion in “Pictorit Of Rock Radio” last September, a roundabout way, at a job at KRTM, the former KJJH.

“It was ironic, Bill Drake was being taped and they needed someone to revamp their old tapes. I basically replaced Bill Drake,” Zapoleon never got to meet his idol, however. “Bill Drake called me once in New York; I missed the call and tried to call back but never reached him.

Doing his charts, says Zapoleon, “gave me an ear for which records are hits and why. Hits have something special. If you hear a song four or five times and are already sick of it, it’s not a hit.” Zapoleon names Lisa Lisa’s “Head To Toe” and Wham! “Rock Steady,” Los Lobos’ “La Bamba,” and Heart’s “Alone” as current examples of bona-fide hits.

Zapoleon’s tenure at KJHH, which began after he graduated from UCLA with a B.A. in psychology, was followed by a stint as music director at KRLA. He then returned to KRTM as music director. Zapoleon next served as PD at AC top 40 station WQQQ-FM in Washington, D.C., where he was named a 25-34-year-old.

KZZP’s major competition comes from AC top 40 KOFY-FM “Y106,” formerly beautiful music station KYQT, and AC top 40 KKFR, both of which are more adult-oriented, according to Zapoleon. “We’ve always tried to be more mass-appeal top 40,” he says, “though we do have a strong adult share. Right now we’re No. 1 with teens and the 18-24 group, in the last book we went from seventh place to third among the 25-54-year-olds.”

KZZP boasts top-rated time slots on Friday and Saturday nights, with its respective features Hot Mix (dance-oriented) and Party Patrol (new wave/dance). “We’ve made a practice of adding features that don’t dilute our product,” says Zapoleon.

As a program director, Zapoleon says he only gets to spend “five hours a week on music and the rest of the time doing everything else, from signing time sheets to doing promotions. But I wouldn’t do it if it wasn’t fun. It’s all part of the job.”

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P.O.D. OF THE WEEK

KZZP

San Francisco

P.D.: Keith Naffally

Guy Zapoleon, Program director of KZZP-AM-FM Phoenix, a group PD for Nationwide Communications, and Billboard’s P.O.D. Of The Week.

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BILLBOARD AUGUST 22, 1987

www.americanradiohistory.com
Everybody's excited about the FAT BOYS return to the silver screen in their hilarious new movie "DISORDERLIES." (811-271-4)

This is the movie you're going to laugh yourself sick over.

And there's a sensational soundtrack with a collection of dynamic hits, leading off with the 1st smash hit single, Bananarama's "I Heard A Rumor." (811-466-7)

And there's more! The Latin Rascals do their stuff with "Disorderly Conduct." Tom Kimmel does "Tryin' To Dance." And of course, the Fat Boys on "Baby You're a Rich Man."

So catch some great music from the soundtrack of "Disorderlies."
Detroit listeners can now take part in WCZY's latest gag and be certified as Official Elvis Presley Daughters. Listeners who send the station a self-addressed, stamped envelope and a $2 check made out to the Children's Hospital of Michigan will be presented with an Official Daughter of Elvis Birth Certificate. It entitles the bearer to the right "to appear on any talk show in the country [and] on the cover of every sleazy tabloid and the right to call any radio station in the country and demand to hear the song her daddy did just for her."

CERTIFIABLE II
KOH-AM news and talk radio in Reno, Nev., has put the pot into the Pet Rock idea. Listeners who send in $6.30 receive a very official-looking certificate of ownership for their very own Nevada pothole. The proceeds from the sales go to the Nevada Humane Society.

We're not sure what makes Nevada potholes more worthy of loving ownership than any other state's, but we're assured that the Nevada breed grows and multiplies as well as any other regional variety. The certificate "stands as a daily reminder of the sacrifices you, your car, and your front-end alignment endure to preserve our official state fixture, Nevada potholes."

FLAMINGOS ON CALL
The KOA Denver morning news team recently captured the essence of investigative journalism and set out to track down Denver's funniest phone-answering-machine message. After soliciting postcards from listeners that included phone numbers and messages, the team made the highly critical judging calls. The winning machine's owner then received the coveted KOA Pink Flamingo Award - 40 of the things for the front lawn!

TEEN TENDER
WCNEW York, one of two commercial classical stations in the market, has unleashed the "104 Phantom" on area restaurants, concert venues, and stores. WCNEW's Phantom of the opera's forte is giving out $104 to lucky patrons.

LETTER LUST
CHUM Toronto has teamed up with Coca-Cola's traveling "Wheel Of Fortune" and is selecting 11 "Vannas for a day" from listener entries. Coke is bringing a "Wheel Of Fortune" set that is virtually identical to the real thing to the annual Canadian National Exposition in Toronto, and the adult contemporary station has latched on to provide Vanna look-alikes for the show's 11-day run.

Although the CHUM Vannas will not get to actually turn the letters (the traveling show does this electronically), they will have to point to each successfully uncovered letter and model with each winning contestant's chosen boot. Each Vanna will work shows at the exposition at 1 p.m. and 7 p.m.

After the first show, winners will be driven around Toronto in a stretch limo and outfitted in $650 gowns. They will also receive beauty make-overs. After the first show, the Vannas will be treated to lunch at an exclusive restaurant and be driven around in limos before having to return to the exposition for the 7 p.m. performance.

IN THE CANADIAN WILDERNESS
Top 40 CJBR, London, Ontario, morning man Garry Parsons' sympathy for listeners who couldn't find any available weekend campsites led to the station's recent inauguration of Camp Cheap-Oh. Parsons pitched the camp on the station's front lawn and proceeded to treat listeners to everything they were missing via good old theater-of-the-mind.

To make sure that listeners who were stuck at home didn't feel too bad, he proceeded to chronicle the horrors of the camping experience: wet firewood, plenty of giant mosquitoes and rain, and long waits in line for morning showers. Done live from the outdoor "camp," the show added plenty of sound effects to heighten the experience. Things weren't all bad, though. Parsons and station MD Deacon Ritchie did cook breakfast on the Coleman for a few hundred listeners. Of course, beans were on the menu.

PETER J. LEDWIG
THE BRANDOS
Honor Among Thieves

‘GETTYSBURG’
The first single from the soon to be classic first album by
THE BRANDOS, ‘HONOR AMONG THIEVES’

On Relativity records, cassettes, and compact discs.
© 1987 Relativity Records, Inc.
"Before the Juvenile Diabetes Foundation was founded 16 years ago... there was no hope for a cure. Today the hope is very strong."

Before JDF began funding research for diabetes, little was known about this devastating disease and little was being done.

No one knew about inhibitor drugs that may some day radically lessen diabetic complications.

Before JDF, we knew little about transplanting insulin-producing cells or medications that one day may prevent the onset of diabetes.

Before JDF, there was no hope for a cure... today there is.

Support us.

Juvenile Diabetes Foundation
With your help, we will be known as the people who cured diabetes.
FEATURED PROGRAMMING

THE MCA RADIO NETWORK

Los Angeles will stop syndicating its three Teleprograms, West Hollywood, productions as of Aug. 31. MCA made it known during the first week of August that the AC-formatted "The Great Starship" at AM 1380, "Doctor Rock of the World" would no longer be available on the MCA Radio Network after August.

According to Teleprograms, the contract for all three programs went through November, and Teleprograms has stopped all further deliveries of the two shows and of the urban contemporary weekly "Street Beat" as well. The three programs comprised the bulk of the MCA catalog. MCA will now be developing new programming either in-house, or from ideas brought to them by outside producers.

Teleprograms has been MCA's major supplier of entertainment programming since MCA entered the national syndication arena in December of 1986. At that time, MCA acquired the national syndicator Barnett/Robbins, and the 3-year-old Teleprograms supply line to Barnett/Robbins was discontinued. As of Jan. 1, however, Teleprograms instituted its own syndication arm, possibly putting itself in a competitive position with MCA.

Teleprograms' syndication efforts so far have been for its successor, Barnett/Robbins. weekly by new-age jazz "Fusion 40" for American markets and its three English-language Japanese weekly long-forms. Teleprograms also works in conjunction with Radio Express to offer a two-hour version of ABC/WaterTower's "America's Top 40" outside of the Radio Tokyo market in Japan. Teleprograms president Jim Hampton says that Teleprograms' "MCA's syndication efforts do not affect its relationship with MCA and do not place the two companies in competition.

According to MCA VP Lance Robbins, the MCA decision was prompted by three factors. The initial factor was that the Teleprograms shows were not clearing to either company's liking. Robbins says that "our shows had become very mainstream and run-of-the-mill, with nothing to make them stand out from other syndicators' product." After reviewing the current market, the decision was then made to position MCA as an innovator, apart from standard and mainstream programming. The third factor was Teleprograms' development of its own syndication efforts. Robbins says that Teleprograms produces a good standard show with excellent production, and we wish them well. [But] it was time for us to do something more exciting...to get better stations. We got the message from the stations." As for MCA's move to reposition itself, he says, "It will shake a few people up."

Hampton began Teleprograms in February of 1983. Along with the current output of four weekly long forms and seasonal specials, the company develops custom programs for international advertisers. With the addition of "Fusion 40" to the Teleprograms catalog, the company added a full-time three-member affiliate-relations staff. Presumably, that staff will now take over the clearance responsibilities for the three MCA shows, which appear to be very much alive.

Hampton says the the MCA maneuver may actually be "a kind of blessing." The final outcome could weld Teleprograms together into a self-contained company. Hampton does say, however, that the possibility of breach of contract legal action will be investigated.

WASHINGTON ROUNDUP

UNTIL THE FCC rules on the proposal to loosen up its old main-studio stations (so stations will no longer have to be in their community of license, just within their effective radiation areas outside their community of license can continue to maintain their public files at their studies. The FCC granted the partial delay pending reconsideration, which could take a few months or more.

THE FCC PROPOSES to eliminate two policies that protect stations from economic injury. One is the Carroll doctrine, which allows an existing broadcaster to file a reorganization petition in bankruptcy of a new station if it can show that the new signal will create economic hardship on the existing UHF TV stations. NAB says it does not oppose the change but asks the FCC to consider the implications connected with new stations, like interference and other potential problems.

Country Corner charts the trends ... see page 49

Fret Knot. WNEW-FM New York's legendary air personality Scott Muni gets a lesson in guitar from Doors Ray Manzarek and John Densmore. The Doors stopped by the station with the Gibson guitar as part of a Doors guitar, compact disk, and video giveaway. From Left are WNEW-PD Mark Chernoff, Manzarek, Muni, and Densmore. (Photo: Chuck Pullin)
The Whispers: Time’s On Their Side
Group’s Latest Album Has Gone Gold

BY STEVE IVORY

LOS ANGELES For the Whispers, things do get better with time. Their vocal quartet’s Solar album “Just Gets Better With Time,” released in the spring, is already gold, thanks to the success of “Sanctuary,” the album’s first single and the group’s biggest hit since “And The Beat Goes On” came out during the disco era. A new single, the midtempo title track, could push the album beyond platinum. The Whispers, headlined by the lead-singing twins Scotty and Walter Scott and including Nicholas Caldwell, Marcus Hunter, and Leavelle Degree, spent the summer working two tours, the multiact Kool Music Festival at large arenas and their own headlining gigs at 2,000-seat venues. “The Whispers have all the ways, thank God, to take a viable tour,” says Scotty Scott. “But it feels good to have a hit album and single to bring large crowds in. We’re getting a lot of support from the U.S. tour, the Whispers may make their first European concert tour.

Rumors that the group was leaving Solar, the label it has recorded for since 1976, were rampant in the fall.

“We’ve been together 21 years’

“They weren’t rumors; there were some problems,” says Walter Scott. “The Whispers and Solar chairman Dick Griffey had some problems with defining the group and its direction. It’s nothing new. When two entities have been together as long as the group and Solar have, things can begin to slide. We wanted to be sure whoever we signed with would be as excited about our future as we were. When we ironed out the problems, we re-signed with Solar.

The group’s current Solar deal calls for four group albums and a duo album from the Scott brothers. The pact also calls for the group to produce at least two other acts for the label through its Whispers Music production company. “We love touring,” says Walter Scott, “but at some point, we’re going to have to think about spending more time just releasing records and producing others.” Though “Just Gets Better With Time” reunites the group with producer Leon Sylvers for two tracks, Scotty Scott says the band deliberately went after “the hit producers of tomorrow” for the project.

He says Babyface and L.A. Reid, producer/writers of “Rock Steady” and another album cut, are the first Jam and Lewis. Their youthful ideas, coupled with their experience, just clicked.

“We were looking for producer-writer(s) Gary Taylor’s song ‘Just Gets Better With Time’ were driving down the street. We literally had to pull over to finish listening to the demo. Since we liked the demo so much, we let him come in and produce the track,” says Scotty Scott. (Taylor has since signed to Wing Records as an artist.)

However, even with a solid album the Whispers and their Los Angeles-based manager, Michael J. Gardner, consider getting the group a higher profile to be crucial. When the album was completed, they went looking for a publicist, a show business ingredient they hadn’t employed in years. “We’ve been together 21 years, and we’ve got four gold records and one platinum,” says Walter Scott.

People know our sound but wouldn’t know we’re busting up into us on the street. We look at Kool & the Gang and other groups that survived for decades and know that, after the hits, you still need to survive. We hired Joanne Geffen to help us in that area, and we’re willing to do every interview and television show that will have us. We weren’t crazy about it before, but that’s the name of the game, so let’s get to it.”

Billboard

FOR WEEK ENDING AUGUST 22, 1987

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

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DINNER WITH GERSHWIN
DONNA SUMMER/CAPA

HEART OF GOLD
BERT ROBINSON/CAPA

DONT YOU WANT ME
JOYDIE WATLEY/MCA

THE MORE WE LOVE
STARPOINT/PETTRA

LOVIN YOU
THE O’JAYS/P/S

COUNTRY SUMMER
DENNIS/WILLIAM/LIBRA

AIN’T NO NEED TO WORRY
WINN/ANITA BAKER/DEE THI

CALL ME LOVE
PROFESSOR/D奥O RAGS/DEE THI

FOOTPRINT/FOOTPRINT
STEPHANIE MILL/C

DREAMIN’
WILLIE HOLLIE/MCA

The Whispers: Klymaxx Lead the Resurgence
Solar’s Star Is Shining Brightly Again

WHEN THE HISTORY of black pop in the early ‘80s is written, the section on Solar Records will take up a lot of space. Dick Griffey’s label is a powerhouse that has enjoyed hits with the Whispers, Shabba-D, Dynasty, Lakeside, and Midnight Starr. Its concert promotion arm was strengthened by the Solar Caravan Of Stars showcase artists; and Solar has been the breeding ground for top performing (Howard Hewett, Jodi Watley) and creative (Leon Sylvers, the Calloway brothers) talent that invited major label raids.

But a combination of business problems (Griffey’s celebrated legal battle with Elektra) and creative stagnation made many wonder if Solar would survive the decade. However, now it’s clear that Solar is definitely in an up period. For the first time since the glory days of Leon Sylvers’ “Solar sound,” the label has an in-house production team capable and flexible enough to work with a variety of artists.

Babyface and L.A. Reid, whom Solar has touted as the next Jimmy Jam & Terry Lewis, have been working hard to live up to the hype. Their “Rock Steady” for the Whispers pushed the “Just Gets Better With Time” album over 500,000 in sales (the album is, quietly, one of the year’s best). Babyface’s “Lovers” album is one of the most important debuts of the year, full of catchy pop-funk like the single “I Love You Babe” and “Faithful,” an up-tempo duet with Debrah Jurd.

Klymaxx, on Solar’s Constellation label, has established itself as a consistent crafter of quality music despite losing key member Bernadette Cooper. But Klymaxx’s loss is the label’s overall gain; Cooper is preparing a solo album, which, one hopes, will be as ambitious as her Madame X production for Atlantic. In addition, Midnight Starr, even after losing the superbhythm production and writing team of Reggie and Vincent Calloway, still has enough vocal and musical talent on board to remain a viable act.

That’s not to imply there are no trouble spots on the Solar roster. Shalamar has no identity in the market. Lakeside is in a downward cycle. Cut Miller, a Griffey protégé, has been lost in the recent deluge of female divas. But, in the Hollywood office tower of Dick Griffey Productions, there is clearly reason for optimism.

SHORT STUFF: Operation Push recently awarded Black Entertainment Television founder Robert Johnson its_entrepreneurial Award during its 16th annual national . . . Alligator is releasing “Genuine Houserockin’ Music II,” its second budget-price sampler. Among the artists included are Kloko Taylor, Johnny Kemp, the Bruce Hornsby Band, James Cotton, Albert Collins, Big Twist & the Mellows, and Donald Kinsey & the Kinsey Report. The Chicago blues label’s initial catalog is know to “anybody smart” by Buddy Guy, “Crawfish Fiestas” by Professor Longhair, “Serious Business” by Winter, and “Live In Japan” by Collins . . . The first single from Los Angeles singer/songwriter Gary Glenn, “Do You Have To Go,” has just been released by Mo-town. His album is titled “Feels Good To Feel Good” . . . Jodi Watley’s next M.O. single is “Don’t You Want Me” . . . Loose Ends is coming over from London for a series of press interviews throughout August . . . Jesse Bessone, president of the Sun Song concert promotion company, has revived his record arm, Harlem International Records, and has one 12-inch already available, “Love Rap Ballad” by True Love. In 1983 Bessone had a hit with the What Was’、“Help Is On The Way.” Bessone’s label can be contacted at 212-928-0288 . . . Capitol, which has been aggressively promoting 879 Four, has a new single by the New York quartet, “Come Over” . . . Grand Staff, a Chicago band that won a Budweiser talent contest and a Warner Bros. record deal, makes its debut with “Everybody Party Big Time,” which was Morris “Butch” Stewart produced. Also on Warner Bros. is a new family quartet called Royalty, aka Kranjo, Kiesush, Kameelah, and Kienji Hakeem. “Anyone In Love” is the group’s “Rich And Famous” album . . . The talented but underrated Brenda Russell was signed and was associated producer on Donnawann’s new Get Swine single, “Dinner With Gershwin,” a charmingly funny record with a clever lyric . . . The Delta Blues Museum, a division of the Carnegie Public Library of Clarksdale, Miss., is sponsoring an art show featuring photos, paintings, drawings, T-shirts, postcards, etc., on the blues. There is no entry fee, and no items will be returned. Entries must be dated before the Delta Blues Museum, 114 Delta Ave., Clarksdale, Miss. 38614, before Sept. 30.
### Black Singles A-Z

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### Black Singles by Label

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**Please note:** This list may not include all songs or labels that were released during this period. For complete and accurate information, please refer to the Billboard or other reliable music charts.
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- **Note:** This list is compiled from Billboard's Hot Dance/Disco chart for the week ending August 22, 1987.
Remember, We Do It For The Records

Two N.Y.C. Studios Attract Newcomers

Shakedown And Prime Cuts Use ‘Younger, Hotter’

BY BRIAN CHIN

NEW YORK Two Manhattan studios have become magnets for new comers aspiring to get work behind the desk. Arthur Baker’s Shakedown Sound and Prime Cuts Editing, co-owned by producer/Blank Records owner Mark Kamins and editor Tuta Aquino.

“I’ve always liked to have other people involved, and I could always have it work out with people, when appropriate,” says Citing early work on his productions by the likes of Shep Pettibone, Tony Scott, Jeffrey Benitez, and the Latin Rascals, Baker says, “I brought people in even when I didn’t need to, couldn’t afford to.”

Career development from edit to production work is not only becoming more common but is taking place quicker. Such former Yardbirds as Gail King, Robert Clivilles, Junior Vasquez, Roman Ricardo, and “Little” Louie Vega have scored producer credits with just a few months of taking up the editor’s razor blade.

“It’s learn and earn,” says Prime Cuts’ Aquino. “Editing is an easy way to get into the business, leading to more mixing and small-scale production. Later, you could be mixing big things.”

The unusual aspect of these two establishments is their ownership by active producers, making Baker and Kamins part of a surprisingly small group of producers who maintain direct creative relationships with the emerging postproduction departments of their own works. (Others, typically, are such former DJs as Benitez and Ted Currier.)

Baker says Shakedown has acted as a “starting-off point” for a growing number of young hopefuls who began as messengers for record stores. In the busy offices and studios, “they get a shot if they happen to be there when some- thing is needed for a mix or edit,” he says.

Bakey says Kamins says the in- fusion of new blood “keeps us older guys on our toes. It’s like going to the nightclub—it’s a bootleg, with new records and demos coming in. In the last few years, all of my records have been edited by someone else. It keeps records fresher.”

Baker believes that producers by and large don’t get the opportu- nity to groom new sound talent. “Producers aren’t encouraged to bring them in,” he says. Having made a label a few weeks ago, they make decisions and owning a studio where I could let someone come in and try out, I don’t expect a producer who doesn’t have control over that to have a say. If a producer had a new guy, chances are the label will always get the way.”

Among the up-and-comes in these establishments are the much-noted Gail “Sky” King, who collaborated with Baker on songs for the Criminal Element Orches- tra, Atlantic Starr, and Fleetwood Mac. Charlie “Babe” Rosario, who not only edited upcoming material for Bananarama (mixed by Freddie Bastone) and Bryan Ferry (mixed by Allen Magee), is a Criminal Records artist as half of Baby & Keys; Junior Vasquez, a recent out, collaborate with Shep Pettibone, who recently mixed Taurus Boyz’s single and produced his first single, Ellis D. from Loleatta’s for Criminal’s Mini- mal division; Benji Candelario, Prime Cuts in-house newcomers Roger Paulletta and Dennis Muyet; and a new artist calling itself the Blade Runners.
Talent
Tour Gets Triple Exposure

BANGIN' AGAIN
With its recently released second Columbia album, "Bangin,'" climbing to No. 19 on the Top Pop Albums chart, the Outfield is proving that the success of its debut album, "Play Deep," was no fluke.

Coinciding with the release of the new album, the band signed on with Bill Graham's management stable. Says Jeff Hart of the Graham organization, "Initially, it was a little bit of a scramble getting this thing in place, but there weren't any major problems. In fact, everything has gone ahead just fine."

Hart says the initial game plan to break the Outfield's new album called for establishing a base at a college radio or with the single "Since You've Been Gone," which also hit the top 40 on the Hot 100 Singles chart. Other potential single releases from the album include the title cut and "No Surrender," says Hart.

Even more important in the group's development is consistent road work, according to Hart. Following a month's tour with Night Ranger, the Outfield recently embarked on an 11-date Japanese tour. Plans call for the band to tour with the British rock trio U.S. in September, "The Outfield is a live trio," says Hart.

"This is not some corporate band created in one of the boardrooms at CBS."

MONKEY BUSINESS
Why is there a monkey on the screen and why are the people talking French?
That's the question being asked about Les Rita Mitsouko's first video, says Phil Quartararo.

(Continued on page 6)
WHY THE MOST FAMOUS NAME IN BRITISH ROCK MUSIC IS AT THE BOTTOM OF THE PAGE

<table>
<thead>
<tr>
<th>Queen</th>
<th>The Who</th>
<th>Foreigner</th>
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<tr>
<td>The Rolling Stones</td>
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<td>Cliff Richard</td>
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<td>&amp; The Shadows</td>
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<td>Led Zeppelin</td>
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<td>Roxy Music</td>
<td>The Thompson Twins</td>
<td>Siouxsie &amp; The Banshees</td>
</tr>
<tr>
<td></td>
<td>Howard Jones</td>
<td>Curiosity Killed The Cat</td>
</tr>
</tbody>
</table>

BECAUSE ALL OF THESE FAMOUS NAMES HAVE PLAYED THERE

CONTACT TONY STEPHENS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW, GREAT BRITAIN. TEL: 011 44 1 902 8833. TELEX: 8811735.
Single From New Monkees LP
Rhino Has 'Heart And Soul'

LOS ANGELES—"Heart And Soul," the debut single with the first new Monkees album in more than 18 years, is "blowing the phones away" at radio, says Dave Dana, national director of promotion at Rhino Records.

Rhino—which enjoyed brisk success with its Monkees reissue series, at one point getting six of the albums onto the Top P40 Albums chart simultaneously—is at it again. "Piled Up!" the first new Monkees album since the band's explosive re-birth last year, comes out Wednesday (19), and label expectations are high.

"We're looking for this to be multi-platinum," says Harold Bronson, co-founder of the label, who predicts the album will be the company's biggest seller to date. "It's in the grooves," he says.

Rhino has already done a mailing of promotional CD singles to help launch "Heart And Soul" and is planning a heavy advertising campaign. A video for the single, stylistically very much in keeping with the group's widely syndicated television show, was recently completed by Bill Fisher and Frank Sperling. And the show itself, says Bronson, is now seen in more markets than it was a year ago.

"Piled Up!" was produced by British rocker Becherian—who says, Bronson, was chosen after a great deal of thought. "We wanted someone who had a good pop sensibility but who had a bit of an edge in their production. Roger produced The Replacements' "East Side Story,' which is perhaps their best album, and he had hits in England with Lene Lovich and the Undertones. And he also produced Nick Lowe and Elvis Costello. So when you think about all those common elements, you have that pop sensibility, you have that bit of an edge to it—and, in certain cases, you have what is for rock 'n' roll some-what sophisticated arrangement.

"Basically," says Bronson, "what we were looking for as an overview, was distilling what the Monkees were all about, acknowledging what they're doing today, and being true to those sensibilities."

DAVE DI MARTINO


Fleetwood Mac Gets Gears Up For U.S. Tour,
But Buckingham Leaves The Group

LATE BREAKER: Fleetwood Mac is gearing up for a major U.S. tour in support of its latest Warner Bros. album, "Tango In The Night." But—and here's the real clincher—Lindsey Buckingham has parted company with the group.

Mac's publicist, the ever-cordial Mitchell Schneider, tells The Beat that full details of the tour, together with a formal announcement of Buckingham's departure, will be given at a press conference, scheduled for Tuesday (18) in Los Angeles. Mick Fleetwood, John McVie, Stevie Nicks, and Christine McVie are set to attend.

Plans also call for the four Mac members to reveal the names of the two musicians joining the band in the wake of Buckingham's exit. Schneider refused to divulge any further information, but The Beat (your No. 1 source for good scannings) has learned from very reliable sources that the two newcomers to the band will be Billy Burnette and Rick Vito.

Meanwhile, Buckingham—whose work on the brilliant "Tango In The Night" was undeniably superb—will return to his solo career. For the past few months, he's been locked away at the studio in his house working on a new album.

In a prepared statement delivered by his manager, Michael Brokaw, Buckingham is quoted as saying, "Back in 1985 I was working on my third solo album when the band came to me and asked me to produce the next Fleetwood Mac project. At that point, I put aside my solo work, which was 50% finished, and committed myself for the next 17 months to produce Tango In The Night." It was always our understanding that on completion of the Tango album I would return to my solo work in progress. Of course, I wish them all the success in the world on the road."

Needless to say, Buckingham's presence will be sorely missed.

NEXt BIG THING: Are you listening? Terence Trent D'Arby is the hottest star to emerge from the British music scene in ages. Make no mistake, this guy will be huge. His debut album, "Introducing The Hardline According To Terence Trent D'Arby," is a M-O-N-S-T-E-R.

Rhino has released the album in the U.K.—where it immediately rocketed to the top of the charts—and it's due out here from Columbia at the beginning of October. Choice cuts include "Dance Little Sister," "If You Let Me Stay," and "Who's Loving You?"

For the record, when The Beat recently connected with David Bowie, he was raving about D'Arby.

SHORT TAKES: The Beat was knocked out by an advance cassette of the debut album by new Epic rock/dance artist Tony Terry. Produced by Ted Currier, the album is due out at the end of September. The leadoff single, "She's Fly," goes to radio on Monday (17) and has smash potential. Among those attending Rita Coolidge's recent show at the Palomino club in Los Angeles, her hubby, Slim Jim Phantom, and Ronnie Bramlett. During the show, Coolidge was joined on stage by her sister, Priscilla, for a duet of "Dreaming As One."

Joe Strummer is composing music for the movie "Walker," directed by Alex Cox, whose work includes "Repo Man" and "Sid and Nancy." New Elektra act Lethby made its Manhattan debut August 5 at the Cat Club. The band has been cutting tracks in Miami for its upcoming album with Judas Priest producer Tom Alborn. Anita Pointer has completed her RCA debut solo album, "Love For What It Is." The Preston Glass-produced project, due in mid-September, features a duet with Philip Bailey, "The Pledge." Pointer's 21-year-old daughter makes her recording debut on the album, contributing backup vocals... Look for a Deep Purple live album to hit the streets before the end of the year. Incidentally, band members Ian Gillan and Roger Glover have been collaborating on an upcoming studio album... Be on the lookout for a stunning video of the song "Preacher Man" from new RCA Brit signing Fields Of The Nephilim. Also hot at Nipper's is the debut album from U.K.-based hard rock act Strangeways... Earplugs at the ready: Motorhead's new album, "Rock 'n' Roll," is set for Sept. 15 release. The legendary British metal combo will be touring here in October.
**MIDEM Booking Starts; Purple Dates Unchanged**

BY LINDA MOLESKI

**EUROPEAN PAGEANT:** Enter- tainers’ books are underway for the 1986 MIDEM festival, sched- uled to take place Jan. 24-29 in Cannes. In addition to a slew of open showcases, television buyers for the international industry conflag will stage three televised live shows in the pop, rock and jazz genres. MIDEM will also produce two annual programs: Hits Of The Year, an awards show, and New Discover- ies, which spotlights up-and-com- ing talent.

According to Lucas Fox, producer/talent coordinator for the events, some 20 acts will be performing at MIDEM. He says each live show will be 90 minutes in length and will feature a combination of U.S. and European acts.

"The basic idea is to find out who the record companies want to see at MIDEM 1988," says Fox, who is in the midst of booking acts. "It’s the ideal way to launch a new album and tour in Europe. They can use these spots to get a buzz going on a band. So, promo- tion-wise, it’s a good tool." 

Fox says he hopes the 1986 MIDEM events will be picked up by British and U.S. television. For more information, Fox can be contacted at MIDEM’s headquarters: 179 Ave. Victor Hugo, 75116, Par- is, France 4561540.

**NO SHOW: Deep Purple will not reschedule the remaining dates of its U.S. tour, which included at least one show in the New York area. As some of you may recall, the veteran rockers had to postpone a number of concerts when guitarist Ritchie Blackmore broke his finger at a May 30 date in Phoenix, Ariz.**

Meanwhile, Purple is gearing up for a series of European stadium dates that kick off Wednesday (19) in Helsinki, Finland.

**SHORT TAKES:** Duran Duran will perform a special charity con- cert Aug. 31 at Manhattan’s Beat- con Theater. All proceeds will go to the Assn. to Benefit Children, an organization that aids under- privileged kids... Yngwie Malm- sein—watch him... He was able to recovery following injuries he sustained in a recent auto acci- dent. The Swedish axeman joined Def Leppard recently for a performance during an Aug. 1 benefit show in Los Angeles to help raise money for the Children of the Night- er Fund... On The Road caught the first of Bon Jovi’s two sold-out performances Aug. 6-7 at New Jersey’s Meadowlands Arena. As anticipated, the ultrahot rockers delivered an outstanding show, even though front man Jon Bon Jovi—who was understandably showing signs of wear from a sol- id year of touring—lost his voice midway through the set. Still, the problem didn’t phase the some 15,000 screaming young fans. Equally impress- ive was the first of Bowie’s shows at New Jersey’s Giants Sta- dium. But merchandise prices— $22 for a T-shirt and $45 for a sweatshirt—did seem a little out of line... Also entertaining was Chris Isaak’s Aug. 7 show at Man- hattan’s Bottom Line, where the veteran performer performed from his self-titled Warner Bros. album. Definitely a new talent to watch... Tom Waits refused to embark on a U.S. tour this fall to coincide with the release of his new Island album, “Franks Wild Years.” Other activities for the singer/songwriter include a role in the soon-to-be-released movie version of the book “Linger,” which stars Jack Nicholson and Meryl Streep... Alison Moyet will embark on her first U.S. solo tour (Friday 20) with An- gelites’ Wiltern Theater. She’ll be promoting her latest Columbia album, “Baindancing,” in about sev- en major markets across the country.

Send information to On The Road, c/o Billboard, 1515 Broad- way, New York, N.Y. 10003.
Cash Ranks Golds. Rick Blackburn, vice president/general manager of CBS Records Nashville, left, surprises Johnny Cash, center, on The Nashville Network's "Nashville Now" show by announcing that three of Cash's albums, "Greatest Hits Vol. 1," "A Family Circus," and "Al & San Quentin," are double platinum. At right is Ralph Emery, the show's host.

BY EDWARD MORRIS
NASHVILLE. The Country Music Assn. will draw potential buyers into the nation's retail record stores this fall via a sweepsstakes being set up by the individual radio stations in Mutual Broadcasting System's 300-station chain.

The Nashville Network has also agreed to aid in the effort, which is a part of the Bring Home Country's Brightest Stars merchandising campaign, which is the CMA and the National Assn. Of Record Merchandisers and scheduled to coincide with Country Music Month in October.

Called the CMA Album Of The Year Contest, the awards will be given Sept. 10-Oct. 10. The CMA is contacting artists to make promotion announcements for the contest. While the acts have not been confirmed yet, Helen Farmer, CMA's director of special projects, says that Ronnie Milsap, who won the album-of-the-year award for "The Best album is the logical thing for us to tie into." (Continued on next page)

FOR WEEK ENDING AUGUST 22, 1987

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

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<tr>
<th>GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE ADDS</th>
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<th>TOTAL HITS</th>
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<tr>
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<td>31</td>
<td>43</td>
<td>89</td>
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<td>AM I BLUE</td>
<td>12</td>
<td>29</td>
<td>41</td>
<td>82</td>
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<td>GEORGE STRAIT MCA</td>
<td>17</td>
<td>29</td>
<td>46</td>
<td>93</td>
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<tr>
<td>MAYBE YOU LIKE IT... MCA/CBMI</td>
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<td>28</td>
<td>39</td>
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<tr>
<td>SKINK MCA</td>
<td>1</td>
<td>6</td>
<td>7</td>
<td>13</td>
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<tr>
<td>SOMEBODY IN THE NIGHT</td>
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<td>9</td>
<td>17</td>
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<tr>
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<td>GENE WATSON MCA</td>
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<td>7</td>
<td>8</td>
<td>16</td>
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T.G. Sheppard was a record-promotion man in Memphis during the early Presley years. He says: "I was Elvis Presley's personal publicist. He used to call me on the phone and say, 'What are you doing this week?' I had a lot of influence with the radio people over there. I would talk to them about the shows and whatnot."
NASHVILLE SCENE
(Continued from preceding page)

dead.

Joe Moscheo, as a member of the Imperials, sang backup with Presley. Moscheo is now an executive with BMI in Nashville. He says: "In 1969, when we went with him, Elvis weighed 175 pounds, and he was like a trained fighter. He would do rehearsals with weights around his ankles and wrists. He was really into it. He wanted to look good. He wore tight, tight clothes. From 1969-71—until the divorce—that's the way it was. After that it started going downhill. What I wish could have happened for Elvis was for him to have really gotten hold of himself, and his career, and his management, and everything else, and made a desperate turn to get it all back on track. It's unfortunate that he died and all that bad press came down.

