Jackson, D’Arby Get Their Grammy Rewards At Retail

BY GEOFF MAYFIELD

NEW YORK Winning isn’t everything. Michael Jackson and Terence D’Arby, who were at the Grammys, finished in the money in a sales surge prompted by the awards program.

Most record retailers cite Jackson and D’Arby, both of whom performed during the CBS-TV awards telecast March 2, as the artists who benefited most from Grammy exposure. “A performance means more to us than winning a Grammy,” says Mitch Perlias, director of purchasing for 50-store Los Angeles chain Music Plus. He adds that a lot of stores called for reorder of Jackson’s “Don’t Stop the Music” album the day after the broadcast.

Steve Lerner, director of purchasing for 74-store Roslyn, N.Y.-based Record World, acknowledges that U2 gained some momentum after winning two Grammys but says a performance by the band would have driven in even more sales. Lerner notes that last year’s Grammys performance by album-of-the-year winner Paul Simon was a catalyst for that album’s 1987 resurgence. He adds that at Record World, as at many other webs, Jackson and D’Arby were the two acts who picked up the most steam this time around.

Among award winners, Whitney Houston—who also performed—U2, and Jody Watley were the acts who saw the biggest gains, dealers (Continued on page 106)

Major Labels Stepping Fast To Dance Beat

BY BILL COLEMAN

NEW YORK As such artists as Exposé, Debbie Gibson, Taylor Dayne, and Stacy Q rise to the top of the pop charts after successful launches at the club level, major labels are once again attempting to tap more heavily into the dance market for potential hits. The latest evidence is the advent of Vendetta Records, a new A&M label aimed at the 12-inch dance marketplace.

The developments can be traced largely to the influence of the hot crossover radio format. The majors’ efforts to score in the format are being marked by increased activity in the promotion, marketing, and a&rr (Continued on page 101)

EYE ON HOME TAPING

CONGRESS OPENS CONSUMER SURVEY

BY BILL HOLLAND

WASHINGTON Congress’ Office of Technology Assessment has just begun a study of the effects of home audiotaping on the marketplace.

Since it won’t be completed until February at the earliest, the study will probably not affect the current debate over digital audiotape recorders. But in the long run, it could revive the decade-old controversy over home taping, which concerns not only DAT but analog taping as well.

Meanwhile, in the wake of the National Bureau of Standards’ thumbs down on the CBS Copyscope system (Billboard, March 12), congressional copyright-protection leaders have urged the FCC to end the consumer electronics manufacture-

(Continued on page 101)

Canada Study: Copying Is Rampant

BY KIRK LAPONTE

OTTAWA The Canadian music industry is losing at least $800 million (Canadian) or $68 million in unit album sales each year as a result of home taping—an amount “equal” to current sales.” This is the dramatic conclusion of the first-ever consumer survey by the Canadian music business.

Commissioned by the Music Copyright Action Group, which is composed of the country’s leading trade organizations, the survey found high levels of home taping and surprising acceptance by tapers of the idea that creators should be compensated.

Released March 8 at a news conference in Toronto, the report provides new ammunition for an indus-

(Continued on page 106)

Suppliers Firm On PPV Timing

BY JIM McCULLAUGH

LOS ANGELES Responding to what they claim is the video retail community’s “misperception” that pay-per-view erodes its business, the major Hollywood studios indicate that the window between home video and PPV releases will generally adhere to the status quo—30 days behind home video street date.

The studios maintain that PPV will co-exist with home video as an

(Continued on page 104)

Size isn’t Everything.

CD³ is A&M’s new line of 3-inch compact discs. Each CD³ features a hit artist and song, as well as material available exclusively on CD³. Our first flight of CD³ releases includes titles from OMD, Squeeze, Sting, and Suzanne Vega. With playing time up to 20 minutes and priced to sell for around $5.99, CD³ proves that if less isn’t more, sometimes it’s at least as much.
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Price Cuts Being Passed On To Consumers
Retailers' CD Midlines Be Midlines

This story was prepared by Earl Paige in Los Angeles and Bruce Haring in New York.

NEW YORK Despite the temptation to increase tight profit margins, retailers are passing along to consumers the reduced prices on midline compact disks. Generally, retailers say price cuts are building traffic and increasing sales in CDs. But lower retail prices are more noticeable in areas where the breath of competition has been reduced, Perlis says.

Shelf prices for midline CDs among surveyed merchandisers range from $9.99 to $14.98, with $10.99 and low, determined in part by wholesale costs. Sale prices have a $6.99-$12.99 spread, representing an extremely tight profit margin of 6%-7% for the stores.

Some chains are grouping midlines with varying wholesale costs at a uniform price. The 50-store Los Angeles chain Music Plus, for example, jumps the WEA $8.19 cost titlues with the lower-tier RCA and Polydor albums for a $10.99 shelf and a $9.99 sale tag.

At the same time, Music Plus is trying to exploit consumer response with the lower CD prices. "Any product that is $11.99 or less is merchandised separately in a CD budget section," says Mitch Perliss, director of purchasing.

"God forbid these people on the edge of CD might see the section and go out and buy a player," Perliss says.

The chain's reluctance to sell the different lines at variable prices is prompted in part by tight margins on front-line CDs. "The margin on CD is shorter. Also, to spur front-line, we have to bring it down to $12.99, so that reduces the margin even more," Perliss says.

He says that "right off the top," the margins on CDs are 78%-89% less than on LPs and tapes. "If these deals would give us a break we would not start a price war. We would be making our normal margins and could increase the sales at the same time."

Retailers, particularly CD-specialty stores—which rarely buy directly—seem to wrestle most with the WEA catalog items, according to Howard Axe, partner at Mark's Compact Shop in Cleveland, a store that is purchasing all but CDs directly from the record companies.

(Carried on page 104)

Delco To Bow DAT Player
For GM Cars In Summer

NEW YORK Delco Electronics plans to supply a digital audiotape player for General Motors cars starting in the summer. June is the tentative target date for the player's introduction, according to Don Helm, director of audio systems and HVAC for the GM subsidiary.

The DAT player will be offered as an option in GM's new line of vehicles and will play a DAT recording produced by General Motors dealers.

The cassette will feature a "God bow" DAT player and will be offered as an option in the new line of vehicles and will play a DAT recording produced by General Motors dealers.

On June 10, the group will be launched with a special ceremony for dealers and media.

(Carried on page 107)

Radio Days Look Bright, Confab Heats
FCC Commissioner: Worry About Us 'A Little Less'

This story was prepared by Yvonne Olson and Kim Freeman.

DALLAS The cream of the radio and music promotion crop turned out for March's first and only inde-

To Our Readers

Due to the length of this week's edition, the following sectional articles are out of their normal sequence. The Black music section, including the Billboard Black Singles chart, begins on page 86. The Hot Dance Music charts and the Dance Trax column appear on pages 90-91.

The re-examination of signal-interference situations locally, the comparison of renewal and non-renewal processes, and multiple-ownership rules.

"There's been great concern about the obscenity issue," said Bell. "Reminding retailers that obscenity has never been protected by the First Amendment and that the FCC will continue efforts to channel indecent programming away from times when kids are tuned in heavily. Defini-

U.S. Dept.'s Labor Sues
AFM To Force Vote Rerun

NEW YORK The U.S. Department of Labor has sued the Ameri-

The unit will start at $12,995, which is $4,000 cheaper than the current entry-level car. The DAT player will be offered in the new line of vehicles and will feature a "God bow" DAT player and will be offered as an option in the new line of vehicles and will play a DAT recording produced by General Motors dealers.

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(Carried on page 107)
**Fox Dissatisfaction At Core Of Rumored Shift**

**CBS/Fox Vid Restructuring Nears**

**BY AL STEWART**

NEW YORK—A mid speculation that CBS/Fox Home Video will be broken up in the near future, a top official at CBS Inc. confirms that the joint venture is being restructured to reflect the contributions made by each of the parties involved. Indications are, however, that any realignment would favor the interests of the Fox stake in the company.

We are presently discussing some modifications to the agreement, but there is no breakthrough in sight," says Fred Meyer, chief financial officer of CBS Inc. and a member of the CBS/Fox Home Video board of directors.

Rumors that the 6-year-old partnership between CBS Inc. and 20th Century Fox will be dissolved have circulated since the Video Software Dealers Association met in August. A variety of industry sources, some with close ties to the video supplier, say that there are strong indications that Rupert Murdoch, owner of 20th Century Fox, is dissatisfied with the home video alliance.

Nevertheless, it appears that the "modifications" being worked out by the two firms are an effort to remedy that dissatisfaction. It is widely believed that the restructuring will allow Fox to retain the video profits generated by the titles it contributes to the joint venture.

For its part, CBS Inc. has moved to divest itself of a number of entities that fall outside of its core business of broadcast television, including its record and magazine divisions. The only other CBS Inc. joint venture is CBS/MTM, a partnership with Mary Tyler Moore's television production company.

Meyer says he and other company officials feel that the restructuring may spill over into a scuttlebutt that has Fox buying out CBS’s interest and moving the company to the West Coast. Insisting that the rumors are unfounded, Meyer adds that CBS would be more inclined to hold onto its video arm since it is more closely tied to its television interests than either magazine publishing or record production. He says rumors to the contrary are false.

