L.A. Payola Indictments Fuel Probes In Additional Cities

BY DAVE DMARTINO

LOS ANGELES The indictments of four people by a federal grand jury here Feb. 25-the direct result of a well-publicized, 2-year-old government investigation of alleged payola practices in the record industry—were accompanied by word that the probe is continuing both here and in "roughly half a dozen" other, unspecified cities.

"There is and there continues to be a payola problem in the [record] industry," said U.S. Attorney Robert Bonner at a press conference announcing the indictments. Citing a scenario wherein certain independent promoters, "acting on behalf of virtually all the record companies," illegally supply cash, drugs, or more to radio station program directors in exchange for radio play, Bonner said there was "no evidence at this point in time" that the record companies themselves were aware of those promoters' actions.

At the same time, however, a suit filed by the Warner Communications (Continued on page 73)

NEW YORK "Dirty Dancing" is fox-trotting its way into the record books. The RCA soundtrack, which returns to No. 1 on this week's Top Pop Albums chart, is the first multitartist soundtrack to log 10 weeks at No. 1 or top the 5 million mark in U.S. sales since "Footloose" did it four years ago.

"Dirty Dancing" was certified by the Recording Industry Assn. of America for U.S. sales of 5 million copies on Feb. 25—just three weeks after it topped the 4 million plateau (for more on February certifications, see page 6). Only three other multitartist soundtracks, besides "Footloose," have reached the 5 million mark. "Saturday Night Fever" is the champ at 11 million, followed by "Grease" (8 million) and "Flashdance" (5 million).

The sleeper hit has even managed (Continued on page 67)

Labels: No Remedies, No DAT Imports

NBS Sounds Off On Copycode

BY BILL HOLLAND

WASHINGTON In the wake of the National Bureau of Standards' March 1 report that the CBS Copycode system is "inadequate" and affects the quality of some music recordings, Jay Berman, president of the Recording Industry Assn. of America, admitted at a press conference March 2 that the antiduplication system is as dead as a doornail.

Although there are several engineers waiting in the wings with other decoder systems, it is almost certain that the RIAA will not pursue pending legislation on Capitol Hill that would prohibit importation of digital-audio tape recorders, unless they contain a Copycode chip to prevent unauthorized home taping.

Despite the negative results of the NBS study of the Copycode system, however, there are growing signs from both the hardware and software industries that a negotiated settlement on copying and infringement concerns—and perhaps an alternative technological or other kind of solution—is in the works.

According to the NBS report, the Copycode system failed to perform fully and successfully the three basic functions that Congress had asked the NBS to test before it voted on the (Continued on page 70)

U2, 'Graceland' Top Grammys; Jackson 0 For 4

BY PAUL GREIN

NEW YORK U2's "The Joshua Tree" was cited as album of the year at the 30th annual Grammy Awards March 2 at Radio City Music Hall here. This marks the second straight year that a socially conscious, critically acclaimed album has walked off with the top honor. Paul Simon's "Graceland" took the prize in 1987.

U2's album-of-the-year victory was expected, given the group's across-the-board success in 1987. But this year's selection of Simon's "Graceland" as record of the year was a major surprise. Though widely admired as an album cut, the (Continued on page 71)
NEVER BEFORE RELEASED ON CD!

INCLUDES:
SHE LOVES YOU
I WANT TO HOLD YOUR HAND
LOVE ME DO
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PLUS 14 MORE

THE BEATLES
PAST MASTERS • VOLUME ONE

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PAST MASTERS VOLUME ONE & TWO
THE 33 SONGS NOT INCLUDED ON THE ORIGINAL BRITISH ALBUMS • NOW AVAILABLE ON CD.
**Run-D.M.C., Profile Records Settle Suits Out Of Court**

**BY JEAN ROSENBLUTH**

NEW YORK—Profile Records and Run-D.M.C. have reached an out-of-court settlement in their lawsuits against each other (Billboard, Oct. 31). Run-D.M.C., which had alleged that it was no longer bound contractually to Profile because the record company had restructured and was selling off its publishing income, has retracted those charges and has agreed to release new albums from the label, three more than it had originally owed.

In addition, Run D.M.C. Manager Michael Lesnar and a number of field promoters who recently lost their jobs (Billboard, Jan. 30), as well as the label's president, said he now plans the label to “be the best offo...
CD Pricing Issues To Spark NARM Theft, Cassette Single Also Hot Topics

BY GEOFF MAYFIELD
NEW YORK Price reductions for compact disks and price protection to bring 5 -inch CDs into price parity are the leading issues facing dealers, one stops, and rackjobbers as the National Assn. of Recording Merchandisers gathers for its annual convention. Dealers heading to Los Angeles for NARM’s March 11 -14 meet are also increasingly concerned over losses incurred due to theft.

Other topics likely to surface when accounts hold their individual meetings with record companies are the results of the cassette single and the manner in which LPs will be handled as that configuration continues to erode sales. “The only big issue is the price of CDs,” says Harold Okinow, president of Minneapolis-based Lieberman Enterprises, one of the industry’s largest racks. ”Everybody says, ‘Well, we’re bringing the prices down,’ but they’re not bringing them down enough.”

“Price protection on CDs—that’s probably my No. 1 concern,” says Randall Davidson, president of Nashville-based Central South Music, which operates a one -stop and the 60 -store Sound Shop chain. “We’ve been in business a long time, and it’s always been a real problem with CDs.”

Blaine opines, “The method that WEA has chosen, by offering a deal for a number of months, is the least offensive way to reduce the price. I think it sure as hell beats the method that CBS uses.”

Davidson says that no reduction plan is “really perfect. There’s several ways they could be talking about doing it, and I can deal with it as long as they give me time to react.”

At this point, dealers who plan to address price protection for CD cuts are Lieberman’s Okinow; Terry Woodward, president of Owensboro, Ky.-based Waxie Works, which runs a one-stop and the 50 -store Disc Jockey chain; and Larry Mundorf, senior vice president of 212 -store North Canton, Ohio-based Camelot Music.

Mundorf, Woodward, Okinow. (Continued on page 70)

PDO Presses For 5 -Inch CD Maxisingle Kiernan To Tell NARMites Of Its Advantages

BY IRV LICHTMAN
NEW YORK Although he’ll gladly accommodate clients interested in pressing 3 -inch compact disks, Jack Kiernan, senior vice president of Philips and Du Pont Optics, Co., strongly holds that the 5 -inch is the way to go for the U.S. music industry.

So convinced is Kiernan of his mission that he’ll attend the upcoming National Assn. of Recording Merchandisers meet in Los Angeles to tell the 5 -inch story to the execs. He’ll also give them a packet of 5 -inch CD samplers to take back home. According to Kiernan, the packet contains material from the Dream, Malaco, and Tommy Boy labels housed in cardboard sleeves supplied by Shorewood Publishing.

Kiernan supports his claims of 5 -inch superiority by citing the format’s capacity with the 5 -inch album-length CD and its advantages when it comes to in-store display.

He argues that several smaller independent labels are already marketing 5 -inch CDs and major labels are giving thought to that possibility. (Billboard, March 5), Kiernan still holds fast. “We think the 3 -inch confuses the marketplace,” says Kiernan. “It’s a whole different size. Why throw in another configuration?” Additionally, the veteran music-industry executive states that the need to use an adapter on millions of CD players not equipped to handle a 3 -inch CD.

Another Kiernan argument in favor of the 5 -inch CD maxisingle—designed, like the 3 -inch, to accommodate 20 minutes of playing time—is that the 5 -inch format has established a new market in Europe, especially in the U.K. Kiernan says, “Why isn’t the industry here waking up to the enormous success of the 5 -inch CD in the U.K.? It’s been there for several years, and the companies have sold 600,000 units in the U.K. to date and 1.5 million worldwide excluding the U.S.”

Magnet Records Attracts WEA Int’l Buyout Deal

LONDON WEA International has bought U.K. independent company Magnet Records and its publishing arm, Magnet Music, for an undisclosed sum. In announcing the acquisition Feb. 26 in New York, chairman and chief executive Ramon Lopez said Magnet’s annual $5 million in “significant profit” to WEA’s worldwide roster.

Founded here in 1974, Magnet was known initially as singles label, and at its peak it achieved a near-10% share of the U.K. singles market. In recent years, its sales have become more album based, with Chris Rea in particular scoring worldwide successes. Rea’s most recent album, “Dancing With Strangers,” released in the U.S. has sold 500,000 units in the U.K. to date and 1.5 million worldwide excluding the U.S.

Magnet’s catalogue is distributed through BMG in the U.K., with a variety of licensees in overseas territories. In the States, it is handled on an act-by-act basis. The company employs about 20 persons at its London headquarters. It is not known what plans WEA has for these employees, and Magnet founder and former owner Michael Levy says he does not know whether WEA will opt to integrate the label or keep it separate.

(Continued on page 68)

Half Million ‘Cops’ Bust Initial Vid-Orders Record

LOS ANGELES “Beverly Hills Cop II” has shattered the record for initial orders on a video title released to the rental market. Paramount Home Video says the Eddie Murphy action/adventure comedy has generated orders for half a million cassettes, or more than any other cassette list-price title in history.

The video, which is priced at $39.95 and has a street date of Wednesday (9), has eclipsed “Back To The Future.” The title sold some 400,000 units when it was re-released by MCA Home Video in May 1986 for a list price of $79.95.

Four titles released in January—“Platoon” (HBO Video), “Dirty Dancing” (Vestron Video), “Predator” (CBS/Fox Home Video), and “RoboCop” (Orion Home Video)—sold a combined 380,000 -unit range, a feat widely attributed to stepped-up advertising from suppliers (Billboard, March 4).

Throughout 1987, hits movies priced for the rental market typically sold approximately 250,000 units throughout 1987. Eric Docotor, senior vice president of Paramount, attributes the soaring sales on “Cop II” to the company’s Hits & Misses campaign. In an effort to tackle the depth-of -copy problem, the company vowed to spend a total of $10 million to promote six major releases through the re-team.

(Continued on page 70)
Rebbie Jackson.

Her sizzling hit single, "Plaything," is an urban contemporary smash. Her new album, "R U Tuff Enuff," is 2 hot 2 miss!

On Columbia Records, Cassettes and Compact Discs.
NASHVILLE. With six nominations each, Hank Williams Jr. and Randy Travis lead the slate of Academy Of Country Music nominees for that organization’s 23rd annual awards show. The event will be broadcast March 21 from Knot’s Berry Farm in Buena Park, Calif., on NBC TV. Other multiple nominees are George Strait, four nominations; Alabama, K.T. Oslin, and Ricky Van Shelton, three each; and the Bellamy Brothers, Crystal Gayle, the Judds, Reba McIntire, and Restless Heart with two each. Here’s a complete list of nominees:


Memphis Slim Dies At 72

LOS ANGELES. Memphis Slim, the American blues pianist who succeeded Boogie Woogie Red Griffin as housebarrele style to Europe, died in Paris on Feb. 24. He was 72.

Memphis Slim, born Peter Chatman in Memphis on Sept. 3, 1915, died of kidney failure at Necker Hospital.

After a long and highly prolific recording career in the U.S. that began in 1940, the pianist moved to France in 1961. He subsequently continued his recording career for both American and European labels and became a mainstay of the Continental festival circuit.

Although Slim will be best remembered for his dense, base-heavy playing, he also was known for a number of blues standards, including “Every Day I Have The Blues” (adapted in jazz by B.B. King) and “Mother Earth.”

Influenced by such blues and boogie-woogie stylists as John Lee Hooker, T-Bone Walker, and Big Joe King, Sykes, Slim began his professional career in Chicago in the late 30s, frequently in partnership with guitarists such as Big Bill Broonzy. (Continued on page 77)
TRANSCEND THE ORDINARY...
WITH TWO ARTISTS THAT DEFY ANY CATEGORY.

BASIA—"Time And Tide" Featuring the title single by the same name. MCA-07730
"A dazzle of a debut...She displays one of those rare pop voices that sound just like a finely tuned instrument. The album notes reveal that Basia's full name is Basia Trzetrzelewska (thanks guys). Let's first call her Bash. A world-class singer by any other name." —People
"From Astruc Gilberto to Grace Jones to Sade, pop music has traditionally fixated on certain women with eclectic pop talents and good looks...One of the brighter candidates to become this kind of symbol is Basia...." —The New York Times

DAN SIEGEL—"Northern Nights" Featuring the hit single, "Feelin' Happy." CS-14767
The well-respected jazz keyboard player's ninth album and his debut for CBS, No. 1 jazz album in The Mac Report and the No. 1 New Adult/Contemporary album in Radio And Records. A soothing, soul-searching showcase for Dan Siegel's natural acoustic sound and first-rate musicianship. See Dan Siegel on a cross-country tour beginning in March.

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Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

Get your creative juices flowing! You could be Grand Prize winner or win one of thousands of other great prizes.

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7 1ST PRIZES: (1 for each category) $5,000 Cash and a Publishing Contract
21 2ND PRIZES: (3 for each category) TASCAM Porta Two Ministudio (up to $1,000 for each category)
7,000 3RD PRIZES: quality audio cassettes

*Capitol Records will record and release the winning country song! Plus winners in 3 other categories.

OFFICIAL RULES

1. TDK BILLBOARD SONG CONTEST

(a) Enter one song in each category and must include: (1) One song on an audio videotape in the format of your choice, (2) a copy of your lyrics, (3) entry form with each entry and $15.00 per entry. If you cannot afford the entry fee, send your song and the contest form; we will provide an entry form to those who cannot afford the fee.

(b) Contest is open to all individuals over the age of 18 years old.

(c) Songs must be written by the contestant and must not be commercially available or recorded in any form by the contestant or any other person.

(d) Songs must be submitted by May 15, 1988. Entries received after that date will not be accepted.

(e) The judges will select the winners based on originality, quality of songwriting and performance. The judges' decision is final.

(f) All entries become the property of the sponsors and will not be returned.

2. WRITE THE SONG

(a) Write a song in English. Songs can be in any of the following categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz.

(b) Songs must be written by the contestant and must not be commercially available or recorded in any form by the contestant or any other person.

(c) Songs may be submitted in any form, including but not limited to, audio tape, cassette, or recording.

(d) Songs must be entered in the contest before May 15, 1988. Entries received after that date will not be accepted.

(e) The judges will select the winners based on originality, quality of songwriting and performance. The judges' decision is final.

(f) All entries become the property of the sponsors and will not be returned.

3. ENTRY FORM

(a) Complete the entry form with your name, address, phone number, and age.

(b) Include a copy of your lyrics typed or printed legibly.

(c) Include a copy of your song taped or recorded.

(d) Include $15.00 entry fee for each song submitted.

4. WINNERS

(a) Winners will receive $5,000 Cash and a Publishing Contract (1 for each category). Five winners will be selected for each category.

(b) Winners will be notified by April 15, 1988.

(c) All winners will be required to sign an agreement and submit all necessary documentation to the sponsors.

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TDK and Billboard Magazine are searching for new creative songwriting talent...

Check the appropriate musical category for your song and send your entry. Be sure to include a copy of your song, taped or recorded, and your entry form. If the $15.00 entry fee is not included, your song will not be accepted.

In the Contest, you may enter one song in each category and must include:

1. Your song on an audio videotape in the format of your choice.
2. A copy of your lyrics.
3. An official entry form with each entry and $15.00 per entry.

Entries received after May 15, 1988 will not be accepted.

The judges will select the winners based on originality, quality of songwriting and performance. The judges' decision is final.

All entries become the property of the sponsors and will not be returned.

Visit www.americanradiohistory.com for more information.
BY RICK O’DELL

More than a year has now passed since the first radio station in a major market gambled on a full-time format of light jazz and new age music. It was a decidedly exciting development in a programming landscape that had become littered with sound-alike stations essentially the same adult demographic.

The format has had its share of growing pains. Many have been conquered, but the key question remains: Is a full-time new age jazz/new age mix in a given market, the station usually enjoys an immediate word-of-mouth reaction and lots of valuation. But not all is well in paradise. The format is quickly and predictably. Within its first three to six months, the format is an unlabeled success.

The instant the tournament of phone calls, mail, and telexes to wane as the novelty wears thin.

The format shows some signs of losing its sizzle.

Rick O’Dell is program services coordinator and “Sunday Live Brunch” host for WCFL-FM, Skokie, Ill.

**Current Radio Turns Off Music Fan**

BY ROBERT A. REAVER

As a voracious music consumer and a once avid radio listener, I thoroughly agree with J.B. Griffith’s guest radio columnist, (Billboard, Feb. 13) on the disheartening state of radio. It is the first move, my needs are no longer a priority. I have added dozens of new age stations to our current commercial radio formats. I say “no longer” because when I was a teenager (I am now 19), I could listen to the radio all day and be suitably entertained. But at some point, radio’s path and mine diverged. Radio took the conservative route, trimming its playlist, “scientifically” pin-pointing its target audience, narrowing its scope; in effect, it fragmented itself into too many formats. I, on the other hand, having matured into adulthood, broadened my scope to include not only the rock and pop I grew up with, but also new wave, reggae, rhythm & blues, dance mu-

...
WMMS Accused Of Rigging Rolling Stone Poll

BY CARLO WOLFF

CLEVELAND The beak of the WMMS buzzard was badly bent Feb. 25 when a newspaper reported that the FM giant had rigged a Rolling Stone poll to renew its title as the nation's top radio station.

The Mailrite Communications Group's Cleveland flagship probably caught one of its largest audiences ever that morning, when stories called in to discuss the front-page story in the Plain Dealer.

Ohio's largest newspaper said WMMS staffers routinely stuffed the ballot box to win the magazine's largest-market-radio-station contest. It has won the category nine times.

The following day, Rolling Stone pulled that category—the poll's only nonnational segment—from its contest. "It's unfortunate that they felt they had to cheat when we're only talking 1,000 votes," said Rolling Stone managing editor James Henke. He says that stripping WMMS of station-of-the-year honors was one of several options being considered by the magazine at press time.

According to the Plain Dealer, WMMS GM/VP Lonnie Gronak admitted it has been station policy to buy 800 copies of the magazine and distribute ballots. WMMS received about 1,000 votes, besting FM stations WNEW-FM New York, WMIR Philadelphia, KQOQ Los Angeles, and WBCN Boston.

Loyal listeners tied up WMMS phone lines to rally behind the station as DJs claimed the paper had attacked it. WMMS management claimed that another radio station had leaked a memo on the rigging to the paper after WMMS refused to give up sponsorship of an unnamed concert to that station. WMMS refused to offer further details.

The Feb. 25 Plain Dealer reported an internal WMMS memo ordering station personnel to pick up 800 copies of Rolling Stone and have a staffer "do them.

According to Gronak, "We buy them every year . . . and distribute them to staff, our family, and friends and relatives. The company gets behind it. We take copies of the magazine to outside events and distribute them. It's said that we rigged up a number of them myself."

The concert WMMS staffers discussed in black magic terms was a Starship date at Cleveland Public Hall, originally scheduled for March 21. Advertising was placed with WBCN on the theory that if the concert had launched as a top 40 station almost 1 1/2 years ago by former WMMS PD John Gorman. Pressure from WMMS and Starship label, RCA, resulted in a switch of advertising to WMMS, according to Nick Matzorkis and Henry LoConti, the counselors who placed the ad on behalf of the sponsor, Agora Metropolitan Theatre. But the ad campaign never broke because Starship founder Grace Slick quit the band.

The same day Rolling Stone dropped the awards category, a full-page WMMS ad ran in the Plain Dealer, saying station staffers have "openly solicited the populace in the [Rolling Stone] contest effort. It is common knowledge that all radio stations across America have conducted similar marketing campaigns both on and off the air to try to win the award," the ad said, adding that the station has received "overwhelming" support since the Plain Dealer broke the story.

A WMMS DJ said that Mailrite "owns the top-rated station in New York," 2100 (WHTZ), and that brings out a lot of jealousy. People will do anything to bring [Mailrite] down.

WMMS administrators, including operations manager Kid Leo, declined to comment further.

WASHINGTON ROUNDUP

BY BILL HOLLAND

TALK SOFTLY, but carry a big stick. Rep. Mike Matzorkis, D-Mich., powerful chairman of the House Commerce Committee (which oversees broadcasting and telecommunications), all but boulder hundreds of broadcasters at a March 1 state leadership-conference luncheon here in a manner only a powerful chairman can. Saying that he was speaking frankly, as a friend, the congressman recited a litany of praises for broadcasters before getting down to business—warning them to steer clear of efforts to get rid of the fairness doctrine because of the "consequences which could flow from that." He said that if radio and television want to be treated like print media and dispute the section in the Communications Act that labels the broadcast spectrum "scarce," then Congress need not make sure that the public interest is served or that broadcasters are protected.

"The industry," he said, "is not asking for anything unreasonable. We're asking for a reasonable opportunity."

If there is a rule governing content in kiddies, TV, public affairs programming, or in terms of indecency, he said, then Congress might look upon commercial broadcasting as the same as any other entrepreneurs. "If broadcasters are no different, if there's nothing special," he said, then allocating broadcast wavelengths should be handled as well in the courts based on money and not service to the public interest." Dangell, who contributed to the "decline and fall" of commercial broadcasting, said that the station representatives were "looking for the old days of budget deficits with a new administration on the horizon. "A loss of public-trustee status," said Dangell, "can contribute to the decline and fall of commercial broadcasting."

But it was not the sort of speech the consummate politician was expecting—but it's a safe bet it's won't soon forget.

AND SPEAKING OF the fairness doctrine, the U.S. Court of Appeals, District of Columbia Circuit, has scheduled oral arguments for an on-again, off-again case dealing with the matter at press time, Sept. 13. The Syracuse Peace Council v. the Federal Communications Commission (Regents of the University of California at Berkeley) case has waxed and waned this summer when the FCC voted that the doctrine is unconstitutional.

President Reagan also vetoed a bill that would have enacted a "change of ownership" law. The doctrine says that when broadcasters air controversial issues, they must provide "reasonable opportunity" for those with opposing views to air those views.

"I'm extremely biased," says KKHH Portland, Ore., MD Chuck Buchanan, "but I must mention the Dan Reed Network." Describing his local Portland band as "Bon Jovi with a beat," Buchanan says the album "Ritual" (Mercury) "jams well, just as they did at the Gavis convention."

"The court" (A&M) he warns, "this smash is going to sneak up on everybody. I'm sorry I didn't add it sooner." And next comes Bryan Ferry with "Kiss & Tell" (Reprise), a set which already is featured in the New Mexico JFX show, "Bright Lights, Big City." Buchanan says, "Get it off your turntable and put it on the air.

BLACK/URBAN

Al B. Sure's "Nite And Day" (Warner Bros.) was an immediate add for WILD Boston PD Elroy R.C. Smith. A medium groove, it generated calls after its second day on air, and now, says Smith, "the phones have run off the wall for it." He's also excited about a new Miki Howard and Levert duet, titled "That's What Love Is" (Atlantic). "It's got the Levert influence and strong Howard vocals," he says. "It's a medium-tempo ballad that's sure to do well." Next, Smith chooses the Encore-distributed "Who Do You Love" (Ryan Records) by Rodney Saulsberry. "This record is upbeat and happy with a strong bass," he says. "Perfect for summer." Smith also suggests a music track that will work on the radio. Encore's number is 718-706-6300.

BLACK/CROSSOVER

Down the coast a bit, WMKY "K-84" Virginia Beach, Va., PD Thomas Lytle recommends a few wild-card records for the black/urban format. First is Jerome Prister's early 1980 hit, "Must Be The Music," Lytle says, "this has a similar sound, a down-tempo version that should do well if PDs can get their hands on it. Interested parties should phone 718-229-5462. Next is Zero Hour's "Another Goodbye" (Creative Funk), which Lytle describes as an up-tempo dance record. "Give it a listen," he advises. "It sounds great on the radio." And, if you're looking for a good LP cut, "Take Your Time" from Pebbles' self-titled MCA album is recommended. "Excellent vocals, good beat, and a strong arrangement," says Lytle. "I hope it's the next single.

ALBUM ROCK

KRQG "Q4" Sacramento, Calif., PD Ron Garrett laid out his 12-inch game for Robert Plant's "Now And Zen" (Atlantic). After "Heaven Knows," he recommends that "Tall Cool One," "Ship Of Fools," and "Helen Of Troy" follow. "We've got action already on Tall," he says. "Plus, I love the Led Zeppelin thing, putting an end to that record." He's also excited about the Adventurers' "Broken Land" (Elektra), noting a Roxy Music-like feel to the piece. "You know, the kind of stuff you don't burn out on, you know? I only wish I had this record back when, before love dealt me a painful hand." Judas Priest's "Johnny B. Goode" (Atlantic) "is heavy metal as good rock hard," says Garrett. "It goes right to the backbone and shames you like you a truck with bad shocks. I love a bad ride, don't you?" And, "obviously Rock" but definitely a desert-island record is George Harrison's "Cloud Nine" (Dark Horse) album. Garrett's choice cut is "Fish On The Sand," which he says is "the most upbeat song on the record—which is still sounding better than ever."

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Frances Preston is joined by BMI Million-Airs at the Los Angeles Awards ceremony at the Beverly Hills Hotel.

Felice Bryant who received a three million performance on behalf of her late husband Boudleaux for "All I Have To Do Is Dream" jokes with Dolly Crofts (left) who picked up awards for three of his songs and BMI's Del Bryant.

Irwin Levine (center) whose "Tie A Yellow Ribbon "Round The Ole Oak Tree" took home a Three Million Performance award, with Frances Preston and BMI's Bobby Weitzel, who took home his own Three Million Performance award for "Goin' Out of My Head."

"You Can't Run From Love" was the song title. Eddie Rabbitt was the award-winning songwriter, and Roger Sovine, head of BMI's Nashville office, joined in a demonstration of the song's title for Frances Preston.

Cynthia Weil is joined by co-writers and award winners Barry Mann (left) "Never Gonna Let You Go" and Tom Snow (right) "He's So Shy." Mann also received a two million performance award for "Sometimes When We Touch."

Chuck Mangione and Frances Preston
BMI honored 112 Million-Performance Songs with over 1000 Songwriters and Publishers during Million-Air Week Celebrations in New York, Nashville and Los Angeles.

Flanking BMI's Preston are Nashville powerhouse songwriter Even Stevens (left) who received his eighth Million Performance Award this year as co-writer of "You Can't Run From Love," BMI family members Tammy Wynette and husband George Richey (right) with BMI's Roger Sovine (far left).

Donna Fargo received a Million Performance Award for her "Funny Face" and was congratulated by major Nashville music industry figures (from left) Nashville Network's Ralph Emery, Polygram Senior Vice President, Nashville Operations Steve Popovich, Tree Publishing Co., Inc. President Buddy Killen, and Capitol Records President, Nashville division, Jim Fuglesong.

Rock greats Little Richard with Roy Orbison, who collected a two million performance award for "Crying."

Harry Manilow (center) is joined by co-writer Marty Panzer (far left) to receive their Million Performance award for "This One's For You" with legendary songwriting team members Eddie Holland, Brian Holland and (to Manilow's right) Lamont Dozier, who is flanked (left) by Cassandra Jordan and (right) Melissa Manchester. Holland-Dozier-Holland received a Two Million performance award for "How Sweet It Is To Be Loved By You."

Barry Manilow (center) is joined by co-writer Marty Panzer (far left) to receive their Million Performance award for "This One's For You" with legendary songwriting team members Eddie Holland, Brian Holland and (to Manilow's right) Lamont Dozier, who is flanked (left) by Cassandra Jordan and (right) Melissa Manchester. Holland-Dozier-Holland received a Two Million performance award for "How Sweet It Is To Be Loved By You."

Flanking BMI's Preston are Nashville powerhouse songwriter Even Stevens (left) who received his eighth Million Performance Award this year as co-writer of "You Can't Run From Love," BMI family members Tammy Wynette and husband George Richey (right) with BMI's Roger Sovine (far left).

Antonio Carlos Jobim, who has won seven Million Performance awards, with Frances Preston.