"The last time I saw him was at a concert in Huntsville, Ala., about six months before he died. I went to the hotel afterward to see him and talk to him for about a half-hour. He was kind of jaundiced-looking—yellow, overweight. He showed me some pictures of his airplane he was working on. I brought one of those 'Living Bibles,' because he was an avid reader. He was into numerology and all kinds of weird things. But he read a lot. And I told him I wrote a little inscription in there and that I wished he would read some of that sometime instead of some of that other stuff. I hadn't worked with him for three or four years. He said a lot of things were happening, but he said, 'I'm going to get it worked out.' He gave me a little hug. That was the last time I saw him. I went to the funeral and played the piano for one of the quartets that sang at the funeral."

CARD OF THANKS

The family of Boudleaux Bryant, composer and author, gratefully acknowledges and appreciates the many flowers, cards, telephone calls, donations made to charitable organizations in Boudleaux's name, and other kind expressions of sympathy expressed by our many friends during the recent illness and passing of our loved one.

Due to the great volume of condolences received, we will be unable to thank each personally, but each one of you will be held in our hearts forever. You have made this sadness much easier to bear.

Dane, Del and Felice Bryant

FOR WEEK ENDING AUGUST 22, 1987

TOP COUNTRY ALBUMS

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<th>TITLE</th>
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<td>RANDY TRAVIS &amp; WARNER BROS.</td>
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<td>GEORGE STRAIT</td>
<td>MCA 5613 89 (8.98) (CD)</td>
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<td>REBA McENTIRE</td>
<td>MCA 5797-1 (8.98) CD</td>
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<td>TRIO</td>
<td>MCA 6257 1-2 (8.98)</td>
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<td>THE JUDDS &amp; WARNER/BMG 6316 1-2 (8.98)</td>
<td>HEARTLAND</td>
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<td>ROSANNE CASH</td>
<td>COLUMBIA 4077 1 (CD)</td>
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<td>25961-1-8 (8.98)</td>
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<td>RANDY TRAVIS &amp; WARNER BROS.</td>
<td>25965 1-8 (8.98)</td>
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<td>K.T. OSLIN</td>
<td>WARNER/BMG 25966 1-2 (8.98)</td>
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<td>ANNE MURRAY</td>
<td>CAPITOL 12562 1 (8.98) (CD)</td>
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<td>MOE BANDY</td>
<td>WARNER/BMG 57164-1 (8.98)</td>
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<td>VINCE GILL</td>
<td>MCA 5725 1 (8.98)</td>
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<td>SWEETHEARTS OF THE RODEO</td>
<td>COLUMBIA 40506-1 (CD)</td>
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<td>WILLIE NELSON</td>
<td>COLUMBIA 40567 1 (CD)</td>
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<td>RICKY VAN SHELTON</td>
<td>COLUMBIA 40502 1 (CD)</td>
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<td>DIXIE CHICKS</td>
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BILLBOARD AUGUST 22, 1987

www.americanradiohistory.com

47
Billboard®
HOT COUNTRY SINGLES™
Compiled from a national sample of radio playlists.

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number (Distribution)</th>
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<td><strong>NO. 11</strong></td>
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**NEW**

1 | **HOT SHOT Debut** | | | |

53 | **POWER PICK/AIRPLAY** | | | |

58 | **Vector availability** | | | |

1 | **Power of a Woman** | | | |
FOLLOWING A STRONG INITIAL OUTING with ‘Ashes Of Love,’ the Desert Rose Band (MCA/Curb) is racing up the chart again with ‘Love Reunited’ (No. 26 after seven weeks). MD Jeff Iker of KTOM Salinas, Calif., is logging a lot of request action on the song. ‘They’re hot here; it’s great to have fresh artists showing so well.’ PD Country Joe Flint of KSOF Salt Lake City agrees. ‘They’re strong not only requestwise, but in sales as well.’

Flint points out another potential hit—David Lynn Jones’ first release, ‘Bonnie Jean (Little Sister)’ (Mercury). ‘We started getting good response right out of the box. I think it will be a big record,’ he says.

AFTER SEVERAL MONTHS without a new Alabama single, reaction to the just-released ‘Tear Top’ (RCa) is, predictably, enthusiastic—it’s the Hot Shot Debut, at No. 45. ‘I love the direction they’re taking with what made them popular in the first place,’ says PD Jay Pipes of KGHL Billings, Mont. ‘It’s natural,’ says PD Rick Cardarelli of WSLR Akron, Ohio, “a fast hit.”

KTOM’s Iker says, ‘It’s good to see them returning to its roots; it reminds me of My Home’s In Alabama.’

‘OLLY, BY GOLLY’ is ringing phones at WUBE Cincinnati. MD Duke Hamilton says the record, by Top Secret (Diall), prompts a lot of inquiries as to where it can be bought. ‘One call came all the way from Detroit—the man had been visiting in town when he heard us play it.’

‘IT’S GOING CRAZY HERE,’ says PD Coyote Cahm of WZUM Louisville, Ky., about Tanya Tucker’s ‘Love Me Like You Used To’ (Capitol). ‘It’s moving more quickly than anything she’s ever had.’ It’s also doing well at WPCM Burlington, N.C., says MD Tim Roberts. ‘People can really relate to it.’ Tucker is charted at No. 35.

SHEET MUSIC AGENTS are listed for piano/vocal/guitar music copies and may not represent missed rights issues.

BILLBOARD COUNTRY SINGLES™ A ranking of the top 30 country singles by sales with reference to each title’s position on the Hot Country Singles chart.

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<th>WEEK ENDING AUGUST 22, 1987</th>
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<th>HOT COUNTRY POSITION</th>
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<tr>
<td>1</td>
<td>WHISKEY, IF YOU WERE A WOMAN</td>
<td>OWEN, DON</td>
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</tr>
<tr>
<td>2</td>
<td>BORN TO BOOGIE</td>
<td>HANK WILLIAMS, JR.</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>BRILLIANT CONVERSATIONALIST</td>
<td>T. G. SHEPPARD</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>TRAIN OF MEMORIES</td>
<td>KATHY MATTE</td>
<td>10</td>
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<td>5</td>
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COUNTRY SINGLES™ PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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MCA (12) | 17 |
RCA (14) | 16 |
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COUNTRY SINGLES™ BY LABEL

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EMI-America (2) | 16 |
MCA (12) | 17 |
RCA (14) | 16 |
WARNER BROS. (11) | 14 |
NORTHERN LIGHTS (3) | 10 |
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POLYGRAM | 8 |
Mercury (6) | 8 |
Atlantic (4) | 8 |
ARISTA (2) | 7 |
ATLANTIC (2) | 7 |
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www.americanradiohistory.com
‘Musical Passport’ Follows Foreign Tours

New MTV Series Imports Culture

BY JIM BESSMAN

NEW YORK MTV’s new monthly travelog series, “MTV’s Musical Passport,” debuts this week, the latest in a series of mini-docs that pack the days of movie newsmakers, showcasing internationally popular rock acts (and the offstage diversions that go along with them).

“They’re like a modern-day newsreel,” says Jeff Schock, the show’s creator, director, and executive producer. Schock is also a director of videoclips by Billy Joel and other artists.

“I’m a big fan of old newsmakers,” he continues, “those filmmakers who traveled the world capturing exotic places and major events, and in the old days, that’s what filmmaking really was. Now it’s sort of a lost medium.”

Each episode of “Musical Passport” follows an act of worldwide appeal around at various locations on a foreign tour. While concert footage is a big part of the package, the bulk of the program lies in the perceptions of the countries and the people through the eyes of the artists. The reactions of the artists to the performers also play a major role.

In the leadoff installment, “I’m Duran In Rome,” fans-in-the-street comments are included as well as footage of local print and radio interviews. Members of the group discuss their impressions of the country from a hotel overlooking Rome, and they are later shown test-driving a new Ferrari.

The show is a project of Hixsville Productions, a sister company of the Frank Management art-management firm, which represents Billy Joel. Each episode will be repeated three times on MTV before entering syndication. According to Schock, a lively music scene exists outside of the United States, and he feels that it’s important for U.S. audiences to have the opportunity to be exposed to it.

“The world is really a very small place, given the global marketing by record companies as well as things like Live Aid and Joel going to Russia,” says Schock. “It’s important for kids in, say, Cleveland, to realize that they have a lot in common with kids in Sydney.”

According to associate producer Lee Rolontz, the series has a “shoestring budget” of about $3,000 per show. It uses a permanent, three-person “news crew” made up of herself, Schock, and producer Joel Hinman. The three make up the local production team for what is typically a five-day shoot.

“It’s a no-sleep situation where you show up, pre-press, and production all at once,” says Rolontz. “We have no money, no time, and no language ability. And since each show is in a different country with its own set of rules and crew, you can’t draw on experience.”

Jock McLean, vice president of acquisitions for MTV and VH-1, says the program allows MTV to get artists without diluting their ability to license a concert program somewhere else.

McLean explains that because MTV is a “promotional network,” it is able to compete with pay television services like Showtime or HBO in producing a concert special. “Musical Passport,” he says, “We don’t really use enough performance footage to prevent a band from selling the complete concert performance to pay-TV or home video.”

The second of the 12 scheduled “Musical Passport” episodes will be “A Visit With Billy Joel.”

FOURTEEN NEW VIDEOCLIPS

NEW YORK

ROCKERS TWISTED SISTER are back with a video for “Hot Love,” the first single off the group’s new Atlantic album, “Love Is For Suckers.” The piece is said to focus on what else?—hot cars, fast women, and great rock’n’roll. More than 100 actors and extras were employed to line both sides of a roadway for the clip’s drag-race scene. The piece was directed by Picture Vision’s Jon Small. Crescendo Notarie filmed it. Steven Saporta served as executive producer.

LOS ANGELES

DANNY KLEINMAN directed Warren Zevon’s video for “Leave My Monkey Alone,” which features a cameo by funk artist George Clinton. The piece is reportedly a blend of animation, National Geographic footage, and dance segments that were choreographed by Paula Abdul. The clip supports Zevon’s new Virgin/Atlantic album, “Sentimental Hygiene.”

OTHER CITIES

THE BLOW MONKEYS were in London recently to lens a clip for “Some Kind Of Wonderful,” a track off their latest RCA album, “She Was A Grocer’s Daughter.” The performance piece was filmed on location at the popular night spot Clink, with director Andy Morahan, also behind the scenes for Bananarama’s video for “I Heard A Rumour.” Richard Bell produced for Vivid Productions.

Production companies and post-production facilities are being asked to submit information on current projects. Please send material to Linda Moleo, Video Track, Billboard,ler, 151 Broadway, New York, N.Y. 10038.

MTV, Record Bar Join in a summer promotion

...see page 52
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Music-Trivia Contest Spurs Campaign  
MTV, Record Bar Join In Promo  

BY JIM BESSMAN
NEW YORK  MTV is stepping up its retail-oriented support with a major promotional tie-in with the 128-store Record Bar chain. The music-trivia Latest Findings Game began in July and is being heavily advertised and promoted on the cable channel through Wednesday (19). And while it serves as Record Bar's traditional major summer promotion, it also spearheads the chain's new strategy for establishing itself in the minds of music buyers as a store that offers the music typified by MTV's programming.

For MTV, the Record Bar campaign could help solidify its status as a prime sales catalyst with record retailers. It follows a national merchandising push for MTV's Hit Clip of the Week feature, an effort to improve Direct Hits, MTV's monthly retail newsletter, and a pair of retail-related promotions in conjunction with Geffen Records.

"We're really working hard this year to make our presence felt," says Norman Schoenfeld, MTV manager of record merchandising. "This doesn't mean just getting our logos placed in record stores, but it also lets retailers know that the reason people walk in for the first time is because of something they've seen on MTV."

The significance of the Record Bar program, Schoenfeld adds, is that it suggests to both record retailers and labels that they can align themselves with the MTV "image" in selling their wares on the channel, just as suppliers of candy bars and other youth-related merchandisers do.

Record Bar's senior vice president of marketing, Steve Bennett, feels that MTV's image—and the new MTV promotion—"jibes perfectly with the company's new promotional tag line, "Record Bar—the latest findings in music and video."

"We're initiating a strong, long-term image campaign to position ourselves with consumers as the place with an awareness and commitment to what's really working hard this year to make our presence felt,'" Bennett says. "We're really working hard this year to make our presence felt," says Norman Schoenfeld, MTV manager of record merchandising. "This doesn't mean just getting our logos placed in record stores, but it also lets retailers know that the reason people walk in for the first time is because of something they've seen on MTV."

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"We're initiating a strong, long-term image campaign to position ourselves with consumers as the place with an awareness and con- 

MCA Kicks Off New-Artist Incentive Promotion

LOS ANGELES  MCA Records will push its new artists with a special sales program designed to give retailers a break on product by developing acts.

The program, called Kickin' Off The Hits, will begin with the Aug. 24 release of rock 'n' roll artist Melvin James' album "The Passenger."

The incentives being offered by MCA for this and other a- 

buns in the program are a 10% discount off invoice and an additional six months dating (for a total of eight months) on initial orders. Minimum orders will apply with the program.

"We're committed to developing artists," says MCA vice president of marketing Lou Mann. "In order to do that, a missing link was retailer involvement. (Continued on page 60)

MTV is really working hard this year to make its presence felt'

"We always do a major promotion in July, and at least a couple times a year we do a major consumer giveaway promotion, so now we're coming up with something to introduce our new tag line and image change."

The Latest Findings Game involves a fold-out game flyer, 500,000 copies of which have been distributed to Record Bar stores or sent directly to those on store mailing lists.

The game contains 25 rock trivia questions alongside a visual montage cartoon. Entrants mail the question blanks to Record Bar for an award drawing.

"The grand prize offers a trip for two to the 1987 MTV Music Video Awards in Los Angeles, a complete Sharp home audio/video system, and a $5000 Record Bar gift certificate. All entrants receive a $2 discount coupon, and those with correct answers besides being eligible for the grand prize—are also in the running for a Sharp compact disc player to be awarded at each outlet."

The flier highlights various sales price albums and accessory sales product and features a chimpanzee, which is the campaign's central character.

Record Bar's AdVentures In-house ad agency created the game artwork and a full menu of point-

(Continued on page 55)
Music for your eyes, your ears, and your wallet
FOR WEEK ENDING AUGUST 22, 1987

TOP COMPACT DISKS™

Compiled from a national sample of retail sales reports.

**NO. 1**

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CLASSICAL™

Compiled from a national sample of retail sales reports.

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FOR A FREE CATALOG CALL 800/648-0958 Gopher Products
of-purchase materials, including chimp stand-ups, mobiles, backer cards, and posters, all of which prominently bear the MTV logo. According to Ron Phillips, the chain’s national promotion manager who directed the contest’s production end, the chimp also appears in a series of 20 MTV doughnut spots, including snippets of different videos from 40 best-selling albums emphasized in the promotion.

Bennett says that “well over half” of the $300,000 television-advertising budget allocated for the promotion has been placed with MTV, with the rest spent on spot buys in key Record Bar markets. He notes that while Record Bar has previously advertised on the channel, this far-greater expenditure results from the chain’s summer demo shift toward MTV-influenced, out-of-school kids who tend to “hang out in the malls.” To pump up traffic, Schoenfeld says that MTV is supporting the promotion with four daily mentions by VJs and that it is also responsible for the prize package.

Harriet Seitler, MTV Networks vice president of marketing, says, “This demonstrates that a key retailer understands the value of combined media and promotion on MTV. There might have been a time when retailers advertised less on the channel, but now they and the record companies are coming back and making use of the possibilities.”
ERSKINE ON DENON:

He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine and his latest CD, "Transition" is his first on the Denon label.

Erskine told us that "Transition" is a live direct-to-2-track digital recording. "The advantage of going direct is a subtle one. There's an element of excitement and risk. You capture much more of the live performance quality."

When we commented that Denon has been recording digitally longer than any other label, Peter nodded. "The first digital recording I ever bought was a Denon classical sampler. I think it was in 1977, on my second trip to Japan."

We asked Erskine about the players on "Transition." "It's a marvelous band — John Abercrombie and Marc Johnson, Joe Lovano, Bob Mintzer," he enthused. "We have Don Grolnick and Kenny Werner on keyboards, and Peter Gordon sitting in on french horn. I can't say enough good things about the musicians and Vince Mendoza, who did some of the arranging."

"I think we represent the jazz tradition quite well. But to me, the music sounds like something new. The album sounds like itself," Peter reflected for a moment. "The most important thing for a musician is to play the music that he hears inside of himself," he said. "And Denon encourages that 100%.

In jazz and classical, the important new music is on Denon. As it should be.

DENON

The first name in digital recording.

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

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  - CA: SP 5164/$8.98

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  - She Describes Infinity
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  - CA: WH 1063/$9.98

- **EASTERN BLOC**
  - Eastern Bloc
  - LP: Passport PX 1001/NA
  - CA: PX 1001/NA

- **LUCIA HWONG**
  - Secret Luminescence
  - LP: Private Music 2021.1P/$10.98
  - CA: M5G 24102/$8.98

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  - Motion Picture Soundtrack
  - 6 LP: Warner Bros. 1-25616/$9.98
  - CA: 4-25616/$9.98

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  - In Your Eyes
  - CD: Warner Bros. 2-23744/$15.98

- **DIO**
  - Holy Diver
  - CD: Warner Bros. 2-23836/$15.98

- **KILLING JOKE**
  - Fire Dances
  - CD: Passport EGCD 60/$15.98

- **CARLTON MOODY & THE MOODY BROTHERS**
  - Carlton Moody & The Moody Brothers
  - CD: Lemon LR 10157/NA

- **JAMES TAYLOR**
  - Gorilla
  - CD: Warner Bros. 2-2866/$15.98

(Continued on page 60)

**W. GERMAN DEALERS**

(Continued from preceding page)

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"Some companies are even trying to limit or end the right for returns in general, in a roundabout way," Wentcher says.

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The video landscape has shifted radically since the last VSDA convention. But that should come as no surprise to veteran industry watchers. Throughout its short but volatile history, the prerecorded video business has been stubbornly stuck on fast-forward.

While stores are not opening at the same breakneck speed they were two years ago and VCR sales appear to have flattened out, there's been frantic activity on the supply side with suppliers raising prices on rental product and dropping prices—usually under $20—for sell-through product.

The falling prices are widely viewed as reflective of the still emerging sales market. Two years ago, when VSDA members gathered in Washington for a confab dubbed "Sellebration," suppliers attempted to drive home the point that there is business beyond rental—a business begging to be tapped.

Most of the hot titles were re-priced for sell-through at $29.95 or $24.95 and that price, suppliers and retailers found to their chagrin, did not appear to excite the consumer to the extent they had hoped. What's more, most mass merchants scoffed at those price points. Not surprisingly, over the past several months sell-through prices have begun to drift downward.

"I can't say I'm happy about what's happen in the market," says Rob Blattner, president of RCA/Columbia Pictures Home Video. "I don't think the amount of units we sell [at $19.95] will be adequate to justify that price point."

Blattner notes that since many costs involved in producing a videocassette remain the same regardless of the suggested list price, the company has to sell twice as many cassettes at $19.95 as they would at $29.95 to realize the same profit.
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It came out of the American heartland.
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A $30 MILLION BOX OFFICE SMASH
VCR UNDERGOES FACELIFT TO MEET LASERDISK CHALLENGE, SPRUCE UP FOR HIGHER TECH '90S

By MARK HARRINGTON

Criticized as a profit-sagging has-been, the VCR is undergoing changes that recast it in the spotlight equipped for new competition from the laserdisk.

New resolution-doubling technologies, super VHS and ED Beta, along with digital video, MTS stereo, hi-fi, and surround sound promise to keep VCRs potent money makers into the next decade.

Manufacturers with a lot at stake say these new technologies are crucial to the health of the VCR market. They are especially important in light of software vendors’ quickness to embrace CD-video and the rebirth of the laserdisk, indisputably a “safer” product for software interests than recordable tape. After three years of flat sales in the 200,000-unit range, videodisk players are expected to begin to climb to 220,000 this year and to 250,000 next year, according to conservative figures from the Electronic Industries Assn.

The growth in VCRs alone next year will triple the videodisk market, according to the figures, but that doesn’t speak to the slowdown in VCR sales growth overall. Sales are expected to grow from 13,725,000 in 1987 to 14,500,000 in 1988, an increase of 775,000 units after growing by more than 1.3 million units two years previous.

Not surprisingly, S-VHS is predicted by some to be a significant sales factor as soon as this fourth-quarter, when it could account for 5% of all U.S. VCR sales, says 3M Co., which makes S-VHS blank tape. 3M also predicts S-VHS will account for 20% of the global VCR market by the end of 1988. And by 1990, says 3M, S-VHS will dominate, holding as much as 80% of the world VCR market.

S-VHS doubles the resolution of standard VHS VCRs, providing up to 440 lines of horizontal resolution. While S-VHS decks can play standard VHS tapes, S-VHS tapes won’t play back on standard decks. Still, demonstrations by more than half a dozen VCR makers at the June CES showed a clear difference between S-VHS and standard VHS, a difference developer JVC says justifies the lack of compatibility.

A possible stumbling block to early success is price. A unit that began shipping from JVC in July has a $1,200 list and it is generally agreed the products won’t sell under $1,000. The average VCR sells for around $400, says the EIA. The question is, does twice the resolution justify three times the price?

“If you count the additional number of resolution lines consumers are getting, the premium is most definitely justified,” says Bruce Huber, vice president of marketing, consumer products, at Zenith, which begins shipping this month. “It is a demonstrably better picture. We think where the product is priced is a fair price for the benefits offered.”

Huber notes that the price will probably keep S-VHS from making the serious inroads into the standard market that 3M predicts.

“Starting at $1,000, S-VHS is not going to be a major part of the industry sales mix, at least not in the near term,” he says.

One major problem is a lack of software. At this writing, no major label had committed to S-VHS and Huber says, “We have no indication at all when they will.”

What companies such as JVC have stressed in the interim is the S-VHS camcorder. At the introduction of two S-VHS camcorders recently in Japan, JVC called S-VHS the major meaningful vehicle for displaying superiority of the system over standard VHS.

Initial output, however, won’t be enough to get the S-VHS message out in a meaningful way until next year. The camcorders themselves aren’t expected to hit these shorelines until the fall. As a result, says Huber, “I don’t think S-VHS will get out of a single digit percentage of the total market this year. It should get into the teens next year.”

But consumers with better quality late-model TVs will realize “The Seven-Year Itch” is among Marilyn Monroe films in $19.95 promotion from CBS/Fox.

George Carlin, Shelley Long and Bette Midler in “Outrageous Fortune” (Touchstone)

Richard Dreyfuss and Danny DeVito in “Tin Men” (Touchstone)

John Malkovich in “Making Mr. Right” (HBO)

(Continued on page V-21)

John Malkovich in “Making Mr. Right” (HBO)


“Video vending machine is really just an instance of marketing convenience and ease-of-use to consumers,” says John Lake, president of manufacturer/operator Nelson Technology. “If we can get consumers to understand that they have a very good chance of getting what they want when they want it, we can change the rental business,” he says.

Just as the soda machine and automated teller banking machine (ATM) have significantly altered consumer habits in their fields, video vending machines, proponents argue, can transform the way Americans transact their video rental business.

And, because of their size and mode of operation, video vending machines are pretty much a hybrid of the two. Most all basic videocassette vending machines are approximately the same size, smaller than the traditional soda machine. At the small end are manufacturer/dealer Keyvend Inc.’s 56-tape Keyosk machines, which are two feet wide by four feet high and can either stand alone or be wall-mounted. (Keyvend also sells 88, 120, 184 and (Continued on page V-24)

VIDEO VENDING MACHINE DEALERS BANK ON CONVENIENCE TO CORNER RENTAL MARKET

By DAVID WYKOFF

Whereas the three most important considerations in real estate are location, location and location, the nation’s videocassette vending machine dealers and operators are banking on the factors of convenience, convenience and convenience.

“The latest studies tell us that over 64% of home video customers choose the stores they rent tapes from in terms of convenience,” says Lewis Barnes, executive vice president vending machine manufacturer/dealer Vertx Marketing Inc. “With vending machines, we can take the video rental store to the places of utmost convenience—at one’s workplace, residence or other highly frequented locations—and increase the influence of that figure.”

(Continued on page V-21)
Making the big time.

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Officer Election Will Reveal If VSDA Still Reflects 'Mom-and-pop' Profile

The five-year-old Video Software Dealers Assn. (VSDA) is beginning to reflect a sophistication in terms of its political activity and is continuing to embrace a leadership that is strongly "mom-and-pop."

The buzz as this year's VSDA unfolds in Las Vegas this week will center on the election of VSDA's four officers and how small-size retailers fare in terms of representation. There could well be a wild twist, too, making the officer election more exciting than the already concluded director race.

Officers are elected by the 15 directors. Nine candidates vied for four open seats and were picked by mail ballot and announced just prior to the convention. Pundits near the VSDA political arena are divided on who will get the nod for president, and nearly equally important, vice president. Several observers see current president Arthur Morowitz succeeding himself. Others note the tradition of VSDA no longer going for second term presidents since Washington, D.C. area retailer Frank Barnako served during VSDA's first two years.

"If I'm elected, I will put Arthur's name into nomination," says incumbent director candidate Dave Ballstadt, head of 10-store Adventures in Video, Minneapolis. Morowitz, a founding VSDA director and head of seven-branch Metro Distributing and Coliseum Video but no longer a retailer also gets the nod of another founding director, Jack Messer.

"I hope Arthur will consider it," says Messer, owner of 16-unit Video Store, Cincinnati. "He's brought VSDA to a point it's never enjoyed before."

If Morowitz accepts the nod it will resolve another interesting scenario. Current vice president Lou Fogelman has never been elected by VSDA members but is one of three directors appointed to VSDA's board by mentor and affiliate trade group, 29-year-old (Continued on page V-26)

The Local VSDA Chapter Show—Fad or Function?

The so-called local chapter "mini-conventions," named such to distinguish them from the yearly national VSDA convention in Las Vegas, are the latest and most talked-about trend among the VSDA's regional organizations. Over the past year, more than a quarter of the chapters have hosted trade shows and many others either are contemplating or are already in the planning stages of their own.

The primary function of these regional trade shows is to provide a grassroots forum for supplier-dealer contact, especially for those dealers unable to attend the Las Vegas convention. The successful shows are able to attract strong numbers from all the manufacturing, distributor and retailer camps, and the less successful shows are usually lacking in one or more of the three.

Dick Tedeschi, president of the New England chapter, says that his organization's March 29 show was "designed to be an event where New England video retailers could be exposed to manufacturers and local distributors for one-on-one contact. The turnout, both for the exhibitors and individual dealers, was very, very strong and far bigger than we expected, and that's the main reason why the show was successful."

A secondary, or ancillary, function is to increase membership by showing dealers some of the benefits of joining the VSDA. Though they often have trouble measuring such in exact numbers, most show organizers are convinced that good shows do raise membership. Such is the case for Ken Dor-
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### TOP VIDEOCASSETTE SALES HIT CHART


1. **JANE FONDA'S NEW WORKOUT** (Lorimar Home Video)
2. **JANE FONDA'S LOW IMPACT AEROBIC WORKOUT** (Lorimar Home Video)
3. **THE SOUND OF MUSIC** (CBS/Fox Video)
4. **SLEEPING BEAUTY** (Warl Disney Home Video)
5. **KATHY SMITH'S BODY BASICS** (JCI Video)
6. **INDIANA JONES AND THE TEMPLE OF DOOM** (Paramount Home Video)
7. **TOP GUN** (Paramount Home Video)
8. **CALLANETICS** (MCA Home Video)
9. **PINOCCHIO** (Warl Disney Home Video)
10. **ALIEN** (CBS/Fox Video)
11. **ALICE IN WONDERLAND** (Warl Disney Home Video)
12. **BEVERLY HILLS COP** (Paramount Home Video)
13. **STAR TREK II — THE WRATH OF KHAN** (Paramount Home Video)
14. **STAR TREK III — THE SEARCH FOR SPOCK** (Paramount Home Video)
15. **JANE FONDA'S PRIME TIME WORKOUT** (Lorimar Home Video)
16. **RAIDERS OF THE LOST ARK** (Paramount Home Video)
17. **CASABLANCA** CBS/Fox Video
18. **SECRETS OF THE TITANIC** (Vestron Video)
19. **KATHY SMITH'S ULTIMATE VIDEO WORKOUT** (JCI Video)
20. **PLAYBOY VIDEO CENTERFOLD #4** (Lorimar Home Video)
21. **BACK TO THE FUTURE** (MCA Home Video)
22. **JANE FONDA'S WORKOUT** (Lorimar Home Video)
23. **WITNESS** (Paramount Home Video)
24. **STAR WARS** (CBS/Fox Video)
25. **STAR TREK: THE MOTION PICTURE** (Paramount Home Video)
26. **SCARFACE** (MCA Home Video)
27. **THE MUSIC MAN** (Warner Home Video)
28. **THE CAGE** (Paramount Home Video)
29. **PLAYBOY VIDEO CENTERFOLD #3** (Lorimar Home Video)
30. **AMADEUS** (HBO Video)
31. **AUTOMATIC GOLF** (Video Reel)
32. **MARY POPPINS** (Warl Disney Home Video)
33. **WHITE CHRISTMAS** (Paramount Home Video)
34. **ONE WITH THE WIND** (MGM/UA Home Video)
35. **MY FAIR LADY** (CBS/Fox Video)
36. **A WEEK WITH RAQUEL** (HBO Video)
37. **ALIENS** (CBS/Fox Video)
38. **PLAYBOY VIDEO CENTERFOLD #5—PLAYMATE OF THE YEAR** (Lorimar Home Video)
39. **THE DEER HUNTER** (MCA Home Video)
40. **HERE'S MICKEY!** (Warl Disney Home Video)
41. **OUT OF AFRICA** (MCA Home Video)
42. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
43. **WHITNEY HOUSTON—THE #1 VIDEO HITS** (MusicVision)
44. **PLAYBOY CENTERFOLD #2** (Lorimar Home Video)
45. **RICHARD SIMMONS AND THE SILVER FOXES** (Lorimar Home Video)
46. **THE KING AND I** (CBS/Fox Video)
47. **PLAYBOY VIDEO CALENDAR** (Lorimar Home Video)
48. **KATHY SMITH'S TONEUP** (JCI Video)
49. **THE JEWEL OF THE NILE** (CBS/Fox Video)
50. **FERRIS BUELLER'S DAY OFF** (Paramount Home Video)
51. **NORTH BY NORTHWEST** (MGM/UA Home Video)
52. **WINNIE THE POOH AND THE BLUSTERY DAY** (Warl Disney Home Video)
53. **DISNEY SING-ALONG SONGS: HEIGH HO!** (Warl Disney Home Video)
54. **HERE'S DONALD!** (Warl Disney Home Video)
55. **COLOR ME BARBRA** (CBS/Fox Music Video)
56. **THE BEST OF DANNY AYKROYD** (Warner Home Video)
57. **HEARTBREAK RIDGE** (Warner Home Video)
58. **MIAMI VICE II—THE PRODIGAL SON** (MCA Home Video)
59. **HELP!** (MPI Home Video)
60. **BACK TO SCHOOL** (HBO Video)
61. **THE KARATE KID PART II** (RCA/Columbia Pictures Home Video)
62. **DOWN AND OUT IN BEVERLY HILLS** (Touchstone Home Video)
63. **IRON EAGLE** (CBS/Fox Video)
64. **RUTHLESS PEOPLE** (Touchstone Home Video)
65. **WINNIE THE POOH AND THE HONEY TREE** (Warl Disney Home Video)
66. **LOST HORIZON** (RCA/Columbia Pictures Home Video)
67. **THE COLOR OF MONEY** (Touchstone Home Video)
68. **WINNIE THE POOH AND A DAY FOR EYOERE** (Warl Disney Home Video)
69. **STAND BY ME** (RCA/Columbia Pictures Home Video)
70. **WRESTLEMANIA III** (Coliseum Video)
71. **AFRICAN QUEEN** (CBS/Fox Video)
72. **THE KARATE KID** (RCA/Columbia Pictures Home Video)
73. **MURPHY'S ROMANCE** (RCA/Columbia Pictures Home Video)
74. **POUND PUPPIES** (Family Home Entertainment)
75. **KISS EXPOSED** (PolyGram Video)
76. **DELTA FORCE** (Media Home Entertainment)
77. **THE SUPERFIGHT—HAGLER VS. LEONARD** (Forum Home Video)
78. **THE FLY** (CBS/Fox Video)
79. **PEGGY SUE GOT MARRIED** (CBS/Fox Video)
80. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video)
81. **PATTON** (CBS/Fox Video)
82. **THE JOLSON STORY** (RCA/Columbia Pictures Home Video)
83. **COBRA** (Warner Home Video)
84. **HOLLY AND HER SISTERS** (HBO Video)
85. **LITTLE SHOP OF HORRORS** (Warner Home Video)
86. **MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video)
87. **WEST SIDE STORY** (CBS/Fox Video)
88. **SPIES LIKE US** (Warner Home Video)
89. **THE HITCHER** (HBO Video)
90. **HOUSE** (New World Video)
91. **GUNG HO** (Paramount Home Video)
92. **F/X** (HBO Video)
93. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
94. **AN AMAZIN' ERA—THE NEW YORK METS 25TH ANNIVERSARY** (Scotch Sports Collection Edition)
95. **9½ WEEKS** (MGM/UA Home Video)
96. **TEDDY RUXPIN: QUEST OF THE GRUNGE** (HBO Video)
97. **ROMANCING THE STONE** (CBS/Fox Video)
98. **CHILDREN OF A LESSER GOD** (Paramount Home Video)
99. **JANET JACKSON CONTROL—THE VIDEOS** (A&M Video)
100. **THE CLAN OF THE CAVE BEAR** (CBS/Fox Video)

### LASERDISK FINALLY CLICKING WITH RIGHT COMBINATIONS

By JIM McCULLAUGH

The advent of the combo laserdisk/CD-V player is expected to breathe new life into the laserdisk format. It’s a scenario that makes retailers like Dave Lucas, owner of Dave’s Video, The Laser Place, Sherman Oaks, Calif., enthused since he has been operating a laserdisk boutique for the past four years. He’s carved out a niche for himself in a major market where giant retailers like Wherehouse have kept laserdisk at arm’s length.

He, like Pioneer amid manufacturers, has been among a smaller cadre of dealers who have supported the format and still believe fervently in it. He supports Pioneer’s claim that laserdisk sales have begun to improve, having noticed, he says, a steady increase in his own business. Pioneer has been carrying the burden of the format on its shoulder. As an indication of its longer-term commitment, the company has recently invested $10 million into refurbishing its laserdisk manufacturing facility in Carson, Calif.