Executive Moves

**EXECUTIVE TURNABLE**

**RECORD COMPANIES.** MCA Records in New York makes the following appointments: Ricky Schultz, vice president of MCA Jazz and president of Zebra Records; Randall Kennedy, national director of marketing of jazz/Narada; Ted Higashioka, national director of public relations of jazz/Narada; and Don Lueoff, national director of publicity for jazz/Narada. Schultz was previously executive director for MCA Jazz.
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MERCER ELLINGTON
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STEVE GOODMAN
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JAMES HORNER
JULIO IGLESIAS (SGAE)
HERBERT KRETZMER (PRS)
LADYSMITH BLACK MAMBazo
WYNTON MARSALIS
GEORGE MICHAEL
RONNIE MILSAP
ENNIO MORRICONE (SIAE)

KRZYSZTOFPENDERECKI (GEMA)
SMOKEY ROBINSON
KENNY ROGERS
DON SCHLITZ
CLAUDE-MICHEL SCHONBERG (SACEM)
DOC SEVERINSEN
BRUCE SPRINGSTEEN

RANDY TRAVIS
U2 (PRS)
NARADA MICHAEL WALDEN
DENI ECE WILLIAMS
THE WINANS
FRANK ZAPPA
**Melodiya Label Counters Criticism of Argues Tech, Trade Laws Hurt**

**BY VADIM YURCHENKOV**

MOSCOW - Valerii Sukhorodko, director-general of Melodiya, has responded to criticism of the state-owned Soviet record company in a letter published in the daily Sovetskaya Kultura newspaper.

Conceding that there is room for improvement in some areas of the company’s operation, Sukhorodko nevertheless points out that many of Melodiya’s problems are not of its own making. The customer is rightly interested in the quality and price of our recordings, and if he is dissatisfied, then inevitably Melodiya, which holds exclusive rights to produce records and tapes, is blamed.

But the company’s monopoly of music production does not give it a market monopoly in solving the technical, scientific, financial, and managerial problems on which future progress depends, he notes. We are then, certainly, often not to our advantage, with Western record companies. But contemporary culture is closer together, and our colleagues in the West have at their disposal powerful industrial and technical services. In those countries, music is one of the most profitable businesses, Play may be sold there that our records are a secondary industry, like children’s toys.”

In fact, records are categorized by the Soviet trade ministry as “household wares,” while Melodiya’s recording studio was formerly listed as a “metropolitan in the category ‘fourth grade.’ Raw materials for both disk and tape production—those for the latter are referred to as “industrial paper”—are often of poor quality.

Sukhorodko goes on to say that de

(Continued on page 101)

**MCA Records Brings Jazz Arm Home With New Staff**

**BY DAVE DMARTINO**

LOS ANGELES - MCA Records has officially brought its jazz division into the fold, promoting to executive director Susan Higashi, national director of promotion for jazz/Narada; Ted Higashioka, national director of promotion for jazz/Narada; and Don Lucoff, national director of public relations for jazz/Narada. All are based in Los Angeles except Lucoff, who works out of MCA’s New York office.

These executives will report to the heads of their MCA departments which are planned to function as a unit under Schultz’s direction.

The realignment of MCA’s jazz division marks a shift from the blanket consultancy status it has maintained since Schultz and MCA originally announced its formation in 1985. The new president of jazz/Wolf Zebra Records and promotion and marketing firm Word Of Mouth, came aboard officially as a consultant, as did the staff he brought over.

(Continued on page 104)

**Plans Film, Classical, Jazz Titles Intersound Ups Album Flow**

**BY KEN TERRY**

NEW YORK - Minneapolis-based Intersound, which includes the ProArte, Maxiclip, Quintessence, America’s Pop, Profuze, and Cine dice’s Motion Picture distribution, has added a vigorous expansion of its lines this year.

The 6-year-old indie, founded by former Woodward International executives Don Johnson and Steve Vin ning, is broadening its presence in the classical, jazz, and film soundtrack fields.

In the soundtrack area, the 1½-year-old Cinedisc label has already put out albums culled from such films as “Roxanne,” “Hellraiser,” and “Hello Again.” This month, it is releasing Life Pictures’ “The Rosary Murders” starring Donald Sutherland and Orion Pictures’ “Dominic & Eugene” with Tony Julie and Jamie Lee Curtis, which opens nationwide Friday (18).

July titles include projects that include the soundtrack from Tri-Star’s “Seventh Sign/Border,” composed and produced by Jack Nietzsche, and Columbia Pictures’ “Vibes,” Cyndi Lauper’s first major screen role. CBS Records plans to release a

(Continued on page 104)

**Gene DePaul Dead At 68**

**NEW YORK** - Gene DePaul, a composer with many evergreen songs to his credit, died Feb. 27 at his home in Los Angeles at the age of 68. He suffered from an inoperable brain tumor.

DePaul’s most frequent collaborator was lyricist Don Raye. Together, they penned such standards as “U’ll Never Walk Alone,” “The Cow Cow Boogie,” “You Don’t Know What Love Is,” “Mr. Five By Five,” and “He’s My Guy.”

**NEWS COVERAGE CONTINUES... SEE PAGE 107**

**by Paul Grein**

Planet’s ’Now And Zen’ Breaking Fast; Satchmo Has 1st Top 40 Hit Since ’64

Earth, Wind & Fire is running into roadblocks at pop radio—again. The veteran group’s “Thinking Of You” drops to No. 76 on the Hot 100 after peaking last week at No. 67. That’s even lower than the band’s previous single, “System Of Survival,” which peaked at No. 60 last fall. What makes this pop resistance so baffling—apart from the fact that EWF was the hottest pop/black crossover of the mid-’70s—is that both records were huge in other formats. “Thinking Of You” jumps to No. 1 on this week’s Hot Dance Club Play chart and climbs to No. 3 on the Hot Black Singles chart. “System Of Survival” reached both charts last fall.

Remakes of two former No. 1 pop hits are back-on-back on the Hot 100. Susaye’s remake of the Temptations’ classic “My Girl” jumps to No. 83, and Roxanne’s update of Wild Cherry’s “Play That Funky Music!” jumps to No. 84. “Play That Funky Music!”

We Get LETTERS: Perini and Mike Zeiger of Ypsilanti note that Michael Jackson’s “Bad” is the first album to debut in the top five and remain in the top five for six solid months since The Eagles’ Hotel California” more than a decade ago.

Don Beckman of Spokane, Wash., notes that Rick Astley is the youngest male solo artist to top the Hot 100 since Michael Jackson scored in October 1979 with “Don’t Stop ’Til You Get Enough.” Astley is 22 years and one month, Jackson was 21 years and one month.

William Simpson of Los Angeles suggests that Tiffany’s “I Saw Him Standing There” may be the first “gender-altered” top 80 hit since Dionne Warwick’s “This Girl’s In Love With You” in 1969.

Rich Appel of CBS in New York notes that “borrowing” lyrics and titles from past hits is in vogue. He points out that Salt-N-Pepa’s “Push It!” includes the first two lines of the Kinks’ “You Really Got Me,” George Harrison’s “When We Was Fab” cites the Miracles’ “You’re Really Got A Hold On Me,” Roger’s “I Want To Be Your Man” includes the title of Brian Hyland’s “Sealed With A Kiss,” and the opening of Billy Ocean’s “Get Outta My Dreams” lifts from the Isley Brothers’ “Who’s That Lady?”

Louis Iacue of Los Angeles notes that the first four songs on side one of the “Dirty Dancing” soundtrack include Billy’s “If I Should Lose You,” “Let Him Go,” and “Hey Baby,” and “She’s Like The Wind,” and “Hungry Eyes”—peaked at Nos. 1, 2, and 4, respectively, on the Hot 100.

(Continued on page 104)
FOR SALE

HUNDREDS OF THOUSANDS OF NEW RECORDS!

POP, ROCK, R&B, DANCE, JAZZ, NEW AGE,
SOUNDTRACKS, GLOBAL FOLK, EVEN CLASSICAL!

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Retailers Should Rerconsider Stance
6-BY-12 PACKAGE INFLATES CD PRICES

BY BILL NOWLIN

Everyone recognizes that low compac
t disk prices will result in increased
sales. It has been fashionable to blame
the record companies for maintaining
artificially high prices, but I think this
belief is largely misplaced. Much of the responsibility be-
longs to retailers, who demand unrea-
tional and wasteful 6-by-12-inch
package.

Although it still costs as much as $1.50-$2.00
to print and handle each CD in
full-line CD grades, the 6-by-12-
disc system is expected to pass on
such savings—maybe even more
faster than prudent for resellers
because the 6-inch-
market.

The biggest single obstacle to lower-
ing CD prices at the retail level is
the 6-by-12 CD package, sometimes
called the box or the blaster pack.
This packaging costs re-
sellers 34 cents to 40 cents per
unit to print and handle. En-
tering the jewel boxes into the
packaging is a part of this cost.
In addition, it costs from $2,000 to $5,000
to generate new artwork and
color separations and to print the
companies.

Consumers did not demand these
packages. Most people simply threw
away those who brought them in
their new CDs. If consumers were
proud of what they had, they might
not have broken ranks with the
labels and the record companies.

The answer is that U.S. retailers
asked for the 6-by-12 package, thus
contributing to the artificially high
cost of CDs in today’s marketplace.

Retailers requested this type of pack-
age for two reasons: fear of theft and
restitution to install new fixtures.

However, I don’t believe that either
valid concern is true.

With regard to security, for ex-
ample, the size of the box CD does
make it easy to steal. The 6-by-12
package adds a bit of an additional
risk (though not really much of an
one for any thief—merely a blade
work wonders on most forms of packaging).

But security concerns are
usually handled in predictable
ways. In many bookstores, for
example, books contain a thin
magnetized strip that costs only
$1.00.

(Continued on page 107)
**Radio isn’t music; radio uses music**

A record’s lack of national progress. “If you don’t want me to use the charts to ...,” said Simon. All of the PDs refer to any national chart as just one of many research tools and said guests induct and local factors had more impact on a record’s future with their stations.

“We’re only interested in what’s happening somewhere else if it’s a station that means something to us,” said KZEP Phoenix, Ariz., PD Guy Zapoleon. And KITY San Antonio, Tex., PD Rick Uptown advised, “It’s important to keep track of what’s going on in the world. PWBX New York, a panel and KITQ FM-KWRS FM ‘Kiss 108’ Boston PD Sunny Joe White, and KBQW AM-KY 1270 San Diego, PD Gary Wall presented their versions of the “ultimate” station.