BMI songwriters Stephen Bishop and Allee Willis.

Donna Fargo received a Million Performance award for her "Funny Face" and was congratulated by major Nashville music industry figures (from left) Nashville Network's Ralph Emery, Polygram Senior Vice President, Nashville Operations Steve Popovich, Tree Publishing Co., Inc. President Buddy Killen, and Capitol Records President, Nashville division, Jim Fuglesong.

BMI West Coast Vice President Ron Anton, songwriter/performer Graham Nash, David Foster—who received Million Performance awards for "Look What You've Done To Me" and "You're The Inspiration," BMI Los Angeles General Manager Rick Riccobono, Ken Weiss, manager of Stephen Stills, Phil Everly—who received a Two Million performance award for "When Will I Be Loved," and brother Don.
Billboard’s Hot 100 Panel Expanded

NEW YORK — Billboard has revised and expanded its Hot 100 radio panel effective this issue, using the Arbitron panel that fell 1987 Arbitron ratings. The 237-station panel is divided into five weighted categories based on each station’s weekly cume audience—Mondays to Sundays, 6 a.m. to midnight—in the Arbitron total survey area. The following is a list of stations that follow: platinum, weekly cume of more than one million; gold, 500,000-999,999; silver, 250,000-499,999; bronze, 100,000-249,999; and secondary, 40,000-99,999. An asterisk indicates a new reporter.

PLATINUM


GOLD


SILVER


BRONZE


SECONDARY

KBHI-FM Lake Charles, La.
Columbia Rep Hungers For KIIS Add; WYHY Nashville Leaps Into Leap Year Day

The ALL-NEW PHIFER DIET: "Yes, you too can lose 11.5 pounds in just one easy week." So might say a gifted physician, the nation's leading nutritionist, marketing a 7-grams-of-protein-per-meal Los Angeles promotion rep, Greg Phifer. The only hitch is that Phifer says he'd never do it again and advises colleagues against trying the weeklong hunger strike that turned a Temple University test subject into an add on to KIIS-AM-FM Los Angeles Feb. 29.

Says Phifer, "Wishing Well sales have always been good, and this would be our extraordinary last week. I really think KIIS would come in with an add last Tues- day, but it came out as a test." Under the supervision of his doctor, Phifer decided to fast until he got a full-time add, and he lost 11.5 pounds in the process. "I went into KIIS Feb. 29 wearing a 'Save A Life' T-shirt with a top-ten symbol on it," he says. "MD Jack Silver met me with a huge plate of food and said, 'Eat part of a sandwich and I'll add your record.'" Wary at first because KIIS never officially adds records before Tuesday afternoons, Phifer kept his mouth shut until Silver said he could call the add to Columbia VP/promotion Marc Benech. "Wishing Well" is now in KIIS rotation and Phifer receives a svette 164 pounds. "But I'd never do this again, not for 15 adds on KIIS," he says.

Adding exercise to their typically rigid regimens last week were the jocks at WYHY '107-FM' Nashville, who were out leap-frogging a 2.5-mile course all day Feb. 29. "Leap year day. Our jocks aren't exactly the athletes," says WYHY's program director, Scott Baker. "So we begged a bunch of listeners to come out and help us along the way." The big event was broadcast live, naturally.

MOVING ROLODEX: Young crossover outlet KQHT "Hot 97.7" San Jose, Calif./San Francisco continues to finalize its on-air lineup. Roger Pederson is the station's morning man, fresh from KHYT '97-FM' Santa Barbara, Calif. where Hot 97.7's PD Steve Smith came from. Pederson's partner is Jim Taylor, whose resume includes KDST and KIIS San Francisco. Smith handles 10 a.m. to noon, followed by Susan Wise until 4 p.m. Former KMJX Fresno, Calif.'s Mark Cruz is now in the evenings, and Steve Herrero, now in Santa Monica, remains a part-timer. Among new arrivals, morning man Christopher Lance takes on added duties as assistant PD ... And, speaking of Y97 Santa Barbara, Mike Schaefer is the new PD there. Most recently, he programmed KMAI '94-94' Honolulu after a short stint with Virgin Records and spent several years with KIIS-AM-FM before that.

At hit outlet WXTY-AM '94TXY' Jackson, Miss., former morning man Scott Mateer takes on middays in the wake of "Bill Crews'" departure. Filling Crews' MD duties for the interim is Steve Graham, a part-time air talent. Dave Dunaway is 94TXY's PD, by the by.

Price Communication's purchase of WMDC '105.9' Columbia, Md., sets a series of shake-ups in motion. PD Ralph Wimmer is out in another new-owner brouhaha for him. And, MD/afternoon talent Jay Michaels is out, too. The latter had stellar teen numbers and is looking to relocate at another top 40. He can be reached at 803-791-8600.

Signature's new WMX 'WMMX' Nashville took its opening bow Feb. 22 looking for fresh cues that, according to PD Jerry King, "don't want top 40 overload and at the same time, don't want to be the same old station." The new WMX calls became official Feb. 29. The revamped AC (formerly WPMG) is relying heavily on compact discs; a "best mix of the '80s, '70s, and '60s"; and its new antenna to do the trick.

KHTK Houston programming/promotion assistant Cathy Coers is named promotion director for the Mal-rocks. The 25-year-old satellite network the Freeze now has 16 stations inked and will have 10 actually airing the eclectic new age/AC service when KIBZ-FM Salt Lake City begins broadcasting March 15.

The "TOASTING" we said WMMS Cleveland opera man/afternoon man Kid Leo was in for last week has nothing to do with the Rolling Stone skirmish (see page 10). Rather, it's the much-deserved happy news that Leo will be the résumé man for a road fund raise for the T.J. Martell Foundation. It's going to take place at an April 15 boat ride the night before the official T.J. dinner. CBS' Ray Anderson, Ariston's Don Jenner, Hit's Magazine's Denis Laventhal, and Jon Scott of Music Awareness are the key or ganizers, and Anderson says every label exec has kicked in $1,000 to pay for bash basics. That means proceeds from the first $50,000 will go straight to the foundation, and Anderson says he's "confident" of a sellout crowd of 5,000. He says this is the East Coast's answer to the annual bowling party/ golf tournament that has stirred up fun and funds for T.J. for several years.

Meanwhile, WMMS has another concern. That's WPHR "Power 108" Cleveland, which is now almost fully staffed and ready for battle under the direction of PD Kelly Price. "Power 108" hit the air March 1. WPHR, the Ardman Broadcasting adult hit outlet KHIT) and numerous stations have been commercial and DJ free for all of February as Kelly devoted the first month to a build-your-own-radio station campaign. The only voices heard on the air were those of listeners as they told the station what they wanted.

Kelly says that Power 108's adult's stance will fill a top 40 hole between market king WMMS' rock-skewed approach and WQRQ's teeneson. Kelly says he's even gotten reports that WMMS has referred a few advertisers to Power 108. Important to filling that niche successfully is a new morning man, Kelly has contracted but won't name for another few weeks.

Look for Beasley-Beed Broadcasting to take over operation of WORZ/WORL Orlando, Fla., in another weeks. A crossover-type format is expected on the FM station, WOR, with new call letters "Jazz." Currently on its roster is a four-year old hit outlet and so Kelly devoted the first month to a build-your-own-radio station campaign. The only voices heard on the air were those of listeners as they told the station what they wanted.

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LOOK FOR BEASLEY-BEED BROADCASTING TO TAKE OVER OPERATION OF WORZ/WORL ORLANDO, FLA., IN ANOTHER MONTH. A CROSSOVER-TYPE FORMAT IS EXPECTED ON THE FM STATION, WOR, WITH NEW CALL LETTERS "JAZZ." CURRENTLY ON ITS ROSTER IS A FOUR-YEAR OLD HIT OUTLET AND SO NICE...."
**Radio**

**Shopping Go-Karts**

In an age of marathon charity drives, WCLR Chicago adjoins ingredients from a few different ideas and came up with The World's Fastest Food Drive. WCLR afternoon man Dave McKay joined local celebrities on a 10-minute grocery-shopping spree to benefit the Second Harvest National Food Bank. The idea was to speed through an area Cub Foods and fill the shopping cart as fast and full as possible. Listeners were urged to attend to cheer McKay on. Admission to the event was one of can food.

**Promotional Faith**

Dan Acree, former director of marketing for KIIS-FM Los Angeles, has just put out the first issue of Promotion & Marketing Monthly. The monthly newsletter is dedicated to covering the world of radio marketing and promotions, and is the only publication devoted solely to the field. Acree will be reporting on the activities of radio stations, sharing ideas, and featuring the latest promotion and contest trends.

Along with reporting radio's promotional efforts, he intends to explore the mechanics. He is also promising to create proven concepts that went wrong, offering advice on how to avoid the same mistakes.

The handsome eight-page newsletter is produced on Acree’s desktop-publishing computer, then sent out for mass printing and mailing. At present, he’s not accepting advertising. Because he hopes to build Promotion & Marketing Monthly into a useful resource, he’s leery that any alliance with specific products or services will prevent him and his contributors from “calling it as we see it.” Acree wants the newsletter free of hype and product affiliation, so he’s currently relying on the subscription rate to give their newsletter a lease on life.

The first issue takes in-depth looks at inflatable objects, soft drink and breakfast cereal tie-ins, scavenger hunts, and incorporating a marketing/promotion department. The April issue will publish the results of a survey Acree mailed to the top 10 stations in the top 50 markets. Along with the results, regarding previous experience and organizational structure, he will report that 24% of the field makes less than $24,000 a year, and 75% makes less than $40,000. For more information or subscription order form, write to Acree c/o Promotion & Marketing Monthly, Suite 111, 865 S. Lucerne Blvd., Los Angeles, Calif. 90025.

**Billboard**

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**Hot Adult Contemporary**

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
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<tr>
<td><strong>2</strong></td>
<td>5</td>
<td>RICK ASTLEY</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>ELECTRA EK 08126</td>
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<tr>
<td><strong>3</strong></td>
<td>10</td>
<td>PATRICK SWAYZE/WENDEY FRASER</td>
<td>SHE’S LIKE THE WIND</td>
<td>RCA R 9363</td>
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<tr>
<td><strong>4</strong></td>
<td>6</td>
<td>GEORGE MICHAEL</td>
<td>FAITHFUL FIGURE</td>
<td>COLUMBIA 30-21462</td>
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<td><strong>5</strong></td>
<td>7</td>
<td>TERENCE TREAT D’ABRY</td>
<td>ENDLESS SUMMER NIGHTS</td>
<td>EMI-WEA E 97006</td>
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<td><strong>6</strong></td>
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<td>JAY MASON (WITH PHOEBE SNOW)</td>
<td>NEVER DIE YOUNG</td>
<td>MCA MCA 52542</td>
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<td><strong>7</strong></td>
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<td>CBS CBS 4504</td>
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<td>EXPOSE</td>
<td>SEASONS CHANGE</td>
<td>MCA MCA 53371</td>
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<td><strong>9</strong></td>
<td>13</td>
<td>PEABO BROYDEN &amp; REGINA BELLE</td>
<td>HUNGRY EYES (FROM “DIRTY DANCING”)</td>
<td>ERC CARMEN MCA 5270</td>
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<td>WHITNEY HOUSTON</td>
<td>WHERE DO BROKEN HEARTS GO</td>
<td>ATLANTIC 7-89135</td>
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<td>GET WHAT YOU WANT</td>
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<td>TIFFANY</td>
<td>WHAT A WONDERFUL WORLD</td>
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<td>MIKE POST</td>
<td>THEME FROM L. A. LAW</td>
<td>POLYCHART P 247/RCA A 07675</td>
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<tr>
<td><strong>21</strong></td>
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<td>NATALIE COLE</td>
<td>(KNEWED) ON THE DOCK OF THE BAY</td>
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<td>BELINDA CARLISLE</td>
<td>EVERYWHERE</td>
<td>WARNER BROS. M 30141</td>
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</tbody>
</table>

**Crossover Chart**

- **No. 1**

1. **NEVER GONNA GIVE YOU UP**
   - Artist: RICK ASTLEY
   - Label: ELECTRA EK 08126

2. **SHE’S LIKE THE WIND**
   - Artist: PATRICK SWAYZE/WENDEY FRASER
   - Label: RCA R 9363

3. **ENDLESS SUMMER NIGHTS**
   - Artist: JAY MASON (WITH PHOEBE SNOW)
   - Label: MCA MCA 53239

4. **NEVER DIE YOUNG**
   - Artist: GEORGE MICHAEL
   - Label: COLUMBIA 30-21462

5. **CAN’T STAY AWAY FROM YOU**
   - Artist: GEORGE ESTEFAN/MIAMI SOUND
   - Label: CBS CBS 4504

6. **SEASONS CHANGE**
   - Artist: EXPOSE
   - Label: MCA MCA 53371

7. **HUNGRY EYES (FROM “DIRTY DANCING”)**
   - Artist: PEABO BROYDEN & REGINA BELLE
   - Label: ERC CARMEN MCA 5270

8. **IN THE MIRROR**
   - Artist: MICHAEL JACKSON
   - Label: MCA MCA 53239

9. **WHERE DO BROKEN HEARTS GO**
   - Artist: WHITNEY HOUSTON
   - Label: ATLANTIC 7-89135

10. **TWILIGHT WORLD**
    - Artist: JAY MASON (WITH PHOEBE SNOW)
    - Label: MCA MCA 53311

11. **DREAMS I DREAM**
    - Artist: DAVE MASON (WITH PHOEBE SNOW)
    - Label: MCA MCA 52642

12. **GET WHAT YOU WANT**
    - Artist: GEORGE ESTEFAN/MIAMI SOUND
    - Label: MCA MCA 53371

13. **WHEN WE DANCE**
    - Artist: MIKE POST
    - Label: POLYCHART P 247/RCA A 07675

14. **WHAT A GREAT WORLD**
    - Artist: LOUIS ARMSTRONG
    - Label: WARNER BROS. M 30141

15. **THEME FROM L. A. LAW**
    - Artist: MIKE POST
    - Label: POLYCHART P 247/RCA A 07675

16. **(KNEWED) ON THE DOCK OF THE BAY**
    - Artist: BELINDA CARLISLE
    - Label: WARNER BROS. M 30141

For the complete radio station sample of playlist, please visit www.billboard.com.
COMEDY SYNDICATOR ProMedia, New York, has begun its assualt on the urban format with its latest syndication service, "Laugh Attack," ProMedia thinks this may be the first comedy package of song parodies, phon commercials, and "celebrity" phone-ins designed exclusively for the urban format.

"Dr. Dave" Kolin is producing the package for ProMedia, but the main creative force behind the offering is "coming from two morning men and their producer on a top-rated, major-market urban station," according to a company spokesperson.

"Laugh Attack" will consist of five bits per week, each timing in at under 60 seconds. The package is being offered on a market-exclusive basis and is scheduled to debut in late April or early May.

ROXY MYZAL has announced that she will take her leave of the MCA Radio Network to pursue interests in television and video production. MCA president Bob Kardashian has high praise for Myzal and the parting is amicable. Myzal has been a positive force in MCA's turbulent first 18 months.

With the announcement of Myzal's departure, Kardashian has announced that former Capitol Records director of national album promotion, Bill Bartlett, has joined MCA as director of affiliate relations. Bartlett was at Capitol from 1980-1987, focusing primarily on album rock. It's that experience MCA will tap for its "Up Close" series.

WESTWOOD ONE will be bringing the British Broadcasting Corporation's three hour "Behind The Mask: The Eric Clapton Story" to the American syndicated airwaves March 21. WWI is touting the BBC production as the most in-depth look to date at Clapton's 25-year career. The show features the elusive and interview-shy Clapton, as well as many of his friends and fellow rockers, talking openly about Clapton's personal and career triumphs and tribulations. The music-intensive interview program first aired in England late in 1987. Included is a retrospective of Clapton's recordings. WWI is the exclusive distributor of the BBC's pop and rock catalog in the U.S.

THE NEW United Stations offering, with industry veteran Norm N. Nite as host, made its debut Feb. 28 with the title, "The US Hall Of Fame Featuring Norm N. Nite." The new US program has been created to air Sunday nights as a complement to the newly rehosted "Solid Gold Saturday Night." Both programs are live, five-hour, national call-in request oldies shows.

Many of the major networks will be offering their affiliates special short-form Grammy Awards programming this year. The CBS Radio Networks will begin with a preproduced series of 10 one-minute satellite feeds profiling the nominees. On awards night, CBS will feel five one-minute live updates hourly, and cap the event with four one-minute wrapups—along with the evening's highlights—for the next morning's drive time.

ABC Radio Networks will have correspondent Bill DeRi from ABC's "Today's People" hosting a similar package of preproduced profiles and live awards-night updates.

FirstCom Broadcast Services, Dallas, scores a first with its new "DAT Gold" oldies library on digital audiotape. Early in 1987, FirstCom offered its "Digital Production Library," the first production library on compact disk. "DAT Gold" consists of 1,600 tracks and is divided into four pop/rock eras: 1954-1963, '64-72, '73-80, and '81-90. Each segment is available separately and any order comes complete with a Sony DTC-1000ES R-DAT record/playback unit. The unit can be used to do digital production and voice work.

For auditioning purposes, FirstCom will be shipping the unit along with its DAT demo. It's estimated that over 300 stations and recording studios currently have digital audiotape players. Stations anywhere in the U.S. equipped can purchase the library sans DAT deck. FirstCom can be reached at 800-858-8880.

Real Radio of Pasadena, Calif., is asking local stations for copies of "that old tape of classic on-air blunders usually reserved for office parties." Real Radio syndicates the weekly vintage radio show "Same Time...Same Station" via satellite, and would like to include truly classic blubs in its April Fool's Day installment, aptly titled, "The Prodigious Tongue Awards." You can contact Real Radio at 818-796-6900.

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


CONGRATULATIONS to the Grammy winners and to all the unsung heroes for another year of great music.

The Beverly Hills Hotel and Bungalows
And while O'Neal describes his market as having traditional country tastes, part of WBIG's angle as an alternative to WTQR involves paying attention to new talent. "We try to break as much news as we can," the PD says. "The market has become very receptive to [acts] like Highway 101 and Randy Travis." Brainstorming, gut instinct, and testing are Big 102's key tools in choosing new music, and general music research fine-tunes the rest of the playlist.

Promotions and personalities are a large part of Big 102's contemporary approach. The station has an average of three or four promotions on the air at any given time, and few of them are traditional to the format. For example, Big 102 is currently in the midst of its "You Big 102's a type of campaign that is a staple in the rock format. The contest challenges listeners to play WBIG's slogan in the most creative way for a $1,000 prize. During the fall book, Big 102 used the Birthday Contest that top 40s had a heyday with. Listeners need only submit their birthdate to Big 102 and tune in on that day to vie for the grand prize of $15,000 or a total of $100,000 worth of prizes given away during the push.

On the personality side, WBIG scored a major coup in hiring morning man Billy Buck away from WTQR. The talent, which O'Neal says the station has "the best instant credibility from the start and has been a substantial factor in the station's success.

WBIG also had the advantage of getting former WTQR GM Roger Steckton on board at the beginning and the backing of Beasley president George Beasley. "George made some gut decisions, then did what he felt he needed to do to make it work," says O'Neal of his corporate boss. "All of his ideas panned out to be absolutely correct."
BILLBOARD’S BEST

Winners of Billboard’s 1987 Radio Awards who attended the Country Radio Seminar in Nashville Feb. 11-13, enjoy VIP treatment during a cocktail party in their honor.

Billboard associate publisher Gene Smith, center, congratulates WEXX Eau Claire, Wis., PD Tim Wilson, left, and MD Tim Closson on their collective accomplishments. They included station of the year, PD of the year, and air personality of the year—all in the small-market category.

A trio of WWWW Detroit teammates discuss the station’s numerous 1987 awards—including station of the year and promotion director of the year in the major-market category. Gabbing away, from left, are promotion director Lori Converse, W4’s Phil Lamka, and PD Barry Mardit.

Gerry House, center, now morning man at WSIX Nashville, was named major-market personality of the year for his work at KLAC Nashville. Doing the honors are Billboard’s Linda Emon, left, and Carole Edwards.

Displaying their awards, from left, are “American Country Countdown” host Bob Kingsley; KPLX Dallas/Fort Worth MD Mac Daniels; WAXX Eau Claire, Wis., MD Tim Closson; KPLX PD Bobby Kraig; WAMZ Louisville, Ky., PD/ morning man Coyote Calhoun; and WAXX PD Tim Wilson.

KPLX Dallas/Fort Worth PD Bobby Kraig, left, thanks Billboard’s Nashville general manager, Gerry Wood, for his designation as major-market PD of the year.

Great Empire Broadcasting execs celebrate Andy Oatman’s success as medium-market promotion director for his work at KFDI Wichita, Kan. Shown, from left, are Great Empire’s Mike Lynch, Catman, Billboard country chart manager Marie Ratliff, and Great Empire CEO Mike Oatman.

Bruce Adelman, Warner Bros., accepts his plaque for regional label promotion person of the year from Billboard’s Debbee Holley.

Gerry House of Warner Bros. accepts his honors as national label promotion person of the year from Billboard’s Marie Ratliff.

WKY Oklahoma City staffers celebrate their station’s honors. Standing, from left, are WKY’s Mike Chambers, Kristi Conrad, and Ted Cramer and Billboard’s West Coast radio reporter, Yvonne Olson. Cramer won as medium-market PD of the year.

WSM Nashville staffers revel in the outlet’s triumph as medium-market station of the year. Shown, from left, are the station’s Bruce Sherman, Bob Meyer, and Bobby Yarbrough; Billboard’s Marie Ratliff; and consultant Moon Mulins.

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Michael's Faith Tour Soars in Land Of Rising Sun; I.R.S. Exec To Retailers: New Alarm Album Is A 'Lock'

FOOD FOR ROCKERS: On Feb. 26, the day after he opened his Tunnel Of Love Express tour in New York, Bruce Springsteen popped down to New York, where he dined at top Italian restaurant Al Novanta on 90th Street and First Avenue, above the Smash Records. (CBS records, the entertainment host, Luigi Sasso, has owned a number of dining spots in Manhattan, where he has served Springsteen and the Eagles, Jagger, Rutles, Richards, and members of the Grateful Dead.)

"Mr. Springsteen was definitely one of the most polite members of the music industry I've served -- quite the gentleman," says Sasso. "He's got a great appetite, but you've got to figure that anyone who plays three-to-four-hour concerts needs a good meal."

A couple of nights later, fellow CBS superstar Michael Jackson hit the streets of New York in search of a good meal. Jacko's choice: Nathan's Famous in Times Square -- a pit stop for The Beat -- where he had his limo driver pick up some hot dogs and fries.

SHORT TAKES II: Suzanne Vega has tentative plans to write and star in a theatrical production based on the life of Caron McCullers, author of "The Heart Is A Lonely Hunter." The Giuffria lead singer David Glen Eisley makes his big screen debut as a martial arts expert/Hit man in the movie "Action Jackson," which stars Carl Weathers and Vanity. TV buffs may remember Eisley's father, Anthony Eisley, as the lead character in the detective series "Hawaiian Eye." On the musical front, Eisley and Giuffria are gearing up to record a new album for MCA/Camel, which has the working title "Pleasure Palace." New EMI-Manhattan act So has signed on with the Gotham-based International Talent Group agency. According to ITG's Michael Farrell, his company will be representing the band in North America, the Far East, and Australia...The Jete have signed with the ICMP booking agency. The group was previously represented by the Minneapolis-based GMA firm..."Pop Off!"...The Pogues' Mike Peckings is set to release her debut album, "Nothing But Trouble," through PolyGram in April...New signings for artist manager Eliot Roberts include the Alarm and new Elektra artist Tracy Chapman...Former Yes alumni Steve Howe and Bill Bruford have put a band together and are recording a new album due out in mid-summer...A new tour to follow...Former Meat Loaf singer and CBS solo artist Etten Foley took over the lead role of Sally in the Broadway musical "Me And My Girl" on Feb. 23.

BILLYBAND March 12, 1988

21
I singing absolutely treacherous Heart" and favorites, "Part Man/Part Monkey," and "Coward" as well as returning favorites, "Adam Raised A Cain" and "She's The One," were delivered brilliantly. Interestingly like "Dancing In The Dark" and "Hungry Heart" seemed too polished. The E Street Band was reliable as ever. Max Weinberg pounded out a steady beat, and Nils Lofgren was absolutely terrific on guitar. But the real surprise was Patty Scialfa. Relegated to background singing and tambourine tapping on the last tour, she has moved into the forefront often sharing a microphone with Springsteen and playing a guitar on at least a dozen numbers.

New for this outing were five horn players plucked from New Jersey outfit La Bamba & the Hub Caps. Although competent, their addition is hardly necessary. When they provided comic relief by dancing backup during "You Can Look (But You Better Not Touch)," everyone was grateful they had their instruments to fall back on.

After garnering critical acclaim in its native Britain toward the end of 1986, new RCA/Beggar's Banquet fields Of The Nephilim recently embarked on a series of showcase appearances here in major-market clubs to promote its debut album, "Dawnrazer." The three-week U.S. trek, scheduled to end in Miami March 3, made a Feb. 15 stop in Los Angeles.

Imagewise, the five members of Fields Of The Nephilim look like little else. True, this band scores artistic-merit points for using McCoy's pared, haunted vocals, but it will face trouble attracting a broader audience while featuring a singer who sounds like he swallow steel wool.

Fields Of The Nephilim shows some promise despite this self-inflicted obstacle. Its instrumental textures, especially the churning interplay between guitarist Tate and Paul Wright, are often engrossing. The songs "Dust," "Blue Water," and "Poison" are riveting sonic epics.

(Continued on page 24)
"Think" ABOUT DISC!

KOOL MOE DEE, REGINA BELL, JUICE NEWTON and from STARSHIP BRET BLOOMFIELD & CRAIG CHAQUICO

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TRAVELING LIGHT

Timbuk 3—the husband-and-wife duo of Pat and Barbara MacDon-ald—is gearing up for a unique promotion in support of its sec-ond I.R.S. album, “Eden Alley,” due in stores April 18. On the Radio Free Timbuk 3 tour, the group will be performing at radio stations across the country with its custom-built band-in-a-suitcase, in which a minia-ture guitar, bass, and jam box are molded into “an otherwise inconspicuous piece of luggage.”

“Eden Alley” was produced by Dennis Herring, who worked on the group’s debut album, “Greeting From Timbuk 3,” which included the top 20 hit “The Future’s So Bright (I Gotta Wear Shades).” The new album, recorded in Los Angeles, boasts 12 songs, including such titles as “Tarzan Was A Blues Man,” “Welcome To The Human Race,” and “Reckless Driver.”

The MacDonalds played all parts on the album with the exception of the accordion, which was played by Austin, Texas-based Pony Bone (of Pony Bone & the Squeezetones). Following its Radio Free Timbuk 3 promo outing, the I.R.S. act plans to embark on a proper concert tour. Toward the end of last year, the band opened for Sting on the U.K. leg of his world tour.

CAFFERTY’S CALL

Don’t call missing persons for word on John Cafferty & the Beaver Brown Band. It’s been a long time since releases for the group, but its next Scotti Bros. album, “Roadhouse,” is finally on its way.

The new album is scheduled to hit radio in mid-April, followed by a May 23 retail breakthrough, according to band manager Joe Housey. Despite featuring some added computer sounds, Housey says, the album is heavy on the roots rock that vaulted the former bar band to natio nal attention.

During a recent show at Club Bene in Sayreville, N.J., Cafferty and company previewed two songs from the upcoming “Roadhouse”—“Song And Dance,” a straightforward rocker in the mold of “Tough All Over,” and “Victory Dance,” a country-in-chock stab at akimbo athletic celebrations. Both tunes boast the hokey, guitar-driven pop sound that has definite potential to be car radio fodder in the summer.

The first single from “Roadhouse” has not been determined, but a track called “Penetration” is a likely choice, says Housey.