The player, which produces about 95% of the laserdisks distributed in the U.S., now has a monthly capacity of 300,000-350,000 disks per month. According to Pioneer sales and marketing head, John Talbot, the 67,500 square foot plant is at 50%-60% capacity. Later ex-

(Continued on page V-34)

### TOP VIDEODISK HIT CHART


1. **BACK TO THE FUTURE** (MCA Home Video)
2. **AFRICAN QUEEN** (MCA Home Video)
3. **TOP GUN** (Paramount Home Video)
4. **INDIANA JONES AND THE TEMPLE OF DOOM** (Paramount Home Video)
5. **THE JEWEL OF THE NILE** (CBS/Fox Video)
6. **MURPHY'S ROMANCE** (RCA/Columbia Pictures Home Video)
7. **BRAZIL** (MCA Home Video)
8. **ALIENS** (CBS/Fox Video)
9. **COCOON** (CBS/Fox Video)
10. **THE KARATE KID PART II** (RCA/Columbia Pictures Home Video)
11. **SLEEPING BEAUTY** (Warl Disney Home Video)
12. **THE FLY** (CBS/Fox Video)
13. **STAND BY ME** (RCA/Columbia Pictures Home Video)
14. **RUTHLESS PEOPLE** (Touchstone Home Video)
15. **LEGEND** (MCA Home Video)
16. **LABRINTH** (Embassy Home Entertainment)
17. **FERRIS BUELLER'S DAY OFF** (Paramount Home Video)
18. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
19. **COBRA** (Warner Home Video)
20. **WITNESS** (Paramount Home Video)
21. **DELTA FORCE** (Image Entertainment)
22. **SPIES LIKE US** (Warner Home Video)
23. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
24. **THE COLOR OF MONEY** (Touchstone Home Video)
25. **RUNNING SCARED** (MGM/UA Home Video)
IN THIS SECTION

1 SWIFT-CHANGING CURRENTS BEYOND RENTAL
By Al Stewart
Stores aren't opening at the same breakneck speed of a few years ago and VCR sales have flattened, but there's still been frantic activity on the supply side with suppliers raising prices on rental product and dropping prices on sell-through product—both reflective of the still-emerging sales market.

6 SMART VIDEO DEALERS STAY OUT OF SHAKEOUT SHADOWS
By Geoff Mayfield
86’d in ’87? This was supposed to be the year of the Big Shakeout, when mass sell-through and cheap rentals were supposed to trample indies into submission. But the feisty breed continues to survive, though the realities have certainly changed.

6 CD VIDEO: NEW PLAYER IN THE PICTURE
By Jim McCullaugh
CD-V is on the horizon and riding into view fast. It may not mean much for dealers and consumers suffering “digital doublespeak,” but a multitude of hardware companies are supporting the launch, studios are driving the software bandwagon, and record companies are climbing aboard, as CD/CD-V “combi players” and 12-inch laser players aim for a new generation of hi-tech consumers.

8 VCRs SPRUCE UP FOR HIGHER TECH ’90s
By Mark Harrington
Don’t count out the VCR. Sales may have waned as penetration thickens, but new technologies—high resolution, Super VHS and ED Beta, along with digital video, MTS stereo, hi fi and surround sound—promise to keep VCRs potent money makers into the next decade.

8 VIDEO VENDING MACHINE DEALERS BANK ON CONVENIENCE
By David Wykoff
Video vending machine dealers and operators believe they can take the video rental store to places more in tune with consumers’ buying habits—workplaces, residential areas, high-frequency lo-

VSDA chapters have hosted mini-conventions, providing a grassroots forum for vital supplier-dealer contact, especially for dealers unable to attend the Las Vegas convention.

12 LASERDISK FINALLY CLICKING WITH RIGHT COMBINATIONS
By Jim McCullaugh
The combo laserdisk/CD-V player is sure to breathe new life into the laserdisk format. Some dealers who have carved out a laser niche (like Pioneer, who has been carrying the burden of supporting the format) left by retreating giants, are excited about revived prospects.

20 NO LETUP FOR DELUGE OF VCR ACCESSORIES
By Edward Morris
Slower VCR sales have not hindered the flow of new and innovative VCR accessories designed to multiply the VCR signal, remote control it, store and organize tapes—all in the height of class and fashion.

CHART RECAPS

12 TOP VIDEODISKS
12 TOP VIDEOCASSETTE SALES
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SMART VIDEO DEALERS STAY AHEAD OF PACK—
AND OUT OF SHAKEOUT SHADOWS

By GEOFF MAYFIELD

Many industry insiders swore that "1986 will be the year of the 86." The long-predicted shakeout was supposed to be upon us: Mass merchants' sell-through campaigns, convenience stores' cheap rentals, and the large video rollers were supposed to trample independents into submission. It is now 1987, and while doomsayers still delight in saying the dusk of the video dealer's heyday has arrived, that feisty breed continues to survive—and in some cases, thrive. Without a doubt, changes are in the wind. Some smaller independent dealers—including a pair of VSDA board members—have folded their stores. Others, including chain operators, have quietly hung out a "For Sale" sign. The process of consolidation has snared some well-known players, including St. Louis-based Movies To Go, and Arthur Morowitz's Gotham giant Video Shack. But do these events comprise a shakeout? Mickey Granberg, executive vice president of VSDA, does not think so. She has long been fond of saying that isolated failures, or consolidation in the retail ranks, signifies nothing more than the maturation of an industry. She is not alone in her assessment. "I think the pros are starting to take over," says Michael Becker, owner of Manhattan store Video Room and past president of New York City's VSDA chapter. "Real retailers are getting involved, whereas before, you had so many in the business who had no retail experience. I think the teachers and the accountants wive are getting out of it."

Meanwhile, the many dealers who have decided to stay the video-store course will tell you the realities of the industry have changed since they first opened. Sideline inventories—from popcorn and soda to compact disks—flank the likes of "Rambo," "Indiana Jones," and "Crocodile Dundee." And, of course, rental inventories tend to be much larger these days than they were when the video stores first set up shop. "It's no longer just put up a few racks, throw a few hundred tapes on your wall and you're open for business," says Michael Becker. "I always say that you have to look at your market. You have to know what the competition is doing, and see what things will work to make your store stand out."

For some video dealers—including Jack Messer's 14-store The Video Store chain, based in Cincinnati—the addition of audio products has been a profit builder. However, for Becker, CDs are not a practical endeavor. "I've got The Wiz and Crazy Eddie and Trader Horn to deal with in my neighborhood, so that wouldn't work for me."

Becker, and other successful retailers, stress that there is no single path for all video stores to follow. Marketing strategies vary according to type of store and local market conditions. In the face of sprawling competition, independent dealers, chains, and franchisers have found various ways to stay ahead of the pack:

- Richard Abt, executive vice president of the Philadelphia-based West Coast Video chain, with more than 120 stores, says that in addition to carrying larger tape inventories, both company-

(Continued on page V-18)

CD VIDEO: BRIGHT NEW PLAYER IN THE PICTURE

A mid the cassette hoopla of VSDA, a new software format will appear this fall on the horizon—CD Video. The trade was given its first real exposure to that medium in the context of a massive Chicago CES exhibition/demonstration last June. It may not mean much yet for traditional video retailers who, like consumers, are suffering from "techno-confusion" and "digital doublespeak," but 150 companies—including most of the major names in the consumer electronics hardware industry such as Pioneer, Philips, Sony and Yamaha—are supporting the launch. Software is being driven by the studios in the form of Pioneer-distributed 12-inch laserdisks. And record companies like Warner Bros., CBS, PolyGram, A&M, Angel, Chrysalis, RCA/Ariola, Virgin and others plan to be involved. It's significant for retailers to note that more than 2,000 Pioneer-distributed 12-inch laserdisks—

(Continued on page V-16)
When it comes to exciting home entertainment, all eyes are on MCA. That's because we've got what everyone's looking for. Like An American Tail, the delightful animated wonder, for just $29.95. The Allnighter, starring one of today's hottest rock stars, Susanna Hoffs, in her movie debut. Our original programming is really shaping up with Callan Pinckney's best-selling exercise tape, Callanetics. And for music at its best, there's The Doors Live At The Hollywood Bowl. To top things off, MCA brings you Back To The Future, the blockbuster that drove audiences wild—for the incredibly low price of only $29.95.

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CD VIDEO
(Continued from page V-6)

many with digital soundtracks—are already available and that these disks can be played on the new-wave combination CD-V players. Pioneer also makes 8-inch laserdisks that CD-V players can accommodate.

Rather than "launch" software, many studios will be remarking their laserdisk packaging with a CD-V logo, while also including a LaserVision logo. In all likelihood, studios will up their commitment to the laser format in support of CD-V.

These "combi players" can also accomodate a new breed of five-inch CD-V disks, mostly music video in nature. That's where the record companies come in. They plan to release disks that combine visuals with digital audio sound, what many futurists are calling the true marriage of audio and video. Perhaps as many as 200 titles will be emanating from record labels through their own distribution systems.

Still confused? Add this to your vocabulary, CD-I, Compact Disk-Interactive. These are disks that are entertainment/educational hybrids that also plan to take an active role in the CD-V rollout in the future.

Hardware is expected to be retail for $750 to $1,000. Why CD-V?

Analysts say it's a sleeping giant for the 1990s, particularly with the marketing muscle that's behind it. New generations, they say, of compact disk consumers will buy the CD/CD-V combination players as the quest for "one box plays all" is achieved. Existing consumers, they add, will also experience co-existence with VCRs.

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DEALERS

(Continued from page V-6)

owned stores and franchises have found it important to stock new releases heavily. In contrast to West Coast's earlier days, he says video is now much more a hit-driven business.

For Video Room's Becker, it made sense to eliminate hardware inventory in favor of a deeper video library. His 8,000-tape library features several specialized categories—serviced by a movie-buff sales crew—has more value to that shop than a VCR's slim profit margin.

While it has been prudent for Becker to get out of hardware, other dealers—including Allen Caplan's 38-store Applause Video web—have found it continues to be a profitable product line. Indeed, fewer video stores stock VCRs these days—in the 1986 VSDA member survey, hardware only accounted for 6.8% of respondents' volume compared to 30.2% in '84. But many have found that a scaled-back stock of a few low-end and step-up models can still raise the bottom line.

The Video Store's Messer has not only diversified his chain's inventory with audio products, he's also taken on new markets. Although he is still adding stores to his home market, Cincinnati, he has also added Knoxville, Lexington, Ky., and lately, Columbus, Ohio to his turf.

Last year's VSDA convention heralded the dawn of the superstore—units with deep video inventories, plus sensible supplemental products and services. Franchisers like Major Video and Blockbuster had already blazed that trail. Now, Ron Berger's giant National Video franchise has joined the pack, and hopes to add 500 such stores to its system. The superstore is seen as an especially valuable weapon in large major markets.

"Probably the main thing is we remain very promotion-oriented," says West Coast's Abt, expressing the opinion of many chains and dealers. "We always try to give the customer a reason to come to us as opposed to another video store."

Many larger outlets have been working to juice their sell-through numbers; Video Room's Becker notes that it's easier to make money through sales than rental. While The (Continued on opposite page)
Becomes A Major Force In Home Video.

All the films you see on these pages were brought to you by Orion Pictures—from the Oscar winners to the box office champions. In the past these films were released by other video labels. Starting now, that's going to change.

At Orion, we've established a separate division devoted exclusively to the home video market: Orion Home Video. And we're supporting it with a high powered, creative team of industry veterans who know the business and understand the needs of dealers and distributors.

Of course, we'll continue to offer the same kind of high quality, highly entertaining films that have been so profitable for you in the past. With the creation of Orion Home Video, we've become more than a successful studio or a dependable source of profits. We've become a major force in the home video industry.

DEALERS (Cont'd from opposite page)

Video Store's Messer does not share that enthusiasm, he finds that self-through is important as a "defensive" measure. "You sell because it helps you get more co-op dollars, and because you want people who want to buy video to come to you—you don't want them to go to a competitor or a mass merchant."

- Alternative methods of distribution are being explored. National Video's shared-revenue program pay-per-transac-

tion was once considered poison by Berger's competitors—now other dealers, including South Lyon, Mich.-based Mo-

vieland, are warming to the concept. Some smaller dealers have turned to leasing pro-

grams to beef their A title se-

lection, while some vendors have begun to explore buy-

back plans.

True, the day of easy money in the video industry has passed. More stores will close; more chains will gobble up weaker competitors.

But as smart dealers keep their eyes open, and show a willingness to test more innova-

tions in their day-to-day mar-

keting plan, they'll continue to avoid the shadow of a shake-

out.

Barbra Streisand's "One Voice" (CBS/Fox)
TOP VIDEOCASSETTE RENTAL HIT CHART

Following is a recap of the top videocassette rentals during the eligibility period of Aug. 2, 1986 to Aug. 1, 1987.

1. DOWN AND OUT IN BEVERLY HILLS (Touchstone Home Video)
2. BACK TO THE FUTURE (MCA Video Home)
3. SHORT CIRCUIT (CBS/Fox Video)
4. BACK TO SCHOOL (HBO Video)
5. INDIANA JONES AND THE TEMPLE OF DOOM (Paramount Home Video)
6. OUT OF AFRICA (MCA Home Video)
7. TOP GUN (Paramount Home Video)
8. MURPHY'S ROMANCE (RCA/Columbia Pictures Home Video)
9. THE JEWEL OF THE NILE (CBS/Fox Video)
10. 9½ WEEKS (MGM/UA Home Video)
11. THE MONEY PIT (MCA Home Video)
12. RUTHLESS PEOPLE (Touchstone Home Video)
13. ALIENS (CBS/Fox Video)
14. F/X (CBS/Fox Video)
15. COBRA (Warner Home Video)
16. STAND BY ME (RCA/Columbia Pictures Home Video)
17. SPIES LIKE US (Warner Home Video)
18. FERRIS BUELLER'S DAY OFF (Paramount Home Video)
19. PRETTY IN PINK (Paramount Home Video)
20. THE KARATE KID PART II (RCA/Columbia Pictures Home Video)
21. THE COLOR OF MONEY (Touchstone Home Video)
22. JAGGED EDGE (RCA/Columbia Pictures Home Video)
23. IRON EAGLE (CBS/Fox Video)
24. RUNNING SCARED (MGM/UA Home Video)
25. RAW DEAL (HBO Video)
26. WHITE NIGHTS (RCA/Columbia Pictures Home Video)
27. THE FLY (CBS/Fox Video)
28. LEGAL EAGLES (MCA Home Video)
29. POLETERGIIST II—THE OTHER SIDE (MGM/UA Home Video)
30. PEGGY SUE GOT MARRIED (CBS/Fox Video)
31. BLUE VELVET (Lorimar Home Video)
32. GUN HOG (Paramount Home Video)
33. COCOON (CBS/Fox Video)
34. CHILDREN OF A LESSER GOD (Paramount Home Video)
35. ABOUT LAST NIGHT . . . (RCA/Columbia Home Video)
36. SPACECAMP (Vestron Video)
37. WILDCATS (Warner Home Video)
38. BIG TROUBLE IN LITTLE CHINA (CBS/Fox Video)
39. A NIGHTMARE ON ELM'S STREET II—FREDDY'S REVENGE (Media Home Entertainment)
40. THE GODS MUST BE CRAZY (Playhouse Video)
41. HEARTBREAK RIDGE (Warner Home Video)
42. EXTREMITIES (Paramount Home Video)
43. THE HITCHER (HBO Video)
44. SOUL MAN (New World Video)
45. FLIGHT OF THE NAVIGATOR (Walt Disney Home Video)
46. RUNAWAY TRAIN (MGM/UA Home Video)
47. A ROOM WITH A VIEW (CBS/Fox Video)
48. WITNESS (Paramount Home Video)
49. POLICE ACADEMY 3—BACK IN TRAINING (Warner Home Video)
50. TOUGH GUYS (Touchstone Home Video)
51. LABYRINTH (Embassy Home Entertainment)
52. YOUNG SHERLOCK HOLMES (Paramount Home Video)
53. HEARTBURN (Paramount Home Video)
54. SLEEPING BEAUTY (Walt Disney Home Video)
55. NOTHING IN COMMON (HBO Video)
56. ENEMY MINE (CBS/Fox Video)
57. HOWARD THE DUCK (MCA Home Video)
58. CLUB PARADISE (Warner Home Video)
59. OUT OF BOUNDS (RCA/Columbia Pictures Home Video)
60. MAXIMUM OVERDRIVE (Lorimar Home Video)
61. DELTA FORCE (Media Home Entertainment)
62. AT CLOSE RANGE (Vestron)
63. ROCKY IV (CBS/Fox Video)
64. HOME PICK-UP (Media Home Entertainment)
65. LEGEND (MCA Home Video)
66. MURPHY'S LAW (Media Home Entertainment)
67. THE MORNING AFTER (Lorimar Home Video)
68. CROSSTOADS (RCA/Columbia Pictures Home Video)
69. THE TRIP TO BOUNTIFUL (Embassy Home Entertainment)
70. JUMPIN' JACK FLASH (CBS/Fox Video)
71. TO LIVE AND DIE IN L.A. (Vestron)
72. HOUSE (New World Video)
73. BLUE (Paramount Home Video)
74. THE MANHATTAN PROJECT (HBO Video)
75. THE MOSQUITO COAST (Warner Home Video)
76. MANHUNTER (Lorimar Home Video)
77. FIREWALKER (Media Home Entertainment)
78. THE NAME OF THE ROSE (Embassy Home Entertainment)
79. JO JO DANCER, YOUR LIFE IS CALLING (RCA/Columbia Pictures Home Video)
80. QUICKSILVER (RCA/Columbia Pictures Home Video)
81. AFTER HOURS (Warner Home Video)
83. YOUNGBLOOD (MGM/UA Home Video)
83. PSYCHO III (MCA Home Video)
84. LITTLE SHOP OF HORRORS (Warner Home Video)
85. BRAZIL (MCA Home Video)
86. HALF MOON STREET (Embassy Home Entertainment)
87. BEST OF TIMES (Embassy Home Entertainment)
88. THE CLAN OF THE CAVE BEAR (CBS/Fox Video)
89. A FINE MESS (RCA/Columbia Pictures Home Video)
90. AGNES OF GOD (RCA/Columbia Pictures Home Video)
91. HIGHLANDER (HBO Video)
92. REMO WILLIAMS—THE ADVENTURE BEGINS (HBO Video)
93. MONA LISA (HBO Video)
94. CRITTERS (RCA/Columbia Pictures Home Video)
95. ARMED AND DANGEROUS (RCA/Columbia Pictures Home Video)
96. HANNAH AND HER SISTERS (HBO Video)
97. WISE GUYS (CBS/Fox Video)
98. WANTED DEAD OR ALIVE (New World Video)
99. SHE'S GONNA HAVE IT (Key)
100. AMERICAN ANTHEM (Lorimar Home Video)

NO LETUP IN DELUGE OF NIFTY, THRIFTY VCR ACCESSORIES

My vey VCR sales are tapering off—but there's been no letup in the deluge of accessories these magical machines have occasioned. Among the current flow of products are devices to multiply VCR signals, devices for programming VCRs remotely, racks for storing and displaying tapes, and systems for keeping track of the material you have recorded. There's even a new line of colored videocassettes for the effete souls unable to bear up under basic black.

- Advanced Video Dynamics (215-247-5049) is offering HAL—a remote-activated VCR programmer that actually talks the user through the operational steps of programming with its synthesized voice. The $189.95 item is compatible with all infrared remote control VCRs (including Betas), has an access code to prevent unauthorized use, requires no wiring or elaborate installation, and can be activated from any touch-tone telephone.

Another one-name wonder—MAX—allows a consumer to connect as many as four television sets to one VCR. Each viewer can choose to watch the videotape program or regular reception. Manufactured by El Mar (213-327-3180), Max retails for $89.95. By pushing a button on the transmitter, parents can block out any program from passing through the system to any of the TVs. If the video program is in stereo, the stereo sound signal will be sent to all the TV sets. Consumers can also pass their cable or satellite programming through MAX to the other TVs. The system is operated with an infrared remote control.

- From Hudson-West (617-342-190) comes a little oddity called the "Whistle Switch." And it is just that: a squeeze-whistle that can activate a TV set (or other appliance) without cords, wires, or batteries from up to 50 feet away. It retails for $19.95.

- Compared to the flash and dazzle of the above products, videocassette holders are pretty tame items, performing as they do, only racking and display functions. Within those iron confines are new lines from the Rack Factory (512-227-7734) and Bay Pacific (415-981-3930). In the former's "Video Cassette Library" series are a 15- and a 30-cassette shelf, retailing for $19.95 and $29.95 respectively. Both shelves are veneered in walnut or oak grain and work as modular units. Bay Pacific boasts a 12-unit shelf (Beta or VHS) that is made of crystal satin finish clear plastic. It is wall-mountable.

(Continued on page V-36)

V-20

BILLBOARD AUGUST 22, 1987
www.americanradiohistory.com
CBS/FOX Video is celebrating its FIFTH YEAR ANNIVERSARY. Prior to 1982, and the entrance of partner CBS, the company was known as Twentieth Century FOX Video. The company’s roots before that sprang from Andre Blay’s Magnetic Video beginning in 1977.

In many ways the company has come full circle. It was a leader then, and as CBS/FOX Video, remains a leader now. CBS/FOX Video’s accomplishments are numerous. Among them: the first wave of true blockbuster titles; innovations like corporate-sponsored product and closed captioning; true hi-fi sound; and marketing tactics, marketplace promotion and pricing innovations.

The blueprint for the next five years has begun to be set in place. The company plans to be on the cutting edge of all aspects of the industry... acquisitions, marketing, sales and merchandising, programming, creative services and international.

Key executives have been put in place to accomplish these far reaching company goals. CBS/FOX Video is also an international giant and must be viewed in that global context. A strong international operation is maintaining the company’s strength in many foreign markets with yet more world areas expected to be cultivated. CBS/FOX Video now begins moving towards the 1990’s.
There are two ways to run a business, says Jim Fifield, President and CEO of CBS/FOX Video, a company acknowledged to be the most potent in the history of the home video industry. "We can initiate change or we can react to what someone else does. We've been willing to take that first step and not wait to see what anyone else does. Leadership is not just market share but managerial philosophy and style."

In many respects, the success of CBS/FOX Video and the home video industry are inextricably intertwined. The company, backed by an even stronger commitment from each of the partner parent companies, has helped shape an industry—legitimately claiming many industry firsts—and, says Fifield, is moving forward toward the late 1980s with that same initiative and conviction.

The company projects worldwide gross sales in excess of $4.25 million for 1987 with substantial growth emanating from burgeoning international operations. "Our company has grown faster than the industry in virtually all territories we compete in because of excellent Fox titles as well as an aggressive acquisitions policy. In every territory, we have improved our position in market share and profitability. "People look to us," he continues, "for leadership and direction. We're active in MPAA, VSDA and NAVD. We take a leadership role in the marketplace. We're viewed as opinion leaders and we want to continue that. We've been an open company. We voice concerns, take action, and take the risks of being first in the hopes of doing the right thing for the marketplace."

A strong indicator of the company's forward thinking, explains Fifield, was the recent "strategic" decision to part with internal duplication. "Owning your own duplicating facility today is not an essential element for success. At the time the company was formed, we thought it was important to control our own duplication...but the market conditions have changed. Now we can focus both our capital and management time resources on acquisitions and marketing programming in a manner that insures a better return."

CBS/FOX, believes Fifield, is also recognized as a company with a strong organization that receives high quality product from its parent and acquires first rate third party product. "We want the retailers to feel confident that when they purchase a CBS/FOX product they will recoup their investment."

It remains a constant challenge, says Fifield, to identify and acquire quality product. In the U.S., he says, "the business is changing dramatically" since the formation of more independent studio home video divisions is making acquisitions of quality third party product more difficult.

On the sales front, "the easy sales are gone from pipeline expansion. With rental product, the major issue is depth of copy available for 'A' titles. You hear talk about a maturing industry and yet there is a significant unmet consumer need out there. Too many consumers can't rent 'A' titles during the first 30 days after release. To me, that's not a sign of industry maturity but an opportunity. The number of units sold on 'A' titles is essentially the same as two years ago," he explains. "An excellent A title will do 200,000 units, the same number when there were 30 million less VCR households."

Marketing product for sell-through, he says, "requires a completely different set of strategies. There you're dealing with a consumer on a personal basis with a greater emphasis on packaging, cross-promotions, timing and pricing and a distribution system that is driven by rack jobs, jobbers and mass merchandisers."

Another challenge, he says, revolves around non-theatrical programming. "We're viewing that area as one that offers growth opportunities," he enthuses. However, it has to be marketed differently. The consumer demand is there but in many areas the financial returns are minimal. You have to be selective."

When asked about advertising on video, Fifield says "we do not rule out sponsorship for the right product—done tastefully. Our first area of priority will be non-theatrical but I would not rule out sell-through or initial release titles if the title and sponsor are right."

Increasingly, he sums up, the business has become more complex, requiring multiple business plans for different facets of the business. In the final analysis, he says, CBS/FOX promises to be at the forefront.

``Leadership is not just market share but managerial philosophy and style.''
``We're viewed as opinion leaders and we want to continue that.''
``We want the retailers to feel confident that when they purchase a CBS/FOX product they will recoup their investment.''

James G. Fifield
President & C.E.O.
with well over 1,000 titles yet to be released—CBS/FOX has maintained one of the most active marketing crusades in the industry. During the first half of 1987, the company has unfolded campaigns on James Bond, Westerns, Key Video Spotlight classics, Elvis Presley, Marilyn Monroe, and Five Star III and IV. That's in addition to some of the most potent front line product in the industry—"Alien," "The Fly," "Peggy Sue Got Married," "Black Widow" and others.

During the latter half of 1987, according to DeLellis, the company will roll out Five Star V. Streeting September 1, that campaign features 16 titles at $29.98 with no carry-over product from Five Star IV.


The front line blueprint for the rest of 1987 and on into early 1988 promises such titles as "Raising Arizona," "Project X," "Gardens of Stone," "Predator," "Revenge Of The Nerds II," "Napoleon" and the new James Bond film "The Living Daylights." "We try to focus as much as we can on a particular title or collections," says DeLellis, "to get peak interest right through distribution channels...Westerns...Five Star...Bond...major hit titles...BBC...music video...sports. There's a focus on each item."

Ideas and research for marketing campaigns have already begun to form for next year, he adds. "We try to take advantage of every thing," he says "in the hopes that it will spill over into profits for the video dealers. Examples having "Alien" in Five Star when the sequel was hot. Or promoting the original "Fly" movie when the 1986 version was in theatres and taking advantage of anniversaries 89.98 price points. "Distributors have been very positive about that and so have many dealers."

Five Star III in 1987 has already generated well over a million units; Five Star IV generated close to 1 million units while the prognosis for Five Star V is 600,000-1 million.

As to sell-through, DeLellis contends that the "industry has covered almost every outlet available. What we have to do now is fine tune in proper areas. It's easy to take the shot gun approach but now you have to take your rifle and refine it. Sell-through is happening. When you ship a couple of hundred thousand units on one title, it's not going into 20,000 stores five deep. It's selling. Dealers are getting more sophisticated."

CBS/FOX Video, through its international division, reaches 47 countries: approximately 80% of all the VCR's extant in the U.S. Subsidiaries—located in the U.K., France, Germany, Spain, Japan, and Australia—sell to 19 countries, while 14 sub-licensese cover 28 countries.

"International has been steadily increasing since 1985 as a percent of our total activities," says Rollie Coffin, President International. The global market, having started off very quickly in the late 70's and early 80's, slowed down industry-wide during 1984/1985. Foreign markets, however, have rebounded with the late 1980's/early 1990's outlook highly optimistic.

Coffin cites both internal and external factors for the rejuvenation. Among them, upgrading key management, greatly improved product flow and aggressive pricing policies. He believes the company is the most preeminent in the world with regard to acquisitions.

"We're continuing our drive to open new markets," says Coffin. Latin American, for example, has been a major focus. The Far East has been a "hot button" with Japan a major priority, while the company is proceeding cautiously in the Mid-East.

Towards the future, Coffin identifies several goals for the international division. "The curtailment of piracy is a high priority," he says.

"Also, the whole area of government relations and home video—taxation and censorship—that may be creating barriers to growth.
"Our industry," he continues, "has to take the initiative on a classification system. Marginal companies are putting product on the market and poisoning the well for the rest of us. That's a hot potato politically. Everyone is against violence and pornography. Any politician can get up and talk but then they wind up throwing out the baby with the bathwater. The legitimate industry suffers with the irresponsible.'

Another major opportunity, according to Coffin, will come from advertisers.

"Our industry," he says, "has to come to grips with advertising on videocassettes. I think advertising on video is a highly profitable and unique opportunity to reach an audience of tens of millions. We have to move in a rational way, however.

"We also have to sort out with the hardware industry what the new formats are and make sure they don't move strategically in a senseless way," referring to CD, DAT, Super VHS and other new technologies. Finally, he says, international has been monitoring the sell-through. "There are great dangers in throwing out merchandise at low prices. A case in point is the U.K. where irresponsible members of the industry have put out product at low prices with no margins. Now, the mass merchant refuses anything over 10 pounds. But with sell-through, it's selection and collection. International consumers are prepared to spend more for classics and modern blockbusters."

BS/Fox Video plans to maintain a highly aggressive posture in the high-stakes global film acquisitions market.

"We were a very active player at the American Film Market and Cannes this year," says acquisition senior vice president Stephen Poe, whose department is responsible for U.S. and international territory acquisitions.

The company, adds Poe, has always been an aggressive player but acquisitions have taken on a more competitive stance for the late 1980s as more major studios and independents have developed their own home video distribution arms.

The company is assured of a steady flow of product from its two partners in the CBS/Fox venture as well as from existing output deals, but "there's a voracious appetitie for product in the marketplace. We're well-seeded and will continue to be within the top companies competing for product." Although deal-making for product has heated up considerably, Poe says CBS/Fox intends to remain realistic and not to get caught up in a buying fever.

"Focal points for acquisitions," says Poe, "are AFM, Cannes and MIFED, which have virtually become video markets. "Video rights have become very valuable these days."

To assist in acquisitions, Poe says in addition to the normal channels of keeping abreast of product by maintaining strong relationships in the motion picture and video communities his department is utilizing a very sophisticated, extensive computer tracking system that assembles data on every phase of produc- tion, including titles, producers, directors, cast, cinematographers and other pertinent information. "We know pretty much," says Poe, "when we arrive at a market what will be available. We will have already seen the bulk of the available product."

Sometimes personal preferences have to be put aside in order to focus on product that marketing and sales say are vital. "It's a challenge," he says, "trying to fulfill those needs. For instance, international territories differ in their taste for films. In France, for example, French-made films are preferred while in Japan English language, action films are favored."

In terms of buying, he says CBS/Fox is "aggressive but conservative in what we will buy. We are keenly aware of what the market will bear and are very marketing driven." Every acquisition is determined jointly with marketing, where not only the deal but the quality of the product is considered. That's the key to how we buy. At Cannes, for example, we meet with our international managing directors prior to the market in order to determine their needs and to discuss all the available product in depth. These sessions determine a lot of what we go after.

CBS/Fox, says Poe, works on an extensive lead time, already buying for 1989 and 1990.

Bottom line? "This company has a heritage of a wealth of quality programming and we intend to continue that tradition while keeping pace with the changing marketplace."

he non-theatrical area at CBS/Fox Video is receiving spe- cial attention these days. Ken Ross recently took on the responsi- bility of directing the development of this whole area. "The key," says Ross "is that non-theatrical programming needs to be looked at in a totally different manner than movies on video cassette. The area requires careful
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(40 minutes)

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Hosted by
Johnny Rutherford
(55 minutes)

TAKE CHARGE
How to Become Your Own
Best Therapist
Featuring Harold H.
Bloomfield, M.D. and Sirah
Vettese, Ph. D.
(61 minutes)

HOW TO MAKE A SPEECH
Starring Steve Allen
(45 minutes)

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• Consumer Advertising
in Targeted Media
• Promotional Tours on
Radio and TV Talk Shows
• Striking Full-Color
Packaging
• Cross-couponing with
Targeted Package
Goods Products

TOP MUSIC VIDEOCASSETTE HIT CHART


1. WHITNEY HOUSTON—THE #1 VIDEO HITS (MusicVision)
2. BON JOVI—BREAKOUT (Sony Video Software)
3. CONTROL—THE VIDEOS (A&M Video)
4. LIVE WITHOUT A NET (Warner Reprise Video)
5. EVERY BREATH YOU TAKE—THE VIDEOS (A&M Video)
6. MOTLEY CRUE UNCENSORED (Elektra Entertainment)
7. STARING AT THE SEA (Elektra Entertainment)
8. U2 LIVE AT RED ROCKS (MusicVision)
9. DICK CLARK'S BEST OF BANDSTAND (Vestron Video Music Video)
10. DAVID LEE ROTH (Warner Reprise Video)
11. THE ULTIMATE OZZY (CBS/Fox Music Video)
12. MY NAME IS BARBRA (CBS/Fox Music Video)
13. GENESIS LIVE—THE MAMA TOUR (Atlantic Video)
14. MOTOWN 25—YESTERDAY, TODAY, FOREVER (MGM/UA Home Video)
15. I CAN'T WAIT (MusicVision)
16. WHAM! IN CHINA—FOREIGN SKIES (CBS/Fox Music Video)
17. COLOR ME BARBRA (CBS/Fox Music Video)
18. DOKKEN (Elektra Entertainment)
19. THE VIDEO ALBUM, VOLUME II (CBS/Fox Music Video)
20. BROTHERS IN ARMS (Warner Reprise Video)
21. ROCK ME FALCO (A&M Video)
22. RIPTIDE (MusicVision)
23. KISS EXPOSED (PolyGram Video)
24. LOOK TO THE RAINBOW (U.S.A. Home Video)
25. THE COMPLETE BEATLES (MGM/UA Home Video)
26. THE VIRGIN TOUR—MADONNA LIVE (Warner Music Video)
27. THE PRINCE'S TRUST ALL-STAR ROCK CONCERT (MGM/UA Home Video)
28. THE MAKING OF DANCING ON THE CEILING (Lorimar Home Video)
29. THE VIDEO ALBUM, VOLUME I (CBS/Fox Music Video)
30. DON JOHNSON—HEARTBEAT (CBS/Fox Music Video)
LASERDISK
(Cont'd from opposite page)

promote laserdisk.

The U.S. player base is estimated at approximately 300,000 players, but Talbot notes that hardware interest has been boosted by more sophisticated laserdisk/compact disk/CD-video combination players such as the CLD-1010. He also says there have been increases in software sales during the past year, claiming a 40% increase in disk sales.

The Pioneer catalog now numbers in excess of 2,000 titles, but monthly title increases are on the upswing. There's also been more effort on the part of studios to tie release dates of videocassette and laserdisk closer together.

Pioneer claims about 1,000 dealers in the U.S., with the breakdown at about 30% record dealers, 30% video specialty stores and roughly 30% electronics dealers.

Pioneer also concedes that competitive pricing pressures brought about by low-priced videocassette catalog product could force retail prices of laserdisks downward. Average retail price of most movies on disk is $30-$35.
pansion could boost capacity to 1 million disks per month.