“A beautiful ballad that’s hugely successful in every form of research we use,” he says. Tanner also notes that album sales are growing rapidly for this new artist. Other “huge hit” ballads include the Jacksons’ “Makin’ It Rain” (MCA) and “The Weekes” “Promise Me” (Fever-Sutra). The latter, however, was not scheduled as a single until Tanner and several colleagues began pounding it as an album track. Tanner also mentions an album cut from Debbie Gibson, “Play The Field” (Atlantic). “It’s produced by Expose producer Lewis Martine,” he says, “so it sounds like an Expose track with Debbie Gibson singing—how can you go wrong?” Next up is Steve B’s “Dreamin’ Of Love” (Atlantic), which is “a little more sophisticated than his last single and definitely has mass appeal.” Finally, Tanner adds: “Just when you think you’ve categorized our station, I’d say we’re doing great with ‘Endless Summer Nights’ (EMI-Manhattan) by Beach Boy Max.”

**Album Rock**

“My favorite this week is the new Talking Heads,” says WMIR Philadelphia MD Erin Riley. She says the album’s “Nothing But Flowers” (Sire/Warner Bros.), has “more rhythm and less pop” and a calypso-type beat that makes her want to put on a grass skirt and order a daquiri.” Also, Riley says Joni Mitchell’s duet with Don Henley, “Snakes And Ladders” (Geffen), “sounds like it’s going to be a hit.” She adds, “Some of our audience who grew up with Joni will like this up-tempo, kind of pop approach.” Her last but not least mention. Will & The Kids’ “Heart Of Steel” (MCA). “We’ve been hearing about this guy and waiting for his record for a long time,” says Riley. “I like it. It’s right down the middle of rock ‘n’ roll, catering directly to our core listeners.”

**Adult Alternative**

“One album that’s brand new and an absolute gem,” says KTWV the “Wave” Los Angeles and Wave Network MD Chris Brodie, “is ‘Natural Elements’ (MCA) by Acoustic Alchemy. A diverse project that works well on this format, it’s a fine example of a record that breaks boundaries. The pieces range from quiet acoustic to almost jazz.” Terming David Lanz & Paul Speer’s “Desert Rain” (Narada/Equinox) a “perfect follow-up” to their last effort, she expects active phones on this one, just as there were for “Natural States.” Brodie also likes an album from Brenda Russell’s new album: “It’s smooth, melodic, and sensual and perfectly fits the mood of this station.” And, although it’s “definitely a straight AC record,” Brodie’s “Never Die Young” (Columbia) also makes Brodie’s list of recommended titles. “Guns and roses local sales of the record are soaring. Finally, Brodie offers her list of just a few more that are evocative and very Wavelike”: Philip Aberg’s “Out Of The Blue” (Windham Hill), Pete’s first effort for his “Week is Johny” (Narada/Mystique), Yutaka’s “Yutaka” (GRP), and Windows’ “Mr. Bongo” (Intima).
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**SONG OF THE YEAR**

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Publishers

**OCEAN FRONT PROPERTY**
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Writers
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Blackwood Music, Inc.
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Barry Beckett
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Rosanne Cash
Exile
Joanne Gardner
Crystal Gayle
Nanci Griffith
Marty Haggard
Scott Hendricks
Highway 101

**THE JUDDS**
Bill Lloyd
Willie Nelson
The Oak Ridge Boys
Dolly Parton
Restless Heart
Linda Ronstadt
Tanya Tucker
Steve Wariner
Hank Williams, Jr.
Dwight Yoakam
of a very cluttered station—morning announcers talking over one another, complicated contest explanations, and a morning cash giveaway that was promoted often but never delivered.

Wall and White's strategy involved setting 15-24s as their start-up demo, installing a low-key morning talent to deliver basic services without much hype and an afternoon personality with more flair, and setting "10 in a row" as their sole music positioner. All elements, Wall and White said, would exploit KCHR's weaknesses.

Bennett and Shannon's station was set in an unidentified top 10 market and also faced WCHR, described as a dominant outlet for five years with a morning show that draws 40% of its overall listeners and a time-spent-listening average of 62 minutes. WCHR also had separate $50,000-a-month budgets for promotion and marketing.

To combat all this, Shannon and Bennett stuck to basics. "Scott was the one who told me about the KISS concept—'Keep It Simple, Stupid,'" said Bennett.

BILLSBOARD REVISES HOT BLACK SINGLES PANEL
(Continued from page 10)

WDIA-AM Memphis, Tenn.
WEVE-FM Nashville, Tenn.
WEWS-FM Atlanta, Ga.
WENN-FM Birmingham, Ala.
WGPR-FM Detroit, Mich.
WIKS-FM New Bern, N.C.
WILD-AM Boston, Mass.
WJMI-FM Jackson, Miss.
WJLM-FM Milwaukee, Wis.
WNJR-AM Newark, N.J.
WOAI-FM Norfolk, Va.
WPLZ-FM St. Petersburg, Fla.
WQMG-FM Greensboro, N.C.
WQOK-FM Raleigh, N.C.*
WRAP-AM Norfolk, Va.
WTLC-FM Indianapolis, Ind.
WWDM-FM Sumter, S.C.
WXOK-AM Baton Rouge, La.
WYLD-AM New Orleans, La.
WZFNX-AM Fayetteville, N.C.
XHHR-AM San Diego, Calif.

BROWNE
KCOH-AM Houston, Texas
KDKS-FM Shreveport, La.
KHYS-FM Fort Arthur, Texas
KKFX-AM Seattle, Wash.
KQXL-AM Baton Rouge, La.
WATV-AM Birmingham, Ala.
WBLK-FM Buffalo, N.Y.
WDKS-FM Fayetteville, N.C.
WDKX-AM Rochester, N.Y.
WGKZ-AM Flint, Mich.
WEAS-AM Savannah, Ga.
WEBB-AM Baltimore, Md.
WFMA-AM Augusta, Ga.
WXFC-AM Durham, N.C.
WQOK-AM Mobile, Ala.
WHYZ-AM Greenville, S.C.
WIZF-AM Erlanger, Ky.
WJZ-AM Albany, Ga.
WJMO-AM Cleveland, Ohio
WJYJ-AM Louisville, Ky.
WKIE-AM Richmond, Va.
WKX-AM Jackson, Miss.
WLOU-AM Louisville, Ky.
WORL-AM Orlando, Fla.
WPAL-AM Charleston, S.C.
WPDQ-FM Jacksonville, Fla.
WQIM-FM Montgomery, Ala.
WQQK-FM Nashville, Tenn.
WRBD-AM Fort Lauderdale, Fla.
WTMP-AM Tampa, Fla.
WWZV-AM Charleston, S.C.

SECONDARY
KOKY-AM Little Rock, Ark.
KPRW-AM Oklahoma City, Okla.
KXZ-AM Lake Charles, La.
KZAY-AM Tyler, Texas
WAAA-AM Winston-Salem, N.C.
WANM-AM Tallahassee, Fla.
WCKX-AM Columbus, Ohio
WDQO-AM Dayton, Ohio
WBBM-AM Macon, Ga.
WJBT-AM Chattanooga, Tenn.
WKND-AM Hartford, Conn.
WMGL-AM Charleston, S.C.
WNHC-AM New Haven, Conn.
WQIC-AM West Columbia, S.C.
WQFX-AM Gulfport, Miss.
WRBX-AM St. Petersburg, Fla.
WWWS-AM Saginaw, Mich.
WZAJ-AM Jacksonville, Fla.
WZVT-AM Columbus, Ohio

SUMMIT BROADCASTING, Atlanta, appoints Owen Weber executive VP/radio. He had been VP/GM of the company’s WCAO/WXYV Baltimore. He will relocate to Atlanta.

BOB SCHERMER is appointed GM of Henry Broadcasting outlet KYT-AM-FM Portland, Ore. He had been GSM for KFA/KSPO San Francisco. Before that, he held the same post at KGW Portland.

DON WALKER is named VP/GM at WAVH Mobile, Ala.

KLQI LAS VEGAS GSM Rosanne Berkey is upped to GM.

J.J. TAYLOR Co. buys WIVY-Jacksonville, Fla., for $8.1 million from the Gilmore Broadcasting Corp.

GLOBAL BROADCASTING sells WLQI Miami/Hollywood, Fla., to Genesis Communications for $1.9 million.

One of the finest jazz catalogues of the 30's and 40's has now been enhanced by the brilliant digital sound of the 80's.

Featuring the original definitive recordings by renowned jazz legends...Billie Holiday, Lester Young, Coleman Hawkins, Chu Berry, Ben Webster, Don Byas, Lucky Thompson, Eddie Condon, Frank Wess, Flip Phillips, Bud Freeman, Jess Stacy, Lee Wiley, Muggsy Spanier, Specs Powell, Teddy Wilson, Buck Clayton, and many others!

- COMPACT DISC—LP — CASSETTE
- Each CD, LP and cassette contains extensive artist and recording information plus a history of Commodore written by the label's founder Mill Gabler.

DISTRIBUTED BY
PAIR RECORDS & THE SPECIAL MUSIC COMPANY
300 West 57th St., New York, N.Y. 10019

One of the finest jazz catalogues of the 30's and 40's has now been enhanced by the brilliant digital sound of the 80's.

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The Special Music Company and Pair Records are fast becoming the largest independent distributors of special value pre-recorded music.

We now cover every product category and price, from front line to mid line to budget, with total market penetration in each category.

See why we are the best choice to bring previously released and newly recorded product into the mainstream of national distribution.

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SEE US AT NARM
THE ART OF THE GAME

ART GARFUNKEL
"LEFTY"


Stern Vs. Levine In War Of The Words; KHTR PD Kevin Young Relives His Youth

BY KIM FREEMAN

departure to program AC KEZ-R San Jose, Calif., WLVE executive VP Dean Goodman has named Satel-

ite Music Network’s Wave OM, Rich McMullan, PD at the AC-by-day, jazz-by-night outlet.