SOVIET SOUNDS

Soviet rock group Avtograf has been in the U.S. recently gigging at clubs and hunting more substantial attention here.

The band is being jointly repped in North America by John Crippon of Great World Artists of Canada and Mary Becker, head of the Los An-geles-based company Meribe.

Becker met Avtograf in August when she was at an international music fair in Poland with another cli-ent, daughter Meri D.

Becker says that she secured permis-sion from Avtograf’s Russian label, Melodya, to record the band in the U.S. She adds that the main pur-pose of the club tour and its accompanying publicity campaign (via Jus-tin Communications) has been to drum up interest at U.S. record companies.

“We want to make sure that they’re being seen as more than a Soviet novelty that’s here today, gone to-morrow,” says Becker. “All the members are conservatory trained, and their music stands on its own.”

NEW ON THE CHARTS

NOT TO BE confused with the Pe-ter Gabriel album of the same name, So is a U.K.-based duo that is making its first appearance on the Hot 100 Singles chart with “Are You Sure,” the leadoff single from its EMI-Manhattan debut album, “Horseshoe In The Glove.”

The two members of So—vocalist/guitarist Mark Long and multi-instrumentalist Marcus Bell—hail from South London. They initially started working together during the early ’80s in a band called the Opposition. That outfit released two independent albums in Britain, followed by two albums for Charis-ma/Virgin U.K. Exposure for the Opposition in the U.S. was limited to an opening slot on Thomas Dolby’s last tour.

When the Opposition folded, Long and Bell formed So. For the “Horseshoe In The Glove” album, produced by Walter Turbitt, So worked with such noted studio mu-sicians as drummer Steve Ferrone (Average White Band, Duran Duran) and keyboard player Pete Vettene (Frankie Goes To Holly-wood).

The video clip for “Are You Sure” was recently the Hip Clip Of The Week on MTV, where it is now in active rotation. Please call for So to embark on a U.S. tour shortly.

STUART MEYER

TALENT IN ACTION

(Continued from page 29)

maelstroms that could connect with more than a subcluster of metal fans. It remains, however, disturbing music that demands an acquired taste.

TERRY WOOD

THE MISSION U.K.
The Palace,Hollywood, Calif.

BEFORE DISMISSING the Mis-sion U.K. as just another entry from Brit-ain’s gruel-and-woe musical wing, give the band’s music a seri-ous listen. You may discover another Simple Minds beginning to emerge.

In concert, however, that revelation may be hard to detect, since the four-piece unit seems to crave a loose, rock’n’roll image. Singer/gui-tarist Wayne Hussey seems espe-cially eager to give the band’s black-clad fan base a late-’80s incarnation of Jim Morrison. Yet when the group, with past links to Sisters Of Mercy, got down to business, the results can be moving.

The Mission’s music, like its fog-bounded stage show, is full of dense, wistful guitar passages and a point of view that addresses the perplexed mind set of a generation of unwilling cynics.

Grasping the hazy distinctions between gray horizons and silver linings, the Mission offers an overreaching, its music. It succeeded most power-fully midway through its 80-minute Feb. 18 set here when it introduced “Tower Of Strength,” arguably the strongest cut from its new Mercury/PolyGram album, “Chil-dren.” This may be overreaching, but “Tower of Strength” has the stirring, majestic dynamics to be-come the “Stairway To Heaven” of the bleak generation.

Simon Hinkler is a forceful gui-tarist and, even though Hussey’s vocals tend to sound too anguished and the group’s overall sound is heavy-handed, the Mission U.K.’s path will be interesting to chart.

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

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### Top Black Albums

**FOR WEEK ENDING MARCH 12, 1988**

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

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HIS MUST BE THE PLACE:
Well, we’re back from the third annual Winter Music Meet, held in Miami—and a very interesting one it was. From what we could see, the best conversations went on outside the official panel discussions; there were more bands than cover songs. But one thing that was clearly an exception to the rule was the majors finding it a more profitable source of pop hits; and how to educate today’s youngsters, who are the future of music.

These issues were raised, yes.

by Bill Coleman

But were solutions given? Not exactly. The panel overview could have been more focused and general in subject matter. When a panel is not specific enough, the same questions and answers seem to arise (we hope we won’t be subjected to them again at the new Music Seminar).

We would also like to have heard some kind of emphasis on r&b and alternative dance music at the panel, showcase, and awards especially, the latter, which is supposed to be a national gathering. As well as our current music trends need to be upheld and recognized as vital for the future.

We did, however, learn some interesting tidbits in the lobby—Pretty Noise has just returned from studio sessions with Andre Cymone, who has produced three tracks for its forthcoming album. Ish will hold the new Overview album . . . Ever heard “acid samba house”? Just wait.

Next year’s conference in Fort Lauderdale, we are promised, will be better, and perhaps the lure of sun and fun won’t take away the importance of the music as our common goal: to keep the music alive and well.

To whom it may concern: The MC at the swank dinner (who shall remain nameless) was about as funny as a houseplant and too rude for words.

TOP BILLIN’: Sign o’ the times: Finally seeing the light of day after a few legal hassles and the artist’s label change from Polydor to Warner Bros, is what we all may be singing the tune of—Gwen Guthrie’s “Caution: That’s My Girl!” Her r&b vocal makes the most of a throbbing and sinister groove. Guthrie’s socially conscious lyrics are bolstered by a male rap on the 12-inch remix, making it a so-fortunately about safe sex and AIDS and make a deadly r&b number.

May Chappell is the tune of Brothers O’']}'s “The Wheel” (Sire) by Depeche Mode kicks. Shep Pettibone post-production and mix have made a great song that much better by bringing the pounding bass line forward, as various keyboard riffs add to its intensity. But there are some copies to mix with the dub, with additional breaks, is required. Coupled with a U.K. Beat- and “version” “Keep Me Runnin’ Back” (Polydor) from Carol Lynn Townes sounds like it could have been a Guthrie number; laid-back base line grooves along a r&b hook that benefits from a Dave “O” remix in four versions . . . Banana-rama is back with its third release from the album “Wow,” titled “Love In The First Degree” (London); this track is fun, catchy, and well. The 12-inch’s hook is a sort of its flip, “Ecstasy.” Although produced by Stock, Aitken & Waterman, it sounds very different from that of a similar song on their new album. Primarily instrumental with occasional vocal bits tossed in, this funky number is easily programmable . . . “Strange But True” (Reprise/WB) could introduce the new duo Times Two to the masses; the dance-pop track had its additional production and remix handled by Steve Pec. . . . Recommended is the song “Don’t Make Me Wait” from C C Khraish’s “Wasn’t I Good To Ya” (Capitol), which has been smoothed out by Gail “Sky” King, alternating the duo’s own deep tuba sound supplying a generous r&b element.

LEFT OF CENTER: For those desiring an alternative slant, don’t miss the latest album from the Church, called “Starfish” (Arista). The band includes the rhythm rock go, tries the single “Under The Milky Way” on for size. Fine songwriting and production make this a memorable twelve track video. Key cuts include “Reptile,” “North, South, East, West,” “Hotel Bomb,” “Vanna Ivan has added his touch to “Twenty Kill- er Darts” (Geffen) from pouty rockers Gene Loves Jezabel; thumping on the extended mix. We are even more accessible than the band’s previous club hit, “Desire” . . . Rauco, guitar-edged, good-time tracks knock out “Number One,” the lead single, a good time to listen to as the dual vocal, “Donny” and “Cindy.” Wincent M. was handled with “A Night At The Top” (B’Linn) “like rock,” it’s coupled with “Kicken’ 4 Brooklyn.” Lynyrd is currently in England to film her appearance in Sinnead O’Connor’s “Nothing In Common.”

As we did earlier, Lynyrd added a rap to that song’s new mix, which was handled by (you guessed it) Audio Two. Those who wished for a remix to Eric B. & Rakim’s “Move The Floor” for Club Luv, should pick it up now on import; the two new remixes were handled by the Wild Bunch and the Democratic 3; “MCs Get Off” (Coop) was the very down-tempo new one from the one-and-only Biz Markie; a remix of Puff Daddy’s “All That’s Out” (Bad Boy) has released the U.K. compilation, “Hard As Hell,” which features the recently released singles “Get Down” (Jay-Z & Aston), “Can’t Sleep” (Mighty Daddy Freddy’s track “Ragamuff in Hip Hop.” Recommended are the cuts “Jus Diz” by MC Duke, “This Is A Jam” by Demon Boyz, “The Tables Are Turnin’” by C.J. Mackintosh & Einstein, and Lady Sugar Sweet (who sounds like a young Roxanne Shante) with “Sugar Sweet.”

JUST OUT: The Trax label (312- 247-3083) bounces back after a life less string of “acid house” releases with Curtis McClane’s “Let’s Get Buzzy,” which may remind some of the earlier Buzzy Boyz’s “Stay The Night.” From Evie is an en- ergic technochnum of note . . . All of you underground folks will want copies of Trak This, which features three generous house-style

in London, co-producing with Geoff Emerick, known for his engineering work with the Beatles’ “Sgt. Pepper’s” and “Revolver” albums. An additional two songs were recorded in Los Angeles with producer Jay Graydon—the album’s leadoff sin- gle, “So Much In Love,” and the David Foster-penned “This Is The Moment.” Garfunkel’s touring band will be keyboard play- er Nicky Hopkins, who has worked with the Rolling Stones.

Artist Developments is edited by Steve Gelt, Reporters: Jim Reisman and Bruce Haring in New York.

Thurman and Barbara Haring, whose foresight and good timing.

True Source.

The New Meteor Stove delivers all the power, a wonder of the pop world. We’ve seen this effect for excellence of design.

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### HOT DANCE MUSIC 

**CLUB PLAY**

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### 12-INCHE SINGLES SALES

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**Breakouts**

Titles with future chart potential based on club play this week.

1. Lovin’ On Next To Nothin’ (Remix) (Gladdy Knight & The Pips)
2. Jack The Lad 3 Man (Island)
3. Adventure Eleanor

**Romantic Singles**

Titles with future chart potential based on sales reported this week.

1. Just A Mirage (Remix) (Jellybean Chrysalis)
2. Bedrock (Remix) (George McCrae)
3. Oooh La La La Teena Marie (Epic)
4. Da’Butt U (Manhattan)
5. No Use To Borrow Blue Modern 23 (West)**
IN FULL EFFECT

Featuring

SIMPLE SIMON
(You Gotta Regard)
The 7" & 12" Maxi Cassette Single And Video

& SING A SONG
(Break It Down)

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### HOT COUNTRY SINGLES

Compiled from a national sample of radio playlists.

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**Top Songs of the Week**

1. THAT'S MY BABY
2. 16
3. 17
4. 18
5. 19
6. 20
7. 21
8. 22
9. 23
10. 24

**Best New Songs**

1. THAT'S MY BABY
2. 16
3. 17
4. 18
5. 19
6. 20
7. 21
8. 22
9. 23
10. 24

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** Artists that have achieved sales milestones:**

- [Billboard](https://www.billboard.com/)
- [RIAA](https://www.riaa.com/)

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**Products with the greatest simplicity always:**

- Video clip availability.
- Recording Industry Assn. Of America (RIAA) certification sales of 1 million units.
- RIAA certification sales of 2 million units.

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**Billboard March 12, 1988**

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
YOU AND ME AGAIN

"You and Me Again" is a song recorded by American country music artist Waylon Jennings and singer-songwriter Collins. It was released in 1988 as a single from the album "Are You Ready for the Country?". The song was written by Jennings, Merle Haggard, and Kenny Rogers.

The song is about a couple reflecting on their past, the good times they shared, and the fact that they are now back together. It's a nostalgic and emotional song that speaks to the idea of second chances and the possibility of a happy future for those who have been through the pain of separation.

The song charted on the Billboard Hot Country Songs chart, reaching number 98 in 1988. It was also released as a single and became a staple in Jennings' live performances.
NASHVILLE In spite of the fact that Vern Gosdin has been a chart regular and a “singer’s singer” for more than a dozen years, Columbia Records is reintroducing him to the country music market via a series of concert, television, and retail appearances.

Gosdin’s first album for Columbia, “Chiseled In Stone,” was released in late January, and the first single from it, “What Am I Gonna Do Now,” went to No. 4 on the charts. “Set ‘Em Up, Joe,” the second single, was also an immediate hit.

In recognition of his dedication and willingness to work above and beyond her normal job requirements.

Larry Gatlin and his wife, Janis, recently attended a state dinner in Washington, D.C., honoring Egyptian President and Mrs. Mubarak. It seems Gatlin is no stranger to the White House; he’s made several appearances with Nancy Reagan on behalf of her antidrug programs. The Gatlin Brothers will entertain at the second Genesis Fest in Washington April 20.

Dolly Parton recently taped a Nashville special for her ABC Saturday night variety series, “Dolly.” During her stay in Nashville, she was honored by the Nashville Chapter of the National Academy of Recording Arts and Sciences and placed her impression on StarWalk.

Taking a break: The Oak Ridge Boys recently hit such places as Key West, Fla.; Atlantic City, N.J.; and the Bahamas—but not to perform. Duane, Joe, Richard, and Steve have all been vacationing. Now they’re back in a Nashville studio recording new material scheduled for release in midsummer.

WLW-FM ‘923’ Montgomery, Ala., the No. 1 station in its market for the past six years, celebrated its 10th birthday recently. To celebrate, WLW opened the phone lines and studio miles to former employees Feb. 15. The next day, the station thanked its audience with a show featuring Lee Greenwood, Sawyer Brown, T. Graham Brown, and K.T. Oslin at Garrett Coliseum.

Gosdin stops and participating stations include Corpus Christi, March 2; Midland (KNFM), March 3; Brown (KJGL), March 4; San Angelo (KGLL), March 5; Houston (KILT), March 9; Orange, March 10; Waco (KNFO), March 11; Ennis (to be announced), March 12; San Antonio (KBUC), March 13; Abilene (KEAN), March 17; Austin (KASE), March 18; Bryan (TBA), March 19; and Kingsville (TBA).

Each participating station has been supplied with 15 promotional tour kits for giveaways that include a T-shirt, cap, and cassette album. The label has also provided the concert promoters radio spots and ad mats. Press, radio, retail, and rack reps have been sent specially designed post cards that list the concert dates and locations.

For retail accounts, Columbia has set up header and tent cards and a 12-by-24-inch tour poster. The latter has also been given to the promoters.

In December, Gosdin performed material from his new album at the grand opening of the Wal-Mart Supercenter in Dallas. He will perform songs from “Chiseled In Stone” again on the Nashville Network’s “New Country” series April 4. Following the completion of his Texas tour, Gosdin will do shows in Alabama, Indiana, West Virginia, Iowa, and Tennessee.

Lineup Includes Skaggs, Dunn, Wariner

Top Acts To Perform At Dollywood

NASHVILLE Nearly 30 top country acts have been booked to appear in the new Celebrity Theatre at Dollywood during the May 7-23 concert season. Reserved tickets for the shows at the Pipeline Forge, Tenn., amusement park will be sold through Ticketron outlets. Advance tickets will be offered at reduced rates to Dollywood’s season-pass and golden-pass holders. Sales begin in March.

According to marketing director Dan Rohnan, most of the dates between mid-June and mid-August as well as those on holidays will feature evening and matinee shows.

The artists who have been booked and the dates of their appearances include Pat Boone (May 7, 9, 24-25), Ricky Skaggs (May 21-22), Ronnie Milsap (June 2-5), Tammy Wynette (June 3-11, Aug. 28-31), Stella Parton (June 16-18, Aug. 24-25), T.G. Sheppard (June 22-26), the Bellamy Brothers (July 1-5), Dan Seals (July 9-11), and the Osmond Brothers (July 16-18).

Also scheduled to perform are T. Graham Brown (July 22-24), Steve Wariner (July 28-30), Janie Fricke (Aug. 4, 6, 15, 16), Mel Tillis (July 12-15, Aug. 10-13, Oct. 1-2), Lee Greenwood (June 6-7, Aug. 19-20), Ray Stevens (Aug. 25-27), and Dolly Dunn (June 27-30, Sept. 1-3).

Others planning to perform are Dottie West (May 14-15, Sept. 17-18), Roy Clark (Oct. 15-16), Ray Price (Oct. 19-20), the Pointer Sisters (May 28-June 1, Aug. 14-17), Louise Mandrell (July 6-8), Michael Martin Murphey (July 12-15), Sawyer Brown (July 19-21), John Anderson (July 25-27), John Conlee (July 31-Aug. 3), Bill Monroe (Sept. 10-11), Connie Smith (Oct. 8-9), and Lynn Anderson (Oct. 22-23).

Visit www.americanradiohistory.com to check out our Liberation Radio web site!!
**TOP COUNTRY ALBUMS**

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

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<th>ARTIST</th>
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*Albums with the greatest sales gain this week (CD) Compact disk available. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units with the additional million indicated by a numeral following the symbol. ©1988 Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.*
Japan Rethinks New-Title Plan

TOKYO Falling cinema attendance here has triggered a rethinking of release strategies for videocassettes of new movies, with two suppliers putting such releases on indefinite hold.

Sales of theatrical tickets in 1987 were the lowest since the end of World War II, undermining accepted industry wisdom that the release of domestic videos three to six months after their theatrical release will augment rather than replace income from public screenings of the movies concerned.

Now, one studio, Toho, has decided to hold back the video release of "Marusa No Onna 2," currently showing in Japanese cinemas. The follow-up to "Marusa No Onna 1," the movie was projected to earn about $11.5 million. In its advertising for the movie, Toho says, "The videocassette of this film will not be released for some time."

In a similar move, another studio, Daiei, is to suspend the home video release of "Tokko," its new, $35 million production. Scheduled for release in June, the movie is expected to earn up to $55 million. Daiei originally intended to release "Tokko" simultaneously in Japan, Hong Kong, Singapore, and Malaysia. But fears that videos pirated from theatrical screenings in other countries would find their way to Japan have persuaded the company to delay the movie's release in other parts of Southeast Asia.

Hallmarking Japan's video industry, this move reflects a growing awareness of the need to balance theatrical and video sales of domestic movies. The decision by Toho and Daiei is part of a broader change in industry strategy, with many companies now preparing video releases parallel to theatrical openings.

NEW YORK “The Texas Chain Saw Massacre,” "The Groove Tube," “A Touch Of Class," and a number of other popular films will soon be available on videocassette for less than $10.

A recently signed acquisition pact between Media Home Entertainment’s parent company, Heron Communications, and Video Treasures will move an unspecified number of titles into the budget-priced sell-through arena. Under the terms of the agreement, Video Treasures, a Hackensack, N.J.-based supplier of low-priced records and video, will receive a steady flow of titles from the Media catalog. While many of the titles were originally priced at $7.95, Video Treasures plans to price the tapes at $9.95.

Neither the financial terms nor the duration of the agreement was disclosed. Also, since a number of the titles that will ultimately be marketed by Video Treasures are still being offered in the Media catalog, only a handful of the titles involved were revealed. In making the announcement, Video Treasures simply described the pact as a "long-term multipicture deal."

Video Treasures will begin offering the Media titles in May, when it


George Port, general manager of Video Treasures, says his company will offer the videos primarily through budget-priced record distributors, including Surplus Re-releases, both Office and Record. “Our strategy has been to distribute our videocassettes through distribution channels established for over 20 years,” says Port.

Peter Hyman, president of Video Treasures, says the company anticipates more acquisition deals. “We’re out there looking for major deals,” says Hyman, who maintains that his firm has the “financial resources and experience to assess the sales potential of deals very quickly, then cut the deal, sometimes immediately.”

Port adds that suppliers have become increasingly interested in licensing their video product to suppliers that repack the title and slash the price.

"Suppliers are an untapped source of considerable revenue for studios, and we have every reason to believe they’ll continue to get into this business in a big way," says Port.

AL STEWART

Wrestling With Success. Professional wrestler Hillibilly Jim, center, presents Glenn Greene, senior vice president of Video Trend, with an award for the distributor’s success in the videocassette “WrestleMania III.” The tape, released in 1987 by Coliseum Video, has earned an International Tape/Disc Assn. platinum award for sales exceeding 50,000 units. Also on hand is Bob Tolin, Video Trend’s vice president of marketing and purchasing.

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FOR WEEK ENDING MARCH 12, 1988

Compiled from a national sample of retail store sales reports. 

"Penn & Teller’s Cruel Tricks For Dear Friends," Lorimar Home Video, 29 minutes, $20. It’s a good thing the offbeat "magic-comedy" of Penn & Teller is so successful; otherwise the questionable art of dupeing, cheating, and conning pats might be lost forever. In this interactive program, loquacious Penn Jillette and silent Teller demonstrate seven scams—card tricks, illusions, and flat-out lies—to run on the unsuspecting. The key to these tricks is the use of this tape, which contains prepared sections of tactical jokes can cue up for suckers to view. A phony newscaster, for instance, holds up a key playing card in the middle of her

“broadcast.” Pulling off these swindles requires practice, timing, and a mark who won’t look at the television screen and say, “Can I put the game on?” This tape should sell on the strength of Penn & Teller’s reputation and be wildly popular among adolescents (and adolescents at heart) for whom playing successful P&T-style pranks is the ultimate in clever cool.

"Heidi Miller’s Body Sculpting," JZ Communications, 60 minutes, $19.95. Hosted by self-styled entrepreneur and body builder Heidi Miller of California, this exercise program is aimed squarely at women who would like to work out with weights but are

(Continued on page 38)
Lorimar Woos Romance Fans With Double Bills

BY CHRIS MCGOWAN

LOS ANGELES In an effort to spur the rental of romance videos, Lorimar Home Video has kicked off a series of "double feature" tapes that pair two made-for-video romance-type movies on single videocassettes.

Lorimar is calling the new line of tapes, launched March 2, the Double Feature Romance series. Each tape in the series will include two 75-min-

ute movies, one new and the other a title that was released previously as part of Lorimar's Shades Of Love line of romance videos. The Double Feature Romance tapes will retail for $37.95 each.

The first two offerings pair the new "Moonlight Flight" with the previously released "Champagne For Two" and the new "Indigo Autumn" with the previously released "Lilac Dream."

Marc Singer ("Beastmaster" and "If You Could See What I Hear") and Lisa Schrag star in "Indigo Autumn," billed by Lorimar as a story that juxtaposes "the serenity of chamber music and the beauty of autumn with the turmoil of two people daring to open up to love again."

Peter Reckell ("Knot's Landing") and Elizabeth Mason are featured in "Moonlight Flight," in which an ambitious record producer (Mason) is lured into a "wonderful romantic adventure" with a mysterious rock star (Reckell) who has been living in self-imposed isolation.

Lorimar will support the Double Feature Romance releases on the merchandising level with a four-color poster (with a removable band) and a two-tiered heart-themed mobile. In addition, 30 postage-paid post cards will be shrink-wrapped into each package to allow retailers to notify video club members about the tapes.

Six more Double Feature Romance tapes will be released later this year, and each will also pair a new movie with a Shades Of Love title. The eight Shades Of Love titles were released in 1987 and were targeted for self-through, with prices ranging between $14.95 and $16.95. Unit sales are in the 30,000 range for each title, according to Lorimar. Video store activity was higher than expected and mass-merchant sales lower than anticipated for the series. With the Double Feature Romance tapes, Lorimar is employing the rental-first-sell-through-second strategy typical for many movie releases.

"We think that these tapes can fit into the video-store rental market and compete with strong B movies. The audience is definitely there," says Ken Atchity, executive producer of the Double Feature Romance and Shades Of Love series.

"When we put out Shades Of Love, we thought at first that it would appeal mainly to women of a certain demographic, but we found that the market for the tapes was much broader than we had thought. They appealed to both men and women, of all types," Atchity says.

"We are going after the mainstream-movie-viewing audience, and we see the traditional video trade as the perfect venue for these tapes," adds Jeff Jenest, vice president of marketing for Lorimar. "We plan to create a high-value package for the consumer, something valuable and different. We spent $20 million on the 16 movies [the eight new titles and the eight Shades Of Love titles], and we think they deserve a place as full-budgeted rental movies."

"There was great demand for the Shades Of Love series, and we were frustrated that they couldn’t get to the consumer fast enough. The rental stores grabbed them right away," Jenest says.

The Double Feature will be kept at rental for at least a year, and we will release two Double Features about every 2/3 to three months during 1988 so the customer expects them on a regular time frame. Later, we will expand our efforts in the self-through market as it develops, as the consumer becomes more comfortable buying tapes in places like supermarkets and drugstores, as if they were buying romance novels there."

Lorimar International will handle distribution of the series in non-English-speaking countries, while Astral Film Entertainment will carry the tapes in Canada.

"We are committed to all facets of the romance business and to making original movies for home video. We’re forging ahead in made-for-home-video programs," says Jenest.

Priority Issues: Wholesale Tax, Adult Vid, Piracy

Canadian Dealers’ Trade Group Set

NEW YORK An organization of Canadian video retailers is being formed in the hope of addressing issues that directly impact retailers north of the border.

The Video Dealers Assn. of Canada is described by organizers as a grass-roots operation that will include retailers, distributors, and manufacturers as its members. While many of their concerns parallel those of their brethren in the States, Jeff Levy, chairman of VDAC, notes that Canadian dealers are beset by problems seldom encountered by dealers in the U.S.

"A lot of the studios look at Canada as the coconut state," says Levy, owner of two Toronto-based House of Video stores. "There are quite a few differences, especially when it comes to legislative concerns and pricing issues."

Levy points out that the strength of the U.S. dollar, coupled with 12% federal wholesale tax in Canada, has put Canadian dealers at a disadvantage when buying product. "We are very limited in what we can buy. Our [open-to-buy] budget just doesn’t go far enough," notes Levy. He adds that a combination of spotty television reception, cold weather, and a VCR penetration of about 45% makes Canada fertile ground for home video.

On the legislative side, says Levy, VDAC will seek the prosecution of those who sell or rent illegally duplicated videocassettes and will oppose restrictions on the material that can be offered in video stores.

Levy points out that one of VDAC’s first efforts is to marshal opposition to a "very excessive bill" that would prevent dealers from carrying most adult video. He says that while there are adult videocassettes available in Canada, the "very harsh" laws governing them mean that a 90-minute movie in the U.S. becomes a 45-minute movie here.

"This is something that is happening on a federal level in Canada. It should be fought by Canadians," says Levy. He adds that other issues of concern to the country’s dealers include the availability of popular tapes in French and a movie-rating system that differs from that of the U.S.

Levy says his organization was formed last fall at a Focus On Vid eo ’87 trade show in Toronto and held its first meeting in January. While the organization has approximately 60 members thus far, Levy says he hopes to sign up the majority of Canada’s video retailers. Levy estimates that there are between 6,000 and 10,000 video dealers in the country.

For More Info . . .

Membership in the Video Dealers Assn. of Canada is open to retailers, distributors, and manufacturers that are either based in Canada or do business there. The yearly membership fee for a retailer is $175 for the first store plus $25 for each additional store. The maximum fee is $875 a year for distributors.

The group is open to studios and other suppliers on a nonvoting, associate-member basis. The annual fee for such a membership is $750.

To apply for membership in the Toronto-based organization, call 416-469-VDAC or write the VDAC at Post Office Box 157, Toronto, Ontario M5W 1A2.
THE VIDEO THAT'S RESHAPING AMERICA.

There's an American revolution in exercise happening and Callan Pinckney's best-selling video Callanetics is leading the way. Her deep-muscle techniques will shed years off your figure without the strain of hard-impact exercises. By using a series of gentle, precise motions, Callan will help you tighten, lift, flatten and firm just about every inch of your body. The results are almost immediate...in just 10 hours you can look 10 years younger.

So if you're ready for a great new workout that's both safe and effective, join the revolution and try Callanetics. The video that's changing the way America exercises. Available at video retailers everywhere.

60 Mins Stereo HiFi
SUG. RETAIL PRICE $24.95

To order, call 1-800-445-3800 X815

THE VIDEOTAPE THAT'S RESHAPING AMERICA.