Most of the investment was spent in the area of cleaner air control for the mastering and replication processes for making laserdisks. Robotics and upgraded automated pressing equipment have also been added. The defect rate at the plant is claimed to be less than 3%.

Under consideration at the plant is the possibility of pressing five-inch CD-Video. Only 12-inch laserdisks are manufactured at the U.S. plant.

Talbot says there will be a more concentrated marketing and promotional push this fall between the hardware and software arms of Pioneer to (Continued on opposite page)

Robot arm simultaneously loads and unloads laserdisks in metalizing process where reflective surface of disk is created—an automated step at Pioneer’s Carson, Calif. plant.

TOP KIDVID SALES HIT CHART


1. ALICE IN WONDERLAND (Walt Disney Home Video)
2. PINOCCHIO (Walt Disney Home Video)
3. SLEEPING BEAUTY (Walt Disney Home Video)
4. DUMBO (Walt Disney Home Video)
5. ROBIN HOOD (Walt Disney Home Video)
6. THE SWORD IN THE STONE (Walt Disney Home Video)
7. WINNIE THE POOH AND TIGGER TOO (Walt Disney Home Video)
8. WINNIE THE POOH AND THE BLUSTERY DAY (Walt Disney Home Video)
9. WINNIE THE POOH AND THE HONEY TREE (Walt Disney Home Video)
10. POUND PUPPIES (Family Home Entertainment)
11. MICKEY KNOWS BEST (Walt Disney Home Video)
12. THE ADVENTURES OF TEDDY RUXPIN (Vestron Video)
13. CHARLOTTE’S WEB (Paramount Home Video)
14. THE IMPORTANCE OF BEING DONALD (Walt Disney Home Video)
15. TEDDY RUXPIN—THE ESCAPE FROM THE TREACHEROUS MOUNTAINS (Hi-Tops Video)
16. PETE’S DRAGON (Walt Disney Home Video)
17. DISNEYS SING-ALONG SONGS (Walt Disney Home Video)
18. HERE’S MICKEY! (Walt Disney Home Video)
19. HERE’S DONALD! (Walt Disney Home Video)
20. TEDDY RUXPIN—GUEST OF THE GRUNGES (Hi-Tops Video)
21. A TALE OF TWO CHIPMUNKS (Walt Disney Home Video)
22. DISNEY’S SING-ALONGS—HEIGH-HO! (Walt Disney Home Video)
23. LEARNING ABOUT LETTERS (Random House Video)
24. THE CARE BEARS MOVIE (Vestron Video)
25. VELVETEEN RABBIT (Family Home Entertainment)
26. MY PET MONSTER (Hi-Tops Video)
27. WINNIE THE POOH AND A DAY FOR EYORE (Walt Disney Home Video)
28. TEDDY RUXPIN—TREASURE OF THE GRUNDO (Hi-Tops Video)
29. THE TRANSFORMERS—THE MOVIE (Family Home Entertainment)
30. JIMINY CRICKET’S CHRISTMAS (Walt Disney Home Video)
31. HUGGA BUNCH (Vestron Video)
32. HERE’S GOOFY! (Walt Disney Home Video)
33. SESAME STREET PRESENTS—FOLLOW THAT BIRD (Warner Home Video)
34. MY LITTLE PONY—ESCAPE FROM CATRINA (Vestron Video)
35. MICKEY’S CHRISTMAS CAROL (Walt Disney Home Video)
36. HERE’S PLUTO! (Walt Disney Home Video)
37. MADBALLS (Hi-Tops Video)
38. CARE BEARS II: A NEW GENERATION (RCA/Columbia Pictures Home Video)
39. BUGS BUNNY’S WACKY ADVENTURES (Warner Home Video)
40. LEARNING ABOUT NUMBERS (Random House Home Video)
41. RAINBOW BRITE AND THE STAR STEALER (Warner Home Video)
42. THE RELUCTANT DRAGON (Walt Disney Home Video)
43. THE UNSSINKABLE DONALD DUCK (Walt Disney Home Video)
44. CANINE COMMANDO (Walt Disney Home Video)
45. MY LITTLE PONY—THE MOVIE (Vestron Video)
46. A WALT DISNEY CHRISTMAS (Walt Disney Home Video)
47. WRINKLES IN NEED OF CUDDLES (Vestron Video)
48. SILLY SYMPHONIES (Walt Disney Home Video)
49. TEDDY RUXPIN—TAKE A GOOD LOOK (Hi-Tops Video)
50. BEDTIME STORIES AND SONGS (Random House Home Video)
VENDING
(Cont'd from opposite page)

Though roll-out estimates are still fuzzy, all four major manufacturers guess that they'll have at least 1,000 machines in operation within 12 months and as many as 8,000 to 10,000 by the end of the decade. Keyvend currently has approximately 220 machines in use, Vertx a half-dozen test models in hotels in the San Francisco area, Diebold 58 in the California area and Nelson 50 in Toronto and another 10 planned in the New York metropolitan area in September.

CURRENTS
(Continued from page V-23)

making other companies rich. Instead of selling off the video rights to their titles, both Tri Star and Orion, have started their own video arms. And instead of struggling through the fledgling stages that new companies tend to endure, the two firms lured top-away top executives: Orion hired Len White from CBS/Fox and Tri Star snared Saul Melnick from MGM/UA.

- Two joint ventures were dissolved for decidedly different reasons. HBO/Cannon Video became simply HBO Video after growing disappointment with Cannon's ability to supply the label with product. Karl-Lorimar shocked the industry with Stuart Karl revelations; Karl and two other execs were ousted and the company is now known as Lorimar Video.

Yet, through all the changes one element remains constant. Consumers are in the throes of a love affair with video. And that's the very reason why close to 10,000 people will travel to Las Vegas for the sixth annual VSDA convention. VSDA goers want to keep that romance glowing brightly, and for four days in August, Las Vegas becomes the place to do it.

HONOR THE VISIT OF POPE JOHN PAUL II WHEN HE COMES TO THE UNITED STATES AND HOME VIDEO IN SEPTEMBER 1987!

“A reverent, biographical drama. The British cast is satisfying, the background engaging and the stars impeccable...” JUDITH CRIST T.V. Guide

Starring Academy Award nominee and British Academy Award winner
ALBERT FINNEY

PRE-ORDER DATE: SEPTEMBER 2, 1987
NATIONAL RELEASE DATE: SEPTEMBER 10, 1987

Distributed Exclusively by Prism Entertainment  Artwork and Design ©1987 Prism Entertainment Corporation 1888 Century Park East, Suite 1000, Los Angeles, CA 90067  Printed in U.S.A.
A modern day musical in the stylish tradition of FLASHDANCE and FOOTLOOSE, with the inspiration and spirit of ROCKY

Dream to Believe

all things are possible...

NOW AVAILABLE ON VIDEOCASSETTE

PRE-ORDER DATE: September 15, 1987
NATIONAL RELEASE DATE: September 29, 1987

VENDING

(Continued from page V-25)

surance fields and can refer them to customers looking to contract out such services. Consequently, their machines will end up where their customers place them, and this sales step diffuses their possible overall impact as individual operators (and they could on reasonable estimates, own as large as 3,000-machine operations in a few years, say Barnes and Keyvend president Al Jarrell) work out their own supplying and marketing schemes. (Vertx has limited plans to operate some of its own machines, according to Barnes, though such a roll-out would be funded only by profits generated by machine sales.)

Nelson pursues a more ambitious, nationally directed plan with its machines, looking to establish itself as something of a MacDonalds or Burger King in the video field. Through machine placement, direct mail and print advertising, promotion, Lake plans to work toward developing a brand name recognition and customer loyalty. Nelson chooses its own locations (usually working on a percentage or guarantee relationship with those controlling the space) and plans to stock a hit-oriented inventory—one that, according to Lake, “will cover the customer’s A-title wants to a greater degree than many video rental stores. They will stock 15 to 20 copies of the hottest titles, whatever they may be,” he says. He also notes that the company plans to promote a universal rent-return program, 800-number reservation system and another 800-number for information of what tapes are located in what machines.

(Continued on opposite page)
ELECTION  
(Cont'd from opposite page)

franchise firm Arizona Video Cassettes).

Mrs. Pough's strength is such that Messer places her atop his candidate list. "She is a female and from California, with its huge constituency," says Messer. But Ballstadt contends the board has been dominated by Southern California candidates which will hurt Mrs. Pough.

Ironically enough, Carol Pough personally objects to the term "mom-and-pop," yet she and husband John are just that, operators for nearly 10 years of single store Video Cassettes Unlimited in the L.A. suburb of Santa Ana and therefore totally reflecting VSDA's overwhelming small-store operator membership.

VCR  
(Continued from page V-21)

models. Surround sound, particularly the Dolby-licensed system, decodes audio tracks on Dolby-encoded home videos and channels sounds to create a sense of motion and depth that corresponds to the movie. Manufacturers looking to the 1988 model year say the high incidence of Dolby encoding in video software, combined with a growing sophistication of home entertainment equipment, could make surround sound an ideal VCR feature.

Jeff Saake, national sales manager for Akai, says the main consideration is price. He says the $50 to $100 it would take to equip VCRs with surround sound amplifiers and circuitry could upset traditional VCR price points.

But Huber disagrees. "To the guy who knows about surround sound and really wants it, the price point won't be that big a deal."
Harry Angel is searching for the truth...
Pray he doesn't find it.

“A Haunting, Stylish Nightmare…”
—NEWSWEEK

“Controversial…”
—GENE SISKEL

THE ORIGINAL UNEDITED VERSION

Mario Kassar and Andrew Vajna Present
An Alan Parker Film

ANGEL HEART
It will scare you to your very soul.

Mickey Rourke       Robert DeNiro       Lisa Bonet

Suggested List Price: $89.95

ON VIDEOCASSETTE THIS SEPTEMBER

ELECTION
(Continued from page V-27)

The election of a female director, though treasurer, has only served two years on the board but has let people know he would like the nod. Joan Weisenberger, secretary by appointment, and head of two-store In Home Video, Riverside, Calif., is also new to the board.

Besides Messer as a long-term director, there is Barnako, head of 11-store Video Place, Herndon, Va. Barnako is handicapped by having served twice as president, and Messer is under a cloud pending the sale of his chain to Vestron Video.

From what I can see,” says Messer, “in every one of our discussions there would be no change in management [of the chain] or operations.” Messer has one more year to serve.

Yet another veteran on the board is Noel Gimbel, CEO of Chicago firm Baker & Taylor (formerly Sound/Video Unlimited). However, Gimbel ran as an incumbent in 1985, with his defeat seen as best signifying the anti-distributor mood that has nevertheless not handicapped Morowitz. Gimbel was recently appointed as one of the three NARM members on VSDA’s board.

Thus, the situation may lend itself to a wild twist with directors breaking from tradition and electing as president or vice president a newly elected board member. Among top darkhorse names is Carol Pough, wife of John Pough, who served on the board from its inception and finally as president a year ago.

Carol Pough, running for the board this year as an independent, is seen as reflecting the strong female constituency among VSDA rank and file members which first manifest dramatically in 1985 when VSDA elected two women directors (Weisenberger and Linda Lauer, president 21-store (Continued on opposite page))
LOCAL
(Cont’d from opposite page)
a good turnout, we can talk with as many dealers in one
day as it would take us in a cou-
ples months on the road or in
normal meetings.
Some chapters also host concurrent seminars and panel
discussions, on such topics
and CD merchandising or print
advertising. And, most of those
that haven’t do anticipate in-
cluding them in the future.
“Not only do they serve an edu-
cational function, they also give
non-members another demonstra-
tion of the benefits of at-
tending VSFA meetings,” says
New England’s Tedeschi.
Although the national office
was initially concerned that
these shows might detract
from the Las Vegas convention,
Karpel, along with most show
organizers, believes that suc-
cessful shows can actually en-
courage attendance. “The bet-
ter shows give members who
haven’t been a taste of what
goes on in Las Vegas. If they
find the smaller shows exciting,
they may be more interested in
going to the big show, where
there’s much, much more hap-
pening,” he says.

“My Demon Lover” (RCA/Columbia Pictures)
SOME LIKE IT WET.  OTHERS PREFER DRY.

Discwasher has a superior head cleaner regardless of your customers' preference. The video heads in a VCR don't take up much space. But if anything happens to damage them, those small parts could cost your customers a bundle to replace (nearly as much as all the others put together!) You can bet they'll want to do what they can to ensure their VCR's continued good health.

Discwasher offers two remedies, depending on the condition and usage of the VCR in question. Our Discwasher Wet Video Head Cleaner was created for those machines that get a reasonable amount of use. Our special cleaning fluid, when applied to our non-abrasive cleaning tape, safely removes built-up dust and oxides from delicate video, audio and sync heads. In about 30 seconds, it will restore vivid colors, clear images and crisp sounds.

Our dry format Discwasher Video Head Cleaner was designed for those machines that receive a small amount of use (although rental cassettes can create a problem even with low-use machines). It also uses a non-abrasive tape and, if used weekly, will help prevent contaminant build-up quite handily.

But whether your customers choose our wet or dry format, they'll find Discwasher's Video Head Cleaners do a superior job of preventative maintenance—packed with features at a surprisingly low price. And—regardless of their preference—you'll be able to sell them what they want—from a nationally-advertised company they 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)

LOCAL (Continued from page V-10)

seem to do a good job of bringing together the studio reps, distributors and retailers."

Karpel says that the national is happy to assist those chapters willing to put out the time. "We couldn't have been more happy with the help that we received from the VSDA. They sent our mailings to possible exhibitors and collected all of the money from them for us," says Minnesota chapter president Sharon House.

The Minnesota chapter's March 26 show was successful in more ways than bringing together dealers and suppliers and spurring membership. "We sold out all of our booths and had enough money left over after expenses to be able to donate $1,500 to the Will Rogers Institute," says House. Karpel adds that other shows have also raised charity dollars, citing the $3,500 donation made by the Northern California chapter to the Children's Hospital in Oakland.

All agree that retailer turnout is the hardest single factor to promote. Strong distributor support is the key to retailer attendance, say the show organizers. "The people who can help you most are the distributors. They have the retailer contacts for non-VSDA members and they can use their newsletters and mailers to talk them up," says Portland chapter show organizer/vice president Tom Keenan.

"The main difference between a good and a not-so-good show is in the number of retailers who show," says Molly Kronberg, Western district sales manager for Vestron Video, one of the major studios that regularly appears at these regional shows. "When there's (Continued on opposite page)
ELECTION
(Cont'd from opposite page)
machines, a bizarre tie resulted in two candidates flipping a coin.
Nowadays, the only "politicking" at the convention itself is by those candidates for the four offices (though conceivably each voting director can be influenced by their own constituents back home or throughout the membership).

In terms of VSDA leadership, a mom-and-pop and anti-distributor mood that took over in 1985 seems to be continuing, much to the dismay of those who wish VSDA's leadership would reflect more of the large chains and influential wholesalers.

"We worked three days and there was a lot of pre-planning," says nominating committee chairman Joe Gasparich, head of nine-store B.A.C. Video in St. Louis suburb Belleville. "We looked for candidates from all size firms and for geographical representation."

Another member of the committee is Gary Messenger. "We deliberated long and hard," says Messenger, head of 12-store North American Video, Ltd., Durham and a member of the nominating committee that came up with four candidates. "We covered all corners of the membership in terms of size [store impact] and influence."

Other than Morowitz and Fogelman, other candidates for the two top posts are less obvious.

Considering that the VSDA top spots generally go to someone with long tenure on the board, two other present offi-

(Continued on page V-30)
ELECTION

(Continued from page V-10)

old National Assn. of Recording Merchandisers (NARM). Fogelman heads Show Industries, Los Angeles (50 Music Plus combo stores plus wholesale firm City 1 Stop).

The NARM appointee situation was ironed out in 1984 when VSDA's board ceased being "advisory" and became independent. "NARM wanted half of VSDA's directors to be from NARM," says Messer. The arrangement for three appointees was for five years, and can be mutually extended or changed.

Actually, since Fogelman was elected treasurer in 1985 and elevated last year, the potential exists for yet another popular NARM appointee, Russ Solomon, head of MTS, Sacramento (52-store Tower Records/Tower Video) and current NARM president.

Traditionally, VSDA's vice president has been elevated to the top post, making vice president a pivotal office.

Once again, VSDA conducted its board election via mail but added a sophisticated element this year with videocassette presentations by candidates. The videotapes, made available for regional meetings, helped constituents better judge competence than merely reading about them in the VSDA election newsletter.

Candidates, too, had to consider their image in television terms, though the election newsletter edition was still employed for statements and a single mugshot photo.

After convention elections in 1984 and again in 1985 that took on too much of a "circus" atmosphere, VSDA went to a mail ballot last year. VSDA's 1984 contest was a hullaboo complete with buttons and candidate placards. In 1985, employing voting (Continued on opposite page)
VENDING
(Cont'd from opposite page)

field such as this. Nelson's AVM now operates off an ATM-like keypad for transactions and movie selections, though Lake says that the company's next generation of AVMs, to be in production in spring of 1988, will feature a number of operating changes. "We design each new generation of machines on the results of extensive consumer research and our own marketing experience. The next set of AVMs will have small color renderings of the videocassette box and customers will choose movies by pressing the picture, just like with Coke machines," says Nelson's Lake.

The Movie Machines also utilize reduced renderings of box artwork, though not for selection operation per se, and come with standing carousels displaying cover art to accom-

pany the machines themselves. Both Keyosk and Vertx machines display actual box spines—vertically for Keyosk and horizontally for Vertx—and the Keyosk machines also have "wings" on their sides for use in displaying the entire box.

The biggest difference among these machines and their eventual impact is not in the machines themselves, but in the manner in which the major players in the field look to distribute their machines. Vertx, Keyvend and Diebold manufacture and sell their machines to other operators while Nelson manufactures (or, more precisely, contract it out) and operates its machines themselves.

Vertx, Keyvend and Diebold leave the specifics of locating, operating, supplying and marketing their machines to their customers. All three companies have strong contacts in the supplying, stocking and in-

(Continued on page V-32)
"We’re going to use a little friendly persuasion to sell a lot of Special Interest Videos!"

PRODUCERS/DISTRIBUTORS

Reaching your target market has never been easier than with the unique marketing offered by the S.I. Video catalog and T.V. program. Our full color Fall/Winter issue will be mailed to over 1,000,000 VCR friendly homes 10-31-87. Limited space available.

RETAILERS

Now you can share in the fast growing How-To and Special Interest market with the new S.I. Video Sell-Thru program.

See us at the VSDA Show, booth #2028

S.I. Video, Inc., 4111 Alameda Avenue #508, Burbank, California 91505
Sales Department Phone: (818) 845-5599

VENDING

(Continued from page V-8)

232-tape units.) At the large end are Vertx’s modular “infinitely expandable” machines. All start with a basic 56-tape unit called a “master” (25-inch wide by 30-inch deep by 75-inch tall) and can be enlarged by attaching any number of 64-tape “slave” units. The two other most prominent machines in the field—manufacturer/operators Nelson Technology’s “AVM” (Amazing Video Machine) and Group 1 Entertainment’s “Movie Machine”—are both slightly larger than the average soda machine. The former holds 400 videocassettes and the latter 374.

Most of these machines operate similarly to ATMs, using credit or club cards and ATMLike keypads to select the type and number of transactions. Each machine, though, has its own unique features and functions. Keyvend’s Keyosk machines can be operated with keys as well as cards. The Vertx machine calls on users to reach into the machine to remove tapes, leaving less mechanical functions to break down. “We are also adapting machines for use at hotels where the transaction information goes to the hotel account and customers don’t need to use access cards,” says Vertx’s Barnes.

Group 1 recently sold the sales and marketing rights to its Movie Machines to their manufacturer Diebold, the country’s largest manufacturer of ATMs. The company’s nationwide network for machine installation and service and reputation for reliability are certain plusses in a developing (Continued on opposite page)
CURRENTS
(Cont’d from opposite page)

"What’s happening is video is no longer simply a ancillary market for [movie] theaters," observes Frank O’Connell, president and chief operating officer of HBO Video. "We don’t rely on the horse power of box office to pull the consumer into video," says O’Connell.

"A lot of movies can do better on video than they did at the box office," agrees Delellis of CBS/Fox. "It’s the nature of the business. If the movie is the right genre or has star appeal people will watch it on video even if didn’t do well at the box office."

The fact remains that Hollywood has come to rely on home video. But even with that vote of confidence, even in light of the stability that has crept into the industry, video is still marked by a swirl of changes.

"Nightmare On Elm Street 3: Dream Warriors" (Media)

In the past few months alone, several major moves have preserved video reputation’s for unpredictability.

A walk around the show floor in Las Vegas will mirror some of the most pronounced transformations:

- Andre Blay, widely regarded as the father of home video, has returned. The man who first pitched less-than-receptive studios on the idea of marketing their movies on videocassette teamed up with producer Elliott Kastner and purchased Continental Video along with a theatrical distribution company. The video supplier, now renamed Cinema Group Home Video, has staffed up with industry veterans—most notably Robin Montgomery, the former Prism executive who now serves as president and chief operating officer—and aims to become a major player.

- Two major motion picture studios have decided to stop

(Continued on page V-33)
CURRENTS
(Continued from page V-1)

buck the industry trend of bringing in all sell-through product under $20. The company's Five Star self-through program will remain at $29.98, Delellis says.

Even though it's doubtful that video prices will soon become as consistent as record prices (especially if Paramount Home Video continues to price movies under $30 in their initial video release), prices are becoming more predictable. And the fact that pricing strategies are coming more into focus is seen by many as yet another indication of a maturing industry.

And prerecorded video did grow up over the past year. Hollywood movie makers who five years ago identified videocassettes as a threat, finally realized that video is fueling their efforts. In fact, according to the investment firm of Goldman Sacks, the sale of videocassettes in the U.S. last year generated virtually the same dollar volume as was derived from American theaters, with each pulling in $1.65 billion.

Not bad when you consider that videocassettes generated $400 million in 1983. From Hollywood's perspective, what's equally important is that box-office revenue has not sagged in that time span. In short: while the video industry continues to rewrite its own record book, people are still going to the movies in droves.

(Continued on opposite page)

SEE THE THRILLER OF THE YEAR ON HOME VIDEO!


Distributed Exclusively by Prism Entertainment

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"Betty Blue" (CBS/Fox)
VCR
(Continued from page V-8)

ize immediate benefit from S-VHS. The 330 lines of broadcast-standard TV will significantly enhance off-air recordings. "Most higher-quality TVs have cone-filter circuitry and can realize improved recording resolution," says Huber.

On the Beta front, Sony's high-resolution counterpart is ED (extended definition) Beta, a technology for which there may never be a consumer market. Sony vice president for consumer video Mike Meltzer says there are still no plans to market a consumer ED Beta machine, although the 500-plus lines of resolution make the product ideal for professional industry markets.

Somewhere in between is digital video, which allows for special effects such as picture-in-a-picture, freeze frame and strobe motion. Pioneered by Toshiba, digital VCRs loom large in the VCR picture, although they probably don't have the potential of S-VHS. "The two serve different consumer needs; digital is tricks but it doesn't serve the day-in, day-out benefit that S-VHS does, so the long-term potential for S-VHS is higher," says Huber.

As new picture developments take hold, so too do sound developments. VCRs with built-in MTS stereo are expected to more than triple over the next two years, according to the EIA. By 1988, MTS is expected to be in 24% of all VCRs sold that year. Hi fi, meanwhile, occupies around 20% of current sales.

Growth of those developments could pave the way for surround sound in new VCR (Continued on page V-31)

Look out! Eight fast-moving action titles are headed straight for your store. Specially-priced for the holiday selling season. Starring Chuck Norris, Charles Bronson, Charlie Sheen, Billy Crystal and more. Call your MGM/UA Home Video distributor now. And look out for the consumer campaign headed straight for TV and newspapers nationwide.

WAREHOUSE SHIP DATE: OCTOBER 27, 1987
SALE ENDS FEBRUARY 28, 1988

*Manufacturer's suggested list price per videocassette.
with a list of titles," he says, and tells me what they expect. From there on it becomes ours. We write the program, pre-book, do surveys and forecasts." Under Puleo's direction, the operation has become highly computerized and systemized with a customized telephone system. "Any distributors calling in always get the person who is responsible for that territory." Orders can be turned around within 48 hours.

As the front line between marketing and distributors, Puleo says Chicago has also become a center for promotional ideas, as the team brainstorms individual titles promotions and series campaign promotion. Most premium ideas also emanate from Chicago.

"But you only get as big as the amount of time you put in," he says. You are only as good as your next title. You can't rest on your laurels in this business. We do more promotions and projects than anyone else. "We attempt to stimulate sales, which is not an easy task considering the competition. It's imperative that our regional managers have credibility with an account and I know they do."

Particularly gratifying, says Puleo, is being able to achieve high unit sales on a title that has had either no or little exposure such as the Mickey Mantle instructional tape. "That makes you proud." On the theatrical side, the goal to maximize the sale—make the extra effort—even on blockbusters. "We pride ourselves with the best working relationship with distributors," says Puleo. "Our people are respected. We've never touted being number one. We think of ourselves as a good company. We're a fair company. We treat everyone alike... whether they are big or small. The smallest distributor is treated like the largest distributor."

One of the most critical factors in video retailing today is the ability to "work" product at street level. That's particularly true with lesser known titles and multi-themed promotions. Often that effort can mean substantial unit sales increases.

During 1987, CBS/FOX Video has concentrated efforts into the creation of a merchandising division to do exactly that—work product and create point-of-sale excitement in the field. A team of 50 now assists retailers with point-of-purchase ammunition. The results have been noticed, not only by CBS/FOX but by nearly 4,000 video stores as well.

"We're not stuck in the clouds," explains Laura Terranova, director or merchandising and special accounts, who is spearheading the program.

"We're out in the field opening up new channels of communication," she says. "The regional sales managers have their work cut out for them just dealing with territory responsibility." The merchandisers do not sell product but "we've become a very effective sales tool in our own right."

The plan, adds Terranova, was to assemble a national merchandising staff and place them in prime retail areas, based on distributor location. Retail and market information flows from distributor to regional sales manager and then to an area supervisor. Each area supervisor, located in eight regions around the country, passes that information to a half-dozen or so merchandisers in that area. "The area supervisor," she says, "never has contact with the distributor. All the input the distributor has to give goes through the sales force. Our regional sales managers get input as to which accounts are buying in on certain programs, which are viable sell-through accounts and which need display help. The merchandisers also visit dealers who are simply looking to familiarize themselves more with CBS/FOX.

In all, says Terranova, more than 3,600 retailers are seeing a CBS/FOX Video merchandiser once a month. "Both the merchandisers and the retailers win," she says, as the company has also created national display contests tied to such promotions as Five Star, Spotlight, James Bond, Elvis Presley and Marilyn Monroe. The Playhouse and Key labels also get the merchandiser treatment. "It creates an excitement to buy in," she adds, "We've already seen and increase in sales because of this. The program is also effective for B and lesser known titles, she continues. "We're not there to sell them but to make them aware of a title and what it's about." Frequently she says, merchandisers will create an in-store display or other point-of-sale material as a way to pre-test consumer demand. "We'll discover that the title was wanted because demand was generated.

"The quantitative way to measure the effect of putting up B title displays?" No, I can't come back with a percentage but I can say we are getting input that retailers are coming back with orders.

"If we're covering 4000 retailers," she says, "and if half are taking a B title that they might not have taken, then we're getting the most out of our dollar."

By Jim McCollough
puterized typesetting equipment as well as sophisticated video editing facilities used to produce as many as seven trailers a month. Outside vendors, however, are still employed, he says, "on purpose, to keep our work fresh."

Davi and staff say they are well aware of how fiercely competitive home video is, particularly in the critical packaging area.

The company has already implemented a number of subtle graphics changes in the past year with yet more innovations on the back burner. The trend, he indicates, is towards a more stylized, contemporary simplicity driven in large part, he adds, by confusion in the marketplace. Cassette graphics, however, he acknowledges, is a delicate balance between licensor requests and artistic intuition.

"Licensors," he says, "still control what the graphics should be. In most cases the theatrical artwork carries over. Sometimes a theatrical poster may work very well with an audience but when it's reduced to the size of a video-cassette, it may not have the impact necessary to compete in the video retail environment. We'll go back to the licensor if we feel the need to change theatrical art." At times, he says, creative has a different recommendation for what the message should be. "And we've come up with our own new and different designs irrespective of box office." Case in point: the dramatic new spider web imagery of "Black Widow."

Longterm, says Davi, "we'd like to be more experimenting in terms of designs and techniques." An example of being able to innovate graphically was the packaging for the Marilyn Monroe series, which was a triumph. "It's a look designed not simply to be different, but to get more attention on the shelf and to tie in effectively with our selling programs."

Other fresh examples of what creative is attempting to bring to marketing are the Spotlight and Elvis Presley series designs. A more subtle breakthrough was the packaging for "Peggy Sue Got Married," significant because its logo treatment and layout deviated from long-established CBS/Fox Video formats.

"Our new Senior management is young and aggressive. They encourage us to take risks, to lay aside the old methodology if a change can get us more effective self-through. In fact, we're currently rethinking the entire process of new product launches to get the job done better."

The creative department, says Davi, has also been able to serve notice on the competition with the upsurge in original programming, as well as music video product.

"We can do a lot with original programming," he says. "music and sports video is a good example. We've done a lot of fresh things there since we don't have the same kinds of restraints as in theatrical."

Davi says he and his staff are also looking to retailers for feedback and new ideas. "We'd like to get our creatives out in the field more. We're also in the process of setting up an 800 number to be used exclusively for P.O.P. feedback."
aging, advertising and promotion are being blueprinted. Because the industry is still young, there is no textbook with all the answers, but the CBS/FOX label, says marketing vice president, John Hayden, plans to maintain a leadership position.

"We are fortunate to have the outstanding titles available from our parent organization, CBS and Twentieth Century Fox. In addition, we have a major opportunity with product," he says, "that falls into the Key label...films that we acquire from independent sources such as Skouras and Island. The challenge is to market them more effectively."

Like other businesses, with product segmentations, explains Hayden the CBS/FOX, Key, and Playhouse labels will continue to maintain their identities—only more so.

"CBS/FOX is our flagship label and will continue to carry major feature releases. Key," he says, "will continue to stand for classical films such as those highlighted in the Spotlight series but we are also looking to further segment family and art films. Within the Key brand we plan to find new ways to draw more attention to those films...finding out what markets are doing the best with them. The name of the game is target marketing. Some video retailers focus more on those types of films. We want to find out who those people are and where the growth is and go after it. There are marvelous opportunities!"

Liking with children's programming, he says, "We have a lot of equity in the Playhouse name" he adds. "We want it to stand for the finest in family programming and continue to build on it. We have outstanding products...Mr. Wizard, Mr. Rogers...Kids In Motion...Dr. Seuss...Romper Room...Dennis The Menace...Jim Henson's Muppets. The business is very title-driven but in specialty labels, confidence in brand name is important. We want consumers to look at Playhouse as the best...and that's worth going after."

For the future, he suggests, new label alternatives and newer packaging and graphics concepts are all under the microscope. He cites the recent Marilyn Monroe series as an example of a "major departure" in how catalogue product was marketed, with unique packaging and consumer promotion. "It's a dramatic new look. We are looking at making packages as contemporary as possible. Packaging can be your strongest advertising. We've also stepped up our activities in consumer promotions!"

Looking downstream, Hayden identifies several areas of concern. "Product availability. It's tougher to acquire A and B. B product. It's a lot more competitive. Now it's a case of who markets them best and gets the return on investment."

"The transition between rental and sell-through. The self-through business from the manufacturer standpoint is directed more at the consumer. The rental business is aimed at the consumer but there's also a lot of retail emphasis. There are two distinct marketing challenges."

"As the sell-through business grows, there should tend to be more emphasis on consumer advertising."

"Pricing. How do we price in the future? As prices continue to rise, I have concerns about retail open-to-buy and the potential on specialty and children's titles."

"There's still an awful lot of opportunity in this business. We'd learn by doing and by using some of the applications that have worked well in other industries."

"Overall, we want to help the video dealer. It's all going to boil down to one thing...direct product profit. In other words, what product is really turning and what titles will respond to consumers' demand while delivering the best bottom line to the retailer."

"Retailers are interested in looking at what manufacturers are doing the most for them. We think we are."

Richard Davi, director, advertising/creative services, CBS/FOX Video, likes to think of his department in terms of an independent agency that "services three cli-
cooperation of many activities such as supervision of original productions, acquisition of existing properties plus marketing strategy and selling," Ross points out that in many ways the role of a video company in the non-theatrical area is closer to that of record companies or book publishers or the theatrical distribution of movies.

Presently Ross is devoting a large part of his efforts to music and sports programs. CBS/FOX has been in the music video business for a number of years under the guidance of Ross. He has built up a strong catalog of product and feels this area is slowly maturing, though perhaps at a slower pace than others predicted a few years ago. The development of a separate sports label occurred more recently with the introduction of Mickey Mantle baseball instructional titles plus a variety of non-theatrical programming arising from an agreement with the National Basketball Association. A variety of other programs are under development in areas outside the sports and music categories. To uncover these programs, Ross relies heavily on the efforts of Annie Upson, Director Programming/Special Projects/Acquisitions. A recent non-theatrical "find" of hers is a teenage workout program featuring Tempest Bledsoe of "The Cosby Show," which CBS/FOX plans to release this October.

Ross firmly believes that non-theatrical programming requires innovative positioning and marketing strategies somewhat different from the traditional ones used by the video/cassette business. For example in the area of distribution, Ross believes that no one can provide sufficient awareness and volume. Rather many different distribution pieces must be put together to generate a successful level of sales. Traditional video stores, mass merchants, sponsorship, premiums, other retail outlets and direct-to-consumer channels are all pieces of the puzzle. Ross explains that "what we are doing now is putting the puzzle together and developing the network of contacts needed."

Ross explains that CBS/FOX also recognizes the need for un

usually close integration between the product, concept and marketing strategy in the non-theatrical area. "It's very important," he says, "that sales and marketing ideas be tied in up front before any scripts are written, or in many cases before a deal is made. Ross has already taken music video out of the framework of normal movie marketing. He observes, "management saw early on that we were dealing with a different kind of product with different customers and a need for non-traditional forms of marketing. We began by building the way music itself is marketed." Thinking this way has led to different packaging, special promotions that tie-in to concert tours, radio station promotions, MTV advertising and joint advertising with the record label.

Also Ross has emphasized the importance of releasing a video cassette as close as possible in time to the album release. More and more he has been able to make this happen. Recently, "Priest...Live" was released simultaneously on videocassette, audio cassette, record, and CD. All these formats were jointly advertised and promoted.

Why the push into sports? Ross explains that, "We felt it important to develop another line of non-theatrical where we could have product flow and credibility at retail. We wanted to move away from just doing a number of one-off deals with no continuity. We are really thinking in terms of developing product 'franchises.' We felt sports was an area where we could come up with a number of programs that could work together and reinforce each other. Moreover the mentality of the sports business lends itself well to the video transition, and there is a tradition of sponsor involvement. Ross feels the association with the NBA was a good place to start because the NBA brings a number of special opportunities to the table, e.g., programming footage, product flow, mail order catalog sales, team arena sales, and on-air promotion. Ross points out, however, that it is crucial to provide sports programming that delivers something different from the standard television fare. For instance, Dr. J's Basketball Stuff contains a unique interactive "housecall" section where the viewer gets to go one-on-one with Dr. J.