“We were very sad to lose an excellent PD like John,” says Goodman. “We’re very excited to have gotten a guy like Rich. His experience at the Wave Network and WLS Chicago will bring different facets to the job, and we look forward to his contributions.”

LAST WEEK we told you about the ownership shake-up at WMWC Colo-

mbia, S.C., and its former PD Ralph Wimmer has checked in to say he’s definitely looking for a new top 40 gig. He can be reached at 803-759-8522. 

Also last week, we errone-
ously reported that Mike Schaefer is the new PD at KHTR ’Y 97” Santa Bar-
bara, Calif. In fact, Schaefer was using the PD-Dem outlet, which is the client for his Schaefco Programming & Music Advisers. That number is 213-804-9288. His priorities at the station include a morning and an afternoon talent, one of whom has potential.

MOVEMENT. Former KSAN San Francisco stalwart Terry McGovern returns to the Bay area as program man at AC K101 “101” — Brad LaRock is the new PD at country KFMS Las Vegas — Brian King is named PD at WNK BR Bouguic, La. “ZUZZ” 924” Raleigh, NC, PD Rod Metts exits to pro-

gram top 40 WNOK Columbia, S.C. — Ted Jacobson is the new PD at top 40 KRRQ Iowa City, Iowa. He was at KFMM Waterloo, Iowa. 

Peter Masse replaces Rick Arner as PD at top 40 KTRS Casper, Wy. . . . WKRZ Wilkes-Barre, Pa. PD Jim Rising exits for the PD slot at top 40 WHEB Portsmouth, N.H. Top 40 KDYV Topica, Kan., loses PD Kevin Rabat to Geffen Records.

Following the departure from country combo WAJR/WVAQ Morgantown, W.Va., of OM Carl Becker, VWAQ PD Bill McDonald is upped to OM for the on-air and production side. 

Belated congratulations to WKXK “K-Rock” New York promotion director Sharon Rosenbush and her photographer husband, Rafael Kaplan, on the birth of a baby girl, Ricci Liberty . K.T. Maitland is upped to PD of hit outlet KMMQ Albuquerque, N.M., following the departure of Steve Stucker — TK Communications transfers KLIV Dallas programer Art Roberts to KBUC San Antonio, Texas, where he’ll be ops man. 

Harve Allen jumps album rockers, from WCCW Hartford, Conn. to WAAP Worchester/Framingham. Allen had been at WCCW for four years, the past two as PD . . . WAVA Washington, D.C., lets local veteran Jim Elliot go from the the midday slot, and Michael “Special K” Garrett, who put in a brief stint as WAVA afternoon man, is on his way to evenings at urban stronghold WDJY Washington.

FOND FAREWELL. To break out of the “editorial we” for a second, this is Kim Freeman giving big thanks to the readers, contributors, and Friends of Vox Jox who’ve offered innumerable help, support, and weakness in the compiling of this column every week. As many of you know, I’m headed to Profile Records, New York, to assume national pop promotion duties. With all of you has been an absolute delight, and I’ll greatly miss you, especially, being in regular contact with those of you in the urban, rock, and country formats. I hope our paths stumble across one another’s now and then.

Meanwhile, a big, much-deserved thank you to all who have been so kind to me, especially, Yvonne Wilde, David Robbins, and Aldo Lepore.

Assistance on this column was provided by Yvonne Wilde in Los Angeles and Peter J. Ludwijk in New York.
Wiederkehr Enterprises’ new Baby Boomer is the company’s latest entry in the inflatable-giant boom-box arena. The scaled-down version of Wiederkehr’s previous offering is constructed by Aerostar International Inc., which makes the lighter-than-air characters for the Macy’s Thanksgiving Day Parade.

Radio stations across the country have taken to the “giant boom boxes” as promotional tools, whether inflatable or solid. But many stations will also say that the giants also have their drawbacks. The giant inflatables are heavy and cumbersome to maneuver and tend toward a shapeless grandmother’s-sofa look. Nor are they cheap. The average cost is about $20,000. Hard-shell giants, on the other hand, come with their own built-in problems. They are closer to mobile homes than anything else, and although they look great, must be transported and stored. They average about $30,000. The Minnesota-based Wiederkehr Enterprises, the company that first marketed the giant inflatables in 1986, has just introduced what it hopes will be the solution to the giant’s problems—for $12,500.

Wiederkehr’s Baby Boomer measures 7 feet deep, 16 feet wide, and 12 feet high when inflated. Markedly smaller in size than its big daddys, it is still large enough, Wiederkehr says, to be impressive. To combat the shape problem, the inflatable is constructed around vertical channels, sort of like a giant standing air raft. Not only does this create more rigidity and shape, but the balloon structure is far less prone to a premature death-by-puncture.

With its smaller size and construction from balloon material, the Baby Boomer’s weight has been kept to under 40 pounds, including its own carrying bag. One of Wiederkehr’s goals was to create a structure that could be transported in a car trunk and carried and set up (if necessary) by one person. The 40-pound deflated Boomer is about the size of a large military duffle bag. Wiederkehr claims that setup can be accomplished when used with the included (Continued on page 18)
CONGRATULATIONS TO OUR GRAMMY WINNERS

BEST COUNTRY VOCAL PERFORMANCE, FEMALE: "80's Ladies"
(Single)
Artist
K.T. Oslin
Writer
K.T. Oslin
Publisher
Wooden Wonder Music

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST: "The Other Side of Round Midnight"
(Area)
Artist
Dexter Gordon
Writer
Billy Higgins
Publisher
WBM Music Corp. (Warner Bros.)

BEST INSTRUMENTAL COMPOSITION: "Call Sheet Blues"
(Track)
Artist
Dexter Gordon
Writer
Billy Higgins
Publisher
WBM Music Corp. (Warner Bros.)

BEST COUNTRY VOCAL PERFORMANCE, MALE: "Always and Forever"
(Album)
Artist
Randy Travis
Writer
Susan Longacre
Publishers
Long Acre Music
WBM Music Corp. (Warner Bros.)

SESAC...more than you expect
El Cowan has a separate live recording of Crosby, Stills & Nash early in the 1960s that was used for a local radio station starring the group's earliest lineup.

**PROFESSIONAL TRACKS**

As a companion piece to Premieres’ “Live From The 60’s” or “for stations that only want a touch of the “air-checks from-the-last” sound, Pau Productions, New York has recently completed the demo for its shortform “Bringing It Back.” The offering is designed as a daily 10-minute feature that includes material historic news stories and profiles, along with two or three classic tracks, to recreate the aura of the 60’s. The show is targeted at top 40, AC, and classic rock formats.

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

**TRIPLE GRAMMY WHAMMY**

Meanwhile, WBGO “Q-107” Washington, D.C., whirled two of its listeners through a Grammy week they’ll never forget. Q-107 spun its lucky couple inside the industry pre-Grammy party at the Palladium nightclub the day before the awards, set them down in Radio City Music Hall for the nominations presentation, and then kept them on their feet at the invitation-only Michael Jackofferts town. Two winners of the United Negro College Fund the following night. Promotions would like to see stations that want to give away classic packages next year try this twist: Qualify listeners on the basis of the best “cover version” of a Grammy-nominated song or performance. The listeners are encouraged to listen to the next day’s show and then take action.

**FEATURED PROGRAMMING**

Premiere Radio Network, Los Angeles, looks like it has hit on a formula with “Live From The 60’s” or “for stations that only want a touch of the “air-checks from-the-last” sound, Pau Productions, New York has recently completed the demo for its shortform “Bringing It Back.” The offering is designed as a daily 10-minute feature that includes material historic news stories and profiles, along with two or three classic tracks, to recreate the aura of the 60’s. The show is targeted at top 40, AC, and classic rock formats.

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**YESTERHITS TOOLS**

Hits From Billboard 100 and 20 Years Ago This Week

**POP SINGLES—10 Years Ago**

1. Night Fever, Bee Gees, RSO
2. Stayin’ Alive, Bee Gees, RSO
3. Emotion, Samantha Sang, Private
4. Lay Down Sally, Eric Clapton, RSO
5. I Can’t Stand Thicker Than Water, Andy Gibb, RSO
6. Can’t Smile Without You, Barry Manilow, Epic
7. I Go Crazy, Paul Davis, Bang
8. Sometimes When We Touch, Dan Hill, 20th Century
9. Do You Remember, Yowah, Chic, Atlantic
10. Just The Way You Are, Billy Joel, Columbia

**POP SINGLES—20 Years Ago**

1. (Sittin’ On) The Dock Of The Bay, Otis Redding, Volt
2. Time Of The Season, Canned Heat, Atco
4. Simon Says, I’llo 1980s, Columbia
6. I Wish It Would Rain, Temptations, Motown
7. La Lea Means I Love You, Delphonics, Philadelphia
8. Vossi Bop, Vossi Bop, Columbia
9. The Other Side Of Love, Wayne Newton, Decca
10. Thank You, Sam & Dave, Stax

**TOP ALBUMS—10 Years Ago**

1. Saturday Night Fever, Soundtrack
2. The Stranger, Billy Joel, Columbia
3. Changing Hands, Paul Simon, Columbia
4. Running On Empty, Jackson Browne, Asylum
5. A Day In The Life, George Harrison, Capitol
6. News Of The World, Queen, EMI, International
8. The Grand Illusion, Styx, A&M
10. ... And Live!, Lettermen, Capitol

**TOP ALBUMS—20 Years Ago**

1. Blooming Hills, Paul Mauriat & His Orchestra, Philips
2. Lady Soul, Aretha Franklin, Atlantic
3. A Fistful Of Love, Jimi Hendrix Experience, Atlantic
4. Magical Mystery Tour, Beatles
5. John Wesley Harding, Bob Dylan, Columbia
7. Disraeli Gears, Cream, Atco
8. Diana Ross & The Supremes Greatest Hits, Motown
9. History Of, Chia Redding, Volt
10. ... And Live!, Lettermen, Capitol