Callanetics

"This may be the most effective home exercise video yet...Excellent for all ages." —Los Angeles Times

VIDEO REVIEWS

(Continued from page 36)

wary of acquiring a muscled, masculine look. While the brashy Miller might seem to be an odd choice to deliver this message, she nonetheless promises that her three 20-minute workouts will help viewers achieve "lusious dimensions," not bulk. The home viewer doesn't own weights? No problem, says Miller—such common household items as soup cans or broom handles can be substituted for the real thing. Unfortunately, that promising idea is jettisoned immediately after it's introduced.

Little explanation is given of correct form or lifting techniques, and barely a word is spoken on such critical subjects as correct posture or breathing control. Viewers will also wonder how Miller is able to lift weights with a toothy grin frozen on her face throughout the entire proceedings. This too, is unexplained.

J.K.

"Sport Cycling," True North Entertainment, 40 minutes, $29.95.

A step-by-step approach to cycling is outlined by champion cyclist and fitness expert Michael Shermer. Everything from selecting a bicycle and proper dress through mental and physical conditioning is covered. Unfortunately, each aspect is treated in a rather superficial manner that may leave viewers with more questions than answers. This material has all been covered before and in a superior manner in other tapes. (The "L.L. Bean Guide To Bicycle Touring" comes to mind.) However, this program is color coded for easy reference, and the price compares favorably even if the content does not.

RICHARD T. RYAN

"Your Best Shot," New Star Video, 32 minutes, $29.95.

Former Boston Celtic great Bill Russell introduces current Lakers' star Michael Cooper and Chick Hearn, "the voice of the Lakers." Cooper and Hearn then proceed to discuss, analyze, and demonstrate—(Continued on page 40)
Congress Video Sells Its Duplicating Plant To Allied

BY AL STEWART

NEW YORK - Congress Video has closed its duplicating facility in Cincinnati after selling a reported $1.5 million worth of equipment to Allied Film & Video, a Detroit-based duplicator.

Under the terms of the deal, Allied will move some 1,800 slave machines and other equipment to a facility in Clinton, Tenn., and will duplicate titles for Congress for the next three years.

"It no longer made sense for us to have our own duplicating facility," says Larry Kieves, president and CEO of Congress. "We're a sales and marketing company; duplicating is an entirely different business. I'm really happy to be out of it."

Kieves says that as maintenance bills on the equipment in the plant continued to climb, it was no longer feasible for the company to operate its own plant. Kieves also points out that Congress has moved away from the public domain titles that had been its stock and trade when the company began operation.

"When you're in [public domain] every penny counts, so it was cost-effective and convenient to run our own duplicator. Now that we offered licensed product we've decided we don't want to be in the duplicating business. One of the most important elements in our agreement with Allied is the fact that they will be doing all our duplicating."

William H. Smith, president of Allied, says his company has "long associated with the type of videos that Congress' licensed programs represent, from sports to fitness to children's to lifestyle to special interest. We're very pleased to be increasing our business through this association."

Allied had preformed the duplication on Congress' Get Fit With The Hits series of workout tapes because of the need for stereo fi in the video. Kieves says he was impressed with the quality of work and opted out of the duplication business in favor of Allied.

"During September and October we were running the plant 24 hours a day, but after the holidays it slowed down. We started to realize that there really is no synergy between the video distribution and video duplication. I'm really glad we got out of it," says Kieves.
## HEALTH AND FITNESS

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<td>KATHY SMITH’S BODY BASICS</td>
<td>JCI Video Inc., JCI Video 811</td>
<td>Fitness video gets down to basics and is designed for the beginner.</td>
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<td>RICHARD SIMMONS AND THE SILVER FOXES</td>
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<td>KATHY SMITH’S ULTIMATE VIDEO WORKOUT</td>
<td>JCI Video Inc., JCI Video 8100</td>
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<td>Fox Hills Video FH 0127</td>
<td>Kathy Smith’s easy-to-do workout for beginners.</td>
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<td>RAQUEL, TOTAL BEAUTY AND FITNESS</td>
<td>Total Video, Inc., HBO Video 26515</td>
<td>Raquel Welch combines exercise and yoga with tips on staying youthful.</td>
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<td>JANE FONDA’S P.B. &amp; R. WORKOUT</td>
<td>Lorimar/Yearlight Ext., Lorimar Home Video 046</td>
<td>Designed for pregnant women who want to keep in shape.</td>
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<td>RE-ENTRY STOMACH FORMULA</td>
<td>Lorimar Home Video 053</td>
<td>Richards Simmons leads a tough route of intense abdominal exercises.</td>
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<td>THE JANE FONDA WORKOUT CHALLENGE</td>
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<td>Judi Sheppard Missett’s video features all-new aerobic dance routines.</td>
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<td>KATHY SMITH’S WINNING WORKOUT</td>
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<td>Combines aerobic exercise with weight training in a 12 week program.</td>
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## BUSINESS AND EDUCATION

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<td>Crown Publishing Corp., Crown Video</td>
<td>Basics of sign language with emphasis on useful words &amp; phrases.</td>
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<td>THE WINNING JOB INTERVIEW</td>
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<td>HOW TO USE YOUR IBM PC IN TEN EASY LESSONS</td>
<td>Kenyon Publishing Corp., Kenyon Video</td>
<td>Basic knowledge to make the IBM-PC work for you without endless counting.</td>
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<td>CAREER STRATEGIES 1</td>
<td>Polaris Communication</td>
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<td>PERSUASIVE SPEAKING</td>
<td>Polaris Communication</td>
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<td>SHATTERED</td>
<td>MCA Home Video BV 0430</td>
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<td>Information on shopping for and selecting a new or used car.</td>
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<td>PLANETS OF THE SUN</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>
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### VIDEO REVIEWS

(Continued from page 38)

in a series of slow-motion shots and replays—the five elements essential to a good basketball shot. The program aims exclusively at young players who are just beginning the game; however, they may find some of the vocabulary and technical aspects beyond their grasp.

There are currently a number of basketball instructional tapes available, including such stars as Larry Bird and Julius Erving. Still, since this one is strictly for beginners, it may find a market.

### "USA Championship Wrestling"

Video Tapes, 60 minutes, $9.98.

Even the most hardcore of professional wrestling addicts will find it difficult to say something positive about the no-name grapplers who make up this card. The matches, featuring wrestlers from the National Wrestling Alliance—a poor imitation of the World Wrestling Assn.—are boring and predictable. To make matters worse, the tape was shot in a dingy arena, and the announcers are often unintelligible. About the only thing that can be said in favor of this tape is its modest price of $9.98.
STILL KICKING UP DYNAMIC SELL-THROUGH GROWTH

By CHRIS McGOwan

In 1987, the health and fitness category of home video continued its dynamic sell-through growth, saw prices stabilize generally between $19.95 and $39.95, made further inroads into new distribution channels, paid closer attention to safety standards, found four top instructors switching labels and witnessed Jane Fonda bumped from the No. 1 spot near year’s end by Callan Pinckney.

Pinckney’s MCA tape “Callanetics” took the lead position at different times at the close of ’87 and in early ’88 on the Billboard overall Videocassettes Sales chart and the Health and Fitness chart, as it jostled with Lorimar’s “Jane Fonda’s Low Impact Aerobic Workout” and “Jane Fonda’s New Workout” for the lead.

But let it be remembered that Fonda remains by far the overall leader, with eight hot-selling fitness titles now: “Workout” (1 million units sold as of Jan. 1, according to Lorimar); “New Workout” (1.05 million); “Low Impact Aerobic Workout” ($900,000); “Easy Going Workout” ($440,000); “Workout With Weights” ($175,000); “Workout Challenge” ($165,000); “Pregnancy, Birth & Recovery Workout” ($110,000); and “Sportsaid” ($50,000).

So, cumulative sales for the top three video fitness gurus are (as of early January): 400,000-plus for Pinckney (for “Callanetics,” according to MCA); 650,000-plus for Kathy Smith (for her three JCI titles and her Fox Hills “Winning Workout” release); and, close to 4 million for Fonda (according to Lorimar), in sum, that’s over 5 million tapes sold.

And, an impressive reported total of 600,000-plus units have been sold to date by the six-tape “Esquire Great Body” series (Polaris/Kartes), hosted by Deborah Crocker, who was a standout with 7th places; Pinckney took 3rd position; Smith grabbed the 4th and 6th spots; Richard Simmons took No. 5 with his Lorimar “Silver Foxes” tape; MCA’s “Donna Mills: The Eyes Have It” landed 8th place; and Raquel Welch captured 9th and 10th with HBO’s “A Week With Raquel” and “Raquel, Total Beauty And Fitness.”

West Coast Video, a 200-store chain based in Philadelphia, brought out “The Winning Workout” and “Starting Out” (Fox Hills).

Callan Pinckney’s “Callanetics” (MCA)

mass merchandisers and bookstores in ’87. Last year she achieved substantial sales of the “Great Body” tapes and also launched the successful four-part “Super Body” series (Kartes).

In the year-end Billboard Health and Fitness top 10, Fonda took 1st, 2nd and 3rd positions with sales, and grabbed the 4th and 6th spots; Richard Simmons took No. 5 with his Lorimar “Silver Foxes” tape; MCA’s “Donna Mills: The Eyes Have It” landed 8th place; and Raquel Welch captured 9th and 10th with HBO’s “A Week With Raquel” and “Raquel, Total Beauty And Fitness.”

West Coast Video, a 200-store chain based in Philadelphia, brought out “The Winning Workout” and “Starting Out” (Fox Hills).

DAVID CARRADINE’S T’AI-CHI WORKOUT (JCI): The ancient Chinese art/fitness regimen of t’ai chi is probably practiced by more people in the world than any other exercise system (1.1 billion Chinese must be on to something). Lorimar, Aura, Tritonics and King of Video all have t’ai chi tapes, but the JCI release was the first celebrity/major label video in the area, and also is very nicely produced. Film and television actor David Carradine, who stars in the “Kung Fu” TV series during 1970-’75, hosts and demonstrates how to achieve “chi” (energy/power) through the elegant t’ai chi system of movements. Balance, coordination and concentration all benefit from the program, which was designed by Kung Fu master Sifu Kam Yuen and authored by Dr. Roy Surya.

THE AAFA WORKOUTS (3-tape series/P prism): Prism and the AAFA (the Aerobics and Fitness Assn. of America) provide three excellent exercise tapes that are carefully designed to maintain fitness safety standards set by the AAFA. The titles: “The Low Impact No Stress Workout,” “The Best Fat Burners,” and “Toning The Total Body.” It was indicative of a demand for safer tapes with safety approval from doctors and fitness experts.

JANE FONDA’S SPORTSaid (Lorimar): Again, addressing the problem of sports injuries and ailments, the No. 1 video fitness star teams up with Dr. James Garrick, M.D., the author of “Peak Condition” and the head of the Center for Sports and Dance Medicine at San Francisco’s St. Francis Memorial Hospital. The program shows how to reduce the risk of injury during athletic activities and how to deal with such ailments as ankle sprains, shin splints, knee problems, thigh strains, shoulder tendinitis, tennis elbow, jammed fingers, etc.

ESQUIRE/DANCE AWAY: GET FIT WITH THE HITS (4-tape series/Polaris/Congress): Original music by major recording artists is matched to aerobic workouts led by instructor Molly Fox. The firm claims that it is the first time that the fitness tape concept has been joined to hit music. Each tape has a soundtrack of pop hits from a different decade (the ‘50s, ‘60s, ‘70s and ‘80s). Sponsored by Tampax, each cassette also carries a 30-second commercial at the finale and the Tampax logo on the spine of the box.

THE QUIK-FIT PLUS LINE (series/Advantage): Advantage Entertainment, which brought out a line of health and fitness videos packaged with trial-size goods such as muscle toners and massage oils in ’86, went a step further in Sept. ’87. The firm packaged a sports video from another firm (MasterVision’s “Little League: How-to-Play Baseball By Video”) with its own Quik-Fit muscle toner and sold it in stores such as Walmart, Target and Oshman’s. It was a beginning: Advantage followed soon after with other health, fitness and sports titles from other firms (such as J-2 Communications and Rainbow Video) and placed the new video packages along with its original...
A WEALTH OF GOOD HEALTH

The health genre of home video is a category that has diversified greatly in titles and subject matter in the last two years, but has yielded few major hits. Yet a number of recent and upcoming high-profile releases and increasingly sophisticated marketing may make the genre a potent and evergreen self-through force.

"Massage For Health" was the debut release (in February) of new label Healing Arts Home Video. The tape, the first massage video to feature a celebrity, is hosted by model/actress Shari Belafonte-Harper and massage experts Mirka Klaster and James Heartland; Swedish/Western massage techniques are demonstrated.

Santa Monica-based Healing Arts will spend $150,000 advertising the tape in its first six months of release, claims Steven Adams, president of the label. The video has a sponsorship tie-in with Soothing Touch Massage Oil, which will help in distribution.

"We are selling it worldwide, both in traditional video outlets and alternative markets," says Adams. "And we will advertise heavily in special-interest magazines such as Self, East-West, New Age Journal, Yoga Journal, and American Health. We will also be in the bi-annual New York Times 'Good Times' magazine."

While massage is clearly more in the health than fitness category, the categories of yoga and t'ai chi are closer to the boundary line (perhaps they are the boundary line). Each is an ancient discipline from Asia with millions of adherents and a number of varieties (in yoga, for example, hatha and kundalini are but two of the more popular forms). Both yoga and t'ai chi tone muscles, increase flexibility, improve concentration, increase relaxation and have a pronounced meditative/spiritual element.

"David Carradine's T'ai Chi Workout," the first major celebrity/major label t'ai-chi tape, was bowed by JCI in mid-'87. The tape features Carradine (the film actor and TV star of the 1970-75 hit series "Kung Fu") demonstrating the graceful movements and focusing of energy/power ("chi") of the venerable Chinese art, in a program designed by Kung Fu master Sifu Kam Yuen and David Nakahara.

"The tape has done very well for us so far," says Jerome Bowie, president of JCI. "It's a wonderful thing... (Continued on page E-3)"

NEW TWISTS FOR THE NEW YEAR

Jan.-Feb. '88

ACADEMY HOME ENTERTAINMENT: "Stop Working Out: Sports Medicine For The Casual Athlete" ($19.95) features Olympic skating star Dorothy Hamill and her husband, Dr. Ken Forsythe. Tips for staying injury-free are offered for a wide variety of sports. "The Beach Workout" ($19.95) is a "low-impact, high-result" tape for both men and women, filmed on the beaches of Sanibel Island, Fla. and featuring fitness instructor David Essel.

BEST ASSOCIATES: "Bodies In Motion Two: Gilad's 60 and 30 Minute Low Impact Workouts" ($49.95).

BOB MANN VIDEOS: "Fitness Testing At Home" is a $12.95 interactive video that allows the viewer to determine his or her own fitness level.

CROCUS ENTERTAINMENT: "Aerobics With Sout: Afro Workout" is a $19.95 aerobic workout that incorporates traditional African dance movements and music. "The Stanford Health & Exercise Program" ($39.95) features Stanford health researchers explaining the physiological benefits of exercise and demonstrates a low-impact workout regimen.

FOX HILLS VIDEO: "Kathy Smith's Starting Out," a 60-minute, $19.95 program for fitness newcomers.


MARKETING THE MOVEMENT

Where there's an option, there's a way, and the makers of health and fitness videos have by-and-large pursued every avenue of marketing, promotion and distribution available to them.

The reason? Most video stores carry only a small selection of special interest product, and their health & fitness sections are often limited to Fonda, Smith, Welch, Simmons, and maybe Pinckney, Crocker, Steinfeld, Austin, Misset and a few others.

Consider that there are only 200 exercise titles available and probably almost as many health titles in existence (when you count massage, childbirth preparation, diet and nutrition, smoking prevention, drug prevention, relaxation, first aid, accupressure and other health sub-categories). Many of these videos have great sell-through potential to a broad-based audience, but often video retailers are (as is often lamented) mainly concerned with rentals of "A" and "B" movie titles.

Thus mass merchants, catalogs, health food stores, bookstores and direct mail are among the most important markets for health and fitness product. Sponsorship, special promotions, tie-ins and just about every possible sales strategy are employed.

Robert Karcy, president of View Video, estimates that his distribution for "Massage Your Mate" consists roughly of: video stores (30-40%), alternative markets such as health food stores, new age bookshops and sporting goods stores (20-25% and growing) and national mail-order catalogs (30-40%).

"We are finding that the tape has really opened up new areas for us and introduced into parallel markets," says Karcy, whose company has hitherto primarily released music and performing arts videos.

"In terms of catalogs, we've been in SI Video, PCB [Publisher's Central Bureau], Synchronics and about 30 others, at different times." Other useful catalogs include The Sharper Image, Taylor Gifts, VideoPlus, Inc., Self-Care Catalog (Point Reyes, Calif.) and Carolina Health & Fitness (Burlington, N.C.)

Magazines such as Shape, Self, New Body, Woman Beautiful, Better Health And Living, Mademoiselle, Looking Fit, Strength And Health, American Health, East-West, New Age Journal, Yoga Journal and the bi-annual New York Times 'Good Times' supplement are also important places to advertise for fitness and/or health product.

Advantage Video has pursued an original strategy in marketing its tapes: packaging them with health/fitness "extras" (such as a massage tape sold with massage oil or a fitness tape packaged with a muscle toner). The Costa Mesa-based label bowed the strategy in 1986 with its "Video Plus" line of tapes so packaged. Titles included "Bill Wal... (Continued on page E-6)"

"Richard Hittleman's Yoga Guide Course" (Clear Lake)

Shari Belafonte-Harper's Massage For Health" (Healing Arts)

"David Carradine's T'ai Chi Workout" (JCI)

"Judi Sheppard Missett's Fitness Formula" (JCI)

"Richard Hittleman's Yoga Guide Course" (Clear Lake)

EXERCISE & HEALTH VIDEO

"Richard Hittleman's Yoga Guide Course" (Clear Lake)

"Judi Sheppard Missett's Fitness Formula" (JCI)

Janet Jones in "The FIRM Workout With Weights, Vol. 2" (Meridian)
workout, a vigorous exercise. We are looking at it as a long-range product, because it will take time to educate people as to what t'ai chi is. It's brand-new to most Americans.

"Right now, our thrust is going toward health food stores and new age bookstores, who already have a base understanding of t'ai chi. But if we do our job and make t'ai chi well known [in the mainstream], then it will deserve to be in places like Oshman's.

"It took us a year to get Kathy Smith going; a lot of these tapes take time. We're not in it for the quick killing or immediate gratification. We are looking toward the long term."

Yoga has already found its way into the catalogs of several major video labels: HBO/Cannon has released the big hits "Raquel, Total Beauty And Fitness" and "A Week With Raquel," both of which made the Billboard year-end Health and Fitness top 10 for '87. MCA has "Yoga Moves," Congress carries "Yoga Stretch Workout" and Spectrum sells "Renee Taylor's Yoga: The Art Of Living, Vols. I & II."

Yet it is small independent labels that have offered the greatest variety of yoga video product and they have generated significant sales in the "underground" network of health food stores and new age catalogs and bookshops. It is quite possible that this success in the alternative market may one day expand in a big way to mainstream outlets (as it happened for new age record companies in the last three years).

Among the best small label yoga videos are "Richard Hittleman's Yoga Video Course, Vols. I & II," released by Santa Cruz, Calif.-based Clear Lake Productions. Until recently, Clear Lake sold its product through the above channels as well as mass merchant and some video outlets.

Hittleman has a TV yoga show and has reportedly sold more than 10 million books on yoga. "We're doing really well and, although the tapes have been out for a while, we're still selling a few thousand copies a month," says Steve Harris, president of Clear Lake. The two videos have been picked up by Baker & Taylor Video and Harris feels that the expanded distribution into video stores will greatly help sales.

Diet and nutrition is a subgenre of health videos that has seen a number of releases. Morris Video, Video Gems, Simon & (Continued from page E-2)
Schuster, Vestron, New World, Self-Improvement Video, MGM/UA, Warner Home Video, Lorimar, and Goodtimes have all released product in this area.

But Allan Kaplan, president of the Applause video chain, is most excited about a new contender in the diet tape competition. "Diets Don't Work." The $29.95 tape was launched in September by Chicago-based Mediastar Television Entertainment and is based on the '85 bestselling book of the same name by Bob Schwartz. The tape offers sensible, no-nonsense advice about weight problems.

"We expect big things from it," for the tape to knock 'em dead," says Kaplan. "Number one, it was based on a best-seller; number two, everybody wants to lose weight the easy way; and, number three, the hottest things in the business world is stress."

"People have reacted very positively to the video," says Bill Neal, a producer with Williams-Beck Productions, who produced "Diets Don't Work." "It's a very straightforward approach and people who deal with weight as an issue in their lives can really relate to it. There are others, though, who can't really appreciate it, because they don't understand the issues involved. They've never had to grapple with weight problems. And so showing the video to them is like talking to a non-smoker about what it's like trying to give up smoking."

Another new weight loss program is "Body By Diet Center" ($39.95), which is available through the Diet Center chain of weight-loss centers. Advertisements in magazines such as Shape offer $10-off coupons on the tape, redeemable at the centers.

The health video genre has also addressed the problem of the ongoing AIDS epidemic. Cinema Group Home Video released "Safe Sex For Men And Women: How To Avoid Catching AIDS" last August, August. Morgan Fairchild hosted, and the tape featured interviews with Dr. Michael Gottlieb (an AIDS researcher) and Dr. Laura Sassinger (a marriage and family therapist). Also available is "AIDS: Changing The Rules," with host Ron Reagan, produced by AIDS Films of New York City.

The health genre of home video continues to diversify: there are excellent tapes available now on the aforementioned areas of massage, yoga, t'ai chi, diet, nutrition, pain and illness prevention, as well as relaxation, smoking prevention, mental health, first aid and drug prevention.

When video stores open more space to the genre and consumers can readily see the variety of interest product available to them, sell-through numbers will surely soar. Most of the subjects covered by the tapes are of broad-based interest.

As Robert Karcy, president of View Video (which has the "Massage Your Mate" tape), comments, "We have been primarily in the areas of music and the performing arts until now. But we have had great success with this massage video.

"The thing is—not everyone likes opera, but everyone likes massage."

10 MOST (Continued from page E-1)

President Ronald Reagan, who has been involved with health issues since the White House, is the most visible advocate for public health today. He is also the most visible advocate for exercise, especially from the waist up. The president's personal preference is for vigorous exercise, body sculpting, and vascular exercise, body sculpting.

"I think he's excellent," says one source, "people who deal with their health issues, he's excellent, but for the average person, he's excellent.

"I think this is excellent," says another source, "people who deal with their health issues, he's excellent, but for the average person, he's excellent.

"I think this is excellent," says another source, "people who deal with their health issues, he's excellent, but for the average person, he's excellent."
Prism ("The Total Body," "The Low Impact No Stress Workout" and "The Best Fat Burners") that followed its own exercise workout safety standards and reflected an industry-wide concern with injuries and lawsuits.

"As a buyer, I have to disseminate between the good and bad exercise videos, and there are a lot of bad ones," says West Coast Video's Harvey Dossick. "We try to look at ones that have had some participation by people in sports medicine or the medical profession in general. We don't want someone to get a heart attack [from trying to follow a video] and then sue us. We want the tapes tried and tested—it's an important factor."

Concern with injuries helped continue the momentum of the low-impact trend and Parade launched one of the lowest impact aerobics videos ever: "Walk Aerobics" with Leslie Tommelie.

Top-pop met aerobic-dance when Polaris Communications and Congress Video Group launched the four-part "Esquire Dance Away" series. Hit songs from the '50s, '60s, '70s and '80s are performed on the tapes by the original acts, in what Polaris claims is the first wedding of original hit music with the exercise genre.

Advantage Entertainment brought a new twist to sport and fitness marketing in September when it launched the first tape in its "Quik-Fit" series of sports/fitness/health videos purchased from other labels, packaged with related fitness items and sold by Advantage in special displays in mass merchandisers. Advantage will also sell its already-existing 11 "Video Plus" packages (which have tapes produced by Advantage) in the "Quik-Fit" line.

Prices points stabilized between $19.95 and $39.95 for most videos in '87. And in '88, Fox Hills brought out "Kathy Smith's Starting Out" at $19.95 on Jan. 28, a groundbreaking initial price point for one of the genre's biggest stars. And, on Feb. 1 Kartes raised the retail price for the hot-selling "Great Body" and "Super Body" series from $14.95 to $19.95 apiece. "In each case, we felt that the product was under-priced," says Jeff Jacobs, director of national sales for Kartes.

Sponsorship and promotional tie-ins continued to be important factors for many tapes in '87 and early '88. Tampax ("Esquire Dance Away" series), Soothing Touch massage oil ("Massage For Health"), Reebok

ORDER PERIOD: 2/1-3/14, 1988
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SUGGESTED RETAIL PRICE: $19.95
CATALOG NUMBER: 077
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*Consumers receive $2.00 rebate on suggested retail price from Lorimar Home Video by mailing enclosed card.

Order Period:
2/1-3/14, 1988
Shipment Period:
3/1-3/31, 1988
Suggested Retail Price:
$19.95
Catalog Number:
077
Program Length:
25 Minutes
Available on
VHS and Beta

Order Period:
2/1-3/14, 1988
Shipment Period:
3/1-3/31, 1988
Suggested Retail Price:
$19.95
Catalog Number:
077
Program Length:
25 Minutes
Available on
VHS and Beta

Extra value with every tape!
40 page massage handbook
Free "Soothing Touch" massage oil coupon
Color Poster Available
Joanie Greggains” and “Fitness In A Minute With Jake Stein-
feld.”

“Easily 60% of Joanie’s sales have come through mass mer-
chandisers such as Lechmerek, K
mart, Sears and Walmart. Joanie is traveling a lot, doing in-
stores with mass merchandisers and with video specialty chains.
She draws a nice crowd and will continue promoting the tape
this spring and summer,” says Kathy Callahan, vice president
of sales & marketing for Forum.

She notes that the Steinfeld tape has gotten a boost from its
sponsorship by Reebok, and Fo-
rum plans to link sponsorship to
the next Geggains title.

Mark Gilula, vice president of
marketing for Fox Hills Video,
estimates that video specialty
stores account for 50%-60% of the
sales of “Kathy Smith’s Winning
Workout,” with mass merchants
taking the balance. Considering
her widespread acceptance by
video specialty stores, that per-
centage again highlights the im-
portance of the mass merchand-
isers.

“The general merchandisers are probably 80% of our total
volume,” says Shelly Rudin, vice
president of sales for Parade
Video, which has some 17 exer-
cise titles with such figures as
Denise Austin, Joanie Greggains
(her first four titles), Leslie Tom-
meleco and Judy Sheppard Mis-
sett (three titles). “Our main
thrust is with retailers such as
Musicland, Target, K mart. Nor-
mal video outlets are maybe 10%.”

According to Jerome Bowie,
president of JCI, the sales
breakdown on his label’s three
Kathy Smith tapes (which cumu-
latively sold over 500,000
units) was 60% mass mer-
chant, 35% video stores and
5% direct mail.

“We continue to promote her
tapes and now we have a promo-
tion where if you buy three
Weight Watchers magazines
then you can get ‘Kathy Smith’s
Body Basics’ for $19.95. We
advertised this in 49 million
Sunday newspaper supplements
on Jan. 10. We feel the new Fox
Hills Kathy Smith tapes will give
a nice boost to our sales.”

At the end of ’87, JCI re-
leased “Judi Sheppard Misset’s
Fitness Formula.” Sheppard is
the founder of the Jazzercize fit-
ness organization, which has a
reported 350,000-400,000
members nationwide. She
already has hot-selling videos
out on MCA Home Video and Pa-
rade Video.

“In April, we are promoting
her tape in conjunction with
Lean Cuisine,” says Jerome
Bowie, president of JCI. “In 40
million boxes we will have an in-
pack coupon. With three or four
of these coupons you can pur-
chase the tape for a reduced
price. It’s a great ancillary mar-
et because if you make a sale
just 1/10 of 1% of the time,
then that’s 40,000 tapes. And
the demographics there are
great for us, because we’re hit-
ing mainly people between 25
and 40 who are healthy and
weight-conscious.