As to the future, Ross says, "There is still a lot of exploration needed. At this stage it is very hard to pinpoint exactly which types of programs are going to work the best. It's really a sub-industry that's starting out more or less on the ground floor. We're pioneers searching out the most attractive ways to go. Appropriate forms of product and new channels of distribution have to be developed together. We have to carve out these new pathways step by step. It's really very exciting!"
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Telefax 011-031 3402-34815
MCA promotion (Continued from page 52)

We've put together the most aggresive retail campaign possible," Mann says that MCA's contribution will also include a tie-sheet ad campaign as well as the funding of local consumer advertising during the first 60 days of release.

"I'm looking for the regionalization of records," Mann says.

He adds, "The difference between this and other campaigns is you can't put in a healthy discount and then walk away from it."

Other artists scheduled for promotion in the Kickin’ Off The Hits campaign are Walk The Moon, a duo featuring guitarist Alain Johannes of the former MCA act What Is This, and urban pop performers Pebbles and Brenda K. Starr.

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ALBUM RELEASES
(Continued from page 57)

JAZZ
BOB FLORENCE LIMITED EDITION
Trash Can City
CD/DVD: (TICKETSALE) NA
BILL HENDERSON
Live At The Times
CD/DVD: (GO.GO) 713 NA
BENNIE WALLACE
The Art Of The Saxophone
CD: (COOPER CITY) 1446 NA

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DON'T KNOCK WOOD: Amid all the maurus and neon, chains are still that finding wood goes with the new look. At Dick Jockey, Owensboro, Ky., which has begun to offer in 16 states, Dale Taylor, administrative operations director, says, "Our stores are undergoing a real metamorphosis—natural woods, mauve and gray carpeting, neon, reflective glass." Also utilizing wood on walls and some neon is 12-store chain Flip Side in the Chicago area, says Carl Rosenbaum, president.

INDEPENDENTS' DAY: Independent record stores continue to flourish, despite many markets being occupied by the chains. An example is offered by Sam Greenberg, who founded Cut Corner Records eight years ago across from the Univ. of Kentucky campus in Lexington. Greenberg, 32, says, "We started out with 300 square feet, selling used records." Now Greenberg's store is a 2,000-square-foot combo. Clearly, the proximity to the school is key. "We do a big volume in foreign film rentals and independent audio labels and imports."

Are there more Cut Corners on the drawing board? Greenberg isn't saying.

In Tuscaloosa, Ala., Shelly Rosenzweig adds another point about independent start-up and survival: You should have another job, which often means you should have partners. Rosenzweig, 36, works at the Indian River Mental Health Center. "One day we were thinking about that and just decided we could open a record store," he says, explaining how fellow staffers Barry and Ann Green-Burns joined in. The result, BeesWax Music-Market, was opened last fall in a 1,100-square-feet space. Rosenzweig, who admits to being a "vinyl junkie," worked for a year at Turtles Records & Tapes, so he had interest and experience. BeesWax specializes in jazz, tying in with WUAL and WFFX, and has a ticket service. And yes, Tuscaloosa, with a 100,000 population, has representation from several chains, including Turles, Musicland, and Sound Warehouse.

In Missouri, independent Record Wear House is doing well in St. Joseph, despite the presence of K mart, Wal-Mart, and Musicland. Diversification has been key for the store, says manager Tina Phillips, who sites the T-shirt department that gives the store its name. Owners Mickey and Susie Bohart opened the store in India- napolis 10 years ago and moved to Missouri in 1980. Used cassettes also contribute to the store's success.

Assistance in preparing this column provided by Geoff Mayfield in New York. To reach Retail Track, contact marketing editor Earl Paige: 212-573-7048.
is in the midst of an evolution—and its impact on video merchandisers is profound. As the video industry explodes with new releases in every market category—from Hollywood movies to how-tos and children's video tapes—manufacturers and retailers alike are seeking to maximize sales while meeting the demands dictated by a variety of video tape formats, and manufacturing trends.

With video manufacturers seeking to reduce production costs and offering videos at ever lower selling prices, solid bleached sulfate (SBS) all paper board folding cartons have emerged as the packaging of choice over the more expensive vinyl clamshells. Though price is the primary factor, graphics and a move toward standardization of packaging size are equally important. Many companies are replacing formatted designs which carry through all of their packaging, and are beginning to emulate the marketing strategies of books and records. The use of designs unique to each selection allows the title to sell itself more effectively in concert with comprehensive point-of-purchase, advertising and promotion programs.

As retailers use their space to both rent and sell video tapes, the concerns of packaging are paramount. Although in the past there has been a vast range of styles and sizes in packaging, the trend is clearly moving toward standardization. A major factor in this decision is economic. As more duplicators use automatic magazine loading, the demand for standard sizes and styles of folding cartons to house them increases. Not only does automatic loading allow for significantly increased production volume, it decreases labor costs since manufacturers no longer have to fill clamshells by hand. Standardization is also very attractive to retailers, since it allows them to systematize shelf space and display videos to their best advantage, making them directly accessible to consumers for full marketability.

As the market continues to expand, packagers are working with the video companies to continue to develop the kind of packaging that contributes to effective merchandising. Interested in talking with us about your video packaging direction? CALL KEITH KIEDINGER, NATIONAL MANAGER OF PACKAGING SALES FOR QUEENS GROUP, INC. AT 718-457-7700. We'll be glad to expand on our point of view and discuss your specific needs.
**Erol's Plans Convention Event Will Kick Off 4th Quarter**

**NEW YORK** Erol's, the 121-store video chain based in Springfield, Va., will stage its first company convention this fall. The meet, which will be called Erol's Magic Show '87, is scheduled to take place Oct. 4-6 at the Sheraton Lakeview in Morgantown, W.Va.

Ron Castell, vice president of marketing for the chain, says the agenda has not yet been firmed up.

However, he adds that the meet will have a similar structure to conventions that are staged by record chains.

"It's a kickoff to the last quarter, which is the biggest quarter in the video business," says Castell, who points to new VCR purchases and the myriad sell-through videocassette programs that boost business during the fourth quarter. (Continued on page 64)

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### FOR WEEK ENDING AUGUST 22, 1987

#### TOP KID VIDEO SALES

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>TITLE</th>
<th>NET ON SALE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Retail Price</th>
<th>Suggested Retail Price</th>
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<td>Walt Disney Home Video 26</td>
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<td>Hi-Tops Video H 0635</td>
<td>1987</td>
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* Recording Industry Assn. of America, gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for nontheatrical made-for-home video product; 25,000 or $1 million for music video product). "RP" platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. *International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF: short form; LF: long form; C: concert; D: documentary.
says Pough. But Caplan insists that his same-time release plan "will work. You can cook steak at home the same night you eat it in a restaurant—has that hurt the restaurant business?" he asks.

The rationale upon which Caplan bases his no-window solution is that home video revenue now outgrows box-office receipts. "We do more money in our business than they do in the box office for any of the movies, other than the 20 or 25 top box-gross films," he says.

The four 1987 board-seat winners have additional varied priorities.

Caplan says he would like to see the trade group step up its efforts to inform dealers about nuts-and-bolts store issues, pointing out that many VSDA members are still new to the business of retailing. "We've got to get them a little street smart so they can compete respectfully with the mass merchants."

"It's a must for the new dealers, and even for the older ones," he continues. "We're still babies [at applause]. We're only 4 years old now, so there are still things we're learning at our company."

For Ballstadt, who has served this year as chairman of the regional activities committee, "an effort to coordinate between the regional chapters and the national board" is a high priority. "We're going to work on some things that will strengthen the regionals," he promises.

Ballstadt also sees a need for VSDA to broaden its perspective so that the trade group can address the needs of a "diversity of retailers, from small independents to the megadealers." He points to the burgeoning ALMI Group—the company now attempting to buy out the 627-store National Video web to add substantially to its holdings, which already include the 20-unit superstore chain KRO Warner Theatres Video and the 450-store Adventureland Video franchise—and Vestron Video—which has made overtures to land the 17-unit, Cincinnati-based chain The Video Store—as developments that mandate VSDA's need to be responsive to its larger membership.

He thinks input from VSDA's sister organization, the National Assn. of Recording Merchandisers, can help in this regard, because "they've been through it before."

Three members now sitting on the video group's board were appointed from NARM's ranks, including VSDA vice president Lou Fogelman, Show Industries; NARM president Russ Solomon, Tower Records; and Noel Gimble, Baker & Taylor Video.

Both Pough and Berg place the issue of piracy high on the board's agenda. "You've got people around here who are renting for 40 cents and 89 cents, and you just can't do that if you're buying legitimate product," says Pough, who chairs VSDA's antipiracy committee from 1986-87.

"It's tough to compete when other stores are cheating," says Berg. "We have a guy in town here who rents as low as 23 cents." He adds that sometimes even the dealers who rent at 99 cents also make their own illegal duplicates.
VIDEO RELEASES

Symbols for formats are:
\(\triangledown\) = Beta, \(\heartsuit\) = VHS, and \(\Diamond\) = LV.
Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

THE ALLNIGHTER
Susanna Hoffs, Deedee Pfeiffer, John Cusack
\(\heartsuit\) Warn $39.95

BLIND DATE
Kim Basinger, Bruce Willis
\(\heartsuit\) Warn $39.95

THE BEST OF CHEVY CHASE
Chevy Chase
\(\heartsuit\) Warn $39.95

CITY PANIC
Dave Adkinson, Leean Westegard
\(\heartsuit\) Warn $39.95

DEADLY RECRUITS
Terence Stamp
\(\heartsuit\) Warn $39.95

FESTIVAL OF CLAYMATION
Will Vinton
\(\heartsuit\) Warn $39.95

HIGH NOON
Gary Cooper, Grace Kelly
\(\heartsuit\) Warn $39.95

NICE GIRLS DON'T EXPLODE
Barbara Harris, Wallace Shawn, Michelle Meyrink
\(\heartsuit\) Warn $39.95

LT. COLONEL OLIVER NORTH: HIS STORY
CNN Highlights of the Iran-Contra Hearings
\(\heartsuit\) Warn $39.95

THE NIGHT STALKER: THE RIPPER/THE VAMPIRE
Darren McGavin
\(\heartsuit\) Warn $39.95

NUMBER ONE WITH A BULLET
Robert Carradine, Billy Dee Williams
\(\heartsuit\) Warn $39.95

THE QUIET MAN
John Wayne, Maureen O'Hara
\(\heartsuit\) Warn $39.95

SQUARE DANCE
Jason Robards, Rob Lowe
\(\heartsuit\) Warn $39.95

STAR TREK IV
William Shatner, Leonard Nimoy
\(\heartsuit\) Warn $39.95

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

EROL'S CONVENTION
(Continued from page 62)

According to Castell, 200-300 management personnel will attend, including "people from all of our markets and all of our stores."

Borrowing a page from music retailers, Erol's will stage a vendor's day, which will feature not only videocassette manufacturers and accessories suppliers but also hardware representatives. The latter, Castell says, have a vested interest in Erol's. The dozen stores in the chain that carry VCRs and televisions will ring $30 million-$40 million in hardware sales this year, he claims.

To gain further insight on how to stage the convention, Heidi Diamond, Erol's director of media planning and development, attended part of the July 26-29 meet held by National Record Mart in Champion, Pa. Castell was a featured speaker at that convention (Billboard, Aug. 15).

GROFF MAYFIELD
YOU'RE GONNA LOVE
HARRY
IN A BIG WAY.

Meet Harry, the lovable, 400 pound 'big foot' in one of the biggest comedy smash hits of the year, *Harry and the Hendersons*.

The whole family is going to be wild about Harry in this hilarious story of a typical American family's encounter with the legendary 'big foot,' starring John Lithgow and Don Ameche.

Put *Harry and the Hendersons* on your must buy list—It's worth Harry's weight in gold. To order, contact your MCA distributor today!

Color/1 Hr. 51 Mins. 
HiFi Stereo Surround Digitally Recorded Videocassette #80677
Closed Captioned for the Hearing Impaired.
$89.95 Suggested Retail Price
Street Date: November 12, 1987

ON VIDEOCASSETTE
COMING SOON ON LASER VIDEODISC

©1987 Universal City Studios, Inc. ©1987 MCA Home Video, Inc. All Rights Reserved.
This homemade replica of the plant Audrey II from "The Little Shop Of Horrors" helped place the Warner tape among the top five rental cassettes at Twin Cities combo superstore Title Wave.

Celebrity Plant Attracts Renters

BY GEOFF MAYFIELD

NEW YORK Using in-store appearances by performers is by no means a new trick for video and record dealers, but an appearance by a plant is unusual.

That was the tack used by Title Wave, the Twin Cities combo superstore, to cultivate additional rentals for the Warner Home Video release of "Little Shop Of Horrors.

"Title Wave president Lew Kennedy credits store merchandiser Thomas B. Lange for constructing a replica of Audrey II, the focal character of the 1986 Geffen Films musical. The plant's tentacles reach all the way to the ceiling, and Kennedy says the conspicuous display—which can be seen from all corners of the store—has helped the video reach a lot of customers. The title emerged as the year-old outlet's fourth highest renter in July.

Lange says he constructed Audrey II from "materials found around the house. Well, my house anyway, not any house— /½-inch foam rubber, liquid latex rubber, foam insulation cord, pipe cleaners, wire, and assorted other bits of junk.

"The basic shape was formed and sculpted from foam rubber, then covered with liquid latex and ordinary household paper towels to give it a plantlike texture," he adds. "Vines were formed from simple insulation cord. The plant was then painted with suitably organic colors and put into a simple, everyday plastic flower pot.

Audrey II was placed at the rental-return counter, says Kennedy. And at each return terminal, Title Wave cross-merchandised copies of the movie's soundtrack on album, cassette, and compact disk—along with videogcassettes of Roger Corman's 1960 "Little Shop Of Horrors," on which the musical was based.

Located in the Minneapolis suburb of Crystal, the 7,500-square-foot store stocks 8,000 video titles in VHS and Beta, and some 45,000 pieces of prerecorded music (Billboard, Sept. 6, 1986). Title Wave supplements rental income with sell-through video.

Kennedy, former senior vice president of advertising and marketing for the 202-store Wherehouse Entertainment chain, says the store is celebrating its first anniversary in August with advertised selections covering both video and audio product.

The Crystal store is the first of four area locations that Kennedy plans to open by the end of 1988.
WHEN THESE KIDS GREW UP THERE WERE ONLY TWO WAYS OUT OF THE GHETTO... ONE OF THEM WAS ROCK N' ROLL.

In the summer of 1964 the Beatles caught the world's attention and set North America on fire. And when four kids from the ghettos got a chance to be the warm-up band for the Fab Four, it's a chance at a new life. CONCRETE ANGELS is a vivid picture of adolescence and an electrifying look at the way Rock 'n Roll shaped our world.

Catalog #1087
Suggested Retail $79.95
97 minutes
Released in 1987
Rock n' Roll Drama
ORDERS DUE SEPTEMBER 3
STREET DATE SEPTEMBER 22

BEATLES COMPACT DISC GIVEAWAY!

An entry form is packaged with each copy of CONCRETE ANGELS. Or pick one up at our booth at VSDA.

- Appeals to teenagers: "Brat Pack" fans as well as the Big Chill generation who'll remember their own early days with the Beatles.
- Dynamic, red hot soundtrack includes songs by Chuck Berry, Lennon and McCartney and music by Chippie Brem, Little Eva, the Shirelles, Dion, and the Shondells.

ANTHONY KAHN and CARLO LOCANTI present a BRIGHTSTAR MEDIA FILM "CONCRETE ANGELS"

Produced by ANTHONY KAHN and CARLO LOCATTI. Directed by CARLO LOCATTI. An ACADEMY ENTERTAINMENT RELEASE.
"A real thriller, it sizzles with excitement and terror."
- Jeffrey Lyons, Sneak Previews/TVN

"As nerve-tingling as it is terrifying."
- Judith Craig, WOR-TV

"A chilling shocker with a break-stopping climax... keeps an audience riveted."
- Bruce Willis, PLAYBOY

THE ALL-AMERICAN FAMILY... HE'D KILL FOR IT.

Available on videocassette and laser videodisc August 26, 1987

ITC PRODUCTIONS PRESENTS THE STEPFAATHER
STARRING TERRY O'QUINN, JILL SCHOELEN AND SHELLEY HACK AS SUSAN
PRODUCED BY JAY BENSON, MUSIC COMPOSED AND PERFORMED BY PATRICK MORAZ
PRODUCTION DESIGNER JAMES WILLIAM NEWPORT, SCREENPLAY BY DONALD E. WESTLAKE,
STORY BY CAROLYN LEFCOURT & BRIAN GARFIELD AND DONALD E. WESTLAKE
DIRECTED BY JOSEPH RUBEN

EMBASSY HOME ENTERTAINMENT
A NELSON ENTERTAINMENT COMPANY

VSDA
Chapter Directory

The following is a comprehensive list of local VSDA chapters with their officers, boards of directors, and attorneys, where available. Full addresses are given for chapter presidents. Meeting schedule and site are also listed. This directory was compiled by Valerie Bisharat in Los Angeles.

ALABAMA (Mobile)
- Ed Chamberlain, Star Video Inc., 300 Schiller Road N, Mobile 36609; 205-633-5035.
- Officers/Directors: Chamberlain, president; Robert C. Smith, The Color Shop, Mobile, vice president; Robin Kelly, Movie Junction, Saraland, secretary; Jim Dowdy, Video Village Inc.; Rob Drum, Major Video Concepts Inc., Birmingham; Glenn Fairley, Southern Video, Mobile; Julius Kruger, Kremer's Home Entertainment, Mobile; Jeff Rabiehvitz, Ingram Video, Mobile; Jill Newport, LEFCOURT & BRIAN PRODUCTIONS

ARIZONA (Phoenix)
- Ted Sarandos, Superstar Video, 8738 W Cholla St., Phoenix 85357; 602-979-8189.

ARIZONA (Southern Arizona)
- Kathy Meisenburg, The Critics Choice, 7012 E. Golf Links Road, Tucson 85730; 520-745-9774.
- Officers/Directors: Meisenburg, president; Phyllis Miller, Bailey & Taylor Distributors, Phoenix, vice president; Virginia Barnhill, Home Video Square Inc., Tucson, secretary; Bob Lebass, Video Station, Tucson, treasurer; Tom Elliot, East Texas Distributing, Phoenix; Teresa Harper, The Bijou Movie Rental, Tucson; Edward Hoffman, Movie Shack, Tucson; Don Phillips, Green Valley Video, Green Valley; Warren Humphrey, Contron Distributors, Phoenix.
- Attorney: Nick Goodman; Richards & Eisenstein; Tucson.

CALIFORNIA (Los Angeles)
- Jeffrey Leyton, L & L Video Inc., c/o First Video Exchange, 1750 S. Figueroa, Gardenia 90248; 213-375-3533.
- Officers/Directors: Leyton, president; Carol Vogel, First Video Exchange, Gardenia, vice president; Tina Damian, Dari Video, West Los Angeles, secretary; Jim Salzer, Salzer's Video, Ventura, treasurer; Dan Damian, Dari Video, West Los Angeles; Hal Eisenberg, Key Pharmacy Video, Simi Valley; Steve Garwood, MCA, Los Angeles; James Lahn, Jim Lahn & Associates, Orange; Bruce Racoff, Bailey & Taylor Video/Audio, Sun Valley.

CALIFORNIA (Northern)
- Vince Tuzzi, Video Trend Inc., 211 Berkshead Ave., Santa Cruz 95060; 415-345-8666.
- Officers/Directors: Tuzzi, president; Bill Hull, Pleasanton Video Inc., Pleasanton, vice president; Mitch Lowe, Video Dord, Mill Valley, secretary; Barbara Simmenman, Virginia Web Video, Martinez, treasurer; Peter Blake, Video Corner, Fremont; Ken Dorrance, Video Station, Alameda.

(Continued on next page)
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<tr>
<th>WEEK OF</th>
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<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Price of Rental</th>
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<td>1</td>
<td>THE COLOR PURPLE</td>
<td>Warner Bros., Inc. Warner Home Video 2053</td>
<td>Whoopi Goldberg, Gérard Depardieu</td>
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<td>Debrah Farentino, Susan St. James</td>
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<td>Rick Moranis, Ellin Greene</td>
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<td>HANNAH AND HER SISTERS</td>
<td>Orion Pictures HBO Video TVE3897</td>
<td>Mia Farrow, Michael Caine</td>
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<td>THE MORNING AFTER</td>
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<td>HEARTBREAK RIDGE</td>
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<td>THE COLOR OF MONEY</td>
<td>Touchstone Films Touchstone Home Video 513</td>
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<td>9</td>
<td>JUMPIN’ JACK FLASH</td>
<td>CBS-Fox Video 1908</td>
<td>Whoopi Goldberg</td>
<td>$18.98</td>
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<td>10</td>
<td>NO MERCY</td>
<td>Paramount Pictures Paramount Home Video 1839</td>
<td>William Hurt, Marlee Mattlin</td>
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<td>11</td>
<td>WANTED DEAD OR ALIVE</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 6-20791</td>
<td>Richard Gene, Ken Burns</td>
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<td>13</td>
<td>FERRIS BUELLER’S DAY OFF</td>
<td>Paramount Pictures Paramount Home Video 1890</td>
<td>Matthew Broderick</td>
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<td>BLACK WIDOW</td>
<td>CBS-Fox Video 5033</td>
<td>Deyra Winger, Theresa Russell</td>
<td>$18.98</td>
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<td>15</td>
<td>WEDDING OF THE YEAR</td>
<td>New World Pictures New World Video 486230</td>
<td>Roger Hanin, Gene Simmons</td>
<td>$18.98</td>
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<td>16</td>
<td>SOMETHING WILD</td>
<td>Orion Pictures HBO Video 001</td>
<td>Melanie Griffith, Jeff Daniels</td>
<td>$18.98</td>
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<td>17</td>
<td>WITCHBOARD</td>
<td>Cannon Films Inc. Warner Home Video 37081</td>
<td>Emilio Estevez, Dune Moore</td>
<td>$18.98</td>
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<td>18</td>
<td>ALLAN QUATERNIER AND THE LOST CITY OF GOLD</td>
<td>Cannon Films Inc. Media Home Entertainment BM86</td>
<td>Richard Chamberlain, Sharon Stone</td>
<td>$18.98</td>
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<td>19</td>
<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video 6-20793</td>
<td>Wil Wheaton, River Phoenix</td>
<td>$18.98</td>
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<td>ASSASSINATION</td>
<td>Cannon Films Inc. Media Home Entertainment M928</td>
<td>Charles Bronson, Jill Ireland</td>
<td>$18.98</td>
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<td>21</td>
<td>THAT’S LIFE</td>
<td>VideoVision 5200</td>
<td>Jack Lemon, Julie Andrews</td>
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<td>BLUE VELVET</td>
<td>Lorimar Home Video 399</td>
<td>Kyle MacLachlan, Isabella Rossellin</td>
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<td>LEGAL EAGLES</td>
<td>Universal City Studios MCA Home Video 80479</td>
<td>Robert Redford, Debra Winger</td>
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<td>TOP GUN</td>
<td>Paramount Pictures Paramount Home Video 1692</td>
<td>Tom Cruise, Kelly McGillis</td>
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<td>NOTHING IN COMMON</td>
<td>HBO Video TVE9960</td>
<td>Tom Hanks, Jackie Gleeson</td>
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<td>ALIENS</td>
<td>CBS-Fox Video 1504</td>
<td>Sigmund Werner</td>
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<td>28</td>
<td>FIREFIGHTER</td>
<td>Cannon Films Inc. Media Home Entertainment M895</td>
<td>Chuck Norris, Lou Gossett Jr.</td>
<td>$18.98</td>
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<td>29</td>
<td>EVERY TIME WE SAY GOODBYE</td>
<td>Lightning Video 9961</td>
<td>Tom Hanks, Cristina Marsillach</td>
<td>$18.98</td>
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<td>30</td>
<td>NEW WORLD MAN</td>
<td>New World Pictures New World Video 486200</td>
<td>C. Thomas Howell, Rae Dawn Chong</td>
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<td>31</td>
<td>THE FLY</td>
<td>CBS-Fox Video 1503</td>
<td>Jeff Goldblum, Gena Davis</td>
<td>$18.98</td>
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<td>32</td>
<td>THE MEN’S CLUB</td>
<td>Atlantic Releasing Corp. Paramount Home Video 12512</td>
<td>Roy Scheider, Craig Wasson</td>
<td>$18.98</td>
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<td>SID AND NANCY</td>
<td>Embassy Home Entertainment 1309</td>
<td>Gary Oldman, Chloé Webb</td>
<td>$18.98</td>
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<td>MONA LISA</td>
<td>HBO Video TVE9955</td>
<td>Bob Hoskins</td>
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<td>35</td>
<td>RUTHLESS PEOPLE</td>
<td>Touchstone Films Touchstone Video Game 485</td>
<td>Danny DeVito, Bette Midler</td>
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<td>A ROOM WITH A VIEW</td>
<td>CBS-Fox Video 5915</td>
<td>Helena Bonham Carter, Maggie Smith</td>
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<td>SHE’S Gotta HAVE it</td>
<td>Island Pictures Key Video 3860</td>
<td>Spike Lee</td>
<td>$18.98</td>
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</tbody>
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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for nontheatrical made-for-home-video product; 25,000 or $1 million for music video product). a RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (65,000 or $2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct 1, 1985, were certified under different criteria. * International Tape Assn. certification for minimum sales of 75,000 units or $3.5 million at retail for theatrical releases, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form, LF long-form, C concert, D documentary.
BY GEOFF MAYFIELD

NEW YORK Consumer trends and demands have certainly had their impact on retailers and manufacturers, but changes within the video industry have probably affected distributors more than any other corner in this still-maturing marketplace. As the middleman in the pipeline, the distributor is more susceptible to the industry's vicissitudes. Distributors are directly affected by shifts on the supply side as well as the customer base.

"It's always going to be changing, because the market's always changing," says Larry DuVuoio, director of operations for three-branch, St. Louis-based Sight and Sound Distributors.

Arthur Morowitz, president of five-branch Metro Distribution and outgoing head of the Video Software Dealers Assn., agrees that change will continue to be the order of the wholesale's day because "distribution is a living, breathing organism.

The same questions about the future of video distribution remain unanswered, one thing is certain: For all members of the video community—including manufacturers and dealers—video's easy money days are over. That realization has made the pressure on the distributors' camp.

"There was a period of 24 months, through December 1986, when there was a tremendous rush of growth, when simply taking orders was the order of the day," says John Furr, vice president of sales for 16-branch Comtron Corp., the largest U.S. video wholesaler.

"Now we're emphasizing better training and education of our sales reps so that they'll be actual sales reps rather than order takers.

"One reason for such a shift, says John Taylor, president of Ingram Video, one of the industry's bigger wholesalers, is "a tightening of the marketplace. We're starting to see a little bit of a shake-out; we refer to it as housecleaning. This is the first sign of some of the smaller retailers.

"As a result, we see increased credit problems, more accounts splitting business, and less loyalty to distributors. It makes it a much more costly process to market and provide services to a client.

"Despite the shrinking customer base among smaller stores, overall growth of the marketplace will lead four-branch Ingram to open two more branches this fall.

Morowitz also sees consolidation among some independent dealers. Consequently, he is positioning his firm to target larger players. He says, "I am gearing Metro to the multistore operator who needs more service than price."

Morowitz and other leading distributors agree that service, rather than low-ball pricing, is the best way to ensure a vital future. Dealers who are looking only for lower prices tend to be high-risk enterprises, and their only loyalty is as strong as a lower price. Better, he says, to anchor a base of large accounts.

(Continued on next page)

**Key Players Create Rack Divisions, Buy-back Plans**

Wholesale executives in general say they prefer the buy-back concept, but Arthur Morowitz, president of Metro Distribution, says, "The key to what's going to work is [asking], 'What do the customers want?'

All distributors are keeping an eye on new methods that will allow dealers to carry more copies of key releases in the market during the peak demand weeks. Examples include the buy-back programs being tested by both Orion and Warner and the controversial pay-per-transaction system being tested by franchisor National Video.

Some distributors, including Art- tec and Sight and Sound, are creating rack divisions, geared not only to helping nonvideo dealers enter the market but also to allowing mom-and-pop shops that rely on rental to supplement their income with sell-through dollars.

"Sight and Sound's program allows a store to have an account number and credit line that is separate from its retail account. Both Sight and Sound's rack system and Art-tec's will be launched during the fourth quarter.

"All distributors are keeping an eye on new methods that will allow dealers to carry more copies of key releases in the market during the peak demand weeks. Examples include the buy-back programs being tested by both Orion and Warner and the controversial pay-per-transaction system being tested by franchisor National Video. Wholesale executives in general say they prefer the buy-back concept, but Arthur Morowitz, president of Metro Distribution, says, "The key to what's going to work is [asking], 'What do the customers want?'

Distributors' key concern for both plans, particularly PPT, is that these programs can erode manufacturers' profit margins.

As more and more vendors hit the $89.95 mark for A titles—and some explore the possibility of even higher markups—John Taylor, president of Ingram Video, sees dealers pining back purchases of B and C titles. Morowitz is even more blunt in his criticism of higher prices. "I don't like $89.95. It's not even close."

He adds, however, that $89.95 lists can work if studios "give us assurances that there will be no pay-per-view on cable and no price reduction on those titles for a year. Then it would be easier for us to work the title because we know it will have a longer shelf life, during which time we can sell it off."

As a growing number of video stores explore diversifying their inventory, growth of the marketplace will lead four-branch Ingram to open two more branches this fall.

(Continued on next page)

**Satellite Service Started**

**Links Distributors, Manufacturers**

LOS ANGELES A new satellite-based communications system linking home video manufacturers with distributors is set to be launched in the first quarter of 1988.

Called Video Software Dealer Net- work, the communications outfit wants to equip every distributor branch in the U.S. with a satellite link, according to Gary Gwizdala, president of the newly formed company, Video Satellite Information Network. It's estimated that there are approximately 105 such branches serving the industry, with more than 2,200 distributor sales personnel.

Manufacturers will be offered a menu of three different yearly programs: 30 minutes a week (15 minutes of programming repeated once) as well as two half-hour segments of teleconference time for a fee of $275,000; 20 minutes a week (10 minutes repeated) and one-half-hour of teleconference time at a cost of $300,000; 10 minutes a week (five minutes repeated) with no teleconfere- cing, priced at $125,000.

Gwizdala says VSN hopes to announce three studio commitments shortly.

Distributors, he says, will pay a monthly fee ranging between $195 and $750 for network maintenance. Studios, says Gwizdala, can develop programs for several distributors or else target specific wholesalers.

There will also be flexibility for wholesaler main offices to obtain time on the system to communicate with their own branches.

VSN is developing an overall industry news service that will emanate from VSN's Los Angeles headquarters for daily transmissions. The first-quarter launch, says Gwizdala, will contain no less than one hour of programming daily.

The network, says Gwizdala, addresses one of the problematic issues in home video—working B and C product. The prime methods of manufacturer-to-distributor communications are trailers and printed collateral material. How much that material is used remains a question mark, he says, particularly in light of the hundreds of new releases each month.

"The way manufacturers communicate with distributors," says Gwizdala, who was once the chief operation officer of MACvision, "has not changed in seven years."

Investment start-up costs are in excess of seven figures, says Gwizdala. Jim Herman, a prominent consumer electronics industry rep, is chairman of VSN.

JIM McCallAUGH

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**FOR WEEK ENDING AUGUST 22, 1987**

**TOP VIDEODISKS™**

Compiled from a national sample of retail store sales reports.

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<th>PICTURE</th>
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<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
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<td>Mia Farrow, Michael Caine</td>
<td>1987</td>
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<td>PEGGY SUE GOT MARRIED</td>
<td>Tri-Star Pictures</td>
<td>Kathleen Turner, Nicholas Cage</td>
<td>1986</td>
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<td>Paramount Pictures</td>
<td>William Hurt, Marianne Filicia</td>
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<td>THE COLOR OF MONEY</td>
<td>Touchstone Films</td>
<td>Paul Newman, Tom Cruise</td>
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<td>TOP GUN</td>
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<td>Kelly McGillis</td>
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<td>FLIGHT OF THE NAGATOR</td>
<td>Walt Disney Home Video 499</td>
<td>Joey Cramer</td>
<td>1985</td>
<td>Laser</td>
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<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>Wil Wheaton, River Phoenix</td>
<td>1986</td>
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<td>THE MORNING AFTER</td>
<td>Lorimar Home Video 419</td>
<td>Jane Fonda, Jeff Bridges</td>
<td>1985</td>
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**Kvid/For Record Stores.** Hi-Tops Video has inked an agreement with PolyGram Records that will expand distribution of its kvid product into record outlets through the label's sales and distribution network. For the signing are, seated from left, Nancy Steingard, Hi-Tops VP, programming and production; M. Richard Asher, president and CEO, PolyGram; Steve Dener, president, Hi-Tops; and Wendy Moss, Hi-Tops VP, sales and marketing. Standing, from left, are PolyGram execs William Fox, senior VP, operations, and Robert Jamieson, executive VP.

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JANE FONDA'S VIDEO FITNESS LIBRARY
JUST GOT STRONGER.

Introducing Jane Fonda in a hot new double bill, "Workout with Weights" and "SportsAid" are the latest additions to Jane Fonda's Video Fitness Library—the series of pioneering fitness videos that not only changed the way America thinks about exercise but also sent your sales soaring. Over and over again.

The new "Workout with Weights" and "SportsAid" videos hold the same promise for skyrocketing profits continuing in the Jane Fonda tradition of fitness videos. All of them developed and refined using the same kind of careful research and attention to contemporary sports physiology that have been hallmarks of all her sales breaking videos.

"Workout with Weights" features Jane Fonda and celebrity trainer Dan Issaason in two 45-minute classes using handheld weights, ankle weights and a flat bench.

"Workout with Weights" will appeal to all your customers who either want to begin a strength development program or are ready to advance to a body sculpting workout. "SportsAid" is a guide to preventing, recognizing and treating sports injuries at home. Based on James Garrick M.D.'s book, Peak Condition, it covers all injuries that commonly occur during exercise. No matter what sports your customers play.

So pump up your sales by ordering "Workout with Weights" and "SportsAid" from Jane Fonda, the world's foremost fitness advocate. And find out just how true the phrase "there's strength in numbers" can really be.

RACK DIVISIONS
(Continued from preceding page)

ventures with compact disks, distributors are getting ready to help dealers take the audio plunge. Ingram and another large player, Lanham, Md.-based Schwartz Bros. Inc., are among those that have addressed this direction. Additionally, Commtron just joined the pack, bringing $1 million worth of CDs to its New York branch to start the drive. Artec—like SBI, Sight and Sound, and others—had its roots in music merchandise before becoming a video supplier. VP Matt Brown says it will have a CD program "up and running by October," with 220 accounts already committed.