**COUNTRY SINGLES—10 Years Ago**

2. I Do Love You (Yes In Every Way), Donna Fargo, Warner Bros.
3. Run For The Time To Get Better, Crystal Gayle, United Artists
4. Right Before My Eyes, The Pointer Sisters, Motown
5. Someone Loves You Honey, Charley Pride, RCA
6. Run To Party Robbins, Columbia
7. Doors Down, Zella Jeffs, LRC
9. Thomas Ford, Sugarland, Curb
10. Hold A Cheating Heart, Mel Street, MCA

**Soul Singles—10 Years Ago**

1. Flash Light, Parliament, Casablanca
2. What’s Left Of My Life, Vanilla Ice, Island
3. Who I Am That I Am, Yolanda Adams, Geffen
4. Always In My Heart, Enchantment, United Artists
5. The Closer I Get To You, Roberta Flack & Donny Hathaway, Atlantic
6. Which Way Is Up, Stargard, MCA
7. Am I Losing You, Manhattans, Motown
8. Let Me Party With You, Bunny Sigler, RCA
9. Reaching For The Sky, Peabo Bryson, Arista
THE NEW BMG DISTRIBUTION LOGO

THE NEW BMG DISTRIBUTION LOGO, WHAT SHOULD IT CONVEY? 3 COMPANIES UNDER ONE UMBRELLA, DEFINITELY.

IT'S GOT TO STRIKE THE RIGHT BALANCE... TO MAKE EVERYONE HAPPY.

IT SHOULD BE GRAND.

IT SHOULD BE TIMELESS.

HEY! I KNOW JUST HOW TO DRIVE THE POINT HOME.

PERFECT.

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NOTHING TASTES AS SWEET AS SUCCESS.
For the last ye quietly building a
Now, we'd like to t

When we started Disctronics, our aim was simple.
To become the world's leading, independent CD manufacturer.
And we've got there in 12 months.
We began with the firm belief that, although CD manufacturing technology can be pretty much taken for granted these days, impeccable client service can't.
As you may have already found out.
But we realised right at the start that, as a client, you only want one thing.
The right discs, in the right place, at the right time.
That's why we haven't made any noise in the industry over the last year.
Instead of blowing our own trumpet, we've been building our own network.
A worldwide network, that'll provide you with better service than anyone else.
We have four fully compatible plants.
At Southwater in England, Melbourne in Australia, Huntsville in Alabama and Anaheim, California.
(Oddly enough, considering L.A. is the
sir,
we've been worldwide network. urn up the volume.

world's entertainment capital, Anaheim is the only CD plant on the west coast.)

The fact that they're fully compatible means that if for any reason we can't produce your discs at the Disctronics plant nearest you, we simply shift production to any one of the others.

And still meet your deadline.

It also means you have the option of simultaneous worldwide releases.

All four plants are linked to each other and to our client service offices by a computer network which supports the constant traffic in master tapes, stampers, discs and retail packaging.

All four of them have in-house mastering facilities.

And all four have quality standards that are way above what's needed for CD Audio production.

Because they're all designed to produce CD-ROM discs as well. And the CD-ROM information storage and retrieval system requires enormously high standards.

So now, the network is in place.

And our annual production capacity is 65 million discs.

Which makes us the third largest CD manufacturer in the world.

In other words, you can take our product quality for granted.

And our client service.

Because, even though we're the world's biggest independent CD manufacturer, we know we'll only remain so as long as we live up to your expectations.

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Just call Hywel Davies in London on (01) 222 6878, Cal Roberts in Los Angeles on (818) 953 7790, Michael Rosenbaum in New York on (212) 307 0746, or Doug Bell in Sydney on (02) 436 0422.

They can all tell you whatever you'd like to know about the Disctronics product and the Disctronics service.

And we've asked them to do it quietly.

DISCTRONICS
London • Los Angeles • New York • Sydney
## Billboard Power Playlists (Week Ending March 19, 1988)

### Platinum

| #1 | Paul Carrack, Don't Stop & Run (Into Your Love) (7) | George Michael, Father Figure (13) |
| #2 | Michael Jackson, Off The Wall (6) | Patrick Swayze, Can't Fight This Feeling (9) |
| #3 | Bruce Springsteen, Born In The USA (8) | Heart, Forever (1) |
| #5 | Journey, Save Me (4) | Rick Springfield, Rock of Life (3) |
| #6 | Bon Jovi, Have A Nice Day (5) | Celine Dion, It's All Coming Back To Me Now (2) |
| #7 | Bruce Springsteen, Born To Run (7) | George Michael, Father Figure (13) |
| #8 | Bon Jovi, Bed Of Roses (6) | Rick Springfield, Rock of Life (3) |
| #9 | Journey, Don't Stop (2) | Rick Springfield, Rock of Life (3) |
| #10 | Van Halen, Panama (3) | George Michael, Faith (10) |

### Gold

| #1 | Michael Jackson, Smooth Criminal (6) | Pat Benatar, Heartbreak Hotel (11) |
| #2 | Journey,Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #3 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #4 | Michael Jackson, Thriller (5) | Pat Benatar, Heartbreak Hotel (11) |
| #5 | Van Halen, Panama (3) | Pat Benatar, Heartbreak Hotel (11) |
| #6 | Bon Jovi, Livin' On A Prayer (1) | Pat Benatar, Heartbreak Hotel (11) |
| #7 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #8 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #9 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
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### New York

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### Houston

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### Dallas

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| #5 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #6 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #7 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #8 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #9 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |
| #10 | Journey, Don't Stop (2) | Pat Benatar, Heartbreak Hotel (11) |

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*Note: The above list represents a selection of songs currently on the radio playlists as of March 19, 1988.*

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www.americanradiohistory.com
Gene Vincent DePaul

June 17, 1919 - February 27, 1988

The Staff of MCA Music Publishing
Extend Our Deepest Sympathy
to the Family of Gene DePaul.
When Roshon Vance arrived at WPEG "Power 98" Charlotte, N.C., from his evening shift at WRKS "Kiss-FM" New York in July, he says he "found all the right ingredients for a good morning show." Morning man Skip Murphy was on his way to St. Louis, so there were no full-timers on the weekends, and the station was playing anything and everything—except album cuts.

The first thing Vance did to build the "black AC" he wanted was to convince Murphy to stay away from budgeting his playlist. Vance says, "The station was playing over 100 records, not including recur- rents or odds. He trimmed the total playlist, went deeper into his records, and added a touch of rap to the night shift.

Vance also brought a big broom with him, sweeping clean all but two air shifts. He then set his sights on the first two of his target air shifts. He believes, "If you win in the morning drive and in seven to midnight, you've got it locked up." When Vance arrived, Murphy's morning slot had a good core, but it wasn't translating into continued listening in other dayparts. Vance brought in three new people and two new afternoons to cover those shifts.

Then he began beefing up evening man Michael Saunders' market presence. Saunders was the only holdover Vance had on staff besides morning man Murphy. "Josh" then began to continuously promote the morning show and hasn't stopped yet. To complete his staffing changes, he put in full-timers from 10 a.m. to 7 p.m. on Saturdays, and from 2 p.m. to 7 p.m. on Sundays.

Since his arrival, WPEG has increased its overall numbers from an 11.9 in the spring '87 Arbitrons to a 14.2 for fall '87. Fall also brought the good news that the morning show made a 3.9 share, spring-to-fall jump in the 18-34 demographic. The biggest jump came in the station's 12+plus success from 7 p.m. to midnight, where the station rose by 3.8 shares. In addition, weeked totals have also climbed by over two points.

The next area Vance concentrated on was label servicing. He says he pays close per- sonal attention to getting hot new titles to WPEG first, but is quick to point out, "I'm not in the business to sell records. I'm here to please my audience. That's what please advertisers. I want good relationships with the labels, but I'm looking for every edge against my competition." Enough so that the station is now operating as a "black AC" station, where he says, "We're not on the radio— he puts it on the radio.

Vance considers himself very promotionally oriented—particularly if the promotion in- creases forced listening. Vance began an on- going promotion that asks listeners what two songs occupied given countdown slots on one of the two syndicated countdown shows he airs. He sticks tightly to forced-listen- ing promotions because he believes, "My goal is to recycle listeners as much as possible.

"As a result, weekend listening become a staple at WPEG. Vance instituted a 7:15 a.m. Power Song promotion every weekday morning and is currently running three promotional vans, one a Coca-Cola Video Van. For on-air sound, station identity, and promotions, Vance believes that the en- tire station must keep informed on "lifestyle style" developments. His advice is, "Read, listen, and read some more."

Consistency is the word that Vance ap- plies to every aspect of the station. For Vance, "a station with [an] inconsistent iden- tity pulls inconsistent numbers." He is well aware of black radio's past difficulty in get- ting advertisers to appreciate its power. Vance says, "The key to the worth of a sta- tion to advertisers is the consistency of its numbers and the consistency of its market presence." With WPEG's stabilizing num- bers, Vance says the station has been able to draw previously-unheard-of market schemes for an urban station.

WPEG was recently selected to do an inaugural promotion for a new Pied- mont Airlines route and now counts major banks on its client roster. Vance senses that advertiser at- titudes toward black/urban stations is turn- ing around, "but at a snail's pace."

A CHICAGO NATIVE, Vance is one of those PDs who could be found hanging out at radio stations as a kid, looking for a way he could get in. He laments that it isn't easy for kids to hang out at stations as it was then.