“At the Pathmark supermar-
ket chain we will also have a deal
where if you buy a video you get
a Lean Cuisine entree free. We
will have a 20-second commer-
cial for Lean Cuisine at the end
of the tape. And further cross-

promotion is planned. We think
it’s going to be a monster of a
tape for us, especially since she
is the head of such an enormous
fitness organization.”

As of De-
cember we were at about
25,000 with the video and we
expect it to top 100,000 in ’88,” says Bowie.

Paul Anthony of Full
Force says “Guess
what’s coming to
your crib, Body
Sculpt. Everyone
should have a copy.”

“Body Sculpt is def-
icitely an ‘A’ rated
video.” Best of
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VID-23/High Energy Aerobics
VID-24/Vital, Vigorous & Visable
JAZZERCISE
VID-24/Fight & Toned
VID-25/Fit & Physical
VID-26/The Beat Yet
CAL DEL POZO
VID-29/Bunniculas

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By Steven Dupler

New York RCA Recording Studios, a landmark facility that houses two of the last orchestra-sized studio rooms in New York City, is undergoing major renovations in order to attract more film scoring, big-band, and television-commercial business.

Heading up the renovation project is studio consultant Don Frey, who is working in tandem with producer Phil Ramone at A&R Studios here. Frey was brought in just about a year ago, after the Bertelsmann Music Group acquired RCA. At that time, he says, the West German firm was unsure about the future of the recording studios.

"I was looking to get involved in another big room (A&R's large studio room C) and BMC felt the studios had been neglected and weren't bringing in enough business to justify their existence," says Frey. "So I thought, well, I'll allow you X amount of money to renovate the studios, and I'll use my best efforts to bring in those big-room clients and get the studios back up to speed."

The big Studio A and Studio C rooms continue to host large track-sessions for clients like Red Seal, CBS Masterworks, Placidio Domingo, and others. Film director Spike Lee was in recently for a 10-tracking dates with an 85-piece orchestra for the score of his new feature film School Daze.

It is the postproduction and digital-mastering suites, however, rather than the tracking rooms that generate the bulk of RCA studio operation's revenues.

The label's vast library is used by such major clients as Reader's Digest, in addition to a sizeable revenue for BMG. "The prior indifference on the part of the label to the tracking business has been slowly the result of having a very successful postproduction department," says Frey. "Since the acquisition, however, that attitude has changed."

The first phase of the renovation—remodeling and re-equipping Studio C—is already complete. The studio room—which measures 50 feet by 75 feet, with a 25-foot-high "floating" ceiling—is already online and is being booked for work. Frey says that all the old wiring in both the control room and the studio was ripped out and replaced by high-grade Monster Cable for all cue lines, microphone lines, and monitoring.

In the control room, a new Sony MFX-3000 recording console has been installed. Frey says the board was chosen after RCA technicians determined it was "the quietest console out there." The MFX-3000 also boasts a "true 2dB of headroom per channel," a design feature he says is extremely important when recording orchestras and big bands.

In a live session with an orchestra, the session is so "big" that sometimes "things get away from you," he notes. "It's important to have a huge headroom so that you don't blow a take."

Engineers and producers are offered their choice of tape machines from Studer, Ampex, Studer tape, and PCM-3324 digital multitracks. The Studio C control room also features an Otari analog 4-track for film sound, plus a board made by Bryston, Macintosh, and Hafler.

One thing making Frey's job at RCA a little easier is the close relationship of the recording engineers to the union. In the past, the facility had not allowed independent engineers into the studio, which helped lead to a falloff in business during the past few years.

"Years ago, you had to bring in an RCA engineer to work on a project at this studio," says Frey. "That was fine in the old days, but over the past few years the industry as a whole has shown much more to using independent engineers. The union's position put RCA Studios out of step with the times."

Now, says Frey, the union has "conceded certain areas of content that had annoyed outside producers. Indie engineers are now coming here now, and the union is very much on their side. They didn't want to see the studio closed."

Frey says the next stage of the renovation has yet to be determined, although he notes he would like to bring in "a real showpiece for RCA."

In the meantime, Frey is working on meeting the timetable he set for the month, which he figures to have come aboard. "We're under pressure to get the combined sales of all the rooms to over $1 million within this year," he says. "Right now, we're at $500,000."

Rca Studios getting major face lift
More Film, TV, & Big-Band Biz Courted

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

Mca-gevaert Inc. has spun a major new tape-based tape. After more than a year of testing and evaluation, Mca records says it is now exclusively using Agfa's pe 649 duplication tape for its front-line cassette releases.

MCA had been a long-time customer of the now-defunct Capitol Magnetics Products; since that firm closed its doors several months ago, there had been much industry speculation as to which tape manufacturer would land the plum label account.

"We did all kinds of studies [including] bench tests and listening tests," says Gene Wooley, vice president of recording and quality assurance for MCA. "We were looking for a tape that could give us the same response as the digital master. Pe 649 simply tested the best."

Andrew Da Puzzo, Agfa's national sales manager, notes that the tape formulation has "met with considerable acceptance" from many major record labels. "The MCA announcement adds credibility to our claims that this duplication formula is the best making," he says.

The MCA cassettes duplicated on Pe 649 are identified by the "Hi-

Sound investment

The final frontier: the enterprise in Burbank, Calif., continues to upgrade its already impressive facilities. The studio recently added a Synclavier 8-track direct-to-disk digital recording system to its Synclavier-equipped preproduction control room. The powerful new tool has the potential to be a considerably money saver for clients as well as a tool to enhance creativity, says Enterprise director Craig Huxley.

"It's able to perform digital-to-

digital transfer to and from the Mit- subishi""32-track or 2-track without loss of generation is the ideal time-

saver," Huxley says. "There's no rewinding or fast-forwarding delay, so you can get to any section of a project instantly. You can record numerous takes, then splice the pieces together without losing track of, nor in any way damaging, them. This ultimately maximizes freedom for creativity."
BY CHRIS MORRIS

BURLINGAME, CALIF. A formula for deep buying of new A video titles was among the intelligence offered at the Video Software Dealers Assn. "Financial Planning & Inventory Management Seminar" at the Airport Marriott Hotel here Feb. 23.

For the fourth consecutive year, Harry Landsburg, a partner of the public accounting firm Laventhal & Horwath, conducted the day-long session, which also covered such fiscal areas as rental pricing, the creation of a business plan, cassette depreciation, buying and selling a video store, and working with lenders and accountants.

Landsburg's session, the "Financial Planning & Inventory Management Seminar," was one of two day-long courses in a traveling road show that also features a session on store management. Other regional dates: March 22-23 in Cambridge, Mass.; April 12-13 in Denver; and May 24-25 in St. Louis.

Approximately 50 retailers from the West, most of them representing single-store operations or small chains, attended the seminar in this San Francisco suburb.

Perhaps the most revealing portion of the program came near day's end, when Landsburg addressed the hot issue of A-title depth as part of a presentation on inventory management.

After accepting a number of suggestions concerning factors that influence the depth of purchase on a title, Landsburg said, "This is hardly an easy thing to do—there are so many factors involved. How do you buy the depth you need without beating up on your budget?"

Introducing his method for gauging A-title depth, Landsburg said, "This is the way to make a somewhat reasonable calculation to manage your depth without killing your cash flow."

Taking "Beverly Hills Cop II" as an example of a full-price A title, Landsburg noted that a wholesale price of $60 plus $5 in handling expenses (delivery, packaging, etc.) brings the recovery cost on a cassette to $70. Thirty-day dating from the distributor is assumed.

At a rental rate of $3, it would take a video store around 23 turns to recoup the initial investment.

Copy depth is arrived at by dividing the prospective number of customers interested in a title and dividing by the "rental window"—the period during which a title enjoys its greatest rentalability.

In the hypothetical case of "Cop II," Landsburg divided 1,000 potential customers (out of a store's 3,000-customer base) by a 30-day rental window to arrive at a depth of 30 copies.

Assuming that a tape is available 70% of the time, the copies purchased will rent approximately 21 times within the 30-day window—roughly equivalent to the 22 turns needed to pay off the cassette on the distributor's 30-day deadline.

Landsburg demonstrated that this essentially self-liquidating system also works in a case in which more than one major A title is available in a given month.

Addressing the impact of market competition, Landsburg repeatedly pointed out that low-balling rental prices is an ongoing issue that independent retailers should weigh carefully.

"You will hear me say more than once today that this industry is crazy for not raising (rental) prices," he said.

He added, "You get what you pay for—that idea should have carried over significantly into this industry."

Of mass merchandisers and convenience stores who continue to charge $1 a night, Landsburg remarked, "If their objective is just to shake out the marketplace, they have to be extremely well capitalized. The loyalty they are building is largely price, which in many cases is not loyalty at all.

(Continued on next page)
Del. Court Backs Dealers In Suit Over Adult Vids

DOVER, DELAWARE The Delaware Supreme Court ruled recently that videocassette stores that carry X-rated titles need not have a special state license to operate unless there is evidence the store will promote obscenity and prostitution.

The state’s highest court ruled that regulations in the state’s Adult Entertainment Establishment Act that restrict X-rated movie houses, bookstores, and massage parlors do not apply to stores that carry X-rated videos along with a wide variety of other rental videos unless the X-rated videos are viewed on the stores’ premises.

The decision came in a suit brought by three video-store owners against the town of Ocean View, Del., where officials denied the store owners permission to open their outlets. The town officials maintained that their decision was legal because the rental of X-rated videos would account for 25% of the retailers’ trade.

MAURIE R. ORODENKER

N.J. Sen. Panel: No ‘R’ Vids For Kids Under 17

TRENTON N.J. The New Jersey Senate’s Law, Public Safety, and Defense Committee has unanimously approved legislation that would prohibit children younger than 17 from buying or renting X-rated videocassettes.

The move was a defeat for members of the video industry, who are lobbying against the proposal. The measure now goes to the full Senate for debate and a vote.

Video-industry lobbyists say the legislation is unnecessary, intrusive, and probably unconstitutional. Video retailers who testified before the Senate committee said they do not allow children to rent or buy adult videos without express parental consent.

MAURIE R. ORODENKER

DEEP-BUYING FORMULA
(Continued from preceding page)

“At the $2 [per night] end, you can certainly continue to go . . . but what you have to do is supplement the income” with revenues from concessions and other ancillary products, he added.

Ultimately, he said, “$3 a night makes more sense,” since it allows for more in-store marketing and promotions.

Landsburg’s presentation also recapitulated information on tax reporting of videocassette depreciation (Billboard, May 30) and the valuation of a video store for sale or purchase (Billboard, Sept. 12).

A NEW PROGRAMMING REVOLUTION IN HOME VIDEO...

VIDEO FOR YOUR AUDIO!

IMAGE POPS, the exciting video collection from Millennium Films, Inc. in association with MPI Home Video, is a one-of-a-kind concept that lets viewers sync up their library of records, tapes or CDs to six fun-filled programs. Bolstered by a national advertising and publicity campaign, consumer contest, and high-impact packaging, IMAGE POPS will be a favorite collectible for your retail customers. And who can blame them! IMAGE POPS is . . .

- **timelapse**
  - With its diverse categories and nostalgic themes, IMAGE POPS will continue to be a favorite for years to come.

- **highly repeatable**
  - Because IMAGE POPS lets the user control the audio, the experience is different every time — a retailer’s dream of repeat sales and rentals.

- **a collectible**
  - With the many categories of IMAGE POPS, video lovers of all ages will want to collect the entire set for parties, home enjoyment, and their own video libraries.

- **priced to sell**
  - At $14.95, IMAGE POPS won’t stay on the shelves for long.

The continuing series of IMAGE POPS is available through MPI Home Video. Please call: 1-800-323-0442.
(Inside Illinois: (312) 687-7881)

Preorder date: March 14, 1988
Street date: March 30, 1988

Watch for specially designed IMAGE POPS countertop displays in full color!
The five “prepaks” of compact disks that PolyGram has prepared for video stores will ship in an assembly-ready, countertop-display piece.

PolyGram CD Prepaks Target Video Outlets

BY BRUCE HARING

NEW YORK PolyGram Records has introduced a compact disk promotion aimed at video- and book-store patrons, offering retailers five different categories of “prepaks” that will ship complete with a fully-assembled counter display.

The prepaks, which include some of the label’s most popular titles, will be made available to video and book outlets, as well as other alternative stores that do not have CD sales experience, says Jim Urie, the senior vice president of sales and branch administration.

PolyGram branches are accepting preorders for the product until March 18, with shipping slated for the week of April 11th. Thus, it will assemble quantities for each prepak according to actual demand.

Urie says these packages will only be sold to video distributors. Video or book stores cannot order the goods directly from PolyGram.

Urie says the increasing commitment that major video distributors like Ingram, Schwartz Bros., Commtro, and Baker & Taylor have shown to the CD format, along with the mounting interest expressed by video stores, prompted this program.

According to Urie, the display piece is designed to meet the needs of the targeted stores. He says a frequent comment from video dealers who have examined diversifying into CDs is that they do not have fixtures to accommodate the product.

Assembling the special counter display is an “idiot-proof” process, Urie claims. Set-up requires retailers to remove the display from the carton, place it on the counter, and begin selling. Each display will hold 60 titles, running 20 deep in three slots.

The distributor’s wholesale cost for full-price pop and classical prepaks is $618—a 6% discount on the usual cost of PolyGram’s full-list classics. Midline selections of pop, (Continued on page 46)
WINNERS FOR THE HOT YOUTH MARKET!

LESS THAN ZERO
IT ONLY LOOKS LIKE THE GOOD LIFE.

ANDREW McCARTHY JAMI GERTZ ROBERT DOWNEY, JR.

"★★★★★ "I was very moved by it. It is a really good movie." — Roger Ebert

- Twentieth Century Fox

Cat. No. 1649

VIDEO RELEASES

Symbols for formats are:
- Beta, v - VHS, and * - Laser

Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

BOMB AT 10:10
George Montgomery
- Video Treasures: $9.95

DERANGED
James Gailis, Jane Hamilton
- Republic: $79.95

FLESH
Joe Dallesandro, Geraldine Smith, Patti D'arbinville
- Paramount: $159.95

FREEDANSE II
Exercise
- MCI: $29.95

GREAT EXPECTATIONS
John Mills, Alec Guinness, Valerie Hobson
- Paramount: $149.95

HAMLET
Laurence Olivier, Eileen Herlie, Jean Simmons
- Paramount: $199.95

HEAT
Joe Dallesandro, Sylvia Miles
- Paramount: $199.95

THE IMPORTANCE OF BEING EARNEST
Michael Redgrave, Edith Evans, Margaret Rutherford
- Paramount: $199.95

THE INTRUDER
Jean-Louis Trintignant
- Video Treasures: $9.98

MUTUAL RESPECT
Lloyd Bridges, Beau Bridges
- Video Treasures: $9.98

MY LIFE AS A DOG
Anton Glanzelius, Tomas von Bromssen, Ann Liljen
- Paramount: $79.95

A NIGHT TO REMEMBER
Kenneth More, David McCallum, Honor Blackman
- Video Treasures: $9.95

NO ROOM TO RUN
Paula Prentiss, Richard Benjamin
- Video Treasures: $9.98

ODD MAN OUT
James Mason, Kathleen Ryan, Robert Newton
- Paramount: $199.95

ROLLING VENGEANCE
Ned Beatty, Don Michael Paul, Lawrence Dane
- Charter: $70.98

STREET LAW
Franco Nero, Barbara Bach
- Video Treasures: $55.98

TRASH
Joe Dallesandro, Holly Woodlawn, Jane Forth
- Paramount: $59.95

THE WEST OF THE IMAGINATION
Documentary
- Paramount: $59.95 each

THE WOMEN'S CLUB
Michael Pare, Maud Adams, Eddie Velez
- Lightning: $79.98

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.

Lorimar hopes to put the romance back into home video with its new Double Feature Romance line ... see page 37
SHRIEKING EELS, TORTURE, SWORDFIGHTS, THE PIT OF DESPAIR, THE CLIFFS OF INSANITY.

DATING SURE WAS TOUGH ONCE UPON A TIME.

It's a benti fairy tale. Complete with all the fencing, fighting, chases, escapes, and silly accents you'd expect. Plus one or two complete zingers only Rob Reiner (director of "The Sure Thing," "Stand By Me," and "This Is Spinal Tap") could dream up. Roger Ebert calls it: "One of the funniest and most charming comedies I've seen in a long time. Two big thumbs up!"

Joel Siegel of ABC TV enthuses: "It's thrilling, exciting, very funny and absolute magic. Don't miss it!

The Princess Bride. It's no longer long ago and far away. In fact, it's now available on videocassette and laser videodisc.

POLYGRAM PREPKS
(Continued from page 4)

Each display will hold 60 titles, running 20 deep in three slots.

Jewscamp, Robert Cray, and Def Leppard. Full-price classical pre-paks feature Vladimir Horowitz, John Williams & the Boston Pops, and Luciano Pavarotti.

The pop midline has a heavy representation of classic rock, including offerings by the Bee Gees, Cream, and Kool & the Gang. The jazz package includes titles from Chuck Mangione, Charlie Parker, and Sarah Vaughn.

All of the prepak product represents "universal, safe sellers," according to Urie.

Mom-and-pop record stores in need of fixtures need not apply for the new prepaks, Urie says. Instead, PolyGram is targeting shoppers that have not yet tapped the CD market.

"We're very interested in bookstore," he said. "Book readers will buy jazz and classical CDs. We want them to see [the display] once they're at the counter with their credit cards out."

He adds that since Ingram operates a large book distributor, the Nashville-based wholesaler could help place its prepaks at such outlets. Other video distributors also sell bookstore accounts.

Zenith's 845-512 care kit for compact VHS camcorders.

Camcorder-Care Kit

Zenith is marketing a compact-VHS camcorder-care kit that is packaged in a reusable "library" case.

Included in the Model 845-512 package is a lens-care kit, a tape-head-cleaning unit, and a blank compact-VHS tape. The container doubles as a case that holds eight tapes.

The suggested retail price is $39.95.
### TOP VIDEOCASSETTES RENTALS

<table>
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<tr>
<td><strong>NO. 1</strong></td>
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<td><strong>TITLE</strong></td>
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<td><strong>COPYRIGHT OWNER</strong></td>
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<td>1  5  PLATOON</td>
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<td>Hendel Film Corp.</td>
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<td>Charlie Sheen</td>
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<td>2  7  DIRTY DANCING</td>
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<td>Vestron Pictures Inc.</td>
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<td>Patrick Swayze</td>
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<td>Jennifer Grey</td>
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<td>3  4  ROBOCOP</td>
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<td>Peter Weller</td>
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<td>Nancy Allen</td>
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<td>4  5  PREDATOR</td>
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<td>A. Schwarzenegger</td>
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<td>5  5  LA BAMBA</td>
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<td>Eva Morales</td>
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<td>6  3  NO WAY OUT</td>
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<td>Gene Hackman</td>
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<td>7  6  DRAGNET</td>
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<td>Dan Aykroyd</td>
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<td>8  2  SPACEBALLS</td>
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<td>Rick Moran</td>
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<td>10 17  LETHAL WEAPON</td>
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<td>11 10  THE BIG EASY</td>
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<td>12 10  THE SECRET OF MY SUCCESS</td>
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<td>13 15  OUTRAGEOUS FORTUNE</td>
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<td>Shelley Long</td>
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<td>14 9  REVENGE OF THE NERDS II: NERDS IN PARADISE</td>
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<td>James Caan</td>
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<td>24 24  MOYSISTORS</td>
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<td>36 10  MASTERS OF THE UNIVERSE</td>
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<td>40 10  THE MONSTER SQUAD</td>
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<td>Andre Gower</td>
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<td>Roger Kiger</td>
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**Recording Industry Assn. of America gold certification for theatrical films, four of 75,000 units or suggested list price income of $3 million (20,000 or $1.7 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 50,000 units or suggested list price income of $5 million (60,000 or $3.4 million for nontheatrical made for home video product; 50,000 units or a value of $2 million for music video product).**

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### VIDEO RETAILING

BY JIM BESSMAN

NEW YORK Combining its co-owner, president, and COO with a successful home video business, HBO Video hopes to become Manhattan’s first video dealer that delivers to business offices.

HBO Video’s main office is open from 8 a.m. to 6 p.m., and the store for delivery is open from 5:30 p.m. to 7:30 p.m. The service will specialize in new releases, hit titles, and adult videos.

Our research indicates that 80% of rentals concentrate on 20% of the titles and that these are mainly new releases and adult titles,” says HBO vice president of marketing, new releases/feature films and Steve Zales, marketing manager for HBO Video. (Photo: Rick Segal)

New York’s Hotline: ‘Like A Video Store On Wheels’

“I don’t believe in the video store anymore,” he says. “They concentrate on quantity of [individual film] titles, when the idea is to get you the film you want when you want it. Otherwise you go to the store for a new release like ‘RoboCop’ and it’s out, so you’re stuck with ‘Howard The Duck’ or some other film you don’t really want to see.”

To make the Hotline concept work, Blake is relying on his former messenger-service-company partner, who now heads an association of messenger services and can supply him with what Blake calls “unlimited” access to messengers. “It’s different than a messenger service in that it’s not an immediate pickup, but more like [United Parcel Service]. We break down our delivery areas into zones so our deliveries can truck bulk tapes to their zones between 1 p.m. and 5 p.m. The messengers get a flat fee per tape and deliver a large amount of tapes per area to make it worth their while as well as ours.”

Blake has yet to begin advertising, but he claims that advance word of Hotline’s service already has the company’s phone ringing off the hook. “I’m a prime example of a couch potato, and this is something I’ve dreamed of,” he says. Hotline hinges on credit-card guaranteed transactions. It offers a $5.99 rate for weekend rentals and a $3.99 fee for a second rental.

Blake says a catalog of new releases will be made available to his clients monthly.

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**Canadian dealers band together to form trade group ... see page 37**
CSN Shifts Emphasis To Popular College Acts

BY JIM BESSMAN

NEW YORK College Satellite Network (CSN), which recently added rock and top 40 acts that have dominated its programming, is moving instead toward acts that are more appealing to the college radio level, such as Fleet Foxes, Lulule and Gene Loves Jezebel.

The direct-broadcast satellite-delivered video service, which distributes music programming to more than 600 colleges nationwide, has acquired the top 40 acts from 2011/2012 album rock and top 40 acts that have dominated its programming, is moving instead toward acts that are more appealing to the college radio level, such as Fleet Foxes, Lulule and Gene Loves Jezebel.

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TV Contest Prompts Unprecedented Response

Holland’s ‘Soundmix’ Spawns Stars

BY WILLEM HOOS

AMSTERDAM A Dutch John Denver look-alike featured on KRO-TV's "Soundmix Show" has thrown the country's telecommunications system chaos. More than 1.2 million callers jammed switchboards after the broadcast, paralyzing emergency services and halting all national and international calls for nearly two hours.

Joe Van Den Brom, a 29-year-old military policeman, has become an overnight sensation after winning the looks-alike contest on the "Soundmix Show." Contest preliminaries have been running in Holland and Belgium since spring 1987. At least three local record companies are reported to have offered recording contracts to Van Den Brom.

The live final was watched by 6.6 million Dutch viewers and by an additional 4 million in Dutch-speaking areas of Belgium. For the first time since a contestant began four years ago, audiences were invited to decide the winner themselves by calling a series of toll-free telephone numbers. The show's producers had predicted that about 50,000 viewers would cast votes in this way, but during the event more than 1.2 million people did, with catastrophic results. A different voting system is planned for next year.

Now other European broadcast companies have expressed interest in the "Soundmix Show" format, which requires contestants to mimic superstar acts and sing live to back-up tracks of the stars' hits. Contestants who imitated Madonna, George Michael, Tina Turner, Whitney Houston, and others were featured in the final.

Van Den Brom, whose voice is uncannily like Denver's, impressed viewers by eschewing backing tracks and playing guitar himself during his rendition of "Leavin' On A Jet Plane." His near-perfect imitation was devised with the assistance of the national John Denver fan club, of which Van Den Brom is a longtime member, and the club has sent a videotape of the show to Denver himself in the U.S. Denver's reaction is not known.

Despite his sudden celebrity, Van Den Brom remains uncertain as to whether he will sign a recording deal, saying he knows nothing about the business and has a good job as a military policeman.

However, all past winners have gone on to construct lasting careers in show business here. Dutch schoolgirl Glenda Peters, who imitated Randy Crawford in 1985, still records and gives concerts, while Dutch counterpart Gerard Joling, a Don McLean look-alike, has become a superstar here and will represent Holland at this year's Eurovision Song Contest. Last year's winner, Peter Douglas, now known as the Dutch Frank Sinatra, signed with the independent CBE label and has released a Sinatra-medley album titled "Stars On Frankie."

Dutch record industry executives have mixed feelings about the show and its powerful star-making potential. Some believe it provides a valuable reservoir of new talent, while others feel that it makes life for up-and-coming acts not featured in the show even harder than before.
Ex-Video-Retail Exec. Opens Richmond, Va., Unit

BY BILL HOLLAND

RICHMOND, Va. In November, Bob Tankersley opened the only compact-disc-only store within 100 miles of this growing city. He likes Richmond a lot.

Tankersley moved down from Washington, D.C., two years ago while he was working as operations manager of Video World and helped plan and facilitate the growth of that 20-store chain. And when he left the video field to go into business for himself, he had a definite concept in mind. He wanted to open a compact-disc-specialty store.

“I didn’t want to do it in a big city and be overwhelmed by all the big chains,” he says. “Richmond seemed the obvious answer.”

The result is Digit’s, a 2,400-square-foot store on fashionable, upscale West Broad Street in the city’s west end.

Tankersley says the store’s concept is based on one major premise: to provide good customer service.

“There’s a big need for it,” he says. “Before I decided to go into this, I’d go to a record store’s CD counter, and I would never get what I felt was even adequate service. It was like I was buying a single opposed to one or two $16 or $17 CDs. No one was willing to suggest anything. If they didn’t have it, too bad for you.”

So, Tankersley says, he formulated his strategy for Digit’s on “what the competition is missing—and isn’t doing.” He placed top priority on researching new releases, offering special ordering, and advertising special sales.

Also, he recognized that many customers like to audition CDs before deciding whether to buy them, so he installed a massive, 8-foot-long oak bar with portable players and headphones. “Customers can come in, ask about the album and then listen to what they’ve chosen.”

Tankersley says the store is one of the largest CD-specialist units in the country. He has about 7,000 CDs comprising more than 4,000 titles in stock. “If people come in the first time, they stop and go. ‘My God, are all these CDs’?”

Digit’s gets most of its product from independents and independent distributors, especially from Schwartz Bros. in Lanham, Md.

How about product mix? “I’m more interested in catering to what my customers want than in having, say, 150 copies of a [Michael] Jackson album.” He says, “I’m more interested in big titles, big, commercial numbers. I’ll have them, but I want to also provide the kind of albums my customers can’t seem to find elsewhere.” His advertising leans heavily on radio spots, but he also runs ads in local newspapers and magazines.

One of Digit’s newest features is a 24-hour-a-day phone service that provides customers with information about new arrivals, upcoming releases, and other industry-related news.

The store is located in an upscale neighborhood what Tankersley calls “yupland,” with trendy restaurants nearby. “I think we’re in the right location,” he says, chuckling. “These folks are my demo.”

Panel Examines Dance Marketing At Miami Confab

BY GEOFF MAYFIELD

MIAMI, Fla. Purveyors of dance music should rely on in-store play copies as they view the fast-growing, but as yet unformed, new market. And fans of that market should be encouraged to seek out the specialty stores through exposure and sales.

That advice was prescribed by a panel of retailers, marketers, distributors, and label representatives during the “Retail And Marketing Seminar” held here Feb. 24 at the third annual Winter Music Conference.