One more prediction about the future comes from John Farr, Commtron Corp.'s VP of sales. "The pipeline is full, and all of us are fighting for a smaller piece of the pie. "I really feel we're to the point where distributors' future growth will be through acquisition."

Will we soon see video wholesalers jockey each other up? Considering that vendors flood the market with 350-400 titles per month while small stores and superstores make monthly orders of only 50-60 and 200-250 titles, respectively, and that the distributor's market share and margins are both getting tighter, Farr's prediction sounds feasible.

DISTRIBUTOR CHANGES
(Continued from preceding page)
counts who require a full-service menu because "then [the accounts] can't leave because they need my service."

Still, while it appears the trend among successful distributors is toward service, Commtron's Farr still sees cutthroat strategies. "I don't hear us losing business because we're competing outservices our company. When we lose customers it's because someone is offering a cheaper price, extending credit lines beyond what the account will be able to handle, and giving something away."

That game plan, says Farr and others, is one that in the long run leads to failure.

Matt Brown, vice president of operations for four branch, Shelburne, VT-based Artec, says, "Everybody's talking about offering great service on the slimmest margin possible." For Brown's firm—which plans to open a branch in Baltimore in October and a Southeastern branch in January—a key answer to the service puzzle is computerization. Artec has invested $8 million in hardware and software and now employs a staff of eight data processing specialists.

"In this industry, we're doing a lot of things that have already been done in other industries, but haven't been done in video until now," says Brown.

However, there's more to this game than efficiency: Farr stresses "getting closer to that retailer." Sight and Sound's DuVuono emphasizes "customizing programs to each account. Quality of service can't be determined by the distributor. It is determined by the retailer," he says.

BILLBOARD AUGUST 22, 1987

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This Holiday Season, give your customers a full range of new gift-giving ideas. Video gifts tailored to the special interests and enthusiasms of their family and friends:

- New videos can mark an occasion, make a statement or celebrate a passion. And the right video gift can show someone how much you really care about what makes them special.
- So stock up with the ultimate stocking stuffers: J2 videos, gifts with the personal touch.
- For new or expectant parents, the definitive baby care video, Joan Lunden's Your Newborn Baby, $99.95 suggested retail.
- For pre-schoolers, the classic version of the world's most cherished tales, The Mother Goose Video Treasury, $14.95 suggested retail (2 volumes).
- For those who love rock and roll, a 95-minute concert classic, Elton John Live in Australia, $29.95 suggested retail.
- For friends who savor classic comedy, a 90-minute tribute to the master of one-liners, Gabe Kaplan at GROUCHO, $29.95 suggested retail.
- For those with a zon for good food, Chef Paul Prudhomme's Louisiana Kitchen, $19.95 each suggested retail (2 volumes).
- For the economy-minded, Sylvia Porter's 7 Winning Investment Strategies, $29.95 suggested retail.
- For women who want to take control of their lives, Smart Cookies Don't Grumble starring Soma Friedman, $24.95 suggested retail.

For those who take cleaning seriously (and those who take nothing seriously), How to Have a Money-making Garage Sale, starring Phil Silvers, $19.95 suggested retail.

For details, call your local distributor or contact:

J2 Communications
1005 Wilshire Boulevard
Suite 1000
Los Angeles, CA 90025
(213) 474-5252

Just the right gifts for just the right friends.

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**RVP Execs Acquire Co. in Buyout**

BY STEVEN DUBLER

NEW YORK — In a management buyout, three senior executives of RVP Productions Inc.—formerly RCA Video Productions—the home video arm of RCA—have acquired the company from Bertelsmann AG for an undisclosed amount.

The new firm, Lightyear Entertainment, is headed by Tom Kuhn, president; Arnie Holland, executive vice president; and Charles Mitchell, senior vice president, production. Financial backing for the acquisition came from Chase Manhattan Bank, Gerber Equity Investments, and Samuel Montagu Inc.

The company, which began to operate independently on July 18, will continue to produce and market feature films, children's programming, and home video projects. It will also branch into other areas.

As part of the deal, Lightyear Entertainment retains the rights to RVP's entire catalog, including the January Fonda workout series, Diane Keaton's feature film, "Heaven," a series of classic Elvis Presley programs, and the entire RVP music video catalog.


RVP's previous home video releases have been distributed through RCA/Columbia Pictures Home Video and RCA/Columbia International Video. The new management says that while some projects may still be released through one or both of these companies, it notes that Lightyear "will now function freely in the home video marketplace."

Another new development will be a move into the production of made-for-TV films. A Lightyear representative says that the firm will open a West Coast office in the fall to facilitate the move.

Lightyear has also announced its first two theatrical releases under its new corporate mantle. The first, "Return Of The Swamp Thing," is a sequel to the suspense/horror film "Swamp Thing," which stars Louis Jordan and Adrienne Barbeau. Production begins in Georgia in October.

The second release is "The Lemon Sisters," a comedy starring Keaton, who will also direct. The film will be shot in Atlantic City, with a production date to be announced shortly.

Lightyear is also releasing a one-hour Stevie Nicks concert longform to both TV and home video as well as a program detailing the early days of Presley, titled "Elvis '56."
HIS FANTASIES CAME TRUE IN A DEPARTMENT STORE.

He created his perfect woman—and a box office dream.

Andrew McCarthy ("Pretty in Pink," "St. Elmo's Fire") and Kim Cattrall star in "Mannequin," the runaway comedy hit that grossed over $40 million at the box office.

He makes a department store mannequin come to life. And so will your sales. Teen heartthrob Andrew McCarthy, and the number one hit song "Nothing's Gonna Stop Us Now" by Starship, add up to a winning combination.

AND SO CAN YOUR CUSTOMERS!

Our "Look Like A Million" Sweepstakes gives them a chance to win a $5,000 VIP shopping trip at Macy's in New York City. Plus hundreds of other exciting prizes.

We're dressing up Mannequin's video release with heavy print advertising in consumer magazines like Seventeen and Teen. Plus commercials on MTV.

So stock up on Mannequin, by August 27. And watch your fantasies come true.

WIN A $5000 SHOPPING TRIP

Cannon

No purchase or proof of rental necessary to enter. Void where prohibited by law.

PRIMO by Prestige
Platinum. No Sweat.

Fitness expert Kathy Smith, a three-time Platinum seller, has moved to Fox Hills Video. And her latest video, "Kathy Smith's Winning Workout," is warming up for her 4th consecutive Platinum performance.

To make "Winning Workout" a no-sweat sale, Fox Hills is backing it with heavy consumer advertising support in magazines like New Woman, Health, Shape, and many more, reaching millions of readers nationwide! Plus: bonus discount coupons for workout merchandise are included in every box.

This is the first of many Kathy Smith exclusives from Fox Hills. So put her to work for you. Order by August 26. Only $29.95

Meet Kathy Smith at VSDA and receive a free gift.
Monday, August 17th, 2-4 PM at booth #850/East Exhibit Hall A. Viewers may use inexpensive generic weights available everywhere.
### HEALTH AND FITNESS™

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<th>Remarks</th>
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<td>1</td>
<td>JANE FONDA’S LOW IMPACT AEROBIC WORKOUT</td>
<td>KVC RCA Video Prod. Lorimar Home Video 010</td>
<td>Jane Fonda’s newest workout focuses on stretching and toning.</td>
<td>19.95</td>
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<td>JANE FONDA’S NEW WORKOUT</td>
<td>KVC RCA Video Prod. Lorimar Home Video 015</td>
<td>Beginner and advanced routines designed to strengthen and tone.</td>
<td>19.95</td>
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<td>3</td>
<td>CALLANETICS</td>
<td>Callan Productions Corp. MCA Home Video 804129</td>
<td>Callan Pinckney presents deep muscle exercise techniques.</td>
<td>24.95</td>
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<td>4</td>
<td>KATHY SMITH’S BODY BASICS</td>
<td>JCI Video Inc. JCI Video 81 111</td>
<td>Fitness video gets down to basics and is designed for the beginner.</td>
<td>19.95</td>
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<td>5</td>
<td>KATHY SMITH’S ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc. JCI Video 81 00</td>
<td>Stereotypical program designed for intermediate and advanced exercisers.</td>
<td>24.95</td>
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<td>RICHARD SIMMONS AND THE SILVER FOXES</td>
<td>Lorimar Home Video 158</td>
<td>Fitness program for people over 50 includes warm-ups and aerobics.</td>
<td>19.95</td>
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<td>RAQUEL, TOTAL BEAUTY AND FITNESS</td>
<td>Total Video, HBO Video 2651</td>
<td>Raquel Welch combines exercise and yoga with tips on staying youthful.</td>
<td>19.95</td>
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<td>A WEEK WITH RAQUEL</td>
<td>Total Video, HBO Video V19965</td>
<td>Extensive weekly exercise and yoga program designed by Raquel Welch.</td>
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<td>20 MINUTE WORKOUT</td>
<td>Vestron Video 1033</td>
<td>Bass Metcalfe’s three workouts include aerobics, stretching and more.</td>
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<td>KVC RCA Video Prod. Lorimar Home Video 058</td>
<td>Calisthenics and aerobics for any age at a slow and stying pace.</td>
<td>39.95</td>
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<td>DONNA MILLS: THE EYES HAVE IT</td>
<td>MCA Home Video 80384</td>
<td>Donna Mills shares her make-up, beauty and skin care secrets.</td>
<td>19.95</td>
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<td>KATHY SMITH’S TONEUP</td>
<td>JCI Video Inc. JCI Video 81 12</td>
<td>Comprehensive workout for all fitness levels designed to shape and tone.</td>
<td>19.95</td>
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<td>FIT FOR LIFE</td>
<td>Warner Home Video 35020</td>
<td>How to improve your health through proper dieting and exercise.</td>
<td>24.98</td>
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<td>THE JANE FONDA’S WORKOUT CHALLENGE</td>
<td>KVC RCA Video Prod. Lorimar Home Video 051</td>
<td>Stereotypical exercise program designed for experienced exercisers.</td>
<td>19.95</td>
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<td>JANE FONDA’S P. &amp; B. R. WORKOUT</td>
<td>KVC RCA Video Prod. Lorimar Home Video 046</td>
<td>Designed for pregnant women who want to keep in shape.</td>
<td>19.95</td>
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<td>REENTRY</td>
<td>MCA Home Video 80114</td>
<td>Workout combines speed and continuation to build endurance and tone muscles.</td>
<td>19.95</td>
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<td>17</td>
<td>ESQUIRE LOW IMPACT AEROBICS</td>
<td>Kartes Video Communications</td>
<td>Deborah Crocker leads you through a series of easy aerobic workouts.</td>
<td>19.95</td>
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<td>FREEDANCE WITH MARINE JAHAN</td>
<td>MTI Home Video</td>
<td>Dance fitness system combines exercise and dance in an exhilarating workout.</td>
<td>19.95</td>
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<td>ESQUIRE-DYNAMITE LEGS</td>
<td>Kartes Video Communications</td>
<td>Designed to help trim and shape your legs.</td>
<td>19.95</td>
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<td>20</td>
<td>ESQUIRE-SUPER STOMACH</td>
<td>Kartes Video Communications</td>
<td>Deborah Crocker guides you to a firmer and flatter stomach.</td>
<td>19.95</td>
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### BUSINESS AND EDUCATION™

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<td>STRONG KIDS, SAFE KIDS</td>
<td>Paramount Pictures Paramount Home Video 85037</td>
<td>Hong Win Kiok educates parents and children about child abuse.</td>
<td>29.95</td>
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<td>DRUG FREE KIDS: A PARENT’S GUIDE</td>
<td>LCA</td>
<td>A look at drug abuse and the techniques parents can use to solve it.</td>
<td>19.95</td>
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<td>3</td>
<td>INTERVIEW TECHNIQUES &amp; RESUME TIPS</td>
<td>Bennu Productions</td>
<td>See and learn positive strategies to use during job interviews.</td>
<td>19.95</td>
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<td>4</td>
<td>CONSUMER REPORTS: CARS</td>
<td>Lorimar Home Video 074</td>
<td>Information on shopping for and selecting a new or used car.</td>
<td>19.95</td>
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<td>5</td>
<td>CONSUMER REPORTS: HOUSES AND CONDOS</td>
<td>Lorimar Home Video 079</td>
<td>How to evaluate, purchase, and finance your home.</td>
<td>19.95</td>
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<td>SAY IT BY SIGNING</td>
<td>Crown Publishing Corp. Crown Video</td>
<td>Basics of sign language with emphasis on useful words &amp; phrases.</td>
<td>29.95</td>
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<td>SAY NO TO DRUGS</td>
<td>Kid Stuff</td>
<td>Advice to parents on how to teach their kids the dangers of drug abuse.</td>
<td>14.98</td>
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<td>8</td>
<td>WHERE DID I COME FROM?</td>
<td>LCA</td>
<td>This animated program explains the story of conception and birth to kids.</td>
<td>19.95</td>
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<td>THE VIDEO SAT REVIEW</td>
<td>Random House Home Video</td>
<td>Improve test-taking skills for those important college entry SAT tests.</td>
<td>19.95</td>
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<td>10</td>
<td>CAREER STRATEGIES</td>
<td>Polaris Communication</td>
<td>Developing managerial skills and mental exercises are taught by top executives.</td>
<td>19.95</td>
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<td>11</td>
<td>THE WINNING JOB INTERVIEW</td>
<td>Star Video Prod.</td>
<td>Improves your interviewing skills and career development.</td>
<td>19.95</td>
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<td>PERSUASIVE SPEAKING</td>
<td>Polaris Communication</td>
<td>Successful public speaking through use of body language &amp; eye contact.</td>
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<td>TOO SMART FOR STRANGERS</td>
<td>Walt Disney Home Video 736</td>
<td>Winnie the Pooh teaches kids to deal with strangers and protect themselves.</td>
<td>19.95</td>
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<td>14</td>
<td>HOW TO USE YOUR IBM PC IN TEN EASY LESSONS</td>
<td>Kennco Publishing Corp.</td>
<td>Basic knowledge to make the IBM-PC work in countless ways.</td>
<td>19.95</td>
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<tr>
<td>15</td>
<td>PEAK PERFORMANCE</td>
<td>Kartes Video</td>
<td>Learn the 5 basic skills that will help you realize your full potential.</td>
<td>19.95</td>
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*International Tape Disc Assn., certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical sales, SF short form. LF long-form. C compact. D documentary.*

New York: Rainbow Home Video and three of the New York Mets recently launched the video "Think Big" at a press conference at Shea Stadium. Priced at $19.95, the 30-minute musical adventure is designed to teach children self-confidence and team spirit. (See review, page 74.)

"It's a fun tape, but it's also a tape with a message," said Morton Pink, president of Rainbow, during the press conference. "There are many positive social values expressed in the tape, and that's why it will appeal to fans of all teams, not just the Mets." The three players—Gary Carter, Mookie Wilson, and Roger McDowell—told the gathering they enjoyed making the tape and are strongly supportive of its motivational message.

Pictured at the presentation are Carter and Jessica Long, an actress who is featured in the video. (Photo: Doug Redler)
singing “Think” and a one-liner contest between Berle and a Joan Rivers look-alike. Example: “At my age sex is like rice; one minute and it’s all done.” Berle plays to audience expectations by appearing in a ravishing gown himself, harking back to his old television show act. He can still contort his pliable puss into the funniest expressions. This video is for tastes favoring broad gaiety of the vaudevillian kind. 

ED BURKE

“History Never Repeats—The Best Of Split Enza.” A&M Video. 80 minutes, $19.98.

This New Zealand/Australian group hit the U.S. singles charts only once, with “I Got You.” The success of members Neil Finn and Paul Hester’s new band, Crowded House, is, however, finally bringing the group the recognition it deserves.

This video compilation coincides with the release of an album of the same name on A&M Records but includes several more selections, primarily from the early early stages of the band’s career, which spanned from 1972-84. Those who are only now discovering Split Enz will most likely be content with the video; longtime fans who purchase the video are less likely to be put off by the group’s unusual makeup and theatrical presentation, often at odds with its rather benign pop songs.

Though the video is pleasant to watch and listen, it contains very little historical information on Split Enz besides the photos and a short history of the band.

“Barbra Streisand/A Happening In Central Park,” 46 minutes, CBS Fox Video Music, $29.98 each or $49.98 for both.

About two decades separate these two major events in Streisand’s long and brilliant career. And her career, even she admits, has been short on live concerts. The 1967 event in Central Park, beautifully preserved in color and sound, reflects the singer of enormous talent, yet one willing to be youthfully silly in her engaging Fanny Brice manner. No matter that the world and the music around her were changing dramatically.

But the video “One Voice” makes clear she was no less talented when she performed in Hollywood in the fall, her first concert since her appearance at Central Park. She is, however, more sober on this video recording. The event also featured a stellar audience whose membership paid $5,000 per seat to benefit Streisand’s foundation for environmental and social causes.

Here, she confides to the viewer that she has been silent too long in fighting the world’s ills. Viewers (and the many who bought her hit album of the concert) may think that, in replying, she goes on too long in breaking her silence. But her performances at home in Hollywood are worth the pitches. One interesting contrast: In Central Park,

(Continued on next page)
More Nightmares. Alice Cooper struts the stage in Detroit's Joe Louis Arena with his trademark boa constrictor. The legendary King of Shock is featured in the 76-minute video "The Nightmare Returns: The Alice Cooper Tour." Slated for release by MCA Home Video on Oct. 8 for list price of $29.95, Cooper's infamous stage antics—including his own decapitation by guillotine—are featured, along with the songs "Eighteen," "School's Out," and "Only Women Bleed."

VIDEO REVIEWS (Continued from preceding page)

she had a full orchestra as a backdrop. In 1986, several men can electronically sound like one. The videos are available individually or in a specially priced set. IRV LICHTMAN

"The Subject Is AIDS," O.D.N. Productions, 18 minutes, $35.

This tape is an illuminating overview of AIDS and its transmission, covering the same ground as its award-winning predecessor, "Sex, Drugs & AIDS," but geared specifically for younger teenagers. It dispels myths and misconceptions about sexually transmitted disease through frank discussion on intercourse and condom use. Interviews with high school students lend conviction to the discourse, including one heart-rending tale of a young man dying from AIDS.

Personable actress Rae Dawn Chong narrates and should score points with kids for sincerity as she tiptoes through such topics as anal intercourse and needle-sharing. It is expertly edited and directed and should be required viewing for teenagers. E.B.

"Winning Softball," Morris Video, 45 minutes, $24.95.

An entire softball team is employed here in an attempt to teach winning softball. The team, Howard's Western Steers, is a four-time national champion, and players from each position show what it takes to become a winner at softball. Throughout the tape, all of the players stress that practice, and plenty of it, is the key to success. However, this tape is only for slow-pitch softball, a fact that is mentioned only once, on the back of the box. The limited focus makes most of this tape useless for those who play medium- or fast-pitch softball. With a running time of 45 minutes, the tape is sometimes tedious, and some of the instruction is a bit drawn out. C.M.
### FOR WEEK ENDING AUGUST 22, 1987

**Top Videocassettes Sales**

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<th>Principal Performers</th>
<th>Rerelease Year</th>
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<td>Debra Winger, Theresa Russell</td>
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**Note:** Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 units or $1.2 million for nontheatrical made-for-home video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made-for-home video product; 50,000 units or $1.2 million for music video product). Titles certified prior to Oct. 1, 1983, were certified under different criteria. © International Tape Drug Assn., certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrical releases programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. \( \text{SF} \) short form, \( \text{LF} \) long form. C: censored. D: documentary.
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Various, various, bimonthly, Thursday.

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Attorney: Robert Crain, Jenkins, Hardin & Yacovelli, Inc., Clearwater.

Various, various, quarterly, Tuesday.

WISCONSIN

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Attorney: Gary Arsenault, Norfork.

Various, various, quarterly, Thursday.

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Attorney: Mark Hartlaub, Tacomax, various, various, monthly, third Thursday.

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Agfa Links With Philips, Du Pont
Join To Combat Asian Competition

BY STEVEN DUPLER

NEW YORK - In an effort to fight off what it terms “strong competition” from Asian-based tape makers, West German tape giant Agfa-Gevaert AG has agreed to form an as-yet-unnamed joint venture with Philips N.V. of the Netherlands and the U.S.-based Du Pont Co.

And in a separate agreement, Agfa says it will “pool resources” with fellow German tape company BASF AG in the research and development of “selected audio and videotape products.”

The Agfa/Philips/Du Pont joint venture, which becomes effective Jan. 1, will see the three large multinational firms cooperating in the manufacture and marketing of audio, video, and data magnetic tape. Agfa will be the majority shareholder, with a 60% interest in the venture; Philips and Du Pont will hold 20% each.

The Agfa/BASF agreement will see the companies cooperating on the development of new coating technologies and “cost-effective production methods to counteract Far East competition,” says an Agfa representative, noting that the operation's main goal is to help reduce production costs.

Philips and Du Pont already operate a jointly owned tape company, PD Magnetics B.V., based in Oosterhout, the Netherlands. This firm will also be brought into the new venture.

According to the Agfa representative, three of the firm's already existing facilities, in Munich, West Berlin, and Rottenburg, will also be utilized for the manufacturing end of the joint venture. Research and development, administration, and sales and marketing coordination will be based in Munich, as will all production of audiotape and videotape.

Production of videotapes will be based in West Berlin, while audiotapes will be manufactured in Rottenburg. The PD Magnetics plant at Oosterhout will be utilized for the manufacture of videotape, data tape, and computer cartridges.

Agfa-Gevaert's 1986 sales of magnetic tape amounted to approximately $220 million, while PD Magnetics sales were about $84 million.

Hayman has now become the studio’s fifth partner.

GOING TAPELESS: New England Digital says sales of its Synclavier Digital Audio Workstation have been booming during the past year. According to Mark Terry, one of marketing, sales and services have been sold in the past six months to a number of prominent audio recording artists and postproduction facilities that include Power Station, Lion’s Share, Motown, Universal Recording, The Complex, Lucasfilm, Metropolis and Megatone Records.

Modern Video Sound, Le Studio, and the Post Group. Smaller studios—such as Cook Sound and Picture Works in Houston, Charles Brown Music in Cincinnati, and Robinson Music in New York—have also been purchasing systems. Terry says.

These facilities buy the expensive Synclavier with the intention of using it as the “central piece in their operation environment,” Terry notes. Edited by STEVEN DUPLER

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

NEW NAME, NEW FACE, new partner: Rajem Capital of Gladwyne, Pa., is celebrating its 10th birthday with a big bang. For one thing, the studio recently changed its name to Victory Studios. The Gladwyne facility is now Victory West, and a brand-new studio in Society Hill is Victory East.) And advertising production ace Wally

Service For Indie Production Firms
Budget Tracking Offered

NEW YORK — Time Capsule Brokerage, a 5-year-old service that marries studios and producers with recording projects, is expanding its computerized operations with the addition of a new Budget Tracking Service.

The new computer service estimates the cost of a project and then allows producers to access a daily accounting of studio expenses, broken down into specific categories. Budget Tracking Service is designed specifically for the independent production companies and small- to medium-size labels that use Time Capsule’s services, says Kip Kaplan, company president.

“They give us a projected budget and our software tracks their expenses day by day, category by category,” he says. “We keep a down payment register every day, showing how much of their budget has been used and what’s left over on budget.”

The Budget Tracking Service information can be transmitted to the client either in hard-copy form or via the Time Capsule Datapath on the ESI Street computer network.

Time Capsule currently averages 100 clients in some 250 studios around New York, Los Angeles, and London. And there is no fee to the client for using the service. Time Capsule makes its profit by taking 10% of the studio billings on a project it has set up, Kaplan says.

One key to the success of the firm, which started operations in 1982 out of Kaplan's home, is that Time Capsule provides a full financial guarantee for any client it brings into a studio.

“The guarantee shows we mean business,” Kaplan says. And while he notes that his company is prepared to make good on any unpaid studio debts, he has been lucky so far—less than 1% of Time Capsule's clients have defaulted in five years.

Kaplan is the former manager of Right Track Recording here, a facility that he also helped build. He also served as studio manager for the National Lampoon recording facility. He says he started Time Capsule when he saw an increasing need to help labels and production companies simplify the process of putting together the right elements for a recording project.

STUDIO A at Image Recording has Peter Wolf in to re-edit tracks for Wang Chung, Bino Espinoza ran the board, with Steve Krause assisting. Wolf was also in working on a new Kenny Loggins release.

Ron Da Silva assisted engineer Brian Malouf. Also, Keith Olsen was in with Whitesnake. Brian Foraker manned the controls, and Da Silva assisted. And producer Dennis Lambert worked on tracks for Natalie Cole. Jerry Smith sat at the desk, assisted by Krause.

At Reflection Sound Studios, Charlotte, N.C., singer Eileen Farrell recorded a new album for Acapulco Records. Loomis McGlothlin produced, and Mark Williams engineered and mixed the tracks to PCM-5002 digital masters. At Alpha & Omega Studios/Sandy Pearlman Inc., San Francisco, Joe Carroll worked on tracks for two 12-inch dance singles on Megatone Records with engineer Marc Sansac and Joe Satriani's second album for Relativity Records was completed with John Cuniberti engineering.

At Northwestern Digital in Boston, two CD masters of Frank Zappa's "Joe's Garage" were completed for Rykodisc as well as an album by his son, Dweezil, "Havin' A Bad Day." Release of the product is expected by September.

At Duplex Sound in Hollywood, N.Y., MCA's the Breakfast Club remixed "Rico Mambo" for future single release.

All material for the Audio Track column should be sent to Debbe Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.
This is the second installment of a two-part interview with Geoff Moore.

Geoff Moore’s third album for Power Discs, “The Distance,” could be the one that finally lifts this talented young rocker into the contemporary Christian music pantheon.

The album is highlighted by a passionate, mystical remake of Randy Matthews’ legendary “Didn’t He” from 1972—first recorded before most members of his audience were even in school.

“Well, musically, I think I sit somewhere in the heart of the Christian music marketplace, Moore says. “We have a fairly broad-based demographic, attracting everything from Michael W. Smith fans to Rez Band fans to our shows. I think the straight-ahead rock we do has a wider appeal than some of the other kinds.

“At the same time, I think the majority of kids in my audience are nonbelievers. Evangelism is an important part of what I do. It may not be street-corner evangelism like Youth With A Mission, but it is evangelism.

Moore says his mission at the moment is to continue to re-establish broken ties with the local churches. He wants youth ministers to know that his music is not contrary to their mission. He says he is forging closer relationships with the churches in such places as the downtown area and is reaching out to possibly creating another church in the future.

I think some nonbelievers do come to our shows,” Moore says, “and some come as guests of Christian kids. But I suppose the odds are that most of them are out there. Christians are there. There are groups that are playing to mostly non-Christian audiences. They have a unique ministry and more power to them.

“But I think that groups do what we do are several verely underrated in Christian music magazines. If we can bring nominally Christian kids to a fuller understanding of holiness, that’s pretty important. If we can turn an audience of a thousand Christian kids to a more positive, aggressive Christian lifestyle, there is no telling what they might accomplish.”

Moore supports Christian artists who are making a success in the mainstream marketplace, but worries that they’ll have to water down their message to gain widespread commercial acceptance.

“Frankly, I just don’t see it happening,” he says. “So much of what contemporary Christian music says is diametrically opposed to what the world wants to hear. And if you try to go that route, you may find that what the Beastie Boys are saying. I think we have to stick to what we believe.”

In the meantime, “The Distance” would not sound inappropriate on any album rock station in the country. One of the most attractive things about the music is the robust, highly melodic use of male backup singers on many of the songs. The chorus usually includes such tunes as “Love Like This.”

Tommy Funderburk, Marty McCall, and Gary Pigg—all of whom have thriving careers as lead vocalists in their own right.

“Well, it’s a bit hard to go wrong with singers like these,” Moore says. “On many of the songs. Tommy, Marty, and Gary just wangled it in the studio. We cut most of the songs pretty loose, everyone’s tracked live. We use parts of my ‘scratch’ vocals on some of the finished tracks.

None of the choral arrangements are written out. My producer Billy Smiley has a good ear for choral arrangements and he did some of them. And Tommy is just amazing. He can do the same thing in the studio with vocals that Dunn Huff can do on the spot. Even the small group harmony arrangements on something as complicated as ‘Pamela Strange’ were all done off the cuff in the studio.”

Geoff Moore’s new album may be his most popular.

Lincoln Center’s series will get a return engagement.

Smith, and Mary Lou Williams, performed respectively (and respectfully) by Sasha Dallone, Carrie Smith, and Marian McPartland. After intermission, Janis Siegel provided a varied set that stretched from the pop side of jazz to the mainstream. The star of the show was Betty Carter, who made the most of her 40-minute set, singing with great verve and good humor.

One last comment about the series as a whole: In our opinion, Classical Jazz was a terrible name for it. Jazz may well be, as many people have suggested, America’s classical music; but if that’s the case, then all jazz is classical, so the name Classical Jazz is redundant. The use of this odd hybrid of a name strikes us as a misguided (and unnecessary) attempt to convince people that jazz is important enough to merit Lincoln Center’s attention. Doesn’t the music itself convey that message eloquently enough?
HOT LATIN 50™

Compiled from national Latin radio airplay reports.

BILLBOARD®

FOR WEEK ENDING AUGUST 22, 1987

1. **NO. 1**
   - **ARTIST:** LUIS MIGUEL
   - **TITLE:** AHOORA TE PUEDES MARCHAR
   - **WEEKS AT NO. 1:** 8

2. **NO. 2**
   - **ARTIST:** ROSARIO DE LIMA
   - **TITLE:** MAMITA
   - **WEEKS AT NO. 2:** 1

3. **NO. 3**
   - **ARTIST:** MANUEL MIGUEL
   - **TITLE:** CUMARA
   - **WEEKS AT NO. 3:** 1

4. **NO. 4**
   - **ARTIST:** JULIO IGLESIAS
   - **TITLE:** HASTA QUE SE CONOZCA
   - **WEEKS AT NO. 4:** 1

5. **NO. 5**
   - **ARTIST:** ANGELICA
   - **TITLE:** DIO YANO
   - **WEEKS AT NO. 5:** 1

**POWER PICK**

1. **NO. 1**
   - **ARTIST:** LUIS MIGUEL
   - **TITLE:** LA BAMBÁ

2. **NO. 2**
   - **ARTIST:** JULIO IGLESIAS
   - **TITLE:** TODO EL AMOR QUE TE HASE FALTA

3. **NO. 3**
   - **ARTIST:** LUCIO VELASCO
   - **TITLE:** NO DIGAS NADA

4. **NO. 4**
   - **ARTIST:** FRANCISCO VELASCO
   - **TITLE:** SOLO IMPORTAS TU QUE TE HACE FALTA

5. **NO. 5**
   - **ARTIST:** MIGUEL GALLARDO
   - **TITLE:** QUEN QUIERE TUS OJOS

**HOT SHOT DEBUT**

1. **NEW**
   - **ARTIST:** CHAYANNE
   - **TITLE:** FIESTA EN AMERICA

2. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** RACONTA

3. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** TODO EL AMOR QUE TREA

4. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** TODO EL AMOR QUE TREA

5. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** TODO EL AMOR QUE TREA

6. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** TODO EL AMOR QUE TREA

7. **NEW**
   - **ARTIST:** ANACERO
   - **TITLE:** TODO EL AMOR QUE TREA

**LA RADIO LATINA**

by Carlos Agudelo

"LA BAMBÁ" HAS BECOME THE HOTTEST crossover hit of the season, and perhaps the decade. The movie soundtrack debuts on this week's Top Latin Albums chart, while the single by Los Lobos has already made it to No. 6 on the Hot Latin 50. On the Anglo side, the album has made it to No. 8 on the Top Pop Albums chart and looks like it could go all the way to the top. The single has even made it onto the country charts, where it debuts at No. 84 with a bullet. The song, which is No. 1 in the U.K., is a guaranteed success in Latin America, even though it only made it to No. 2 at the time when Ritchie Valens sang it back in 1959. The movie, one of the best-marketed crossover films of all time, is not doing badly here either. Preceded in English and with Spanish subtitles, it is already one of the top-grossing films of the summer and, undoubtedly, the most successful crossover film in a long, long time.

"EN CONCIERTO," a weekly program transmitted by satellite from Mexico, has begun to be aired by WLVR-FM "Super 84," a full-time station broadcasting in Spanish for the southern New England area. The program, which each week highlights the achievements of an internationally recognized artist, is part of the programming package offered by Cadena Radio Centro, which also includes news segments in addition to other music programming. Recently, John Lennon, who has been vice president and general manager of WLVR-FM, was promoted to president and general manager of the three stations belonging to Sage Broadcasting, based in Stamford, Conn. They include—besides WLVR—WKHT-AM and WNAQ-AM, both in the Hartford area.

According to a study conducted by Hispanic Marketing Research, a specialized company based in San Antonio, Texas, Hispanics in Chicago listen predominantly to Hispanic radio. The study, based on 2,500 house-to-house interviews, revealed that WOJO-FM "Radio Amigo" is the favorite station of 28.4% of those interviewed. WIND-AM "La Tremenda" was favored by 25.1%, while the other full-time Spanish-language station, WTAQ-AM "Radio Fiesta," was favored by 5.8%. WBBM-FM, a top 40 station, and WBMX-FM, both English-language stations, were each mentioned by 8.1% of the interviewees.

WOJO-FM got a 1.2 share in the Spring Arbitron survey, WIND-AM a 0.9, and WTAQ-AM a 0.5.

"La Bamba" crosses over from country to Latin

The PROGRAMMER'S VOICE: Silvio Iglesias, PD of WJIT-AM New York, N.Y., sees Elio Roca's "Una Rosa Y Una Espina," Valeria Lynch's "El Papa," and Telefónica's "Me Puse De La Cuenta" by Nelson Ned, as one of his most promising campaigns. "No Se Marió El Amor" by Mijares, released last week, is the most promising song on his programming list. At the moment, Julio Iglesias, Amanda Miguel, Lorenzo Antonio, and Pascual Veletas are leading the rotation, along with "La Bamba.

Iglesias, who programmed several stations in Puerto Rico before coming to New York, has added a slight variation to the station's public prom mix. Instead of playing one salsa and one merengue oldie every hour. Otherwise, he says, the station sticks to mellow tunes geared toward 19-49-year-old women. So far, Iglesias says, he doesn't get promotional CDs from Latin record companies.
Who gets the contract? If any record company or concert manager has already struck a deal with Vladimir Feltsman, it hasn't been announced by press time. But it was said that competition is keen for an association with the Soviet pianist, who finally won his long campaign to emigrate and has declared his intention to settle in New York.

Feltsman de Witt, a representative of the artist has received ample press attention. When he first applied for a visa to leave the Soviet Union some eight years ago, his bid was rejected and his career practically snuffed out. Already the focus of major attention, he lost recording opportunities and was blocked from the prestigious concert appearances that were coming his way.