When you first ask him why he's had suc- cess at WPEG he immediately credits his air- side and his clients—both the paid pro- gram who staffs the station and the personal- ones, like Lee Michaels, VP/program- ming of Dortom Broadcasting sister station WBMM Chicago, and friends like Tony Gray of WRLS Chicago and Casey Jones of WYVK Columbus, Ohio. But Vance is also constantly looking for ideas wherever he goes. "I always love to hear about what's on business or vacation, and when I hear about a station in another market with con- sistently good numbers, I call a recording studio in that market and put them up. I'm a daylong air-check for me." Vance will use those teledoped air-checks at his weekly cri- tiques where everyone is advised to "leave their feelings at the door." Everyone is as- sumed to strive for on-air economy.

If the weekly critiques are the stick, then Vance's monthly staff dinner are the carrot. He feels that regular group time away from the station is necessary to keep everything—consistent.
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Billboard Updates List Of Stations On Album Rock Tracks Panel

NEW YORK Effective with the March 12 issue, Billboard revised the panel of stations reporting to its Album Rock Tracks chart. The panel is updated after each Arbitron ratings period by chart manager Ron Cerrito. There are now 88 stations reporting to the radio-only chart.

Stations are divided into four weighted categories based on weekly cumulative audiences each day from 6 a.m. to midnight in the Arbitron total survey area. The categories are as follows: platinum, 1 million-plus weekly cume; gold, 500,000-999,999 weekly cume; silver, 250,000-499,999 weekly cume; and bronze, 100,000-249,999.

PLATINUM
KLOS-FM Los Angeles
WMMR-FM Philadelphia
WNEW-FM New York

GOLD
KSHE-FM St. Louis
KKRO-FM Los Angeles
WLZQ-FM Detroit
WLUP-FM Chicago
WRIF-FM Detroit
WWDC-FM Washington

SILVER
KBPI-FM Denver
KFOG-FM San Francisco
KG8-FM San Diego
KISW-FM Seattle
KJJO-FM Minneapolis

The Monterey Pop Festival was a landmark event in rock music history, featuring performances by legendary artists such as the Byrds, Jimi Hendrix, Janis Joplin, and The Who. The festival was held in 1967 and has since become synonymous with the summer of love and the rise of the Woodstock generation.

By Terry Wood

Los Angeles

Programmers with a penchant for classic rock have something special to work up a sweat over this summer as Radio Express, Los Angeles, announces its nine-hour "Monterey Pop" special for the July 4 weekend. Some of rock music's pioneering artists, including many who never released live albums, will have their 1967 Monterey Pop concert performances briefly enter the public domain during the special's July 4-6 broadcast window. The offering is the first major summer special for 1988 to be announced and may be the season's premier rock syndication special.

Radio Express' "Monterey Pop" will feature a number of performances from the original festival, replayed for the first time ever. The program is designed to air either as a nine-hour marathon or as three-hour specials. A "Monterey Pop" film version of the original 16-hour event was released in 1971. That two-hour film featured a few key performances, but no collective album was ever issued. Tapes of the June 16-18, 1967, event have remained in the custody of the Monterey Pop Foundation and have never been as extensively exposed as they will be in the Radio Express special. Foundation co-director Lou Adler has digitally remixed the vintage tapes.

"The Mamas & the Papas and Ravi Shankar released live albums, and there's no question they're the best," recalls Tom Rounds, president of Radio Express, "and Reprise Records released an album with half of Hendrix's performance and all of Otis Redding's, but that's all that reached vinyl. There were 16 hours of music played in those three days, and we're going to play about 7½ hours of the best."

"It was a unique event," Rounds adds. "Rock was just coming out of the dark ages in 1967 and beginning to become a business. But everyone got together to support a good cause [benefiting free clinics in Los Angeles and San Francisco]."

Part of the proceeds from this broadcast will again benefit the L.A. Free Clinic, which hopes to build a $2.5 million medical center. "It's still a benefit after all these years," says Rounds.

Billboard Registers Here.

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The Los Angeles Registry Hotel

The new standard.
Bad For Good. Michael Jackson delighted a sellout Madison Square Garden crowd with a two-hour performance on March 6 (see review, page 37). He appeared for three nights at the New York venue. (Photo: Chuck Pullin)

Michael Jackson: The Man In Manhattan; Stars Shine Bright During Grammy Week

H E S T H E T O P: The Beat was fortunate enough to catch Michael Jackson's recent dates at New York's Madison Square Garden and was totally knocked out by the "Bad" one. One of the finest concert presentations ever witnessed, the 1989 Jackson show is pure magic from start to finish—an absolute must.

On a musical note, the performance proves once and for all that "Bad" is one hell of a follow-up to "Thriller." In addition to the tracks from the current album that have already been released as singles, Jackson's concert features three other "Bad" tunes—"Dirty Diana" (nag cam- po by Steve Stevens), "Smooth Criminal," and "Another Part Of Me"—all of which were terrific. Seeing the live show completely renews one's interest in "Bad." Visual highlights of the stunning performance include Jackson's breathtaking dance routine during "Billie Jean" (you can't beat a good moonwalk!), slick choreography on songs like "Smooth Criminal!" and "The Way You Make Me Feel"; and clever illusions at the beginning of "Thriller" and "Beat It." And the list goes on.

Suffice it to say, Michael Jackson is one of the most talented entertainers of our time—a top man.

P ARTY ANIMALS I: There was an abundance of hard'n'fast partying before and after the March 2 Grammy Awards. On the eve of the awards, The Beat went over to the Helmsley Palace for Arista's glitzy soiree.


The Beat chatted with Hall, who is very enthusiastic about the new Hall & Oates album, due in April. having heard roughs of several tracks—including the highly contagious "Downtown Life"—there is no doubt, to these ears, that the duo will return in a big way.

For more on the Arista party, the GTF Agency soiree at 4D, and the Palladium's pre-Grammy bash, see Nelson "Spuds MacKenzie" George's column on page 86.

Next stop for The Beat was the Hard Rock Cafe's par- ty. Ray Rude, Celeste, Shell, Richard Marx, and Sherry Diamond were all of course in attendance. The party, headlined by Gary T. Lewis & The Playboys, was a hit, with both hard rock fans and music promoters in attendance.

KINGDOM COME GETS ROYAL WELCOME

PolyGram Act Is An Instant Hit

BY CHRIS MORRIS

LOS ANGELES—Even in an indus- try in which "overnight sensation" is an often-used term, the rapid success of PolyGram hard-rock act Kingdom Come is nothing less than phenome- nal.

The Los Angeles-based quintet's eponymous debut album is the high- est new entry on this week's Top Pop Albums chart (No. 1). Originally scheduled for release March 28, it was rushed out Feb. 29 in response to overwhelming grass- roots demand prompted by wide- spread album-rock-airplay radio of the leadoff single, "Get It On."

The near-hysterical response to the track, which features vocals by Lenny Wolf that uncannily summon up Robert Plant's early work with Led Zeppelin, has made the album an out-of-the-box smash. Uri Leir, Poly- Gram senior vice president of nation- al sales and branch distribution, re- ports that "Kingdom Come" has shipped gold.

"It's unlike anything I've ever ex- perienced," Uri Leir says. "We were caught absolutely stone cold on this. It was drop everything and put it to- gether." Kingdom Come's instant hit was spurred by the inclusion of "Get It On" on the "PolyGram Prime Mover- ers" cassette sampler, which was dis- tributed at the Burbank/Absolom al- bum rock confab in January.

"The sound of the record really captured the market," says David Leach, PolyGram senior vice presi- dent of promotion. "I'm sure they thought that it was led Zeppelin music. People really seemed to grasp the "Get It On" cut."

Leach credits much of the album's rapid success to the work of Poly- Gram's Midwestern promo rep, Dave Loncar, who played "Get It On" and other tracks for jocks at the Abrams convention.

According to PolyGram East Coast director of album promotion Drew Murray, Taft outlet WRIF Detroit added "Get It On" immediately following the Abrams convention, calling Kingdom Come a "mystery band."

"The phones justifiably went ba- nanas," Murray says.

As a result of WRIF's effusive re- sponse to the track, other Taft sta- tions followed suit and dubbed the track for airplay. According to Mur- ray, the album rock network was soon abuzz with talk about the band and the song. "They called their bud- dies, and those buddies called other buddies," he says.

Demand for "Get It On" became so intense that PolyGram made up white-label 12-inch promotional copies of the track. Leach adds, "Oth- erwise, we were going to have 70 adds off a third-generation dub."

"The "Get It On" single finally ar- rived at retail March 7. "We held the single, because I thought that we needed one week of sales to prove to top 40 that it wasn't just a hype," Leach says. "The company did every- thing, not to hype it but to enhance the luster of the whole thing."

With more than 150 stations play- ing the record, the Kingdom Come phenomenon moved on to retail.

"We knew from the beginning we'd ship a hell of a lot more than we would on a normal developing artist," says Uri. "It's the biggest record at retail they've seen for years."

According to Uri, the majority of the initial "Kingdom Come" ship- ment was earmarked to meet immedi- ate demand. He says the gigantic Musicland chain had 85% of its order drop-shipped to stores, with only 15% held back for warehousing.

In some markets, where "Get It On" was receiving heavy airplay, reta- il accounts were taking discounted deposits to reserve copies of the al- bum. Uri says: Mainstream Records in Milwaukee presold 700 copies this way, while Troy, Mich.-based Harmon- y House Records & Tapes moved close to 400 units in the Detroit area.

After street date, Uri says, "All of the early reports were really good. We're definitely selling out."

Plainly, the timing was absolutely right for Kingdom Come. Leach and Murray cite a renewed interest among teens in Led Zeppelin's hard rock sound, sparked in some measure by the release of Plant's new "Now And Zen" album.