In-store play is such an important sales catalyst for Diane Dragon, principal owner of three-store Northern California web Starr Records, that she will not wait for promotional copies on acts that are starting to spark excitement among her customers. Instead, she says, she will open copies from stock in cases where she is convinced that in-store play will further boost sales.

However, sole reliance on promotional copies will do little for a record without follow-up, said Cindy Barr, director of purchasing and product management for 40-store Miami-based chain Speck’s Music. She stressed that buyers are inundated with product from both majors and independents and says the independent labels to reinforce shipments of their priority titles with a phone call or email. “It’s the independent’s responsibility to reinforce their independent labels,” she adds.

Similarly, Fred Held, general manager of Atlanta-based distributor Justin and moderator of this panel, said the independents should not hesitate to phone distributors when a title seems to be making a big sales splash. He explained that “sales players,” indie distributors, are swamped with product. A record that is generating big initial sales might get lost in the shuffle if the label does not report such activity to distributors.

The panel was split on which types of labels provide the most comprehensive information services. Beverly Miziell, who runs Miami store Miziell Records, said she gets more promotions from indie labels than she does from majors. “I know the guys at Warner,” she said. Manager for Miami-based distributor JFL, said independent labels are spotty in providing promotional copy.

Held recommended an alternate strategy for smaller islands to pursue: Proactively throw some money at the independent labels to expose buyers, and possibly consumers, too, to several titles rather than one. Such tapes can be produced on a more cost-effective basis than press.

(Continued on page 52)
ALBUM RELEASES

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. A—a simultaneous release on CD.

POP/Rock

ACCELERATORS
Accelerators
LP: Polska Pro 1240/NA
CA: PCT 1240/NA

JOHN ANDERSON
Blue Skies Again
LP: MCA 615/NA
CA: SFT 615/NA

PATO BANTON
Never Give In
LP: WEA-MCA 42031/NA
CA: WEA-MCA 42031/NA

ROY BLOCK
House Of Hearts
LP: Sire 3124/NA
CA: SFT 3124/NA

DICKIES
Killer Clowns
LP: Ensign O: 12-73322/NA

FALCO
Falco
LP: Sav 25605/$9.98
CA: 25605/NA

FATES WARNING
No Exit
LP: Metal Blade O: 73330/NA
CA: 73330/NA

HALLOW’S EYE
Monument
LP: Metal Blade O: 73290/NA
CA: 73290/NA

MARTINI RANCH
Holy Cow
LP: Sav 25674/$8.98
CA: 25674/NA

THE MIGHTY LEMON DROPS
World Without Ends

RONNIE MONTROSE
Speed Of Sound
LP: Metal Blade O: 73332/NA
CA: 73332/NA

RETAIL TRACK
(Continued from preceding page)

WORLD’S SMALLEST: This column has been asking about odd-named stores and chains. What about store size? Are there any compact disk-only stores out there under 400 square feet? Ian Chan, vice president, CD Deli, on Seventh Avenue in Brooklyn, N.Y., hopes not. Two and a half years ago, the store’s 400-square-foot size was manageable. “All this product is driving us crazy,” says Chan, 22, who says, “The truth is, I opened this to make enough mon-
ey to go back to school. Now I’m trapped. We’re computerizing and planning for a second store.”

DOWN THE SEWER: Davidson’s Records in Oakland, Calif., is hanging in there despite a major interruption out front from a sewer project now in its sixth month. Says owner Neil Davidson, “It has meant noise, all sorts of people, and even more difficult parking than usual. It has also meant a test of this store beyond our worst expectations. Our sales are down. Our creditors are howling.” Neil’s wife Pascale teaches, and her income has come in harder than one ever. Lately the store has held even more concerts and in-store appearances to heighten interest. Recent events promoted jazz artist Frank Morgan, San Francisco-based Steve One and the Shades, and Cindy Lee Berryhill. Davidson says the store is just over 1,000 square feet!

Yes, we know you have been meaning to call. You can reach Retail Track and Earl Paige at 213-373-7010.

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(402) 435-5805
FAX: (402) 435-4722
Peanut Heaven’s ‘Roberto’: It’s A Hit

BY JEAN ROSENBLUTH

We had wanted to tell you about a few area record-promotion disk promotions being run by several labels, but because of especially tight deadlines this week and a few missed phone calls, it will have to wait. Hence, this week’s column is something of a bulletin board. To wit:

Peanut Heaven, a Pittsburgh, Pa.-based company that puts out children’s cassettes, is attracting attention from some unexpected quarters. It seems that a track on the “Good” album, a tribute to Roberto Clemente, the Pittsburgh Pirate who was killed in a 1972 plane crash while on his way to aid earthquake victims in Nicaragua, has been picked up by local top-rated KDRA-AM. The NBC TV affiliate in Pittsburgh used the track on a sports show, and various local publications have done stories on the song. For more information on “Roberto,” contact Peanut Heaven at 412-343-7177.

Folk Trade News is a much-needed new monthly covering the business of folk music. Included in each issue are sales and airplay charts, news, and reviews pertaining to both international and domestic acts. Given the nature of the music, most of the publication is devoted to indies. For more info, contact PTN at P.O. Box 5988, Hoboken, N.J. 07030; 201-656-6710.

CD-only label Breakthr’ Records (212-362-1689) is back in business after a two-year hiatus. Peppa Pohjola’s “New Impressionist” album is being distributed by Simi, Calif.-based Oxymoron.

Lots of activity at HighTone, the Oakland, Calif., label that spawned Robert Cray. Managing partner Larry Steen is among the “100 people with the greatest impact on the music industry,” according to BAM magazine. The California-based publication places him in pretty heady company, including David Geffen, Chris Blackwell, and assorted other big-wigs. Label artist Joe Ely has been hanging out with some notables as well. He guests on an upcoming PBS salute to Buddy Holly, backed by the original Crickets. Ely has been busy producing label mate Jimmie Dale Gilmore’s debut album, “Fair And Square.” The first single, “Trying To Get To You,” is just going out to country stations along with Bobby Durham’s “Let’s Start A Rumor Today.” Finally, Joe Louis Walker is finishing up a new album, after which he heads to England.

The Citizenz have been crowned Boston’s best unsigned band by top 40 WXKS. Their production on the station’s 1988 Battle Of The Bands contest; as a result, the track “Fears Are Failing” from the Citizenz’ “Dance Music” has been added to Kiss 108’s playlist. . . . Mercury/Celluloid artists the Goo Goo Dolls, whose stories for the ‘80s, will be the opening act for Roadrunner/MCA’s Gang Green on that group’s upcoming U.S. tour. The Dolls’ second album, “Jed,” is due this spring.

Panel Focuses On Dance Marketing

(Continued from page 50)

ing promo copies for every title released.

Held said indie labels should also be mindful of providing distributors with as much information as possible about records that are off to a fast climb.

The various mixes that punctuate dance music came under discussion largely at the insistence of audience member Farley Jackmaster Funk, a Chicago-based producer, remixer, and recording artist who is a conspicuous proponent of house music. Pan-

elist Mark Walker, a merchandiser and singles specialist for PolyGram, said the plethora of mixes—including bass, Miami, and house—tends to meet with regional acceptance rather than across-the-board success. Walker said, however, that overall, these various mixes are helping the dance genre.

Other observations offered by the panel:

• Starr’s Dragon said that discounts can boost a dance title’s sales, as is true for any type of musical product. Lower costs make it easier for a dealer to take risks on lesser-known artists, she added.

• Carey Vance, dance promotion manager for Virgin Records, with his label is preparing video samplers. Such tapes will not be confined to current releases but will also contain clips from forthcoming product.

• In response to complaints by smaller dealers that ad dollars are being gobbled up by PolyGram’s Winter said stores must work on the companies who sell them product, noting that majors provide co-funds to onshore.

Several of the smaller labels in attendance griped loudly that limited resources make it difficult to gain chart position or national attention for their acts. In many cases, such companies focus their energies on one region at a time, which makes it difficult to build high chart positions in trade publications.

Panelists Vance and Burt Goldin, marketing director for Transworld Marketing, opined that chart position should not be a priority for smaller indies.

“I don’t think you guys should worry about charts,” said Vance, who worked for New York-based indie label Vinyl/Mania before moving to Virgin. “Chart numbers don’t pay your bills.”

Goldin said that marketing used to mean “playing with charts. After five or six years, I started to learn that you can’t pay your rent with chart numbers.”

Juan Tovar, a store manager for Chicago-based JR’s Music, also sat on the panel. The “Retail And Marketing Seminar” was one of 16 sessions held during the five-day Winter Music Conference and attracted one of the weekend’s largest audiences. (For additional coverage, see stories, page 6, 25.)

The dust has finally settled down and the situation stays as follows: Jorge Pino, U.S. manager for BMG RCA Latin division, has resigned his position, effective sometime in March. According to Pino, who has been with the company for 13 years, the decision was made by mutual agreement. The reason behind his departure was a difference of opinion about changes planned for the division. Though Pino declined to comment on what the proposed changes were, he says he feels vindicated in his stand against them. During the 18 months he worked at BMG/RCA in Miami, his division showed profits for the first time ever. Prior to his job in Miami, Pino worked for RCA in Brazil and Spain. He will be replaced by the capable Maximo Aguirre, previously U.S. manager for WEA Latina. During Aguirre’s tenure, WEA Latina was raised from nonexistence to one of the most important labels in today’s Latin music scene. Aguirre is well acquainted with the Bertelsmann Music Group from his days at the Ariola label. There are no indications of what the changes in the BMG/RCA operation in Miami may be, but there are rumors of a possible relocation. Aguirre will be replaced by Luis P. Termerman, who departed the Profono label more than a year ago. Interestingly enough Pino, Aguirre, and Termerman are all Argentinians.

**BMG/RCA Latin chief steps down amid controversy**

"Nada Como El Sol," a selection of five songs—four in Spanish and one in Portuguese—by Sting, has been released as the A&M label. The lyrics in Spanish, adapted by Roberto Livi and produced by Jose Quintana, hold quite well against Sting's rock arrangements. There is a bit of an accent in the interpretations, uncompensated for by the electric piano or with conviction. The songs were part of Sting’s recent South American tour. One of them, "Ellas Bailan Solas," an indictment of the Chilean dictatorship, was banned in that country. However, this was a very good effort from an established rock artist to communicate his message to the many millions of Spanish-speaking people in Latin America and the United States.

**Classical KEEPING SCORE**

by Is Horowitz

Public Radio Stations continue to wrestle with the problem of adding listeners without settling on traditional music-programming concepts. This was a topic that once more concerned many who attended this year's conference of the Assn. of Music Personnel in Public Radio, held in Boston Feb. 17-21.

The audience for classical music, though devoted, is seen as static, and growth must be sought elsewhere. Some programmers at the AMPRR meet worried that what means lighter classics and more jazz, folk, new age, and pop.

Association president John Fischer, program director of WQRF Ventures’ WHAA, Iowa, is among those disturbed at the trend toward appeal-based formata rather than genre formatted. He deploys campaigns to bolster audience counts at significant cost to quality programming.

A record company panel heard pleas for better communication between labels and stations. Recognition of each other’s problems would help both, it was stressed. One longtime irritant is that stations buying subscription services have little repertoire choice. They’d like to be able to choose among a label's new releases when filling station quotas.

Ruth Dreier, music director of WNYC New York and chair of the panel, said these and other problems will get more attention at future AMPRR conferences. Several panels concerned with recordings, rather than

**Must classical radio bend to popular tastes to grow?**

LaSalle Quartet, a dedicated advocate of 20th century chamber music, has disbanded. The group’s most recent recording, coupling works by Arturo Schnabel and Michael Gielen, is due out on Deutsche Grammophon later this year. The quartet’s first recording for DG was released in 1981.

Leo de Gar Kula’s Sonic Arts recordings are returning to market after a long hiatus. A new nonexclusive distribution deal with Bainbridge Records has two Sonic Arts compact discs on current release, their first appearance on CD, and others are on the way. Issued so far are the Bachmaninnoff Cello Sonata in 3 Movements, conducted by Carl Nielsen; soundtrack for the film “Napoleon” by Carolyn Pope Kohler, and the more recent Mozart package featuring pianist Jeremy Muenhin and conductor George Cleve. A solo violin concert played by pianist Tibor Szasz is due later in March. The Colosseum system was used for processing.

Thirteen key radio stations across the country have agreed to air London’s new recording of Bach’s “St. Matthew Passion” complete on or about April 1 (Good Friday), says London’s Ellen Kazia. The album features Kiri Te Kanawa and the Chicago Symphony Orchestra & Chorus led by Sir Georg Solti.
For Whitlock's Modern Art label, perseverance pays off

offers to join Modern Art. "We're also in the midst of major discussions with top artists in the secular-Hispanic music area," he says. "We are talking with two artists who want to have an opportunity to document a pure and honest artistic expression. We're actively pursuing relationships with them to give these two artists—who are well recognized outside of the U.S.—a chance to express themselves in this country."

"At the same time, we're offering all of our artists a chance to be a part of a vision we all share. That may mean some sacrifices and suffering on all of our parts. We don't have time when fancy offices full of flowers, and we don't make any unnecessary trips. Every penny we make goes right back to the product. The artists can see everything we have—everything we've done. And all have responded as I always dreamed they would."

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**Women will be doing the cooking at two festivals**

Univ. School of Music, will offer an annual scholarship to a deserving student of jazz percussion... Miles Davis' artwork will be on display at a Madrid exhibit. The trumpet master is currently prominent in the early stages of what's described as a long-term world tour... Quincy Jones has joined the board of governors of the National Academy of Jazz.
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French SNEP Stats. Leaders In Flux
1987 LP Sales Down: Cassettes, CDs Up

BY PHILIPPE CROCO

PARIS French record-industry turnover rose 5.7% in 1987 to €257.7 million, according to figures released in late January by the National de l’Edition Phonographique.

Sales of singles were worth €119.6 million, down 7.5% on the previous year, taking the U.S. dollar at an exchange rate of 5.29 French francs per dollar...

In unit terms, CD sales were up 100.4% at 12.47 million, and cassette sales up 5.8% at 22.18 million. CD volumes fell almost 24% to 20.4% million, and singles were down 8.1% at 45.7 million.

However, figures for December 1987 alone, when the French market first benefited from the introduction of reduced value-added tax (taxe additionnelle...)

The French industry is now on the right track’

Guy Duluz, who has just replaced Frederic Sichler and Bernard de Bosson, the two who originally held the SNEP presidency, notes: “As I take up my new post, I am in a position to say that the French industry is now on the right track...”

Feuds, Surprises Mark Australia’s ARIA Event

BY GLENN A. BAKER

SYDNEY After sweeping the first Australian Record Industry Awards yesterday and carting home six statues, current Australi-

nian Of The Year John Farnham proved his status has not dimin-

ished by collecting another three awards at the second annual event, despite not having released a single piece of new product in almost two years.

Farnham’s wins at the “down-under Grammys” were in the cate-
gories: ARIA World Tour, and best Australian contemporary record for the single “Touch Of Paradise,” and special achievement.

Heavy politicized rock band Mid-
night Oil took the honors in two cat-
egories: Australian song of the year and best Australian single, both for “ Beds Are Burning,” plus, indirectly, the best Australian-cover artwork award for its album “Die-

sel & Dust.” The exceptionally pop-

ular Icehouse also collected two stat-
es, both for the highly profitable “Million Dollar Man” and the com-

petitive Best Album.

Some 750 industry figures jammed the ballroom of the Sher-

aton Wentworth Hotel on Feb. 28 to witness the unrelentingly six-hour event, hosted by British rock star Cliff Richard. The awards attracted such visiting entities as George Mi-

chael and guest presenters Bryant Perry and Fergal Sharkey, but surprisingly few of the nominated and/or winning acts.

Only Kylie Minogue, Icehouse, Jenny Morris, Billy Birnigham, and Weddings Parties Amigos appeared to receive their awards, while John Farnham, Crowded House, Midnight Oil, Jimmy Barnes, Vince Jones, Hunters & Collectors, James Reyne, Paul Kel-

ly, and Hoodoo Gurus were partic-

ularly notable for their absence.

For INXS, currently touring the U.S., the evening was most def-

itively not a career highlight. Winner of last year’s best-Australian-group award (won this year by Crowded House), the group failed to win even one of the five awards for which it was nominated despite their recent ascension to the top of the U.S. charts.

During the evening, six legend-

ary recording/creative artists re-

presenting a wide variety of musical styles—Dave Bowman, Johnny O’Keefe, Col Joy, Slim Dusty, AC/DC, and Vanda & Young—became the inaugural in-

ductees of the Australian Record

Library (Continued on next page)

Italian Tina. Capitol artist Tina Turner tops off her Brazilian tour with the double golden certification of her ‘Break Every Rule’ album and gold certification of her latest release, “Tina Live.” Shown, from left, are Turner, Luiz Boaventura, managing director, EMI-Odeon; Chica Burnier, manager, international 4&I, EMI- Odeon; and Roger Davies, Turner’s manager.

Beatles CDs Sell 1.5 Mil In Japan, Says

BY SHIG FUJITA

TOKYO Sales of the 13 Beatles compact discs released here between February and October 1987 are close to the 1.5 million mark, according to Toshiba-EMI, with “Sgt. Pepper’s Lonely Hearts Club Band” the top seller, followed by “Abbey Road” and “Let It Be.”

The CDs available to date contain 186 of the 216 songs recorded by the Beatles. The remaining 27, in six different versions, are included on the “Past Masters Vols. 1 & 2” CDs released here March 7. Toshiba-EMI says it is confident overall sales of the 15 titles will top the 2 million-unit mark, since sales continue to be “very steady.”

As for the “pirate” Beatles CDs released last year by the CTI, those nine albums apparently sold only a few thousand copies each as most major record stores refused to handle them. Toshiba-EMI supplied stores with a specially prepared tape showing the difference in quality between the CTI and CTA re-

Feeds, Surprises Mark Australia’s ARIA Event

English Video Rentals Hit 7-Million-A-Week Mark In ’87

Library Policy May Affect British Vid Sales

BY NICK ROBERTSHAW

LONDON Consumer rental of pre-

recorded videos reached 7.1 million rentals a week in the last quarter of 1987, according to the latest survey by Gallup Video Software Monitor here.

The total is the highest ever recorded, 9% above the 6.5 million weekly hirings recorded for the final quarter of 1986. And with aver-

age hire charges rising from £2.25 a day to £2.50 a day in the interval, earnings are estimated at a record £17 million for the quarter, and at £57 million for 1987 as a whole.

The survey, which took in almost 13,000 homes, provides further encour-

agement for the British Video-

ram Assn., which has been anxious to see the proportion of regular renters among VCR owners increased. In the final three months of 1987, the percentage of VCR households renting at least once a week rose to 21%, the highest quarterly increase on record.

The CBA’s own sales figures for 1987 suggest steady growth in the industry, but are regarded as far from reliable, since the number of member companies submitting sales returns is not constant and major inaccuracies have been de-

rected in the figures that are sub-

mitted. Since the second quarter of 1987, self-through figures from market leader Video Collection have also been included, rendering com-

parison with earlier periods useless.

The BVA is now under pressure to set its statistical house in order by separating rental from sell-

through product, and by making further efforts to ensure accuracy and a constant level of returns.

Final figures for 1987 are still un-

available, but third-quarter results show sales worth £58 million from 2.42 million units sold. Cumulative figures for the first three quarters of 1987 show 5.8 million units sold, with a value of £168 million.

Prospects for future growth may be influenced by U.K. government policy on public library spending. Many libraries operate video-soft-

ware lending departments, and a green paper on the subject is currently under discussion calls for these to be put out to tender.

Rental charges in the private sec-

By William O’Connor ( Continued next page)
France’s Channel M6 Surprises Its Critics

Music Content Upped, Vidclip Production Backed

BY PHILIPPE CROCO

PARIS Efforts to bring a new music-dedicated television channel to France have met with complications; M6, the general-interest channel that replaced music-dedicated TV6 in March 1987, has proved a surprising success and is raising more music programming that had been expected.

M6 took over from TV6 amid heated protests from the music in industry here, which feared that domestic production would no longer be supported. Several top government officials, including Communications Minister André Santini, have since promised to support the new channel, but they have warned that it would probably have to be distributed by cable.

Cable in France attracts few subscribers, and any cable-distributed service would find itself in competition with the Sky Channel and MTV Pan-European satellite channels. MTV was given the go-ahead to broadcast in France in December. Jean-Loup Tournier, head of the authors’ society SACEM, has insisted that only a terrestrial broadcast service could be viable, and Jean-Paul Baudoucoux, president of the powerful NRJ radio network, says his company would withdraw its support from the project if it is to be carried by cable.

Meanwhile, M6 has surprised critics by including more and more music programming in its own schedule, "generalist" format. The station broadcasts about 45 hours of music programming weekly—

‘We air over 1,200 clips a month’

about one-third of its output. All-night music broadcasts are being planned for weekends, which would bring the music-programming figure to more than 60 hours.

M6 has also proved an unexpectedly strong supporter of the French-videoclip-production sector, which was thought to be in deep trouble after TV6 was shut down. In fact, M6 is now the country’s leading clip producer, with 95 clips in production and another 100 in co-production.

Says variety director Catherine Régner: “We broadcast more than 1,200 clips monthly, paying around $100 for each screening. We are a new channel with a small budget that puts out 130 hours of programming a week for only $1 million, about the price of a single high-budget variety show. We work very largely with young outlet-side companies, and two-thirds of our clip budget is independently made productions.

“We have a policy of sponsoring concerts: Level 42, Toto, Johnny Hallyday and others. And Image are some of the artists we have booked recently, and at MIDEM this year we co-produced a number of videos for Channel 60% French music to 40% Anglo Saxon and international product.”

If a new music channel does see the light of day, M6 will demand a renegotiation of its broadcasting remit. The station, which put the money loser and is made possible only by revenues from other programming, M6 also notes that TV6, which began in 1985 with an output of 90% videoclips, progressively reduced that figure to 50%,

The controversy is expected to become a feature of France’s presidential elections, which take place in April. The prospects for a new channel remain uncertain, while M6 is able to point to its music-based programming and to market research that indicates a predominantly youthful audience growing by 900,000 viewers a month.

Studio Allege Copyright Breach

Japanese Vid Cos. Probed

TOKYO Japanese police have investigated two video rental companies here following complaints from Universal and Paramount in what is believed to be the first police action concerning copyright infringement on videodisks.

The two companies are Funi Trading and Doby Trading of Tokyo, which between them operate seven video rental stores in the city. Both are headed by Fujii Kenji, who, according to police inquiries, allowed the stores to rent LaserVision videodisks of titles, including “Witness,” “Jaws II,” and “Rocky The Future” on a total of 56,000 occasions between April and November without prior permission from the copyright owners.

Japan’s VCR Crop Drops

TOKYO Japanese production of videocassette recorders in 1987 totaled 27.46 million units, down 12.1% from the previous year, according to statistics from the Electronic Industries Assn. of Japan. The annual figure of December marks the Ministry of Industry and Trade and Industry started processing VCR-manufacturing figures in 1976 that annual production has dropped. And VCR exports were down, too, by 17.7% to 22.8 million units.

VCR exports to the U.S. in 1987 totaled 12.38 million units (down 31.2%). Exports to the European Economic Community, which totaled 2.878 million, were also down (4.4%), but total exports to all other areas were up 12.8% to 7.53 million units.

Japanese production of color television sets totaled 14.29 million in 1987, up 3.5% over 1986, while exports were down 17.7% to 8.77 million units. Domestic shipments reached an all-time high, 6.33 million units, up 30.5% over 1986. The totals for 1985 and 1986 were 4.01 million and 4.38 million units, respectively.

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Lack of Hits Leads Dutch Dolly Dots To Disband

AMSTERDAM The Dolly Dots, Holland’s best-known female vocal group, are to disband. The five singers gave their final concert Feb. 29. A special farewell show will be broadcast on Dutch television in October.

According to BMG/Ariola Benelex, the failure of the group’s last single, “What A Night,” to break internationally was a key reason for the decision. Produced by the U.K.’s Stone, Atkin & Waterman, the single was released in almost all European territories and in the U.S. but reached the charts only in Holland, where it peaked at No. 18.

Between 1981 and 1983, when the Dolly Dots were signed to WEA Holland, the act scored 11 top 10 hits here, but since its move to Ariola Benelex in 1984 it has failed to reach the top 10 again, though nine of its 10 singles for the label did make the top 40. Ariola also released three Dolly Dots albums: “Thirst,” “Attention,” and “Dutch Dance.”

In 1986, Anita Heilker left the group to embark on a solo career in independent labels. One album and two singles were released in Benelex territories through Polydor, and a new distribution deal is now being negotiated.

BMG/Ariola Benelex is expected to release a Dolly Dots hits compilation album to mark the group’s demise.

SURPRISES MARK AUSTRALIAN RECORDING INDUSTRIES AWARD

(Continued from preceding page)

Industry Hall of Fame. Only one of the five inductees still living (O’Keefe died a decade ago), Col Joyce, was on hand to receive his plaque. ARIA and WEA chairman Paul Turner also used the occasion to hand over the reins of ARIA leadership to Brian Smith, BMG/RCO managing director.

The evening’s events were typically Australian, inasmuch as they were marked by unfettered audience participation. You’re a man, you’re a man of stage scandal.

Midnight Oil’s controversial manager, Greg Morris, incurred the wrath of his peers when, for no apparent reason, he took a personal swipe at guest presenter Bryan Ferry, who was music-only present, before participating in the all-in-
HITS of the WORLD

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Rock Classics Reissued As Double CDs
U.K.'s Castle Launches Two-For-One-Priced Line

LONDON Further evidence of the compact disk's brazing effect on the global music market is provided by Castle, which has a double-CD issue of rock classics from London-based Castle Com- munications.

Works by Todd Rundgren, Pro- col Harum, Joe Cocker, and several other artists will launch the company's two-for-one-priced series on the That's Original label. Each of the specially designed double packs contains two albums by each artist, and the order is kept the same as on the original releases and no tracks being "lost." The firm claims That's Original represents "the best value for the money of any of existing midprice labels. The first issue, containing nine titles, will be available in the U.K. in mid-March. One or two more titles are due to be released each month.

Castle is reissuing the albums on CD-only format for its Collector series. Dougic Dudgeon, special group manager, argued that "rock is the ideal product for CD since those who bought the albums the first time around are now likely to be interested in thinking of replacing old and worn vinyl albums. At are real rock acts with albums ready for release in the series include Captain Beefheart, Nazareth, Black Sabbath, and the Lovin' Spoonful.

Castle Communications, started four years ago, licenses and distributes product worldwide. The

company also has a video arm and has just purchased Independent Video of Canada, which will be acquired in the acquisition in the video market. In November, Castle took over Hendrix Ltd.

Terry Shand, Castle chairman and founder, acknowledges that the video market has been "bleak" for independents during the past year, but he says IVS has "emerged triumphantly and profitably." He says the acquisition of IVC is "the right move" for the company and that it can "only further enhance and strengthen our high standing in the U.K. video world."

Castle stock was floated on the British market as an unlisted security in March 1987. Turnover is reported to be about $18 million annually.

Austria Awaits Private Radio Station

BY MANFRED SCHREIBER

VIENNA Austria's first private radio station is expected to start broadcasting in 1989, according to Franz Ivan, general secretary of the Austrian Assn. of Newspaper Publishers. Negotiations are now under way between the newspaper publishers, who will operate the station, and the state-owned broadcast organisation ORF, which until now has enjoyed a monopo- lopy with its three national radio stations.

A study group will be set up to examine the feasibility of the proj- ect. One of the most important questions it will look at is whether it is economically possible to operate a regional-private radio service without jeopardizing the pluralism of daily newspapers or the statutory role of ORF.

We will finance the new station is still unresolved, but most of the income is expected to come from something new and innovative which will be subject to the same restraints as those at ORF—and from contributions by the state broadcast organi- zation itself, which is to provide technical assistance in operating the station.