A year or so ago, a Feltsman recording made during a private performance at the U.S. Embassy in Moscow received considerable attention when it was released by CBS Masterworks. Feltsman also made a recording that was released by CBS in France. CBS is certainly among the labels hoping to strike a deal with Feltsman. But it's not alone. The New York Times ran a page one photo last week of the pianist and his family arriving in Vienna on the first leg of their voyage to the U.S. That's an astounding international boost for a performer whose talent has been experienced in person by such a small number of Americans. The next big publicity blast for Feltsman will come when he arrives in New York Tuesday (18).

More CD Midline: Hardy a week goes by without another label announcing its entry into compact disk midlines. Few are left without such a line any more. The latest addition is Denon, whose initial product at reduced prices comes out in September.

New line is called the Reertoire Series, a moniker that seems to imply sampler or concept packages. This is indeed the case with some of the CDs, but certainly not with all of them. The common elements, says Denon's Ken Furst, are that all CDs are digital from recording session to final processing and all are more than 60 minutes in length.

Among the first 10 releases are packages by obituary Heinz Holliger and pianist Maria Joao Pires, the latter with some Mozart performances that won her an Edison Award some years ago. Another disc from the erudite portion of the "Roy Rosenkavalier" performance taped during opening ceremonies at the restored Semper Opera House in Dresden, East Germany, to be released by RCA Victor is a conductor-less opera. Other Denon midlines offer assorted chamber and orchestral programs. The basic dealer price is $56. New releases are projected for every two or three months, says Furst.

Ten pop CD midlines of the second month, and the series will be broadened further in October with several jazz titles.

Word Botsford, who recently acquired control of the Arabesco label, will be moving its shipping station to Sanford, Maine's Shape Opus Media facility. The Arabesco and Grudge labels' CD production facilities were purchased by Botsford and a Gershwin program in the U.K. with the London Symphony Orchestra conducted by Mitch Miller. Playing time is more than 74 minutes. Featured pianist is David Golub, a former accompanist of Isaac Stern. Botsford wonders how many recall that Miller's first job after graduation from the Eastman School of Music was as an assistant with the Gershwin Band. More recordings by Miller for Arabesco are planned.

Who will get a contract with Vladimir Feltsman?

Indie Grass Route by Linda Moleski

Select those successful records that make a Manhattan-based rap log, has formed Mondo Music, an in-house heavy metal label. The new imprint will kick off with the debut album from Midwest hard rock outfit Damies, "Every Dog Has Its Day," which is due out at the end of August.

According to Select chief Fred Munzo, the label decided to branch out into the genre because "metal music seems to be marketable the same way rap is. The similarities were too tempting. It’s targeted at the same age bracket, and a lot of people who love rap also love metal."

To help support the release, Select is mapping out a campaign aimed at college and album rock radio.

Shanachie Records of Ho-Ho-Kus, N.J., is revisiting the Yazzoo catalog, which includes traditional blues recordings by Charlie Patton, Skip James, Blind Lemon Jefferson, Big Bill Broonzy, Roosevelt Sykes, and Blind Blake, among others. The label was founded in 1969 by Nick Perls, who passed away in Manhattan on July 21.

In addition to mapping the catalog more widely available, Shanachie will be putting out new titles of previously unreleased material. Immediate plans call for at least three new packages, the first of which is a Patton collection that will be released in conjunction with a biography on the Delta bluesman.

Metal Blade Records has inked a long-term distribution and development pact with Enigma Records. Under the agreement, a number of acts will be developed through Enigma's Capedoll distribution link, including Lizzy Borden, Bitch, Anvil, Fates Warning, Sacred Reich, D.R.I., Trouble, Omen, and Mass.

The remainder of the roster will be handled through Enigma's independently distributed label, Restless Records. Enigma has worked with the West Coast heavy metal logo since 1982.

Seed & Sprouts: Relative Records is attracting college and album rock radio interest with "Gettysburg," the latest single from the Brando entitled "Honour Among Thieves." A promotional videoclip is expected shortly... For you conventional animals, CMJ's seventh annual Music Marathon is right around the corner. The gathering, which focuses on the discovery and development of new talent, is slated for Oct. 29-Nov. 1 at Manhattan's Roosevelt Hotel. Longtime political activist Abbie Hoffman will be featured as the keynote speaker. For more information, contact 516-548-6000... Alli...
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0z Summer Circuit Is Shaping Up To Be A Hot One

BY GLENN A. BAKER
SYDNEY, Australia, long one of the most lucrative concert markets for major international acts despite its far-flung location, is proving to be a major market player this winter (in the Northern Hemisphere) that superstar acts are finding it hard to secure venues in some cities.

About 30 big-league tours are slated, with the total artist fee estimated at some $50 million.

Within the next six months, the lower continent will play host to Michael Jackson, David Bowie, Stevie Wonder, Billy Joel, Tina Turner, Mick Jagger, Neil Diamond, Bon Jovi, Suzanne Vega, the Cars, Bryan Adams, Go West, Billy Idol, Robert Cray, Whitney Houston, and—possibly—Madonna, Prince, Bruce Springsteen, AC/DC, Simply Red, and Pink Floyd.

These acts will follow on the heels of such recent visitors as Paul Simon, Genesis, Elton John, Ozzy Osbourne, and Dire Straits, all of whom have sold out their entire tours to date.

Some of the acts have been meaning to come here for years.

Big Acts Hit Italy In Summer Tours

Prince, Eurythmics, U2 Have Successful Concerts

BY VITTORIO CASTELLI
MILAN, Italy—Midway through one of the most summer rock concert seasons Italy has ever seen, Prince, U2, and the Eurythmics have emerged as the major financial winners in the view of top concert promoter Franco Mamone.

Established names like David Bowie, Genesis, Duran Duran, and Spandau Ballet have fared less well, says Mamone, head of Intalent, noting that Bowie's audience was disappointed to see a show based largely on his latest album and that Genesis' brand of once-progressive rock now runs to an end.

The size of audiences is sometimes truly extraordinary, as Dire Straits found when they played 21 concerts at the Sydney Entertainment Centre, selling out every one of them.

The approved changes to the existing 1978 Copyright Act give U.S. artists the right to protect their works in several countries, which does not specifically exclude computer software. The party feels that computer software, a developing industry, must be "sheltered" from foreign competition.

Another coalition partner, the Social Action Party, backed the version as approved by the cabinet. Its opposition to the Democrats over the copyright issue has destabilized the government.

The cabinet came under some pressure from the U.S. government and industry groups before making the decision. The U.S. Trade Representa-

Thailand Legislation Provides U.S. Copyright Protection

Although these costs are primarily passed on to the public, which can now expect to pay a minimum of $35 for a ticket for any big show, the promoters have become accustomed to profit margins unthinkable a decade ago. "Sure, the turnovers are huge," says Michael Cauff, who expects to gross $2.1 million on Bon Jovi against costs of almost $1.5 million, "but the profits are very small.

Indeed, most promoters smile if they can keep as much as 10% of their gross. Some promote the tours on a fee basis and the touring carry on at a feverish pace.

**The movie business, cinema chain Shaw Brothers says it anticipates 20% increase in box office sales during the coming months, while major video distributors already report revenues of $45.5 million annually.**

Despite the shortage of screens here, many critically acclaimed movies have been released back from video release because of piracy fears. Now, however, formerly dormant local theatricals are reacting to the market conditions and having to face up to costs of their operation to make good the lack of titles available at the box office.

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PLAN FOR NEXT YEAR’S BUSINESS TODAY!
### Canada

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wanna Dance with Somebody (Who Loves Me) - Whitney Houston (MCA)</td>
</tr>
<tr>
<td>2</td>
<td>Alone - Heart (Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>She's on It - Beastie Boys (Bolland)</td>
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<tr>
<td>4</td>
<td>Never Gonna Give You Up - Rick Astley (Capitol)</td>
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<tr>
<td>5</td>
<td>We Built This City - Eddie Money (Virgin)</td>
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<tr>
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<tr>
<td>7</td>
<td>Sweetest Smile - Black (Polydor)</td>
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<tr>
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<tr>
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<tr>
<td>10</td>
<td>Bad - Bon Jovi (Atlantic)</td>
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### Hot 100 Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Billboard Hot 100</th>
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<tbody>
<tr>
<td>1</td>
<td>I Wanna Dance with Somebody (Who Loves Me) - Whitney Houston (MCA)</td>
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<table>
<thead>
<tr>
<th>Week</th>
<th>Albums</th>
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<tbody>
<tr>
<td>1</td>
<td>It's a Sin - Pet Shop Boys (Parlophone)</td>
</tr>
<tr>
<td>2</td>
<td>On Your Own - John Farnham (Capitol)</td>
</tr>
<tr>
<td>3</td>
<td>Heartbeat - Todd Rundgren (A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>Never Let Me Go - Madness (EMI)</td>
</tr>
<tr>
<td>5</td>
<td>I Got You - The Level</td>
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### Germany

<table>
<thead>
<tr>
<th>Week</th>
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</thead>
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<tr>
<td>1</td>
<td>True Faith - New Order (Epic)</td>
</tr>
<tr>
<td>2</td>
<td>Go West - Heaven 17 (Parlophone)</td>
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<td>3</td>
<td>She's on It - Beastie Boys (Bolland)</td>
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<tr>
<td>1</td>
<td>Love evaluating - Yoko Ono (CBS/Sony)</td>
</tr>
<tr>
<td>2</td>
<td>It's a Sin - Pet Shop Boys (Parlophone)</td>
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<th>Euro-Charts 8/15/87</th>
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**Note:** The list above is a representation of the Billboard Hot 100 and other music charts from August 1987. The data is comprehensive as of that date and includes singles and albums from various countries around the world.
Radio Five program manager Lance Rotchdial says the station has a program hit format, with a rotation list of 120 songs, with further 20 records added each week. But the station DJs play up to 40% of their own choice. He says that the station is apolitical and that a third of its listenership is black, even though it is part of the state-run South African Broadcasting Corp.

The station refused, along with the two independent radio stations, to play the controversial government-sponsored “information song” last year. Radio Five allocates just over 12% of its time to advertising. Rotchdial says almost 100% of the ad space is sold each year.

In 1986, the station opted to show case domestic pop for one hour weekly, and it recently doubled the quota. It also co-sponsored three national road shows featuring local acts in 1986, ending the year with a 42-concert trek.

Early in 1987, the station decided to commit itself to a 10% local music content policy, and in July it announced its new sponsorship deal. Each of the three separate tours will feature two groups. One is a 20-gig college tour, followed by a high school tour (with four dates as “market testers”) and 40 more to follow in 1988. A 42-concert national summer road show is also planned for coastal towns and resorts.

Additionally, an indoor event in Johannesburg later this year will feature 10 local acts.

LONDON Soft-drink giant Pepsi is expected to become the first sponsor of Britain’s official record sales chart, compiled for the British Photographic Industry by market research company Gil DESIGN at an annual cost of $1.5 million.

The chart forms the basis of BBC TV’s “Top Of The Pops,” Britain’s longest-running and most popular music program. Although the non-commercial BBC can accept neither advertising nor sponsorship, Pepsi would receive on-air mentions in the same way as sponsors of major sports and other events covered by BBC TV.

The chart is determined by actual point-of-sales information, compiled from 500 music retail outlets. Plans call for the sample to be doubled to 1,000 stores within the next year. Increased costs tied to that expansion is one reason the trade group sought a sponsor.

Pending conclusion of the deal, all parties involved are staying tight lipped about its terms. But it is understood that sums in six figures are involved, and that sponsorship will also cover the annual televised BPI Awards.

Pepsi is currently considering a formal sponsorship proposal submitted by BPI, but several months of discussions preceded this move. During that time, an agreement in principle was reached between the BPI and the BBC, which may expect to find itself at the center of considerable controversy if its “Top Of The Pops” chart becomes the Pepsi Top 40.

Peter Jones

OTTAWA WEA Music of Canada Ltd. has lifted its suspension of sales of “Standing On A Beach,” a Columbia album by the Cure, that contains a song criticized by Arab leaders and some politicians in Canada as gratuitously violent and racist.

After the Canadian Arab Federation declined to participate in a press conference with the band’s management to present their respective positions on the song “Killing An Arab,” the Toronto-based label ended a nearly four-month suspension of the album from Canadian distribution.

The controversy has not been solved, however, as Federation officials remain tight-lipped about the matter but are expected to continue their criticism of the band, which toured Canada in recent weeks, says the song is based on a scene from the French film “The Stranger” by Albert Camus. The song’s intent is to condemn racism and indiscriminate killing, the label says. The song was also played in part by many Toronto and provincial politicians, says the lyrics condone killing and racism (Bourlogue, July 25).

Earlier this year, WEA stickered the record with an explanation of the song’s intent. When confronted with further objections by the federation and an Ontario Human Rights Commission investigation, the label voluntarily removed the record from Canadian distribution. The album continued to be a heavy import sales item, however, because the band enjoys considerable success in Canada.

In suspending the record’s sale, WEA hoped an agreement could be reached between the band and the federation to clarify what it says is a misunderstanding by the Arab community. In this case, however, the federation lobbied for politicians to condemn the song. Some did, including Toronto Mayor Art Eggleton and several provincial members of the legislature.

However, an official investigation by Ontario Attorney General Ian Scott failed to support federation claims that the lyrical content was legally improper. Scott decided no charges were to be brought in the matter.

WEA had offered to provide a permanent insert for the record that would elaborate on the song’s content and condemn its misuse. The federation did not agree to the measure.

We support the intended message of the song,” says Kim Cooke, label manager for Elektra in Canada, the album’s distributor. “We’ll negotiate with the federation to not agree to appear, we feel we had nothing in our way to put the album back into distribution.

With the suspension of sales, letters sent to newspaper editors in recent weeks have portrayed the issue as one of freedom of speech, saying the federation in Canada’s case was unreasonable in its interpretation of the song.

“I think labels, and I would include us in this, have an obligation to make sure that material that would be patently offensive does not make it to market,” Cooke says. “But we do not feel this is such a case.”

In a press release Aug. 5, the record company said that while it is “sympathetic to the concerns of the Arab community, WEA Canada believes that freedom of expression is an issue that cannot be dismissed lightly or eclipsed by fears of misinterpretation.”

The song is also included on the band’s new double album.

CRIA: Industry Is More Responsible
Cert Waiting Period Dropped

OTTAWA The Canadian Recording Industry Assn. has eliminated its 60-day waiting period that companies wait 60 days after a release of a recording before it certifying.

Commented that the era when companies hyped records by shipping them in large numbers and then produced them, gold, platinum, or multiplatinum was over, the association’s membership decided at its recent annual meeting simply to allow records to be certified as soon as they are shipped.

“The days are over, really, of extravagant shipments to impress the industry or consumers,” says CRIA president Brian Robertson. “Companies are manufacturing what the market demands. We can’t afford to do otherwise.”

The move brings the Canadian industry back to its pre-1976 situation. In 1976, that time, certifications were plentiful and somewhat misleading. An album that shipped platinum would often return more than gold.

“We instituted the 60-day buffer anew gain credibility,” says Robertson. “But it was felt by the membership that there is a lot more responsibility now.”

An immediate beneficiary of the new policy is Def Leppard’s “Hysteria,” which was certified gold upon its release, signifying 50,000 sales (it actually shipped 30,000 units). Several other major releases in coming weeks will likely match those numbers, even though the current 60-day eventual audits sales won’t reach certification levels.

“In the mid-70s, [certifications] were trinkets, almost toys,” Robertson says. “The 60-day period isn’t even accurate. If you want an accurate measurement, you would have to wait about six months.”

Even so, the Recording Industry Assn. of America maintains its buffer -zone policy, one that CRIA earlier was unmatched when industry wide concerns were raised that the certifications were excessive.
A weekly look behind the Hot 100 with Michael Ellis.

Madonna Ascends to No. 1 on the Hot 100, with “Who’s That Girl” (Sire) securing the No. 1 spot in both sales and airplay points by a comfortable lead. Gaining points even faster than “Who’s That Girl,” however, is “La Bamba” by Los Lobos ( Slash), and it should be a close battle for the top spot next week between these two major hits. There are several other records in the Top 10 with No. 1 potential, including Michael Jackson’s “I Just Can’t Stop Loving You” (Epic). Currently at No. 10, it has the biggest total point gain of any record on the chart.

**The Power Pick/Airplay Goes to** “Carrie” by Europe (Epic), thus virtually guaranteeing that the Swedish group, now at No. 38, will score its second top 10 single. Among the many strong upward moves at radio are 19-12 at Y-95 Dalias and 26-16 at Q-105 Portland, Ore. PD Jim Ryan at Q-105 gives MTV credit for breaking the record, saying, “It’s a huge record, with top five requests for it every day. It started out with teen females, but it is spreading 18-34.” Three records are close runners-up for the airplay award: “Paper In Fire” by John Cougar Mellencamp (Mercury), No. 45 nationally but already No. 16 at WYDD Pittsburgh; “Who Will You Run To” by Heart (Capitol), No. 46 on the chart, with seven top 20 radio reports so far, including a move of 35-17 at WMMN Cleveland; and “Lost In Emotion” by Lisa Lisa & Cult Jam (Columbia), moving 49-37, with seven top 10 radio reports.

**The Power Pick/Sales Goes to an unusual pairing, the Fat Boys & the Beach Boys, and their remake of the Surfaris’ “Wipeout” (Tin Pan Apple). Rap music is hot at top 40 radio, with the Fat Boys’ record moving from No. 30 to No. 23 and L.L. Cool J’s “I Need Love” (Def Jam) moving from 29-31. The Fat Boys have 14 top five radio reports from the pop panel, including No. 1 at WMMC Columbia, S.C., 6-2 at Z-93 Atlanta, and 8-3 at KTFM San Antonio, Texas. L.L. Cool J has 15 top five radio reports so far, including moves of 7-2 at KS-108 San Diego, 7-4 at WAVY Washington, and 9-4 also at WHTY Detroit.

**Quick Cuts:** There are nine new entries on the chart this week, with two artists new to the Hot 100: Canadian group Great White debuts at No. 96 with “Rock Me” (Capitol), while New York singer/songwriter Noel debuts at No. 82 with “Silent Morning” on independently distributed 4th & B’way. Noel’s record is already a hit in New York and Miami, with moves of 16-14 at Power 95 New York and 7-4 at Power 96 Miami . . . “Dreamin’” by Will To Power (Epic) has had a topsy-turvy chart career, and it takes another turn for the better this week, regaining its bullet with a jump to No. 50. It regains its bullet primarily because of strongly increasing sales, but the song is top 20 on the playlists of 22 of the 39 stations reporting airplay, which is a high percentage for a record in the middle of the chart.

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**Hot 100 Singles Action**

<table>
<thead>
<tr>
<th>Platinum/Gold Add</th>
<th>Silver Add</th>
<th>Bronze/Secondary Add</th>
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<tr>
<td>MR. MISTER</td>
<td>3</td>
<td>16</td>
<td>25</td>
<td>29</td>
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<tr>
<td>VICTIM OF LOVE</td>
<td>4</td>
<td>9</td>
<td>13</td>
<td>22</td>
</tr>
<tr>
<td>NOEL WILL YOU RUN TO HEART (Capitol)</td>
<td>4</td>
<td>10</td>
<td>14</td>
<td></td>
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<tr>
<td>PAPER IN FIRE (John C. Mellencamp/Mercury)</td>
<td>5</td>
<td>7</td>
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<td>LOST IN EMOTION (Lisa Lisa &amp; Cult Jam/Columbia)</td>
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<td>11</td>
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<td>DINNER WITH GERSHWIN (Donna Summer/Columbia)</td>
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<td>LET ME BE THE ONE (Exposé/Atlantic)</td>
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<td>NOTORIOUS (Cicero Columbia)</td>
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<td>CARRIE (Epic)</td>
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<td>CASANOVA (Atlantic)</td>
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Radio Most Added is a weekly national compilation of the top ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
LIFELINES

BIRTHS
Girl, Jessica Bone, to Vinny and Jill Rich, June 20, in Toms River, N.J. He is principal of It’s A Gas Productions.

Girl, Kira Lisa, to Edward and Deborah Chmelewski, June 28 in Berkeley, Calif. He is president and co-owner of Blind Pig Records.

Boy, Jesse, to Kim and Ellen Reed, July 15, in Sydney, Australia. He is a music journalist.

Girl, Aubrey Lynn, to Billy and Rochelle White, July 17 in Dallas. He is a guitarist/singer, an independent artist on his own label, and vice president of video for ACTION TV Corp., Mesquite, Texas.

Girl, Annabella Elizabeth, to Don and Andrea Edwards, July 31 in Los Angeles. He is director of movie management for Stars To Go.

MARRIAGES
Timothy Fuller to Gail Tabb, July 18 in Pasadena, Calif. He is an associate attorney at Haberfeld & Berger.

DEATHS
Peter McNally, 38, of injuries sustained in an automobile accident in the Bahamas, July 25 in Fort Lauderdale, Fla. He was a production engineer and had worked with such acts as Simply Red, Foreigner, Robbie Nevil, Duran Duran, and Arista, among others. McNally is survived by his daughter, his mother, a brother, and a sister.

Joe Liggin, 72, following a stroke, Aug. 1 in Lynnwood, Calif. The R&B piano player, who played on "The Orbodes/Friars/Remote Control" and "Pipe Chasers," was also a singer and songwriter. He began his career playing in a combo he organized.

Howard Forrester, 65, of cancer, Aug. 1 in Nashville. Forrester was a Grand Ole Opry fiddler and a Nashville booking agent. He played with a variety of bands, including Harold Goddun's Tennessee Valley Boys band, Georgia Slim & his Texas Roundup, and Bill Monroe's Blue Grass Boys. In 1964, he became the booking agent for Roy Acuff's Smoky Mountain Boys and later became the head of Acuff-Rose Artists Corp. Forrester is survived by his wife, a son, three brothers, and two grandchildren.

David A. Martin, 50, of a heart attack, Aug. 3 in Garland, Texas. He was bass player with Tommy & the Tom-Toms, which toured with Chuck Berry. Martin also worked with the Drifters, Elmo James, and Lightning Hopkins, among others.

NEW COMPANIES

486 Productions Inc., a media production company, formed by Peter K. O'Connell, Terry J. Fisher, and Eugene T. Kiang. The company has three independent divisions: Video Productions, specializing in personal video services; Media Concepts Unlimited, which will create television and radio commercials as well as industrial and educational programs; and ArcLight Films, which will develop projects in dramatic, fictional, and documentary form. 486 Productions will also serve as the marketing and public relations consultant for Friendship Festival 1987. Box 225, 1552 Hertel Ave., Buffalo, N.Y. 14216; 716-833-0468.

Ken Harding Music Group, formed by Ken Harding, formerly of Word Inc. Harding has purchased the ASCAP publishing company P.E. Velvet Music and formed the BMI company Stickey Music and the SESAC company Hit The Spot Music. P.O. Box 41121, Nashville, Tenn. 37204-1121; 615-822-8899.

Downtown Sound, a two-studio 16- and 24-track recording facility, formed by Jonathan Cluts and Brud McQuiddy. The company offers video and audio duplication, music library, a complete MIDI facility with staff engineer/programmer, digital two-track recording, and a large selection of musical instruments. Suite 203, 1701 N. Market St., Dallas, Texas 75202; 214-747-0380.


Shambhala Music Ltd., formed by Rachel Faro and Tom Lyon. The company will produce new age music. Initial releases are "Healing With The Voice" by Jean Lotenii and "Women And Wild Animals" by Laura Simms. No. 519, 70-A Greenwich Ave., New York, N.Y. 10011; 212-691-1021.

Kren Studios Inc., a recording facility, formed by Ken and Kris Snoevers. Designed by George Auspeger, the studio houses the following gear: a Mitsubishi/Westar console with Compaq; an IBM PC hard-drive floppy-disk system; audemar; monitor speakers; monitor amps; echo, reverb, DDL, and digital processors; and a variety of microphones. 6553 Sunset Blvd., Hollywood, Calif. 90028; 213-461-5781.

EXECUTIVE TURNTABLE

Continued from page 8)

Not An Animal. On the heels of the publication of his paperback, "I Used To Be An Animal, But I Am Alright," the legendary English rocker Eric Burdon prepares for the release of a Hardcover version of the book. It will be issued simultaneously with a new album by the ex-Animal on Stripped Horse Records and will bear the same cover art. From left are Carlos Nasi, chairman of Stripped Horse Records; Burdon's co-manager Eve Slatter; Burdon; and Barney Alexis, president of Stripped Horse.

Word Records names Neal Joseph vice president of ad & general manager for its East Coast operations, based in Nashville. He has been with the company for the last seven years.

Scott Bernstein is appointed senior vice president of Higher Octave Music in Los Angeles. He was director of marketing for the Chameleon Music Group.

Distribution/Retailing. Jay Rosenberg is appointed purchasing/advertising coordinator for the Wiz, based in the chain's Brooklyn, N.Y., headquarters. He was with Beller Distributors for the past seven years.

Home Video. Lorimar Home Video in Irvine, Calif., names Noel Gimbel president and chief operating officer. He was chairman and chief executive officer for the Baker & Taylor group of companies.

Congress Video in New York appoints Claudia Barry Stone marketing director and Bertrand Bogash Western regional sales manager. Stone was director of video specialty store sales for the company. Bogash was a marketing consultant based in the Los Angeles area.

James Kenyon is promoted to Leisure Time Products sales supervisor at 3M in St. Paul, Minn. He has been with the company for the last 18 years.

Rhino Video in Santa Monica, Calif., appoints Arny Schorr director of sales and marketing. He was vice president of sales and marketing for Vidio Gems.

Publishing. Eddie Lambert becomes creative director for Largo Music, based in Los Angeles. He was ad & director for Motown Records.

Audio/Video. James A. Moorer joins Sonic Solutions in San Francisco as vice president of audio research. He has been involved in the research and development of digital audio applications for nearly 20 years.

Related Fields. Thomas E. Freston is promoted to president and chief executive officer of MTV Networks in New York. He was president of MTV Networks Entertainment. (See story, page 5.)

ACTIONMART

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FOR THE RECORD

Contrary to an article in the Aug. 8 issue, Sawyer Brown's "Out Of Country cowboy" peaked at No. 11 on the Hot Country Singles chart.
<table>
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<td>CROSS MY BROKEN HEART</td>
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<td>I CAN'T HELP MYSELF</td>
<td>I'M NOT OVER IT (TIL IT'S OVER)</td>
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<td>I JUST CAN'T STOP LOVING YOU</td>
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GLEN BURTNIK
Honey & A.J.
PRODUCERS: Glen Burtnick, David Pratt
COLUMBIA 34/554
All the pieces come together on artist's second album, lending him somewhere between Mellencamp and Bryan Adams. "Follow You" should soon on the Album Rock tracks chart; "Spinning My Wheels" is bound to make an appearance, too. Guests include Journey's ubiquitous Neal Schon, Bruce Hornsby, and fellow New Jerseyite Southside Johnny.

URGENT
Thinking Out Loud
PRODUCER: Hugo Fauran
MGM ML 12299
Second album from New York trio of brothers plus one is passable mainstream rock that shines in three places: "I Can't Take It No More," "If This Is Love," and "Shoot In The Dark."

ORIGINAL SOUNDTRACK
Without And I
PRODUCER: Hugo Fauran
GHS 24166
Two very witty U.K. film is steadily drawing bigger and bigger crowds through word of mouth; soundtrack is a mixed bag of Hendrix, Beatles, original score, and assorted oddities.

GEOFFREY DOWNES/THE NEW DANCE ORCHESTRA
The Light Program
PRODUCER: Geoffrey Downes
GHS 24148
On this specially priced two-record set, the ex-Buggles, Yes, and Asia synthesists go solo. Alone. With an arsenal of synthesizers, Downes creates thrilling orchestral soundscapes and soaring electronic instrumental with favor to the progressive rock fan.

JOHANNES SCHMOLLING
Wings of the Bird
PRODUCER: Johannes Schmolling
Columbia MGP 14087
Debut will sound familiar: Former Tangerine Dream member brings music to the page with classical. Although there's a keyboard band to this recording. To his credit, Schmolling's dynamic range is in large measure.

THE WILD FLOWERS
Doll
PRODUCERS: the Wildflowers: Hugh Jones, Bill Cowsill
UNITED ARTISTS 60448
Audacious debut by English quartet whose bristling, guitar-based sound will remind many of early outings by Echo & the Bunnymen and the Waterboys. Coldly tough to pop-hungry album should build a following at grassroots level.

Contact: 5.2.922
All the fans need to know is that the Order's dance mixes are collected on this handsome, typically austere two-disc set. Inclusion of the catchy new single "True Faith" will help bring out the faithful who already own the 12-inches.

NEW ORDER

ALBUM REVIEWS

PRODUCERS:

RONNIE MILSAP
Heart And Soul
PRODUCER: New York Knick, Bob Gibbeyl, Kyle Lehning
MCA 42/536
The infinitely versatile Milsap delivers another bright and light package of blues, pop, light rock, and country sounds. includes a duet with Kenny Rogers in "No Make Mistake, My Name:" Best cuts the sassy "Butterfly Off My Shirt," mournful "Thin Time Last Year," and erotic "Earthquake."

GLEN CAMPBELL
Still Within The Sound Of My Voice
PRODUCER: Jimmy Brown, Glen Campbell
MCA 42/509
The combination of Campbell's strong, clear voice with a mix of old standards and new, imaginative material makes this album a winner. Stellar backup vocals by Steve Wariner, Emmylou Harris, and Willie Nelson. Best of the bunch: title track, "You Are," and "Leavin' Not The Only Way To Go."

BOBBY WATSON
Run For Cover
PRODUCER: Bobby Watson
PolyGram Special Imports UK 137
US: Watson shows a terrific sense of swing and soulful technique on lively 1985 set cut in Leipzig. Leader recorded an excellent set at the Open Form Trio, featuring superb piano work by Piero Bassini.

KAZUMI WATANABE
The Musical Life Of
PRODUCER: Kazumi Watanabe
Aiko Yoda Gramaphone 18708
U.S. release of Japanese album finds Watanabe—whose earlier records have been greeted by the enthusiastic cult—teamd with Bill Frisell and Jeff Berlin. But album often sounds stylish, too. Watanabe's sound mod as this innovative cast fails to deliver the variety of textures its title promises.

JOE TAYLOR
Mythic War
PRODUCER: Joe Taylor
Columbia CD 5335
Guitarist's goal was to blend acoustic instruments with the digital realm of Syndicats and samplers. Although it's certainly not a unique accomplishment, Taylor has succeeded in fashioning friendly fusion.

BRUCKNER: SYMPHONY NO 7
Vienna Philharmonic, Gures
Deutsche Gramophone 419 627
After long nourishment on Mahler cycles, the public seems prepared to take on heavier doses of Bruckner. Gaunay will speed the trend with this convincing reading. Orchestral playing is superb and the sound picture appropriate to the large forces employed.

FALLA: NIGHTS IN THE GARDENS OF SPAIN; THREE DANCES IN COUNTRY STYLE; COMEDIA DELLE BALLETTE; Rosemarie Planer, Piano; Della Jones, Meece
London Symphony Orchestra, Schwarz
Deutsche O/CDO 3060
A natural coupling, more attractively performed in "Hat's Off to Berlioz" than "Four In A Country Style." Schwarz shows a strong idiomatic identity with Iberian rhythms. Excellent sound.

SCOTCHSONATAIS
Tyneside,核准
Audiocraft (G) 419 632
The 14 sonatas here, late entries in the enormous Scarlatti keyboard canon, may be less familiar to most collectors but perhaps more attractive for that. Endlessly inventive, they've played with great spirit on a bright- sounding instrument.

SPOTLIGHT: Predicted to hit top 10 on Bill- board Hot 100, this album on an album chart to earn platin- um certification.

NEW NOTEWORTHY:

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Heart And Soul
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It's love at first sight.

With

LeVert

LeVert's chart-topping "CASANOVA" is winning everybody's heart! With radio, it was really love at first sight:

#2 Billboard Black Music Charts!
#1 Radio & Records Urban Charts!

And "CASANOVA" is starting to cross over and into the hearts of CHR! So, serenade your summer love with LeVert! It's more than just a fling!

LeVert's "CASANOVA"

From the album, THE BIG THROWDOWN

Produced by Gerald LeVert, Marc Gordon & Craig Cooper for Trevel Productions. EXCEPT "Temptation" and "Casanova" produced by Reggie Calloway, co-produced by Vincent Calloway for Calloco, Inc.

Management: Harry J. Coombs.

On Atlantic Records, Cassettes and Compact Discs.
Life is art. Or should be.

A lot depends on the way you live your life. And where.
In the bedlam of min-meetings that your project requires, many moods bounce off each other. You're always balancing aesthetics with the bottom line, and the pressure of the clock never ends.

So it is especially gratifying to stay and meet and work in an environment that is conducive to creativity. Not everyone gets to make the trip, which is why you have those three- and four-way calls to report daily progress. Isn't it funny how often they ask about the weather and the view?

At the end of each day, everyone heads for his own state, and the magic of Los Angeles and Mondrian continues.

Mondrian is a perfect example of what you want from your own efforts: a masterpiece.

**VIDEO WISH LIST**

(Continued from page 7)

as Lou Gehrig; 1963's "McLintock!" starring John Wayne; and the animated sci-fi fantasy "Heavy Metal." He would also like to see a number of films starring Bette Davis and those featuring the comedy team of Jerry Lewis & Dean Martin released for home video.

Meir Hed, owner of the three-store Videotheque chain in Los Angeles, says he has special insight into the unavailability of the often-cited "Manchurian Candidate."

Hed's deep-catalog stores cater to movie industries, counts Nancy Sinatra among his customers. She recently came to the store asking for "Candidate," which stars her father.

Hed told her that the film was unavailable on video and requested that she ask her father, who owns the rights, why he wouldn't release it.

Returning to the store a few weeks later, she told Hed, "I asked my dad, and he said he can't be bothered with the logistics of releasing it."

Another oft-requested film at Videotheque is Peter Bogdanovich's Oscar-winning "The Last Picture Show."

Hed said that Bogdanovich, another Videotheque customer, told him that problems involving music clearances have interfered with the film's home video release.

Frequently requested domestic titles at Videotheque include "E.T." and Disney classics like "Fantasia" and "Snow White And The Seven Dwarfs," which is currently doing strong theatrical business in its 50th-anniversary release.

Among foreign titles, Videotheque gets heavy requests for Alejandro Jodorowski's surrealistic "El Topo" and Nagisa Oshima's sexually explicit Japanese-French drama, "In The Realm Of The Senses."

Andy Lasky of the single-store specialty outlet Lasky's Video Library in Portland, Ore., says that his top request continues to be "The Rocky Horror Picture Show." Not far behind is the Peter Sellers-Blake Edwards comedy "The Party," starring Peter Sellers and Blake Edwards.

Among foreign titles, Lasky says that Werner Herzog's "Where The Green Ants Dream" draws heavy requests. Les Blank's "Burden Of Dreams," a documentary about the making of Herzog's "Fitzcarraldo," is also a frequent request.