THE BEAT

BY JERRY BOURBON

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Bel Age Hotel...“Nothing Short of Spectacular”

By Jim Carmen

L’Ermitage Hotel...“Ultimate Hideaway”

—Vogue

The first and flagship hotel is world famous L’Ermitage Hotel in Beverly Hills. The New York Times has stated "...Even other hoteliers speak of L’Ermitage as special." The Boston Globe has said "...This may well be the finest hotel in the new world" and Vogue has said "L’Ermitage is Beverly Hills’ ultimate hideaway.

The Los Angeles Times wrote that the Bel Age was “a place for feeling guilty—happily.”

Mondrian Hotel...“A Los Angeles Landmark”

—Washington Times

Close to the Bel Age on famous Sunset Blvd. is the Mondrian Hotel, where the owners of this collection of originals, the Ashkenazy family, have created a hotel which, in itself, is a work of art, painted by the famous modern painter Yaacov Agam. The Mondrian is a great favorite of the Music Set. The Washington Times has called Mondrian “a Los Angeles landmark... with bold elegance.”

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Chicago's Club Scene Enjoying Rejuvenation

This is the second of two stories on club activity in Chicago.

By Moira McCormick

CHICAGO At the beginning of this decade, Chicago's local rock scene was burgeoning. There seemed to be no end to talented hometown bands and places for them to play. However, when no major signings resulted from that bumper crop of talent, the club scene—dealt another blow by the emergence of video clubs—went into a decline. By the mid-'80s, significant live rock venues here had dwindled to a grand total of three.

Recently, however, the pendulum has swung back, and while the local club scene isn't quite as exciting as it was in 1980, it is certainly the strongest it has been in years. Numerous new venues have opened, and literally scores of new bands have emerged. "At least there are enough clubs now that a band can pick and choose where it wants to play," says Paul Enzinger, manager of prominent local band Tribe, which recently released its first independent album, "Primordial Bop."

Indie recordings by these groups have proliferated (many of which are given high-time exposure by alternative retail outlet Pravda Records, which/adjoins showcase club Cabaret Metro). A few area groups have been inked to major label contracts as well, including the Insiders (Epic), Colortime (EMI), Siammin' Watans (Epic/Grinder), and TAMI Show (Chrysalis). Additionally, local favorites Nicholas Tremulis (Island) and E'yE'yO (Frontier) have released second albums. Most club owners, it should be noted, see little connection between nightclub popularity here and record contracts.

Still, Chicago's major rock clubs (which feature national touring bands on a regular basis) make a point of exposing local talent. Even the 2,500-seat Riviera, which recently hosted the likes of Los Lobos, the BoDeans, Squeeze, and Warren Zevon, mounts the occasional local show. And before area groups graduate to the higher-profile venues, they have plenty of places in which to cut their teeth, from established (Continued on page 39)
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Taylor Dayne "Tell It To My Heart"
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BY BILL COLEMAN
NEW YORK When one thinks of Pepsi & Shirlie, the tendency may
be to slot them away neatly as just another prepackaged and mindless
pop group. However, that is not
the case. Pepsi DeMacque and
Shirlie Holliman are businesslike
about their careers and outspoken
about their goals.
The duo’s debut Polydor album,
“Right Now,” recently entered
the Billboard chart. The title track,
which was recorded in Free’s rock classic, has been
released as the second single.
In addition, the pair was
recently named the number one
most played duo by RCA
Records.

Miller Band Network Taps 26 Bands
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starting in 1981 it has featured such
groups as the Paladins, the Arrows,
the Del Fuegos, and the Rain-
makers.

Pepsi & Shirlie: They’re The Real Thing
U.K. Singers Say They’re More Than Pretty Faces
The Christians, a Liverpool,
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the Top Pop Albums chart with
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**GLENN JONES,** whose first release on Jive was the #1 hit, "We've Only Just Begun (The Romance Is Not Over)" and **MILLIE JACKSON's** first Jive release, which has over 300,000 units sold, helped make the Jive/RCA relationship one of the most-successful of the 1980's.

**JIVE'S** incredible success in Rap music with cutting-edge artists such as **Kool Moe Dee** ("Wild, Wild, West") **SCHOOLLY D.** **STEADY B.** **D.L. JAZZY JEFF & THE FRESH PRINCE.** **SKINNY BOYS** and **BOOGIE DOWN PRODUCTIONS** has made Jive and RCA leaders in the Rap music field with over 1.5 million units sold.

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**POINTER SISTERS** Back and on the track with a song "He Turned Me Out" from a hot film and a hit album, "Serious Stompin'."

**STARSHIP** Scored their third consecutive #1 single with the Grammy and Oscar-nominated "Nothing's Gonna Stop Us Now" from their chart-topping album No Protection.

**RUFFIN & KENDRICK** Regained their chart-topping status with "I Couldn't Believe It" and are currently out working in support of "One More For The Lonely Hearts Club." Their Syndey's continue their award-winning ways with the brilliant album "Vagabonds."

**RCA NASHVILLE** Alabama, The Judds, and Ronnie Milsap continue their platinum ways and Grammy Award runs.

**MR. MISTER** Garnered precious metal and Grammy recognition for their strikingly different Gospel album.

But artist development is an ongoing, career-building reward. As we roll out our new releases and begin our relationships with new partners such as SBK Productions, King Jay Records and Vista Productions, you can be guaranteed the RCA commitment to each and every project in the months and years ahead.

So, what does it all mean? Like we've said, it's taken a lot of time, effort and hard work to come this far. We've got your ear now, and we're not going to let go.
H.O.W. OFTEN IS it that an artist rolls out five-times-platinum shipments for an album in just six months, only to have the consideration fail? Such is Michael Jackson's lot.

Since the fall, consumer press had showered Jackson with ink that cast him in a wondrous light. His latest show was a glowing one. Walking away from the Grammys empty-handed, certainly, his detractors were once again ready to pounce on a chance to claim that Jackson's party is over.

Now Fresh from the Grammy snub, he was scheduled for three shows over four nights (March 4-6) in a city that has been known to bring superstars—their entertainers or athletes—to their knees. Instead, New Yorkers flicked to see this quiet, quirky soul who becomes a lion on stage; the Garden's sellout crowds crowd-knee knuckles, too.

As soon as the house lights dimmed, signaling the start of the final Garden date, the night belonged to MJ. For two dazzling hours, he strutted, pranced, and, of course, danced as only he can. Even when he appeared to be just going through the motions, his moves were so strong that they worked anyway.

The show, however, wasn't totally perfect. The sound quality was often marred by frequent feedback. And the night's flaws were not confined to audio problems. Jackson went to the well too often with songs from his age-old gimmicks. For example, when he introduced "She's Out Of My Life" by asking an avian "Image" girl if he could "come down with you," it seemed an exercise in self-pity. Was this Eddie Murphy's production, the real thing?

But, if some of his old tricks seemed tired, his new tricks, including a couple of illusions, added those tounge-in-cheek magic that one expects from Jackson.

And, yes, in a program where the music was almost incidental, he sang, too. His U.S. swing primarily showcased "Bad," with a large dose of that album's walrus, plus five songs from "Thriller," the dream of "Off The Wall," and a too-quick medley of "old songs, done the old way."

The tour, by design, is extravagant—and considering the extent of his larger-than-life celebrity, it needs to be. He can't just sneak on stage and say, "I'm here," so he can be forgiven the gaudy banks of bright lights and the startling array of sci-fi special effects. Rather than overwhelm the show, design is intended to enhance the show.

The "Thriller" dance is the most vengeable. The choreography, an obviously understaged, was reminiscent of the Sex Pistols' days. And fans of the classic U.K. punk combo got their due with an anecdotal treatment of "The Love Song" from "The Never Mind The Bollocks" album.

JOHN COUGAR MELLENCAMP
Sports Arena, Los Angeles, Calif.

A SOLD-OUT CROWD gave John Cougar Mellencamp an adulatory welcome on the first evening of his recent three-night stand here. The self-effacing star appeared abashed by the waves of affection pouring from members of the audience, who danced in the aisles on their seats.

Mellencamp and his crack eight-piece band were rewarded,週ses with an exciting, brilliantly paced two-hour show. The first set leaned heavily on sharply written material from Melissa's slightly alert double-platinum album, "The Lonesome Jubilee," and the 15-minute break, the group returned to run down a raft of earlier favorites.

The tempo never flagged, thanks to the abundant energy of the band. Particularly notable were the portions of backup singers Crystal Taliefero and Pat Peterson, the decorative guitar of vocalist Lisa Germano and accordionist John Cascella, and the brute power of drummer Kenny Aronson. Easygoing and almost bashful, Mellencamp led the band through a number of highlights, including a

(Continued on page 80)

INXS
PUBLIC IMAGE LTD.

LIVE AT THE "WHAT'S UP?" RECORDING, Hollywood, Fla.

INXS' "Kick" started its 1988 tour of U.S. arenas in grand fashion March 1 before a sold-out house. From the opening number, the title cut from the band's Atlantic album "Kick," the sense of foreboding was set for the floor, stage patter was almost nonexistent, and breaks for the audience to catch its collective breath were few. Virtually the entire audience stood on its seats for "Kick" and remained there for the rest of the two-hour, 25-song set. Staging for the show was minimal, almost austere, and refreshingly vivid, allowing lead singer Michael Hutchence plenty of room to work the boards. Combined with the large and white and black attire of the band members, the effects were that of a monochromatic power; color accents were sparsely provided by a well-crafted geometric lighting design.
**TOP JAZZ ALBUMS**

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**TOP CONTEMPORARY JAZZ ALBUMS**

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Some deserving artists scored Grammy surprises

For instance, Ella Fitzgerald, Carmen McRae, or Sarah Vaughan, as she no doubt concurs; it is at least in part a recognition of the continued excellence of her accomplishments. If one has the Count Basie band, as an example, we say. We also say amen to the recognition of Marsa-""s excellent quartet for its work on the "Standard Time" album, and of course— to Mercer Ellington's award for "Digital Duke." Finally, it was gratifying to see "The Complete Riverside Recordings" of Thelonious Monk, one of the cornerstones of modern jazz, win two awards. The awards went to the man who produced the album and wrote the accompanying booklet—a gentleman whose name slips our mind at the moment—but, as we put it, he agreed, the victory was Monk's as well.