Ivan says a basic agreement should be reached by the summer of 1988. He predicts that regional plans will become effective by the fall, and the station will go on air in 1989 for a test run of at least five years.

Under the terms of an agreement in principle signed recently, the station will have to conform to existing broadcast legislation. If experience shows the project is not viable under such terms, new legis- lation intended specifically for private radio may have to be created. However, ORF could try to block such legislation if it believes its own interests are threatened.

German Has Led Group For 40 Years
GEMA's Schultze Turns 75

BY WOLFGANG SPAHR

HAMBURG, West Germany Erich Schulze, "grand old man" of the West German record industry and chairman and director general of the authors' society GEMA for the past 40 years, celebrated his 75th birthday here Feb. 1.

Despite their occasional quarrels with Schulze, authors and publishers have always admired his strength and leadership of the society, which he has made one of the most powerful and respected in the world. GEMA col- lects more than $300 million annually on behalf of its 20,000 members and enjoys an unmatched reputation for spotless accounts.

As president of the International Society for Copyright, founded in 1933, Schulze created a forum that has contributed substantially to the development of copyright-protection standards worldwide. The society's 10 international congresses to date have encouraged the standardization of new copyright legislation in many territories, and an 11th international conference is set for March in Lugano, Switzerland.

Schultze holds many important posts in the fields of international copyright and cultural politics. He is president of the Supreme Assn. in German Music and chairman of the Music Fund for Music Publishers in Berlin, which coordinates and rein- forces sponsorship for creative music of all kinds.

He also serves on the Committee of Experts for Copyright at the Minis- try of Justice, the West German UNESCO's Copyright Project Group, and as a director of the International Confederations of Authors' Societies and the German branch of the Inter- national Literary And Artistic Assn.

ShowTech Trade Fair Set For May in Berlin

BERLIN The ShowTech trade fair and congress for entertainment technology, stage engineering, equipment, and management takes place May 18-20 at the Berlin Exhi- bition Grounds and in the ICC Build- ing here.

The exhibition will include a pre- sentation of products and ser- vices for shows and other events, with emphasis on companies that have something new and innovative to offer, say organizers.

The show will cover technical events, which has a special interest in concert halls and other venues, including lighting, sound, video, special effects, props and fittings, stage and studio engi- neering, technical support, and organi- zational service aspects of shows and other events.

The main themes of the accompa- nying congress are planning and pro- gramming for shows and events and show management. Subsidiary top- ics include "coping" with leisure time and the presentation of shows and fu- ture of venues. Some 50 leading fig- ures from West Germany and over- seas are expected to speak at the congress.

Cinemax's "A Reggae Session," filmed on location in Jamaica, stars the country's top reggae artists...see page 25

With U.S. Album, Hacker Seeks Canadian Fame

BY KIRK LAPOINTE

OTTAWA Jeffrey Hatcher has to bite his lip a lot these days. It's pretty bad for him and the Can- adian music industry that it has only begun to pay him a great deal of attention since a U.S. label is in- volved by his album, "Cross Our Hearts," and American audiences began receiving him well.

With no manager, no agent, no label, and no record distribution in his home- land, Hatcher plied his trade in the U.S. and came up a New York's Upside Records, the support of rock critic Dave Marsh, some remixing help from the Cars' Greg Hawkes, and a $54,000 deal with British rocker Nick Lowe to produce an album once major-label support is secured. Hatcher & the Big Beat are proof that hard work and persistence occasionally do more than allow a graceful last- place finish.

Hatcher, who seems likely to snap a major label deal for his next record in the coming weeks, is one of many Canadians to opt for signin- ning abroad, either out of frustra- tion with the frosty reception at home or simply because they see nothing like a direct line to the top.

The list includes some of the coun- try's emerging stars, among them Colin James, Burton Cummings, Andrew Cash, and Brian Green- way. Dan Hill's rejuvenated career last year is due partly to his direct- to-sales signing.

"Let's face it," Hatcher says, carefully choosing his words, "in terms of this industry, a Canadian executive isn't paid to take chances. His job is to take the mar- ket plates for Whitney Houston and ship them coast to coast. He's not going to fly the flag; he's not even near the bull."

After moving from Winnipeg, Manitoba, to Toronto a few years ago, Hatcher had the draft of big-league attention would end. It didn't. So Hatcher took his band to New York and landed a deal in the U.S. market. Now that he's returned and living in Toronto, he's in the odd spot of not having a major dis- tribution deal for his U.S. record, even though Canadian radio pro- grammers have been warmly greeting Hatcher's brand of folk rock, which has drawn favorable comparisons to the Band and the Byrds.

"Management is what we need most and what we'll sign last," Hatcher says. "You have to steer clear of the shysters like a mine- field."

By May, Hatcher's band (which includes brothers Paul and Don, Gordan Girvin, and Dave Briggs) will likely begin recording the next album with a late-summer release date in sight. The next order of business should be a Canadian deal for "Cross Our Hearts," which is named after the Phil Ochs song Hatcher has earned plaudits for.

"Whenever we came to some roadblock, we had to find some way to overcome it," Hatcher says. "And every time I deep things would end up this way. I wouldn't recommend that anyone else try this route, though."

Showcase

MAPLE BRIEFS

SOURCE CANADA LTD. has sold "Hit Singles II," a dou- ble album featuring 20 top artists. When consumers buy a new release fee, the one of the albums on the album, they can buy the LP or cas- sette version of the album for $6.99 or the 17-track compact disk for $9.99. The album is not available by itself. Last year's "Hit Singles I" was an unqualified success.

THE MUSIC BROKERS, the To- ronto-based independent promotion firm, has added a country division and has named Mark Tremblay as an associate. Tremblay has helped establish such artists as Marj, the Quebec sensation named here, and caught the eye of such performers as Jennifer Rush and the Felix awards.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton House, 161 Atanas, Toronto, Ontario, Canada K1Y 1J8.
The touring business in Europe goes from strength to strength. 1986 was big. 1987 was even bigger! And 1988 is shaping up to be the biggest yet! Audiences everywhere flock to see the megastars of music in increasing numbers.

Billboard's Spotlight "On the Road in Europe" covers the entire spectrum of touring. From artists to venues, Merchandising to taxes.

Get your share of this burgeoning business with an ad in this issue. It will sell you worldwide.

ISSUE DATE: APRIL 16
AD CLOSING: MARCH 22

IN THIS ISSUE:
KEEPING MUSIC LIVE: The Concert Promoters Speak
TOURING TODAY: The Artists' Viewpoint
TOUR SPONSORSHIP: Does the Artist Sell the Product or Does the Product Sell the Artist?
MERCHANDISING: How to Maximize the Peripherals
TAXES: The Tax Hazards of Touring in the UK
VENUE DIRECTORY: Listing the Key Show Places of Europe
SUPPORT GROUPS: How They Support Themselves?

FOR AD DETAILS CONTACT:
UNITED STATES
Gene Smith, Associate Publisher:
(212) 536-5002
UK
Tony Evans: (44) 1-439-9411
HOLLAND
Ron Betist, Mario Bonomi:
(31) 20-62-84-83
Future Shocked. Texas folk-singing sensation Michelle Shocked meets with label executives to celebrate her signing to PolyGram Records worldwide. Shown, from left, are Sue Drew, a&r representative; Holly Browde, director, business affairs; Peter Lubin, vice president, a&r; Shocked; Marton Goldschmidt, Allied Agency & Management; Dick Asher, president/CEO, PolyGram; and Jon Birkhan, senior attorney.

Declaring Allegiance. Allegiance Records new signee Scott Stewart meets with label brass to discuss his debut album, "And The Other Side." Shown, from left, are Michael Dion, vice president/general manager, Allegiance; Bill Vallenziano, CEO, Allegiance; Brian Drago, Stewart’s manager; Stewart; and Marry Goldrod, president, Allegiance.

Trust Me. The Annual Prince’s Trust benefit concert, presided over by the prince and princess of Wales, features a performance by Elton John and appearances by U.S. celebrities. Shown, from left, are Robin Williams, John; John Ritter, Prince Charles; and Princess Diana.

Buster And Billie. RCA artist Buster Poindexter, right, laughs it up with comedian Bill Murray at a reception after a Poindexter gig at L.A.’s Roxy.

Vera Viní Vict. Capitol artist Billy Vera is joined by friends and family for the dedication of his star on Hollywood’s Walk of Fame. Pictured kneeling, from left, are Johnny Grant, Walk Of Fame Committee; Vera; Angie Dickinson; and Bill Weich, Walk Of Fame Committee. Pictured standing, from left, are Maria McCord, Vera’s daughter; Joe Smith, president/CEO, Capitol Industries-EMI Inc.; and David Tierman, president, Capitol Records.

History-Making Promotion. Warner/Elektra/Atlantic Corp. executives meet to kick off Black History Month. Pictured, from left, are Eddie Gilreath, vice president of sales, Geffen; Ornetta Barber, vice president of black music marketing, WEA; George Rossi, executive vice president of marketing, WEA; Ernie Singleton, vice president of black music marketing, Warner Bros.; Oscar Fields, vice president of black music sales, Warner Bros.; Henry Droz, president, WEA; Ray Harris, vice president of black promotion, Warner Bros.; Vaughn Thomas, director of r&b promotion, Geffen; Jean Pierre, operations manager/ r&b promotion, Virgin; Sharon Heyward, national r&b promotion, Virgin; Greg Peck, vice president, black music promotion, Island; Sylvie Rhone, vice president/general manager of the black music division, Atlantic; and Primus Robinson, vice president, special markets, Elektra.

Ecce Yomo. Yomo Toro, unofficial ambassador of Jibaro music, marks his signing to Island Records’ Antilles/New Directions label. Shown, from left, are Jean Pierre Weiller, a&r director, Antilles/New Directions; Toro; and Verna Gillis, Toro’s manager.
New Firm IAS Vid Maks Offering

BY EARL PAIGE
LOS ANGELES A Utah start-up operation is hoping to raise $450,000 in a public offering to exploit the ongoing grocery- and convenience-store video rental situation into home entertainment.

International Automated Systems Inc. plans to market an automated checkout and inventory-counting system, dubbed Self-Check, which is designed for video rental among other store services.

Self-Check has been in prototype use for two years at Reams Grocery Store in American Fork, Utah, according to the prospectus. Reams has operated a video rental business since 1982 and stocks 5,000 titles in a 2,000-square-foot annex of its 40,000-square-foot store.

Handelman Profits Rise In 3rd Quarter

NEW YORK Handelman Co., the Michigan-based rackjobber, says net earnings for the three months ended Jan. 30 was $10.2 million, or 72 cents a share, up from $7.4 million, or 56 cents a share, in the third quarter of 1987.

Quarterly sales were $151.7 million, up from $125 million in the previous year's period.

Nine-month net income was $26.9 million, or $1.69 a share, on sales of $397.3 million. This compares with net income of $17.7 million, or $1.09 a share, on $338.2 million in sales in the previous nine months.

The self-underwritten offering lists strong competition in the growing video market for point-of-sale automation systems. Check Robot, reportedly being tested by Kroger, is identified in the red herring, which also mentions likely involvement by such giants as IBM and NCR.

Additional risks include below-optimum use of bar codes and possible adverse labor-union reaction, according to the red herring.

The offering lists the advantages of Self-Check as reduced shrinkage, faster price verification, reduced front-end store labor costs, and increased store services.

Essentially, the system is said to combine bar-code identification of the product with weighing the item as the customer unloads his cart. The company claims accuracy of plus or minus .001 percent.

The company is floating 1.07 million units at 50 cents each. Each unit consists of a common share and a warrant to purchase an additional share at $1 until Oct. 31. Dilution is 86% based on the maximum offering.

Neldon Johnson, the developer of Self-Check and the president and treasurer of International Automated Systems, owns 2.55 million common shares. J.R. Jolley, Johnson's father-in-law, who is chairman of the board and the owner of Reams Grocery, also owns 2.55 million shares. Merlin Jolley, the son of J.R. Jolley and the secretary of IAS, has 300,000 shares. The company has authorized 45 million common shares, according to the prospectus.

Johnson's technical background includes three years with AT&T and a year working in microwave and electronics at a Nevada missile test site. He ran a repair service company prior to joining Reams as its bakery manager.

Uses of proceeds from the offering, in minimum and maximum amounts, respectively, are appor tioned in the following manner: development, $17 million or $10 million; salaries and other compensation, zero or 5 cents a share; interest, 12 cents or 3 cents; and acquisition of additional facilities, $5 million or $3 million.

In the six-month period, net earnings increased 40%, from 15 cents a share to 21 cents a share. Nine-month earnings increased 17%, from $8.3 million to $9.7 million. Same-store revenues were up 7% for the three months.

In the six-month period, net earnings increased 43% to $1 million, or 26 cents a share. Last year's comparable figures were $701,000, or 17 cents a share. Revenues for the six months of fiscal 1988 were $16.2 million, a 20% increase over $13.5 million a year ago.

Spec's opened two new stores in the quarter and in February opened additional stores in Taxas and Tampa, bringing its current total of Florida stores to 40. Twenty-eight of the 36 units operate video rental clubs.

Shorewood Nets $2.8 Mil Income in 3rd Quarter

NEW YORK Shorewood Packag ing Inc., which supplies packaging services to music, video, and other industries, reported net income of $2.8 million, or 22 cents a share, in the third quarter ended Jan. 30. This compares with $1.8 million, or 15 cents a share, in the previous year's period.

Revenues for the quarter were $34.1 million, up 32% from $26 million in the comparable fiscal 1987 period.

For the nine months ended Jan. 30, Shorewood earned $8.85 million on $72.9 million in revenues. Nine-month figures compare with net income of $5.07 million on revenue of $57 million in the year-ago period.

Bank Approves $50 Mil Credit For Blockbuster

NEW YORK Bl ock buster Entertainment Corp. says it has obtained a commitment for a three-year, $50 million unsecured revolving line of credit from Security First National Bank.

At the end of the three years, the line of credit will convert into a term loan. The company says.

Fort Lauderdale, Fla.-based Block buster plans to use the funding to build new stores and expand existing ones this year and an additional 160 units in 1989-90. The company also plans to use the money to fund its acquisition of the 42-store Video Library chain (Billboard, Feb. 27).
**Spotlight**

**NEW AND NOTeworthy**

**PAT MCLAUGHLIN**

**PRODUCERS:** Michael Froom

**CAPITAL: C-48033**

Debut album by Nashville-bred, L.A.-based singer/songwriter showcases a bright talent with soulful, sinewy vocal style. McLaughlin's writing betrays the influence of both Van Morrison and Allen Toussaint (whose "Wrong Number" is covered here). Froom's production is tough yet never overbearing; sidemen include Billy BRENNER and Jim KELLETT. Consistent effort will win favor at album outlets.

**DASMIN SMITH**

**PRODUCER:** Ray Davison

**CAPITAL: G-74038**

Another outstanding talent from the Austin, Texas, creative hotbed, Smith has already hit the Hot Singles chart with "Little Maggie." Powerful, lyrical coupling with sensitive delivery enlivens such Smith-written songs as "Love Me Like A Soldier," "I'll Fix You," and the highlight of the album, "Coldest Winter."
HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

************

FOUR TIMES A YEAR, after every Arbitron radio ratings period, the Hot 100 panel is updated. The Hot 100 panel will be maintained throughout a new ratings period and the panel was revised as of last week’s issue, and the new one appears on page 14. In response to questions from the radio industry, let’s review how the radio panel is chosen and weighted.

EVERY TOP 40 radio station with a total audience (“cume”) of over 100,000 each week is eligible to report to the Billboard Hot 100 chart. Based on the most recent ratings, there are 188 radio stations that meet this criteria, though not all of them are weighed equally in the total survey area, Monday-Sunday 6 a.m.-midnight. They fall into four weight categories: platinum (cume over 1 million); gold (500,000-999,999); silver (250,000-499,999); and bronze (100,000-249,999). In addition to these 188 stations, we select a sample of smaller stations—49 on the current panel—with weekly cume of 40,000-99,999. Only a limited number of the hundreds of smaller stations can be chosen, so close attention is paid to the geographic distribution of the panel in picking these “secondary” stations. Top 40 stations not rated by Arbitron or those with weekly cume under 40,000 are not eligible to report to the Hot 100 chart. The radio panels for other formats that use airplay are selected in a similar manner. Interested stations should contact the appropriate chart manager.

THIS IS THE WEEK of the new: Rick Astley goes to No. 1 with “Never Gonna Give You Up” (RCA), his first single. “I Get Weak” by Beindla Carlisle (MCA) is the closest bulleted record behind Astley and has moved from No. 11 to 12 in its second week. New debuts in the top eight are by new artists. Two of the newcomers hail from Chicago: Suave makes his bow with a remake of the Temptations’ “My Girl” (Capiot), and the group known as the Tami Show debuts with “She’s On My Mind” (Arista). The other three fresh artists are from the West Coast: the Dan Reed Network, from Oregon, charts with “Ritu” (MCA); a duo from the San Francisco Bay area, Times Two, enters with “Strange But True” (Reprise); and a four-band rock-拶 from Riverside, Calif., bows with a cover of Wild Cherry’s “Play That Funky Music” (Scotti Brothers).

FOR ONLY THE 15th time in two years, the Power Pick/Sales & Airplay graph is ordered, “Doo-wop” by INXS (Atlantic). INXS was on the sales side by a large margin and edges out runner-up Whitney Houston’s “Where Do Broken Hearts Go” (Arista) by a small margin on the airplay side. All 14 previous combined Power Picks went on to reach No. 1. The record is already top five at two reporting stations and top 10 at dozens of stations, with moves of 14-15 at WEGX Philadelphia, 5-10 at KRBE Houston, and 13-9 at BJ-105 Orlando, Fla.

RCA Releases ‘More Dirty Dancing’ Demand Seen For 2nd Soundtrack

BY BRUCE HARING

NEW YORK Just as RCA’s “Dirty Dancing” soundtrack returns to No. 1 on the Top Pop Albums chart, RCA’s new movie music from the blockbuster Vestron movie has hit stores.

Labels public demand for songs missing from the first “Dirty Dancing” soundtrack—and hoping to ride that album’s moment—have released “More Dirty Dancing,” a compilation of music excluded from the original soundtrack.

Initial orders for “More Dirty Dancing”—a title employed to avoid conflict with a probable “Dirty Dancing” II film—reached the 600,000-unit mark, exceeding RCA’s projected prerelease figures by 50%, according to Butch Waugh, RCA vice president of promotion.

“More Dirty Dancing” contains eight tracks and seven instrumentals written specifically for the film. The twin soundtracks will be marketed side by side at retail, Waugh said.

Numerous fan requests for songs missing from the original soundtrack, among them the sequel according to Jimmy Ienner, the executive producer for both “Dirty Dancing” albums and consultant to Vestron Video films for the sequel, “I was inundated,” says Ienner. “I got tons of requests, whether they be notes or phone calls or letters, asking why certain songs weren’t on the album. Myself, RCA, Vestron—even Mike Fuller, our line engineer in Flor-ida—got calls.”

The song requests ranged across the board, according to Ienner, with calls for “even the Latin piece, ‘De Todo Un Poco,’ ‘Do You Love Me, ‘Big Girls Don’t Cry,’ it started very soon after the album exploded and didn’t stop.”

The original “Dirty Dancing” soundtrack has been on the Top Pop Albums chart for seven weeks. With Vestron shipping 280,000

$89.98-list videos in January and

This is more than an endeavor to milk more money.

This is dealing with demand’

The film scheduled for pay-per-view outlets in March, Ienner de-

fends the “More Dirty Dancing” project against claims of exploitation.

“This is much more than a market- ing endeavor to milk more mon-

ey,” he says. “This is truly dealing with demand, which makes it a whole other ballgame.”

The eighth oldie tracks included on “More Dirty Dancing” are “Big Girls Don’t Cry” by Frankie Valli & the Four Seasons; “Some Kind Of Wonderful” by the Drifters; “I Love You” by the Contours; “Love Man” and “These Arms Of Mine” by Otis Redding; “Wipeout” by the Surfars; “Cry To Me” by Solomon Burke; and “Will You Love Me Tomorrow” by the Shirelles.

The newest instrumentals are “Baby’s Walk” and “Lifts In The Lake Theme (Finish)” by the

RADIO ACTIVITY

FEBRUARY RIAA CERTIFICATIONS

(Continued from page 6)

Multiplatinum albums

“Dirty Dancing” soundtrack, RCA, 5 million and 4 million.


“Tiffany,” MCA, 3 million.


Platinum albums


Kiss, “Crazy Nights,” Mercury/PolyGram, its eighth.

“Bare Trees,” Neil Young & Crazy Horse, Reprise, its sixth.


Genesis, “… And Then There Were Three,” Atlantic, its fourth.


Carole King, “Coming Around Again,” Arista, its second.


Eddie Van Halen, “5150,” Epic/Mercury, its first.

Miley Cyrus, “Tish,” RCA, its first.


Carole King, “Tapestry,” Apple, its third.


Najee, “Najee’s Theme,” EMI, its first.

“Less Than Zero” soundtrack, Deejay & Columbia.

‘DIRTY DANCING’ IS NO. 1

(Continued from page 1)

beat Michael Jackson’s out-of- 
the-box “Bad” to the 5-mil-

lion-sales mark.

“Dirty Dancing” returns to No. 1 this week by dislodging George Mi-

chael & Wham’s “The Final

Say,” which is down this week in the second time that the sound-

track has bumped a powerhouse su-

per single from the box. The track displaced Bruce Springsteen’s “Tunnel Of Love” in November.

This is the third time that “Dirty Dancing” has been number one this year, and it could be on its way to ousting previous milestone in the same month.

The album went gold and platinum si-

multaneously in October and was cer-

tified double platinum and triple platinum in December. PAUL GREIN

TOP 100 SINGLES ACTION

ROCK MOST ADDITED

Platinum/Gold

Silver/Secondary

Bronze/Weekly

Total Top 30

GOLDEN SPIRIT (“Skeleton Man,” R. S.

4 1 7 6

“Tribal”), RCA

PINK CADDIC’S “I’m Living On A Manhattan"

1 4 3

DREAMING (“I’m In You,” EMI/MCA)

1 2 4

OMAR-SHAWND PATRICK

1 2 4

R&B SINGLES (“Lady In Red,” MCA/MCA)

1 2 4

SOME KIND OF LOVE (“You’re The One,” MCA)

1 2 4

ONE STEP UP (“Don’t Wake Me Up,” MCA)

1 2 4

BRUCE SPRINGSTEEN (“I Saw The Light,” MCA)

1 2 4

TWO PAIN STANDING (“Tiffany,” MCA)

1 2 4

WISHING WELL (“I’m Not In Love,” MCA)

1 2 4

PROVE YOUR LOVE (“Tiger Lily,” MCA)

1 2 4

TAYLOR DAYNE (“Heartbreaker,” RCA)

1 2 4

ELECTRIC BLUE (“Nothing’s Gonna Stop Me Now,” MCA)

1 2 4

ICEHOUSE CHASERS (“Lovin’ Every Minute,” MCA)

1 2 4

Worldwide chart, 15th issue, 13-9 at BJ-105 Orlando, Fla.

Radio Most Added is a weekly national compilation of the ten records most added to the playlist of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made. It is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
NEW COMPANIES


American Audio, a full-service manufac-
turer, formed by gospel pianist and songwriter Bill Gaither and Tom Beld, former vice president of the Zondervan Corp. 9745 Mangham Dr., Cincinnati, Ohio 45229; 513-735-5530.

McGinnis & Marx Music Publishers, a partnership formed by Andre

ina Marx and Paul Sadowski. P.O. Box 229, Planetarium Station, New York, N.Y. 10024-0229.

Gig Records, a new dance- and rap-oriented label, formed by Tim Reid. First release is "Schoolhouse Rock!" b/w "G.I.G. - Get It Going" by the '80s. Company is distributed by Edge Records, Suite 530, 6444 Sunset Blvd., Hollywood, Calif. 90028; 213-465-6611.

Geiser Radio, formed by Carl Geiser. Company handles production and distribution of the new weekly radio show "On The Horizon," spotlighting new artists in country music. P.O. Box 143, Burnet, Texas 78611; 512-768-4303.

Urban Entertainment Concepts, formed by Todd Johnson and May-

clare Clarke. Events-management company focuses on promoting edu-

Quality Time Music, a publishing company licensed by ASCAP, formed by Steve Zuckerman. Company focuses on the commercial exploitation of musical copyrights. First single release is "Country Music Never Let Me Down," by Jerry Reed, P.O. Box 50572, Nashville, Tenn. 37203; 615-356-3174.

Apeggio Management And Pro-

don, formed by Lorrie Kelleher. Company will focus on top 40 and rhythm acts. First release is "I Miss You Baby" by Jamaire. 3741 N. 29th Ave., Hollywood, Fla. 33020; 305-438-5637.

Family Express Video Inc., formed by Al Etcher and Jerry Barton. Com-

pany will serve the in-home video en-
thusement industry, information and entertainment needs of families through a variety of specialty-interest videos. 37000 Grand River, Farmington, Mich. 48024; 313-471-7001.

Moda Productions International, formed by Martin James and Jim Cleo. Company plans to provide original rock artists with an outlet for professional representation, including tour booking, career direction, label negotiations, financial management, promotion, exhibit sales, video imaging creation and consul-
ting. 2225 Wooster Road, Rocky River, Ohio 44116; 216-581-0068.

E.L. Entertainment Inc., a booking and management agency, formed by

Diana Gomez. 901 15th Ave., East

Moline, Ill. 61246; 309-775-9801.

The Private Group, formed by

B. Allen Lee. Company provides ma-

nagement and financial resources for real estate, motion pictures, and recording artists (any musical style). Suite 2902, 2400 Chestnut St., Phila-

delphia, Pa. 19103; 215-561-4283.

Showtime Enterprises, Inc., formed by Wali R. Ahmed. Company will pro-

vide concerts, hair and fashion shows, social and political affairs, seminars, and seminars and produce, legal and marketing services. 26577 W. 12-Mile Road, Southfield, Mich. 48034; 313-445-1565.

Entertainment Services, formed by Steve Zackerman. An entertainment promotion/public relations agency with an interest in developing successful and unsigned marketable talent. 173 Park Road, Monmouth Beach, N.J. 07750; 201-222-6642.

Doghouse Management, an artist management company, formed by Martha witnesses and Maxwell. First clients in-

clude the rock band Gibilbrazar and the Charles Simon Cox Band. Suite 173, 27 Music Square E., Nash-

ville, Tenn. 37293; 615-327-4900.

Thin Lynne Records, formed by Ket-

lvin Yand. First release is "The Rain-

ing" by Execution. 1012 E. Pacific Coast Highway, Long Beach, Calif. 90802; 213-591-4731.

Quill And Keyboard Productions, a music production and publishing company (ASCAP affiliated), formed by Robin MacBlae and Larry Whittier. P.O. Box 4172, Ocala, Fla. 32675; 352-661-0746.

Nirvana Enterprises, formed by Peter Frinlache. Company offers in-

dependent promotion and artist representation. Currently providing musical direction for the Malibu Abo-

de restaurant/bar and representing the rock band the Jones Boys. Also in-

volved in novelty marketing and con-

cessions. Suite 733, 12301 Wilshire Blvd., Los Angeles, Calif. 90025; 213-850-7250.

Send information to New Com-

panies, Billboard, P.O. Box 241790, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, semi-

nars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH


March 10-13, South By Southwest Music And Media Conference, Sheraton Crest Hotel, Austin, Texas. 512-472-5622.


March 12, 11th Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-884-2333.

March 13, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 904-443-5405.

March 16-19, International Tape/Disc Assoc. 18th Annual Seminar: "Coping With Economic Un-


March 24-26, American Audio Video Forums For Success Convention, Wyndham Hotel/Palm Springs Conference Center, Palm Springs, Calif. Mary Bianco, 602-495-8535 or 582-5288.

March 26-27, Peabody Electronic And Comput-

er Conference and Convention, "Breaking Into The Future," Peabody Conservatory Of Music, Balti-

more. Eric Mahn, 301-458-9107.