Cult directors like Ken Russell and Andy Warhol, whose work is spottily represented on video, draw great interest at the Portland store. Lasky also notes that a current theatrical film success will spur requests for titles. Luis Valdez's "Zoot Suit" has sparked interest in both the director's "Zoot Suit" and the rock'n'roll biographical film "The Buddy Holly Story." The hit "The Untouchables" has also set off requests for video versions of the original television series starring Robert Stack.

As for studio or picture-owner interest in getting in-demand catalog titles to market, Blockbuster's Kimbaek says that the message doesn't always get through. "I rarely get a straight answer," he says.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.
$20 Million Promo Set for 'Lady and the Tramp'
(Continued from page 5)

Christmas Day at the 7,500 McDonald's U.S. sites. During the same period, millions of consumers will see a special Disney offer on the sign panels of half-gallon milk containers displayed in more than 80% of U.S. dairy cases.

Disney alone is spending $10 million supporting its holiday-season campaign (Billboard, July 18), says Carol Black, vice president of worldwide marketing—up from 1986's $6 million holiday-season budget, which triggered sales in excess of 2 million copies for "Sleeping Beauty." Sales projections for the $29.95 "Tramp," which will arrive in stores Oct. 6, are at least double that number, says Black.

Along with the Disney title, MCA's "An American Tail" and Paramount's "Star Trek IV," both priced at $29.95, are expected to compete for major-title sell-through numbers during the holiday season. While those titles will receive multimillion-dollar television and print advertising support, neither will have a campaign on the scale of "Tramp."

The monthlong Disney campaign, adds Black, will also focus on such other classic Disney titles as "Dumbo" and "Sword And The Stone," while also touting the holiday-theatrical release of "Cinderella.

The interior of each McDonald's will be draped in Disney promotional material. The concept, says Black, is designed to "drive consumers into video stores," including the widening base of nontraditional outlets.

With the American Dairy Assn. link, says Ann Daly, director of marketing, Disney has secured panels on both quart and half-gallon milk cartons from Nov. 15 through December. The milk panels will tell consumers that if they purchase "Lady And The Tramp" and five American Dairy Assn. products containing the association logo and send proof to Disney, they will receive a $3 rebate on the cassette and a coupon for one dairy product valued at $1.25 and redeemable through supermarkets and grocery stores.

Like McDonald's, supermarket dairies and grocery stores will showcase Disney product through banners, flags, and shelf talkers.

The American Dairy Assn. will also be supporting its link with Disney through a gatefold ad in TV Guide during the first week of December.

While no other video manufacturer has emulated Paramount's "Top Gun," Diet Pepsi tie, several firms have forged cross-promotional associations similar to Disney's.

Howard Maier of The Howard Maier Group, a marketing consultant company, says that while "everyone is holding their breath for the next cassette commercial," creating special in-store activities like Disney's represent "the real trend."

Maier's company just orchestrated a link between HBO Video and Orville Redenbacher popcorn for the release of "Whoopi.

In similar tie-ins, Paramount, Qantas, and Queenstown Travel and Tour Corp. teamed up for a "Crocodile Dundee" promotion, and RCA/Columbia Pictures Home Video linked recent titles, two little grocery stores and Coca-Cola, whereby the RCA/Columbia logo appeared on millions of plastic Coke cups.

Kidsongs Moves From Vid To TV

LOS ANGELES — In what may be an industry first, a made-for-home-video program is being turned into a telecast. "Kidsongs," Warner Reprise Video's successful music video series, becomes "The Kidsongs TV Show" on Sept. 12. The weekly 30-minute show has been given the green light for 20 episodes and will be syndicated to at least 75 markets, representing more than 60% of the U.S.

Together Again Productions partners Brian Goff, Carol Rosenzweig, creators of the video, will be executive producers of the TV show, Rosenzweig will produce and write, with Gowere directing.

Six "Kidsongs" cassettes have been released since 1986, selling a collective total of 400,000 units.

PPV CONTROVERSY
(Continued from page 13)

best and worry not about trying to do everything the other one does.

The customer is pretty smart—and is getting smarter. And PPV will never realize its full potential if we continue to be constrained by product that’s made available to us later than it’s available to our competition.

As a matter of fact, I’d like the opportunity to demonstrate that early PPV windows might help video rentals! There’s evidence for this. We have seen that PPV promotion encourages consumers to use their video stores to rent titles.

If each of us does what we do best, our natural competitive activities will broaden the market for overall title consumption. Video and PPV will continue to appeal to different customers as well as to the same customer at different times.

Let’s allow customers to have what they want. Both of us. Let’s spend our time making better businesses.

The studios should know by now that they can sell their movie and spend it too, with hard copy and electronic distribution.

REPRISE MAKES A BIG COMEBACK
(Continued from page 7)

of personnel here, with very, very little turnover. So what happens is, if you create this other label and the label becomes successful at all kinds of jobs open up to people because of that label.

The syndication model for the creation of the new Reprise came from the "Epic situation," says Ostin. "It’s obviously a successful second company. As far as I’m concerned, the fact that we started our distribution and decided to go into branches, we again used Columbia as a model, because they’re a great company. And, hopefully, we brought something in addition to what we learned from them."

Within the past year, before Reprise’s official revival, the company’s familiar logo had already started appearing on albums by such artists as Dwight Yoakam and the Jesus & Mary Chain. "We started just putting acts on Reprise with the idea that that may lay the groundwork for something in the future with Ostin. "Although at the time that we were doing it, we didn’t have a definitive plan in mind."

In fact, initial assignment of artists to the Reprise roster came from several meetings with top executives at Warner Bros., says Ostin. And there is the Reprise ad de- partment. "We’ll be feeding it from Warner at the moment," he says, "and then as the company evolves, and we see its growth, we’ll start staffing it accordingly."

In all cases of a label move, he says, the artist has been consulted. "We have not forced anybody to move. We’ve asked them to participate in the process, given them the pros and cons of the situation, and then let them make the decision. So they’ve actually been a part of it with us."

Lenny Waronker, president of Warner Bros. Records, does not foresee a vast aesthetic difference between Warner Bros. and the new Reprise.

"I think that the make-up of the people that are involved with Reprise—just the general people that are at Warner Bros. now—have a philosophy in terms of the label, and only in terms of an artist roster," says Waronker. "I don’t see that changing. I think it’s the healthiest way to go."

"Obviously, there will be different people—a different set of people, a different set of characters. So we’re really talking about personalities more than philosophies. I don’t see a Reprise label being so diverse as it was originally. I think Reprise has always stood for that, and I don’t see that being much different from Warner Bros. It’s right now. So from an artist’s point of view, I don’t see a difference."

As a move has been the establishment of Reprise been trouble-free, adds Waronker. "Within the first two weeks, two explosions occurred that were sort of interesting—and in a way, sort of healthy, if we’re careful with it. One has to do with the associated labels, and just how we’re going to deal with the associated labels; that’s functional, more than anything else. The other had to do with how the Warner Bros. promotion staff feels about losing an artist—because that’s going to happen for a while. And that was an interesting dynam- ic that was sorted out very quickly. But there was a little explosion. It’s been great."

Founded in 1961 by Frank Sinatra, the Reprise label merged with Warner Bros. in 1967. The careers of such artists as Jimi Hendrix, Neil Young, Joni Mitchell, Randy Newman, and countless others in the current Top 40 culture icons. When Ostin relinquished his position as Reprise president and became Warner Bros. president in 1970, the labels eventually merged. The new Reprise national promotion staff consists of Fitzgerald, Linda Baker, Michael Lienahn, and Marc Ratner. The field staff includes Barbara Balich (Cleveland); Jerry Barnett (Dallas); Sue Brett (Salt Lake City); Gary Briggs (San Francisco/Sacramento); Susan Demarais (Baltimore); Bob Dinvey (Hartford); Scott Freeman (Kansas City/St. Louis); Lisa Giles (Hou- ston); Drew Gitlin (Los Angeles); Andrew Govatos (Boston); Patrick Grueber (Dallas); Warr Hudson (Atlanta); Tim Hurst (Cincinnati); Bill Janis (Nashville); Nancy Levin (Los Angeles); John McAlister (Miami); Ken Orbenge (Minneapolis); Randy Ostin (San Diego); Hilary Scrather (New York); Katie Seidel (Char- lotte); Bob Weil (Philadelphia); and Richard Wolod (Chicago).

National and field promotion staff appointments for Reprise’s black music division are expected to be announced shortly.

MTV, Record Bar join in summer promotion ... see page 52

Makre a lasting impression when you give your key customers an irresistible toy animal wearing a ...
Can Major Video Sell Wall St. On Public Offering?

By EARL PAIGE

LOS ANGELES Video specialty-stores operator and franchiser Major Video Corp. is testing the crosscurrents on Wall Street in a deal with a second float of 1.4 million shares.

In a market that is already fidgeting, it's hard to make a killing on Wall street and downshock skeptical of video specialty. Even combo chains, benefiting from the consumer electronics and video markets, find analysts edgy about their rental exposure.

Analysts—commenting generally and not about the offering—have expressed concern about video rent final entering a period of consolidation and reflecting widespread, irregular accounting practices.

Keith Benjamin, an analyst at Silberberg Rosenthal, says, "There are already a lot of competition, and the beginnings of a shakeout.

At Wedbush Securities, David Butterman says, "It's hard to look at Wall Street but not Wall Street but must romance prospective franchisees, too. The no-offer red herring forthrightly states that a potential franchisee should expect to spend as much as $485,000-

$645,000 to open what the company calls a superstore, ranging 4,000-7,000 square feet and carrying 7,000-11,500 videocassettes.

However, Major's strategy consists of franchisees to develop stores in select markets so that it can eventually buy them back as it develops its own sales force.

In fact, Hank Cartwright, Major's board chairman and president, points to a strategy he discovered as a Pizza Hut franchisee: "Pizza Hut shut off (selling franchises) 20 years ago. We'll probably shut off in a year or two."

Major intends to use the float proceeds for opening 20-25 company-owned stores in the next 12 months and will possibly use "a portion" for acquiring stores developed by franchisees; any surplus would be put into liquid investments.

The company operates 12 of its own stores in Las Vegas and Southern California, with 27 franchises operating 58 units in widely dispersed markets in 12 states.

Indications that franchisees want in on the action is seen in new franchise announcements by Major's franchisee wing, Major Video Super Stores Inc. Five new regional franchisees promise to open 65 units from Boston to Reno, Nev.

LOS ANGELES Indications that home video specialty retailing is folowed by national superstore operations in a continuing competitive environment is seen in the public offering of Major Video Corp.

With Blockbuster Entertainment, and, more recently, National Video, joining into the fray, Las Vegas-based Major does not hesitate to warn potential stock or franchise investors that it is rough out there.

The company is not bitter, but its precautions, warnings of strain, major's red herring warns of franchisee loss of exclusive territory for not opening minimum number of stores. It further describes how a Florida franchisee behind in fees and royalty payments is now prohibited from further openings until he is current with his payments.

Yet another note describes how a franchise agreement in the intense competitive Southern California market was awarded to Dixie Cartwright, a franchisee of the company and Hank Cartwright, after "actively" pursuing franchisee.

Fortunately, Major Video's game plan is not dependent on franchisee.

Major Video turned the profit corner after 1985, when revenues were $917,000, with an income loss of $123,000. It had five company stores and five franchise units. By 1986, company units totaled seven, but franchise units shut to 21, as the company bided out of an unprofitable venture and moved away from video retail. Early this year Major Video changed its name from Westwood One Entertainment Corp., organized in 1985.

Prior to its entry into video retail, the firm raised $2.5 million in 1985 with an initial public offering and sale of 50 million shares.

As for the new offering, the red herring typically states no price on the 1.4 million shares, but does note the recent NASDAQ $4 quote on Major's common stock held by 990 stockholders as of June 17, 1987.

If the new stock sells at present market and Nevada, the company estimates that the amount of capital required to open a major store is $250,000 to $375,000 for the structure, $170,000-$245,000 for the typical 7,500-11,000 videocassette, and $25,000, which is the franchise fee for each store.

That there are takers aptly is indicated in the prospectus, which shows an increase in video sales of video cassettes, fixtures, and equipment to franchisees and an increase of 25% in franchise fees.

Investment insiders laud Cartwright's extensive background in franchising, including his operation of a Pizza Hut franchise. Other members of Major's management team have similar backgrounds: Vice president and chief operations, Harvey Moon; sales and marketing, Oklahoma; franchisee John Major; Midwest, Arizona, and West, Florida; and vice president of franchisee, Arizona, and Kansas,

Today's Oklahoma Video Entertainment is planning to open 17 stores in Tulsa and Oklahoma City, while Major Video of Reno, Nev., is scheduling 10 units throughout northern California and Nevada.

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Major also seeks to position itself as the "gold standard" franchisee store, which is likely to be a comforting inducement to potential franchisees.

The locations of 58 existing franchisee stores operated by 27 franchisee firms indicate the growing trend toward company-owned stores. California, one; Florida, five; Colorado, three; Florida, 13; Iowa, two; Kansas, one; Massachusetts, one; Nevada, two; New Mexico, one; Ohio, four; Rhode Island, 12; and Texas, eight.

Moreover, new franchise awards amounting to 65 stores scheduled to open in the next five years illustrate the demanding nature of this heavily targeted Venture Investment. Major's plan is to build 27 units throughout Boston, Connecticut, New York, Hartford’s, and Major and his company Associates is eyeing 11 in southern and central Connecticut.

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CDV ROLLOUT
(Continued from page 5)

half a dozen labels.” At that time, hardware will be available from at least three companies—including Pioneer, which already has a “combi-player” machine on the market, for the purpose of playing 5-, 8-, and 12-inch CDs.

Sony and Technics, the two major hardware forces, say they have no plans to enter the market this year. That strategy is echoed by most other hardware makers, who say the market for CDV has not been properly targeted.

‘There will still be a fall launch, but not all are ready’

The meeting, at the upcoming Video Software Dealers Association convention, is to be attended by representatives of the approximately 30 record labels, home video firms, and electronics companies going for the $1-million-plus CDV exhibit at the CES show in June.

As of now, there will be representatives of about 10 CD manufacturing facilities in the U.S. Record companies are facing legal action on patent infringement involving 5-inch CDV product for market.

CBS Records’ Jerry Shulman sums it up: “It’s taking quite a bit of time to work out the new contractual arrangements required in bringing promotional videos to this new format.”

“But what’s proving even more problematical is just finding the first-generation video and properly synchronized audio master tapes we need.”

“When you’re doing something for the first time, it’s obviously not as easy as once you’ve got it up and running,” says Russ Bach, WEA’s executive vice president of marketing and development. “We’re working on getting the video and audio masters together, to supply them to PolyGram for the duplication of the CDs. They’ve been busy tracking some of them down.”

Bach adds that another major reason for the launch is the lack of agreement on standardized CDV packaging. He says he hopes the question will be settled at the Montreal convention.

As for the WEA labels’ readiness to go this fall, Bach says only that “we’re committed to being in on the first wave.” There is agreement that whatever that date may be, we may have heard that some labels may be pushing the release back to January 1, “so we’re committed to going out this year.”

Shulman says he’s “reluctant to offer any firm numbers on either the quantity or possible date of release of CBS 5-inch CDs. ‘We’ve been working on about 12-18 titles for a planned October release,’ he says. ‘I suspect that will be delayed.’”

He notes that five of the CBS artists included in that first batch of product are Cyndi Lauper, the Hoffmans, Gregg Allman, the B 52s. “It’s all been done in a real hurry, whatever that date may be. We may have heard that some labels may be pushing the release back to January 1, ‘so we’re committed to going out this year.’”

This may be true. However, the only hardware companies that seem firm on a fall introduction are Magnavox and Yamaha, in addition to Pioneer, with a machine already on the market.

A Sony Corp. spokesman says, “We have no plans for releasing CDV yet in America,” but he notes that a Sony combi-player is available in Japan.

Technics, Paul Foshino says his company has “no plans to release a CDV player this year at all.” Technics will not attend the Las Vegas August convention.

“Where the feeling is that one of the purposes of this meeting is to establish a formal group to promote CDV, I think it’s too early at all in favor of having a group formed for a product category that doesn’t exist yet,” he says.

Foshino says that such a move would lead to “a lot of unwarrantable questions for anxious dealers.”

Software makers ‘haven’t accurately targeted a market’

Foshino adds that the fall product rollout “will be nothing like what the software people were hoping for this past June,” and he notes that the software makers have not “accurately targeted a market for CDV.”

“The logic: From buying a player that’s going to cost maybe $400-$1,000 and try to sell it to the 15-year-olds who watch MTV. We have to figure out what they want, and force sell it to them to what they want to,” he says.

“Without Sony and Technics, you can’t really have a major launch,” says one major label executive.

For the present, he points to several big guns in the hardware business on this, it will be a modest first effort, at best.

SOCKNACKED HiT CHARTS
(Continued from page 5)

though, there have been a number of flops. Among those releases that have elicited lukewarm consumer response are albums for “Inner-space,” “Spacesball,” and “Drag- no.”

On the up side, MCA’s “Beverly Hills Cop II” album, No. 10 on the Top Pop Albums chart, has produced three top 10 hits in the Hot 100 Singles chart: Bob Segar’s “Shakedown,” George Michael’s “I Want Your Sex,” and the Jets’ “Skid Row.” My Bloody Valentine’s first single releases coming from “Cop II” include the Pointer Sisters’ “Be There,” James Ingram’s “Better Days,” and newcomer Pebbles’ “Love/Hate.”

Total box-office receipts for the MCA album were $14 million, and currently at its 13th week of release, are a little more than $146 million.

After five weeks, the Warner Bros. soundtrack for "La Bamba" climbs to No. 8 on the Top Pop Albums chart, with the successful Los Lobos title track. The Columbia Pictures film, based on the life of Ritchie Valens, grossed almost $24 million during its first 19 days of release.

Warner Bros. looks set to hit another goldmine with its “Who's That Girl” soundtrack, featuring the chart at No. 46—last week’s highest debut—the album jumps 33 notches to No. 35. The movie’s theme song for “Who’s That Girl” is her sixth No. 1 song on the Hot 100. The Warner Bros. film—which opened in 944 theaters on Aug. 7—had a disappointing first weekend gross of only $2.5 million, just $2,689 per screen.

The movie soundtrack climbing the chart is Atlantic’s “Los Boys,” which has been an impressive move from No. 144 to No. 87 in its third week. In addition to spawning singles from INXS & Jimi Hendrix ditties (“Goo-Goo” and “Lost Gramm” (“Lost In The Shadows”), the “Los Boys” album boasts cuts by Roger Daltrey & Echo & The Bunnymen.

Additionally, initial response to MCA’s television soundtrack for the ABC TV series “Moonlighting” has been positive; the record jumps to No. 82 in its third week on the Top Pop Albums chart.

Potential chart success could be on line for “Disorderlies,” due shortly in stores from PolyGram; “Back To The Future” from Columbia; and the Warner Bros. soundtrack for the new James Bond film, “The Living Daylights.”

The key to these successful soundtracks is hits and single top flight artists. That’s what it really comes down to,” says Joe Bresi, senior vice president at the 196-store North Canton, Ohio-based Camelot chain. “‘Beverly Hills Cop II’ has

(Continued on next page)

VSDA CONFAB ADDRESSES INDUSTRY’S GROWTH
(Continued from page 5)

As president of the Motion Picture Assn. of America, Valenti was at one time as desperately trying to strangle the fledging video industry. He saw its recording capability as a threat to movie theaters and movie theaters. He also fought for legislation that would make it illegal to rent a video.

Now that Hollywood has come to rely heavily on video and video is part of the game, he is willing to put a lot of money as movie theaters, Valenti is expected to sing the praises of video during his keynote speech.

As with last year’s Las Vegas meet, survival will be a major topic at the convention. One seminar, “How To Value A Video Store For Sale Or Purchase,” seems to recognize the growing number of store owners who have added a Video For Sale sign to their window display.

Convention officials had reportedly been trying to set a similar session for the 1986 confab, but sources say the plan was scrapped after pressure from board members who found the subject too sensitive. Apparently, the VSDA board had a change of heart when two board members—Bob Renzetti, owner of the Video Shack in Fullerton, Calif., and Art Ross, owner of the Tampa Video Station—went out of business during the past year.

“Survival will most likely hinge on a retailer’s ability to merchandise to consumers properly,” says Bob DeLellis, senior vice president of marketing and sales for CBS/Fox Home Video. “The video specialty stores have a captive consumer, a customer that is there for

Name The Fab Four’s Top 20

Contest Prize: Beatles CDs

It’s too late to win to complete set of Beatles CDS! Judging from early entries, Billboard’s Top 20 Beatles contest is a tough one, so this time, it’s going to provide some help hints. If you have already sent in your entry, don’t fear—there’s no limit to the number of entries you can make.

The challenge is to name in order of rank the top 20 Beatles hits single— as a group or as solo artists—according to the Billboard charts.

This unique top 20 is based on a point system that takes into account the length of time and position on the chart. Bonus points are awarded for each week in the top 10, with additional bonus points for each week at No. 1. (Here’s a clue: Not all the top 20 Beatles titles reached No. 1. In compiling your top 20, keep in mind that duets with non-Beatles are not eligible. Also, your entries should not be based solely on the Billboard charts; information contained in the Billboard chart books, books by Joel Whitburn was not used for the contest.

As assistant in preparing this story was provided by Geoff Mayfield.

SPONSORSHIP SEMINAR PANELISTS ANNOUNCED
(Continued from page 7)

rott, Louisiana-Pacific Corp.; Paul Pecora, CBS Records; Warren Sla- gage, NAC; Paul Stanely, PS Productions; Milton O. Thompson, PAX/Indianapolis; Edward K. Matson, Collins and Judy Jenkins, MCA, and Bob Tatoosian, GM & Associates. Presentations will be made on Communication/Generic Foods.

The fee for the seminar is $375, or $490 before Aug. 24. For more information, contact 615-748-8120.


(Continued on next page)

That curs, product, too." Says Brian Poehner, assistant buyer for the Atlantic based, 85-store Turtle's chain, "La Bamba is very strong. It's really opened up. There are a lot of strong singles on other these albums, too, which is obviously helping them sell." Traci Donahoo, head buyer at the Dallas-based, 102-store Sound Wherehouse chain, says, "It's certainly a bigger year for soundtracks—La Bamba is happening big time."

Unlike last year, when Columbia's multiplatinum "Top Gun" album was the runaway success story, 1987 looks to be producing several potentially big winners, says retailers. There is a lot of different product out," says Phil McConnell, assistant buyer for the 25-store, Washington, D.C.-based Waxie Maxie chain. "None of it has reached "Top Gun" status, and it may not. But it still looks like it'll be a very good soundtrack summer."

Several labels—including Arista, Epic, Elektra, and Motown—have eschewed summer soundtrack releases, which suggests that more caution is being exercised on soundtrack choices. "A lot of record companies don't want to use up their slots at radio and have their whole staff going to work on what is essentially a one-shot," says Jerry Greenberg, president of MGM/UA music, which has been involved in putting together albums for "Spaceballs." "The Living Daylights." "I don't necessarily agree with that philosophy, but I know a lot of a&r guys and label presidents do have a stand-offish view of soundtracks. They'd rather build artists and spend their time and money doing that."

A&M is another label that has not released soundtrack albums, with the exception of an Ennio Morricone score for "The Untouchables." Says David Anderle, the label's director of a&r and film music, "My feeling is that maybe this is just one of those periods where there aren't the movies that lend themselves to big soundtracks. It's that rather than any kind of trend—but they're going to come. I'm turning down stuff all the time." "It's important not to just put out any soundtrack, but to make great records," says Anderle. "A&M does not want to get into a soundtrack just for the sake of it. It chews up everybody's time and takes a lot of energy from an a&r standpoint to create."

DUNDIE DISTRIBUTOR DISCOUNT

(Continued from page 105)

Sound's DuVuono, "but I had some small accounts who sold a lot of product, too." Ingram's Taylor concurs, saying that many of his firm's independent stores did stock the title for sellthrough.

One distributor suspects that Paramount rolled out the $17.07 price because the studio feared the title was going to fall short of expectations. 'I have a feeling they weren't getting the numbers they were looking for so they had to give it some help,' he says.

John Gallagher, manager of Video Trend's Tampa, Fla., branch, adds, "The story we're getting is that Paramount decided to give distributors an extra 3% because they understood rackjobbers were going to blow it out."

According to another distribution executive, 'There was apparently a perceived problem that the rackjobbers would pass through their discount and hurt the [nonracked] trade, who would not enjoy the same subsidy.'

However, the same source grouses about the cloaking of those price differentials: "Why don't they publish the two prices? They can justify it by saying there is a function that ought to be paid for."

One rack executive contends that the stuff—if not arrogant—pricing policies of a year ago are a thing of the past. Competition is so intense for the home video dollar in any price category—from sell-through to rental titles—that the 29% discount of old has evaporated into a more enticing level of 35% or more, says the source.

In some cases, he adds, racks can get video companies to lower prices on some sell-through lines if they submit a bill from a competing studio to indicate that product in similar price categories is being made available for less.

Better margins are also being offered to distributors, too. Since the sale thing became a reality, [video vendors] are giving everybody a couple of points to work with," says one distribution executive. "Over the last year, pretty much all of the studios are giving us 40% [off retail list], where it used to be 37% or 38%," says the rack executive.

Despite the distributors' price break, "Crocodile Dundee" has inspired the price wars that many specialty accounts had feared. As happened with "Top Gun," which listed for $9 less at $24.95, many mass merchants are blowing out "Crocodile Dundee" for as low as $19.95.

Carol Babeli, director of video sales for the 197-store Camelot Music chain, says better terms still make it more advantageous for her to buy titles like these from distributors, rather than direct from Paramount. But, with Camelot sticking to the $29.95 price tag, the Paul Hogan film is moving slower than "Top Gun."

According to Babeli, the chain's full-price approach worked well for "Top Gun" because many competitors with lower prices ran out of stock quickly. But, characterizing Camelot's sales of "Crocodile Dundee" as slow, Babeli says, "I think everybody's got product this time. We might have to get to that, but for now we're holding the line."

Assistance in preparing this story was provided by Jim McCullough and Chris Morris in Los Angeles and Irv Lichtman in New York.

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EIA May Decline To Share Cost Of Copycode Testing

BY IS HORIZOWITZ

NEW YORK The Electronics Industries Association, which recently offered to co-finance a proposed National Bureau of Standards study of the Copycode system, has decided not to contribute.

Proponents of the study hope it will help resolve conflicts between the recording industry and hardware manufacturers that prohibit copying of commercial recordings.

EIA representatives say the association is still interested in the study but that the companies involved have decided to pay for it themselves.

The issue of copyright protection has been a contentious one in the industry. Many recording companies have raised concerns about the potential for widespread copying of their works, while hardware manufacturers have argued that the Copycode system is an effective way to combat piracy.

Mature Audiences" warning

The U.S. Supreme Court has ruled that a film company cannot be held liable for the content of a movie that was distributed in a format approved by the Motion Picture Association of America.

The case, Warner Bros. v.net, involved a lawsuit brought by a group of plaintiffs who claimed that the movie "The Devil Wears Prada" was distributed in a way that violated their rights to free speech.

The court ruled that the company could not be held liable because the movie was approved by the MPAA and therefore did not violate any copyright laws.

Beasties Vs. Jacksonville

NEW YORK The Beastie Boys are pressing a lawsuit in federal court against the city of Jacksonville, Fla. The controversial rap trio took legal action after the city council passed an ordinance requiring the city to allow a "For Sale" sign to be posted on all tickets and advertisements for an Aug. 9 concert with Run-D.M.C.

According to attorney Bill Shepard, of the Jacksonville law firm Shepard and White, which is representing the Beasties in conjunction with Kenneth Anderson, of the New York firm Berger and Garfinkel, the council unilaterally decided to allow the sign to be posted.

The council's action is a violation of the First Amendment, according to the Beasties, who are seeking a court order to allow them to post "For Sale" signs on their tickets.

Boss Album Due In Fall

NEW YORK Columbia Records has received an early Christmas gift from Bruce Springsteen. The Boss has promised a new album, "Tunnel Of Love," by early fall.

Springsteen's manager, Jon Landau, authorized a state- secret police force to guard the recording studio where Columbia employees have 24-hour surveillance.

A Columbia spokesman says such speculation is untrue, however.

Stoutlebus has also discovered a group of music fans appearing on the record, with the E Street Band playing a less prominent role in the past.

Columbia could not supply further details on the release.

LEIBERMAN TO EXIT VIDEO? The distributor rumor mill is abuzz with word that rockabilly Lieberman Enterprises may be in the process of devoting itself to its video distribution operation. Four national video houses are said to be interested in the Liebman operation, with Santiago, Calif.-based VPD being the most frequently named suitor. The rack operation has enjoyed growing sales and popularity of the video market since its entry into video distribution in 1984 with the purchase of a 50% interest in Home Entertainment Inc. of Glendale, Calif. (Last year, the company had growing 50% in 1985.) When contacted by Billboard, Lieberman president Harold Okinow denied the claim. The liev produc has lit up in the wake of the company's annual sales meeting, held Aug. 4 at Arrowhead Room in Alexandria, Minn. It was the company's first fiscal season since it was acquired by home video company International Video Enterprises in June. IVE chief Jose Menendez and other executives from the California-based company were in attendance.

ADDED SOME FLIZZ: Considering the multimillion-dollar contract that it signed with the artist, few will be surprised to learn that Pepsi will sponsor the CBS-TV Michael Jackson special on Aug. 31. The soft-drink firm, whose original contract had expired, was slated for telecast during the Grammy Awards, will air during the half-hour program, marking the release of his new Epic album, "Bad." A LABEL, AT WHOLESALE. East Side Digital, the Twin Cities-based, CD-only wholesaler, will soon unveil a label, to be called Robert Simonds. The under-the-loom label, Simonds says the firm will make CD versions of other labels' albums that have not been released in digital configurations. The initial release still include two back titles from the Eiskims label, and one by They Might Be Giants; back titles by Bruce Cockburn will follow. Original titles are not anticipated.

BILL BARTLETT has left his post as associate national album promotion director at Capitol Records. A suit filed against Bartlett against Capitol and his onetime partner, Walter Lee, in the courts, Bartlett accused Lee of expressing his ire at him by using a cattle prod. Lee left the label shortly after the alleged incident became public.

JURY SELECTION BEGAN Aug. 10 in the trial of Jello Biafra on obscenity charges in Los Angeles Municipal Court. The proceedings came when Judge Susan Isacoff banned the cameras of the Bay-area public-access television group Public Eye Eye, which had planned to air or two hours of the trial each night in the Bay area. Afterm attorneys for Biafra and his four co-defendants and the prosecution had requested to the film, lens of the request on the grounds that lawyers would "play to the cameras." Public Eye is appealing the decision to California Superior Court.

FITS A TO A: In support of the multilabel launch of cassette singles, RCA/A&M/Arista has followed through on its promise to distribute T-shirts that call attention to the new distribution. The first release is a 6,000 shirt with artwork to go to accounts in a project that was initiated by Lou Taulli, the distributor's director of singles sales.

"CHORUS LINE" PASSED its 5,000th performance on Broadway Aug. 10—making it by far the longest-running musical in Broadway's history ("Geez- a girl" set a record). The show was closed by quickies with performing arts, original cast album has sold some 1.5 million copies since its release in 1976, according to the label. Many other cast albums, however, have sold more copies.

ATLANTIC RECORDS plans a September release of the last album that the jazz vocal great Maxine Sullivan, before her death, and which is to be released by CBS/Fox Home Video during the first quarter of 1988, probably for a list price of $89.95, a source close to the company confirms.

BLAME IT ON THE YOU KNOW WHAT: Twenty-five years ago, the U.S. got its first major corporate entertainment company, and the chief proponent of the idea, Antonio Carlos Jobim, is readying his first new album in many years. "Passarim" is due in October from Verve Records. But that's not all. Jobim will team with Stan Getz, Astrud Gilberto and the succlent Sessions in a reunion of sorts. Nov. 21 at Avery Fisher Hall in New York. Twenty-five years ago, they played bossa nova together in Carnegie Hall. DRG Records' tribute to Fred Astaire, who died in June, takes the form of two new albums in weeks to come, one of them a 20-song collection from his three fave TV specials. The other, "Astaire," features 16 songs cut by Astaire for various labels. LP and cassettes will arrive first, with compact disk versions to follow.

NO REUNION: Track's item in the Aug. 8 issue that Peter Wolf would rejoin the J. Geils Band was in error, according to his business representative, Joseph F. Burke. "It's not true," says Burke. "They have not spoken to each other since Aug. 1987, the co-author of a song with Wolf will sing in an upcoming Walt Disney animated version of Charles Dickens' "Oliver Twist." Manilow's song, written with Steve Susman and Jack Feldman, is called "Perfect Isn't Easy." Amherst Records has the Glenn Medeiros single, "Watching Over You," not the label cited in last week's Track.

TELCAR PLANS A BIG POP PUSH for its "Liza Minnelli At Carnegie Hall" release, due Sept. 21 in all formats. The DVD version, however, will be available only after the release date and include a booklet, contains 100 minutes of song and dialogue culled from six full performances taped by the label during Minnelli's three-week run in the spring. Special wholesale pricing will enable dealers to offer the CD set at a price under $20, while the LP and cassette versions can be sold at about $12. Besides the music, the case contains a full-size color page, complete with two posters and a special CD edition. Because Minnelli will be touring Europe in October and November, Telarc is scheduling the release there. A big label advantage is that there are no film or videocassette tapes of the concert to be made commercially available.

BEAUTIFUL DOWNTOWN: CT press Laser Vid- eo Inc. has opened its new sales headquarters in Burbank, Calif., staffed by Cal Roberts, vice president of marketing, and account managers Sue Fornell and Peggy Burns. The company can be reached at Suite 1020, 5300 West Olive St., 818-933-7790.

THE ROYAL SCAM: Labels beware—an impostor representing himself as Takeshi Okotsu, president of Dale/Capitol/EMI Ltd. of Japan, has been victimizing record companies lately. The con man is making frequent requests, and in some cases receiving, promotional LPs for the purpose of "evaluating licensing arrangements." Cautious labels, are warned. Given a takeshi" label, you should contact Bob O'Neill, vice president and general counsel for Capitol Industries/EMI Inc., at 213-871-5120. For that matter, be wary of a man claiming to be Blake Talent and editor Steve Gett. An imposing gets (and mispronouncing his last name) called MCA Records in Los Angeles recently. The firm's legal department was able to be contacted by quickies with performing arts, stuffs, who confronted the impostor with the real Gett via a long-distance conference hook-up. The conversation between "Gett" and our man on The Beat goes: "Hey, short one: The charigned man con come up with the new James Bond film, "A View to a Kill," which is to be released by CBS/Fox Home Video during the first quarter of 1988, probably for a list price of $89.95, a source close to the company confirms.

"THE LIVING DAYLIGHTS,
the new James Bond film by "A View to a Kill," which is to be released by CBS/Fox Home Video during the first quarter of 1988, probably for a list price of $89.95, a source close to the company confirms.
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Executive Producers: Quincy Jones, Barry Hankerson and Barry Medes
Management: Barry Hankerson