March 27-29, Home Video Week ’89, Jacob J. K. Convention Center, New York. 914-339-9157.

APRIL


www.americanradiohistory.com 68  BILLOBOARD  MARCH 12, 1988
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<td>MARTHA MARCY</td>
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<td>30 COULDN'T BEEN</td>
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<td>31 NEVER GONNA GIVE YOU UP</td>
<td>ROCCO LEONE</td>
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<td>32 I SAW HIM STANDING THERE</td>
<td>TITANY</td>
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<td>32 BECAUSE OF YOU</td>
<td>THE COVER GIRLS</td>
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<td>SCARLETT &amp; BLACK</td>
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<td>33 I WANT TO BE YOURSELF</td>
<td>SCARLETT &amp; BLACK</td>
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<td>34 NEVER AND NEVER AGAIN</td>
<td>GEORGE MICHAEL</td>
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<td></td>
<td>34 COULDN'T BEEN</td>
<td>TIFFANY</td>
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<td>35 GET OUTTA MY DREAMS, GET INTO MY CAR</td>
<td>BILLIE JOCELYN</td>
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<td>35 WISHING WELL</td>
<td>TERENCE TRENT D'ARBY</td>
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<td>36 WHAT I WANT TO DO</td>
<td>YOLANDA</td>
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<td>36 WHERE DO BROKEN HEARTS GO</td>
<td>WHITNEY HOUSTON</td>
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<td>39 GIVE ME THE TIME</td>
<td>THE COVER GIRLS</td>
<td></td>
<td>40 PROVE YOUR LOVE</td>
<td>TAYLOR DAYNE</td>
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**Billboard Hot 100:**

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Songs chart.
RIAA-sponsored bill. Results showed that the system can be “bypassed easily”; that the Copycode notch in the audible range makes a “discernible difference in the sound quality of the material; and that the system can be ‘tricked’ into permitting encoded material to be recorded. In addition, the NBS says that it is “very difficult” to determine the recording of material that is not encoded.

Mann Lyons, the NBS spokesman, suggested that the CBS sys-
tem’s notch signal didn’t always di-
minish the quality of most of the mu-
sic that had been heard. He said that synthesizer, violin, piccolo, and other upper-frequency sounds were most often affected. Surprisingly, he also said, “If you made an average record, then I’d have to say most couldn’t hear a difference.” He also admitted that the NBS did not regularly listen to the recorders about “the quality of difference, just whether they could hear a differ-
ence.”

Berman said, however, that despite the contents of the 160-page NBS study, the industry would continue to work with existing technology to prevent copy-
ches from being sold here if there is no solution to the copying problem. He added that “the results of the test here” were far from conclusive.” Berman acknowledged that “Copycode is no longer politically viable.” He added, however, that the RIAA did not ac-
cept the proposition that the difficulty of finding a solution means that there is no end to the road.

He said the RIAA will continue to pursue a solution in “negotiation, in Congress, and in the courts if neces-
sary. As I have said in the past, be-
cause of the home taping threat posed by DAT, it is our intention to some day be in a position to import DAT machines into the U.S. before this issue is resolved. We have already established a legal fund for that purpose.” Bernard said the fund is initially set at $1 million.

Without detailing possible legal ac-
tion, Berman said in reply to ques-
tions that if it would be successful, he would take the question of dealing with those who import DAT machines with the U.S. from being used as a digital copy-devices. This means that if the government does not go back and reevaluate plans for a high-speed-DAT duplication system, we would have failed.

As a manufacturer of prerecorded-
cassettes, we’re obviously just as interested in protecting copyright material as the labels,” Barone says. “It’s clear we are being turned away here than buying prerecorded cassettes. We don’t make any money, either. But I think the NBS analysis is pret-
ty accurate. There must be some other way to protect copyrights without damaging the music.

Sony, the major manufacturer of DAT professional equipment, says that since the company still has no idea how individuals who roll out the NBS decision will have no impact on that stance. However, ac-
cording to Roger Lagadec, a noted audio engineer said, Japanese manufac-
turer of Sony’s audio products division in Tokyo, “We have never said we would put machine with the Co-
pycode system in that situation, now, we have even less reason to do so.”

Lagadec said Sony “is a big be-

AES Attendees Applaud NBS Decision

BY STEVEN DUPLER

PARIS Attendees of the interna-
tional Audio Engineering Society convention here were elated by the NBS decision to en-
dorse a nonproblematic DAT duplica-
tion system for digital audio-
tape recorders (see story, page 1).

Some executives representing mar-

ker professional audio hardware and duplication firms said the decision would likely speed the arrival of com-
sumer DAT recorders into the U.S. market. Others would not guess what impact the NBS move might have on the development of the U.S. DAT market, but they expressed gratification that a system they con-
sider “inappropriate” had failed to receive approval from the independ-
ent technical societies.

A spokesman for Capriccio, one of the only labels now producing prere-
corded DAT software, said his firm would stop up its marketing efforts in the U.S. in the wake of the deci-
sion. “This move by the NBS sends a very good message about DAT to the American people,” he said. “We expect to see DAT recorders for sale in the U.S. very soon now, and we will be importing more of our product.”

Bob Barone, president of Electro

Sound, the largest duplicator of pre-
recorded cassettes in the U.S. and a manufacturer of replication hard-
ware, said the NBS decision has re-
gained a nonproblem by endorsing a newer, nonproblematic DAT duplica-
tion business.” This will have the immediate benefit of being some-

ly back and reevaluate plans for a high-speed-DAT duplication system we had previously shelved.”

“As a manufacturer of prerecorded cassettes, we’re obviously just as interested in protecting copyright material as the labels,” Barone says. “It’s clear we are being turned away here than buying prerecorded cassettes. We don’t make any money, either. But I think the NBS analysis is pretty accurate. There must be some other way to protect copyrights without damaging the music.

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er copy-devices. This means that if the government does not go back and reevaluate plans for a high-speed-DAT duplication system, we would have failed.

Lagadec said Sony “is a big be-

ly in the importance of protect-
ing artists’ and labels’ rights. But, he said, the issue of copyright pro-
tection has already been addressed by his firm’s nonproblematic DAT duplica-
tion system. Non direct digital-to-di-
tal copying is possible, according to the standard to which we have ad-
hered, and thus the CD is prevented from being used as a digital master from which home tapes could make DAT digital clones.”

Otari Corp., a major manufactur-
er of tape recorders, duplicating ma-

chinery, and high-speed-loading and DAT duplication systems, said it is “gratified” by the NBS report. “I’m happy to see the government finally saw the light,” said John Carey, Otari’s vice president of marketing and sales.

Carey contended that the sooner DAT is introduced in the U.S., the better it will be for record compa-

nies, “despite what they may say or think.”

Otari may help to facilitate the DAT rollout with a new high-speed DAT duplicator that it developed in a joint venture with Philips and Dv Pont Optical. Originally designed for video duplication, the system, now in data testing, is expected to sell for about $200,000, one-third the cost of Sony’s high-speed duplicator.

nies are being ingducted into the association’s hall of fame: Ramon Medina, now of Laredo but formerly from the Valley, Alfonso Ramos; Felipe Espinoza Martinez; and the late Ritchie Valens.

Major sponsors of the awards in-
cludes of course Coke-Cola USA and San Antonio.

Assistance in preparing this story was provided by Mike Hennessy in London.

RIAMO BURR

AUSTIN Fast-rising Tejano music artist Ramiro Herrera and veteran bandleader band Mason swept the top nominations at the Tejano Music Awards.

Herrera and his Montana Band were nominated in five categories: Male vocalist of the year; Male Vocalist of the Year; “Amor Querido”; male vocalist and entertainer; and album of the year for “Dancechose.”

Mazz’s Joe Lopez was nominated for male entertainer, male vocalist, and songwriter of the year. Lopez was also given nominations for vocal duos and duo group.

The band was also named for sin-

gle of the year for its "Mi Amor, No Puedo" and album of the year (orques-
ta) for "Beyond."}
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<thead>
<tr>
<th>WEEK ENDING</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>MARCH 12, 1988</td>
<td><strong>NEW</strong></td>
<td></td>
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<tr>
<td>1</td>
<td>ROBERT PLANT</td>
<td>SPANISH SHOES (ATLANTIC 9982)</td>
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<tr>
<td>3</td>
<td>HEART</td>
<td>CANTO, P.I. 12165 (998)</td>
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<tr>
<td>5</td>
<td>YES</td>
<td>ATCO 905-22/ATLANTIC (998)</td>
</tr>
<tr>
<td>7</td>
<td>KISS</td>
<td>MERCURY 823-621-1/POPLUG (998)</td>
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<td>9</td>
<td>THE JETS</td>
<td>MCA 42095 (998)</td>
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<td>11</td>
<td>ROGER</td>
<td>RE 25494 (998)</td>
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<td>13</td>
<td>THE CURE</td>
<td>ELEKTRA 60737-13 (998)</td>
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<td>15</td>
<td>PAUL CARRACK</td>
<td>EMI 24599 (998)</td>
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<td>17</td>
<td>BRIAN JOV I</td>
<td>POLYGRAM (998)</td>
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<td>19</td>
<td>STEVE WINWOOD</td>
<td>COLUMBIA 41590 (998)</td>
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<td>21</td>
<td>THE LONELINESS JUBILEE</td>
<td>ENGLAND 8243 (998)</td>
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<td>IT'S BETTER TO TRAVEL</td>
<td>WARNER BROS. 25654 (998)</td>
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<td>THE COVER GIRLS</td>
<td>EVGERE 509-541/STILL (998)</td>
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<td>27</td>
<td>JAMES</td>
<td>EURYTHMICS RCA 67944 (1-998)</td>
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<td>THE LONELINESS JUBILEE</td>
<td>COLUMBIA 83797 (998)</td>
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<td>PAUL CARRACK</td>
<td>A &amp; M 40495 (998)</td>
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<td>THE LONELINESS JUBILEE</td>
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**NOTE:** Chart compiled from a national sample of retail store, one-stop, and rack sales reports.
PAYOYA INDICTMENTS FUEL FURTHER PROBES

(Continued from page 1)

James’s station, like the majority of those contacted, requires its on-air and programming personnel to sign an affidavit stating that they are familiar with the payola laws and recognize that the station can be censured if it is found in violation. Likewise, Buddy Howard—general manager of KMZI El Paso, where former employee Brule allegedly received payola from Ralph Tashjian—says Brule also signed an affidavit recognizing that the station management does not condone the practice. Howard, however, did not comment when asked if it was signed after mid-October, when Brule reportedly worked there between January 1984 and October 1986. Ironically, KMZI has also figured in the recent suit by the Warner Communications Inc. record labels against independent promoter Igor and his companies, Quicker Promotions and Igor Enterprises (Billboard, Feb. 18).

The suit, filed Feb. 1 in U.S. District Court, Central District of California, charges Igor with violating the Antitrust and Corruption Organization Act as well as with fraud and breach of contract. In the WCI suit, 15 radio stations listed among the victims that Igor and Quicker allegedly provided to the West Coast’s Electra, Atlantic, and Geffen labels.

Those services, states the suit, were prohibited fromcommercializing the 619-store Minneapolis-based Musicland warehouse, notes that business is fairly good, although only 10 new releases have entered its top 50 so far this year. Including Christmas leftovers, he says, “Current re-leases are running off the board, little compared to last year. But catalog sales have been pretty strong.”

Besides catalog, pre-Christmas records areacboringly driving catalog sales action across the country. At virtually all of the chains surveyed by Billboard, for example, the “ran to the Catskills” soundtrack, the surprise victim of the Christmas season, is still the biggest seller. At A&A, for instance, Bob Carney, president and Record Shop, the album is selling twice as much as its closest contender. Lew Garrett of Cameol Mu- sic, one of the other big chains, says he has been stronger than it is now;” Musicland’s Odette reports the soundtrack is selling 30% more than the previous week, and it was not mentioned in George Michael’s “Faith” (see st-ory, page 1).

Some retailers report that the top pre-Christmas releases are still selling well, with little differential between one album and the next from Musicland. Promoter Joe Isgro, Lis- tennopines that many 1987 re-leases—including, for his, chain, Mi- chael, INXS, Def Leppard, Tiffany, and Sting—have exhibited “excep- tionally strong” staying power. So that in June last year, he was selling out for the 74-store Roslyn, N.Y.-based Record World chain, estimates that from No. 2 to No. 30 on his best-seller list in January there was not a differ- ence [in sales] as you’d normally have. There are many steady sellers right now, but there’s nothing over the horizon now that the album is expected to be a major hit.

Many dealers also are hoping that the “Rage Against the Machine” tour of Bruce Springsteen’s current tours will help rebuild sales of their current offerings. And Record Bar’s Ben- nett notes the availability of concerts, likely to be sponsored by the Grammy Awards will stimulate sales over the next month or so. Nevertheless, retailers are plainly disappointed in the quality of recent and upcoming releases. Highway, who has been a high-volume store Disc Jockey chain based in Owensboro, Ky., says, “We are run- ning just a little above a year ago. It’s a little down.” Consistently, the record companies that we don’t have a Van Halen or something stronger out there.”

Similarly, Dusty Bowling, nation- al audio buyer for Lieberman Enter- tainment Distributors in Minneapolis, notes that sales of “Dirty Dancing,” “Tippi,” and Michael’s “Faith” are outstanding everywhere else in Lieberman’s chain; “after that, there’s a major drop.” He doesn’t see a possibility of any releases, except those on the current top three at his accounts. “There’s nothing major like White- snake fall or ‘Dirty Dancing’ or ‘Tippin’ at Christmas time,” he says.

Of brand-new and upcoming re- leases, he is most bullish about the new discs from the Grateful Dead and a late-March Capitol album pushed the Spuds McKenzie single. Robert Turner, head of the double album is going to be a tough sell.

Assistance in preparing this story was provided by Earl Paige.
NARM Sets Retailer Forum Luncheon To Address Top Issues

NEW YORK The Manufacturers Advisory Committee of the National Assn. of Recording Merchandisers has scheduled a luncheon during the trade group’s convention in Los Angeles for principals of record chains who do not sit on NARM’s Retailers Advisory Committee.

The March 12 event is intended to be a forum in which dealers and vendors can discuss industry-wide concerns. NARM says about 40 dealers and a dozen representatives from record labels and distributors are expected to attend the “working lunch,” which will convene in the Beverly Hills Room of the Century Plaza Hotel.

Petie Jones, president of BMG Distribution and chairman of the MACT, has been asked to be the speaker, and NARM says, “We look forward to his participation.”

In a prepared statement, Jones says the meeting will provide “a chance to talk in a small group, not about your own company’s concerns, but about problems and opportunities that are industrywide.”

Retailers who have been invited represent a cross section of large and small chains, including Joe Martin, vice president of advertising for Atlanta-based, 95-store Turtle’s Records & Tapes; Ivan Lipton, general manager of 70-store, Boston-based Strawberries Records & Tapes; and Stephen Bell, vice president and general manager of 91-stores Chicago-based Wall-To-Wall Sound & Video; Russell Stutts, corporate executive officer of 20-store, Grand Rapids, Mich-based Eves; and Leonard Silver, president of Buffalo, N.Y.-based Record Theatre; Lee Berkowitz, president of Boston’s 15-store G.A. Vibrations; and Bruce Hoberman, who owns, N.Y.-based RTI Homer’s runs a one-stop and four-store

Retailers who do not represent record companies are CEMA’s Dennis White, president, and Joe Mansfield, vice president of sales; CBS Records’ Paul Smith, senior vice president of sales and marketing; and John McGurns, vice president of marketing and branch distribution; MCA’s John Burns, executive director of distribution and manufacturing; and Bob Schnieder, vice president of branch distribution; PolyGram’s Mary Jarrard, executive vice president and general manager, and Jim Urie, senior vice president of sales and branch administration; WEA’s Henry Drey, president, and George Rossi, executive vice president of sales and distribution; and Allan Stein, vice president of sales for BMG.

Member dealers who are not on the panels or members of the NARM office and would like to attend should call the NARM office at 609-596-2221.

BY GEOFF MAYFIELD

New York The next shot in the battle over compact disk packaging will be fired at the upcoming National Assn. of Recording Merchandisers convention.

A task force of packaging companies says it has formulated three different options that would make the existing all-cardboard, 6-by-12-inch cartoon more secure.

Executives from at least two of the packaging firms, Queens Group and Shorewood Packaging, say they plan to show prototypes of the new designs to record companies and CD manufacturers at NARM, March 11-14 in Los Angeles. Two other packagers, Ivy Hill and AGI, also participated in the two Toronto meetings—held in November and January—that led to the innovations.

The three new prototypes will not be introduced in a formal presentation by the task force. Instead, the individual packaging companies will show the designs to their customers during private meetings.

A discussion of CD theft that took place in October at the Rack- jobbers Advisory Committee meeting during NARM’s Wholesalers Conference in Palm Springs, Calif. (Billboard, Nov. 7) helped prompt the meetings, Russell Cohen, an attorney who was the catalyst was the introduction by Shape Packaging of a molded plastic 6-by-12 box, which won a qualified endorsement from NARM’s Retailers Advisory Committee in September (Billboard, Oct. 10).

Cardboard is an optional ingredient in the Shape design, which saw its first major-label test when Capri released Bob Seger’s “Lave Bul- let” in the plastic box in the fall. If the industry turned to the plastic model, the move would have an im- pact on packaging companies that produce all-board boxes.

Besides the four packaging firms, other companies that were report- edly involved in the Toronto meetings were CBS Records, Cin- ram, Denon, Digital Audio Disc, JVC Disc America, LaserVideo, MCA, PolyGram, Universal, Waxie, and Ross Ellis Ltd., and Specialty Re- cords. The host for the discussions was Terry Coven, president of the Queens Group, which, according to sources, manufactures the music industry’s most-commonly used automated cardboard record package.

Floyd Glinert, executive VP of Shorewood, says two of the options developed by the task force are similar to internal construction of the box.

A third option the task force is propos- ing is to “bend the jewel box to the carton,” says Glinert.

He adds that “each of these vari- ants would increase the cost of a CD.” Still, the task force claims that modifying the design of the card- board 6-by-12 is more cost effective than making a new package, like the one touted by Shape.

Key to the packaging battle is the automatic loading of CDs, Shape has maintained from the start that the raw cost of its plastic 6-by-12 is less than that of its title-dedicated cardboard boxes. Therefore, it concedes, however, that present technology does not allow automatic loading of CDs into its design (Billboard, Feb. 27).

CD PRICING IS TOP NARM TOPIC

(Continued from page 4)

and Mary Ann Levitt, president of 25-store, Sausalito, Calif.-based The Record Shop, are among those who are eager to see a wider selection of CD titles offered at lower prices.

“We’re very concerned about getting more [CD] product into the mid- line and more new titles to the lower prices,” says Levitt.

“RCA announces they’re bringing out CDs at $15. You can’t go any lower,” says Oknow. “It’s really hard to get excited about that when you realize they’re the same titles that they brought out for [$5.16],”

The consumer needs to see some price cuts,” says Bob Seger to whom we see in LP or cassette before CD becomes a really big, mass-market product.

Besides BMG’s Jones, others who will represent record companies are CEMA’s Dennis White, president, and Joe Mansfield, vice president of sales; CBS Records’ Paul Smith, senior vice president and general man- ager; and John McGurns, vice president of marketing and branch distribution; MCA’s John Burns, executive director of distribution and manufacturing; and Bob Schnieder, vice president of branch distribution; PolyGram’s Mary Jarrard, executive vice president and general manager, and Jim Urie, senior vice president of sales and branch administration; WEA’s Henry Drey, president, and George Rossi, executive vice president of sales and distribution; and Allan Stein, vice president of sales for BMG.

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BY GEOFF MAYFIELD

RADIO EDITOR/BILLBOARD

Billboard is seeking a radio editor for its New York office. Should have reporting experience and a strong understanding of radio programming and business affairs. Must be able to cover letter and resume with salary range to:

Billboard
Personnel Department (KS)
1515 Broadway
New York, N.Y. 10036

www.americanradiohistory.com
much is known about the potential effect of the deal, said Stan Kulkin, president of WEA Music of Canada Ltd., the country's largest record firm.

The elimination of the current 13.5% import duty on recordings should not by itself compel foreign-owned parent companies to scale down their Canadian operations to a great degree, Kulkin said. But if economic benefits flow to Canada as a result of the deal, as the federal government promises, the Canadian dollar is bound to become stronger compared with its U.S. counterpart. The dollar is now pegged at between 75 cents and 80 cents U.S., but if it moved to 85 cents in the absence of import tariffs, it could have a profound influence on business decisions, the gathering was told.

"We don't foresee any changes in the next five years," Kulkin told the forum. For beyond that, however, he declined to make any promises.

Kulkin and Allen agreed that Canada could again become the target of U.S. cutout dumping—what the controversial Allen called the "return of schlock." In the mid-70s, it was explained, when there were no import duties, U.S. companies continually dumped unsuccessful records into Canada at bargain-baglement prices, often when those records were successful in the Canadian market. One irony of the dumping was that U.S. pressings of Canadian recordings were sold for far less than Canadian pressings of the same titles.

U.S. copyright laws prevent similar dumping by Canada into the U.S. market.

Politicians at the gathering took different positions on the free-trade agreement. Conservative Member of Parliament John Bosley, a strong supporter of the deal, said nothing in it prevents Canada from continuing to help the Canadian record industry. Existing subsidies of cultural industries were exempted from the deal, he noted, although questions still exist about whether the government could extend such subsidies in the future. Had Canada not proceeded on free trade, it would have faced the prospect of escalating protectionism abroad, argued Bosley.

Bosley said that current federal subsidies of the business, particularly the $5-million-a-year production fund, will continue. And if the deal proves to be draining the business, he said, there would be an opportunity to bolster federal support for the industry. That comment was greeted with hostility from some, who said it would be too late to close the stable once the horses have left.

Sheila Finestone, the Liberal Party's critic of cultural policy, said the government should have protected the music business in the same way it protected the beer business, which is exempt from all provisions of the pact. Kulkin responded to that by wryly noting, "We're the same industry," alluding to breweries' increased sponsorship of concerts in Canada.

Bosley then had to face some heat, particularly from True North president Bernie Finkelstein, an ardent nationalist who has nurtured some of Canada's finest talent.

Finkelstein said the deal shows that the government is insensitive to Canadian culture because it will make Canadians adopt the ruthless, cutthroat ways of their neighbors below the border.

Dahls said pressure is bound to build from New York or Los Angeles offices to curtail activities in Canada. Some regions of the country inevitably will be serviced from the U.S., he continued. As soon as it becomes cheaper to send records into Canada than from within, "that'll be the start of the end of the business. Although there are many well-intentioned executives in place in Canada, "I don't think they'd be able to resist" urgings from abroad to treat Canada as simply another branch of a massive operation, he declared.

Allen said he has always attempted to secure international deals for his artists initially, but the absence of a strong multinational presence in Canada to sign acts for that country would only mean "nothing to come back to" in the absence of a foreign deal.

"I worry about the young manager," he said.

Sylvia Tyson, a country singer who was a guest part of Ian & Sylvia, said she worries about Canadian music losing what little identity it now retains. She told the forum that, without a strong Canadian industry, artists will simply have to emulate their foreign counterparts.

Recording Royalty Has 2-Year Term
U.K. Bill Sanctions Rentals

BY PETER JONES

LONDON The draft of Britain's new copyright bill now includes a provision, approved by the House of Lords, for a royalty to be imposed on record-rental deals, but only for the first two years of an album's life.

The British Phonographic Industry, though "delighted" that record companies' rights on rentals have been recognized for the first time, says it will continue to lobby for all albums to be protected by a royalty with no time limit.

The copyright bill now goes to the House of Commons, which some observers say is likely to pass the bill before the end of the year. It does not, at this stage, incorporate any provision for levy on blank tape or recording hardware to compensate music producers for home taping.

Under the new rental provision, all works would be protected for a maximum of two years. After that period, shops could rent the work any number of times without payment of a further fee.

As presented to the House of Lords, the provision says rental shops should pay "a reasonable royalty as may be agreed." In the absence of an agreement, the matter would go to the Copyright Tribunal, which the bill would set up.

During the later stages of debate on the bill in the House of Lords, much attention was paid to the problem of devices being designed specifically to circumvent such anti-piracy measures as anti-copying chips. These are currently illegal only when actually put into use.

But Lord Willis said: "To combat increased piracy, the industry has developed spooky devices to be put into recordings. Anti-spoiler devices have been developed in Germany and Japan and are beginning to come to the U.K."

The government has agreed to include provisions declaring such devices illegal when the new bill is discussed in the House of Commons.

U.S. TRADE REP REVEALS $1 BILL PIRACY BIZ

(Continued from page 3)

billion reported in 1986 by U.S. firms was "surely too low," and the ITC "badly extrapolated the figure to include industries that did not report losses. The study placed the figure between $43 billion and $61 billion."

Jay Berman, president of the Recording Industry Assn. of America, who spoke at the meeting, said that half the losses to record companies worldwide—$500 million—were to U.S. companies. "That's half of the U.S. record companies' yearly revenue," he said. According to Berman, the world's worst problems exist in Egypt, India, Indonesia, Mexico, Nigeria, Pakistan, Saudi Arabia, and the People's Republic of China.

He said that "aggressive government action is the only solution to this problem" and added that "unless the U.S. makes this problem an agenda item, the value of U.S. exports will continue to diminish." Yettler said that in addition to bringing the new data to intellectual-property-protectian discussions in GATT, "we intend to pursue this issue aggressively on a bilateral basis with countries that tolerate these offensive practices." He mentioned action through diplomatic channels and trade restrictions if the U.S. does not get the cooperation it seeks.

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D.M.C. and is being financed by Def Pictures, which Simmons co-owns. "Sometimes the best course of action is to negotiate through a court lawsuit," says Simmons. Profile president Cory Robbins' official comment: "I'm very happy that the group is finally going to court."

Run-D.M.C.'s last album, "Raising Hell," has sold more than 3 million copies since it came out in May 1986. A new Run-D.M.C. album, " Tougher Than Leather," has been in the works for over a year and will finally see the light of day May 16. Robbins stresses that although the album shares a name with Run-D.M.C.'s first album, it is not a soundtrack; only four cuts on it are used in the movie.

Hans Gout, PDS's marketing director of consumer supplies, says most record companies regard the 5-inch CD as the preferable format and argues that, in an audio-visual age, the CD could become as important to radio programming as FM, due to the vast market for creating four-color art work directly on a CD using an ink-transfer process exclusive to PDS. The company created picture disks for several NARM Preservation Unit, including the latest albums by Michael Jackson, George Michael, Bruce Springsteen, and Terence Trent D'Arby.

Kierman says picture disks also about 25 cents to the normal cost of pressing a CD, although there is a one-time memory charge of $275 to $375, depending on the complexity of the job.

PDO was established in 1986 by Philips and Du Pont to supply CD pressings used in various applications. It operates plants in the U.S., the Netherlands, West Germany, and the U.K. In the U.S., it has established offices in New York and Los Angeles. PDO has project- ed annual sales of $1 billion by 1990.

MEMPHIS SLIM DEAD (Continued from page 6)

cut his first records for the Okeh and Bluebird labels during the '40s. He continued his recording career through the '60s at some of the best-known blues and folk labels of the day, including King, Peacock, Chess, United, Vanguard, Folkways, Candid, and Prestige Bluesville.

Following his move to Europe, Slim became a fixture of the Paris jazz clubs and a ligned figure at European jazz and blues festivals. Many of his later-day records were issued in Europe by Storyville and Polydor.

In recent months, some of Slim's classic recordings from the '50s and '60s were returned to print in MCA's Original Chess Masters and Fantasy's Original Jazz Classics series.

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ation into alleged labor-law viola-

tions at the label. In the meantime, the

Phone in March 15, 1987, the Dec.

on FM radio and television, the

DADC plans push

for 3-inch CD

... see page 77
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