**Gospel**

by Bob Darden

**RICK CAU JUMPED** from mainstream music to contemporary Christian music while his career with the Outlaws was just beginning to kick into high gear. Cua (pronounced koo-ah) says that when the Lord called, he left and followed; it's as simple as that. Several years and five albums later, Cua still likes to keep things simple—even on the eve of his first release for Reunion Records.

"I can't Stand Too Tall" reflects another 18 months of growth in his heart, he says. "It's a new step. There have been some developments in that time, and I don't want to be afraid to stretch out with them. It's still a rock'n'roll record, but I think it pulls more toward the center. I think it will reach more people this way.

Cua says he prayed long and hard about the album, especially about the lyrics and the titles, because they could have people's lives. He also prayed about the album's musical approach.

"Perhaps, in the past, our rock'n'roll attack has been so aggressive that we've left people out," he says. "I think 'Can't Stand Too Tall' will have a broader audience. To that end, we brought in Tom Hemby as producer.

"This time we're going for a whole new approach, using some fresh ears. I've just decided to go for it. The rock'n'roll element is there; we're still aggressive in message and music. It's just that Tom will give us more freedom on the music. We've left a few rough edges in, but the whole project's got a whole different flavor.

Cua was fortunate to have had 18 months between projects—not all record labels are quite so understanding. He's also content enough that the Outlaws Reunion tells him to speed it up, he will.

"But I really like to have that much time to write good songs, get on the street, play them, and work them on," he says. "I write things I need to write. I have to be comfortable with them before I'll record them. I have to crank them out, night after night, I have to live with them. I need about 135 dates and an overseas tour to really sniff them out.

"I realize that many of my musician friends are complaining about how busy they are; they don't have enough time to go in a quality stuff with an album. Every 10 months or so, I feel real fortunate that my record companies have always been so understanding. I can work on a deadline like that, but it is great not to have to.

Cua is one of the few contemporary Christian artists who have staged a number of concerts overseas. Not surprisingly, given his Italian roots, Italy is his favorite stop.

"My wife and I have a real relationship there," he says. "Italy has virtually no Christian music. In fact, the only Christian music or information they get on Chris-

**Ex-Outlaw Rick Cua stands tall for Reunion Records**


tian music is from American television evangelists like Jimmy Swaggrt and David Wilkerson. So Italian evangelicals only hear negative things about us. I want to go over there every year if possible and be a part of that positive.

Cua seems particularly happy with Reunion—one of the few labels with legitimate mainstream connections. "A&R and promotion are distributed through Word and A&M Records.

"You know, when I left the Outlaws to go into Christian music, I had a big interest in crossover," he says. "I had the contacts in the industry, in radio, in retail, in television. But I quickly saw that that wasn't how God put me here. Reunion's main interest is the contemporary Christian marketplace. They do have the ability to stretch over on occasion, I'm available if something happens—available to God. But what's most important to me is to be true to what I'm called to do.

Cua and his wife are working on a book based on their answers to questions young people have asked them in the past.
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After 17-Month Hiatus, Vet Plans 50-Stop Trek

‘Good Ole Boy’ Don Williams Set to Tour

"On the Road Again" is a song that Don Williams might be singing these days. After a 17-month hiatus from the road, Williams will tour again, opening March 24 at the Celebrity Theatre in Anaheim, Calif. He’ll be showing off a new Capitol single, “Another Place, Another Time,” and a new band featuring Charles Cochran, Dave Pomeroy, Garth Fundis, Steve Turner, and Billy Sanford. It’s his 44th career U.S. single, from his 29th career album, “Trouw.”

After a dozen years of heavy touring, Williams took a break from the routine in October 1986, saying he wanted to spend more time with his family and lay back and assess his career. Add back problems to the above and it all adds up to burnout.

Some quality relaxing time on the big island of Hawaii has worked wonders, and this year he hopes to work some dates booked by Monterey Artists. He’ll also tour the U.K. for promoter Jeffrey Kruger, concluding June 19 at one of his favorite venues, the Royal Albert Hall in London. Williams works California and Arizona in March, Canada and the Northwest in May, the Midwest in July, and the Eastern seaboard in August.

“I feel a lot better about it [now], and it’s a challenge again,” Williams said. “I had back surgery once before. Other problems that I was having, and it was getting to the point where I was having so many problems on the road with my back that it was hard for me to really enjoy it. If I’m not up to 100%, I feel I’m cheating the fans.” This tour represents a test of Williams’ back—and of his will. “Hopefully, it’ll go well. If not, I’ll reassess. I don’t want to go in the studio and on the road when I don’t feel it again.”

Williams, who talks and sings in a pleasant drone, comes across as laid-back, but he is driven by perfectionism. “If I don’t feel it, then I want to hang it up,” he says. But, he adds, he believes the magic will return when he hits the road and is maintained with a dose of energy provided by the response of his fans. He’s best described by the lyrics of one of his greatest hits, “Good Ole Boys Like Me.”

And how’s the bad ole back doing? “It talks to me a lot,” admits Williams. But he’s hoping that back talk will be drowned out by the cheers of audiences that will gather soon to hear one of country music’s most polished and professional artists.

NEWSNOTES: Congratulations to all of the country music greats who took viability of and respect for country music to new heights during the Grammy Awards telecast March 2. Because of K.T. Oslin, Randy Travis, and many others, country music has never looked or sounded better during a Grammy show.

The Eighth Annual Benefit Show & Auction at Bud- dy Killen’s Stockyard in Nashville added $5,000 to the Easter Seals Foundation. Killen secured performances by Waylon Jennings, Jessi Colter, Sawyer Brown, Crystal Gayle, Larry Gatlin & the Gatlin Brothers, Ronnie McDowell, the Jordaneans, Lee Greenwood, Donna Meade, Curtis Green, Vernon Williams, and Gain Control.

Killen called for bids before a standing-room-only crowd. Highlights included the sale of a jacket that belonged to Bobby Randall of Sawyer Brown for $1,100. The group’s Mark Miller threw in his jacket, tie, and tennis shoes for an additional $2,000. Gayle offered “the shirt off her back” for $3,000; a coat from Travis sold for $1,500; and a lead guitar played by Waylon Jennings went for $1,500, and stage clothes from Louise and Barbara Mandrell netted $2,500.

Greenwood earned the most money for the benefit by bringing in $6,500, $10,000 of which came from one patron—Nashville businessman Jerry Carroll. In exchange, Greenwood promised to fly to Turfway Racing Park in Cincinnati accompanied by Carroll.

The “Shadowsound” album from k.d. lang is scheduled for release April 26 and features cuts by Brenda Lee, Loretta Lynn, and Kathy Wells. Join lang on a medley cut.

Sugar Hill artist Doc Watson is scheduled to host the Eddy Merle Watson Memorial Festival April 30-May 1 at the John A. Walker Community Center, Wilkesboro, N.C. Scheduled to perform are Earl Scruggs, John Hartford, Sam Bush, Jerry Douglas, Mark O’Connor, Bela Fleck, Peter Rowan, the Osborne Brothers, Mac Wiseman, and Marty Stuart.

MCA Vows To Keep Songs Under 3 Minutes For Radio

NASHVILLE MCA Records has promised country radio programmers that it will do all it can to keep its singles to the minute, but under providing an edited alternative to songs that run longer. The promise was made in a Feb. 29 letter to music programmers from Sheila Shipley, MCA’s vice president of national promotion.

The letter notes that “many of you have complained of the difficulty in programming records that exceed four minutes, as with our recent Conway Twitty single, ‘That’s My Job.’” That single has a time of 4:51. According to Shipley, the Twitty song was not edited for fear of destroying its “creative message.”

From now on, says the letter, cuts will be made “whenever we can do so and still maintain the integrity of the song.” The DJ singles will continue to carry the full length song on one side, according to the letter.

There were no four-minute songs in Billboard’s top 20, but singles for the week of March 12, 15 of the 20 were three minutes long or longer, and seven of these were above the 3:30 mark.

EDWARD MORRIS

NSAI Confab Votes For ’87’s Top Songs

Nashville Honors Schlitz

NASHVILLE Don Schlitz, who first came to fame in 1976 as composer of the mega-hit “The Gambler,” has demonstrated his creative staying power by being voted songwriter of the year by members of the Nashville Songwriters Assn. International. His victory was announced at the organization’s 21st annual achievement awards banquet March 5 at the Vanderbilt Plaza Hotel here.

Schlitz was also recognized as co-writer of three of NSAI’s top 20 songs for 1987: “Forever And Ever, Amen,” “I Won’t Take Less Than Your Love,” “One Promise Too Late.” Other finalists for the top-songwriter honor were K.T. Oslin, Paul Overstreet, Thom Schuyler, and Hank Williams Jr.

“Forever And Ever, Amen,” which recently earned Schlitz and Overstreet a best-country-song Grammy, was voted NSAI’s song of the year.

Appearing to accept a writing award for his “Tennessee Flat Top Box,” which his daughter Rosanne revived and took to the top of the country charts earlier this year, Johnny Cash noted wryly, “I’m going to send a lot of my old records to Rosanne.”


“It Takes A Little Rain,” Roger (Continued on next page)
Screen Gems
Buy Up Catalog

NASHVILLE Screen Gems Music has completed its purchase of the Writers Group catalog here. In September 1986, Screen Gems entered into a joint venture to publish all new songs by the Writers Group's Thom Schuyler and Fred Knobloch. The move covers Writers Group songs written before 1986, including songs by Schuyler, Knobloch, and Paul Overstreet. The number of songs involved is still undetermined.

The Writers Group was owned by Ron Kerr, Bob McKenzie, James Stroud, and Bill Gaither.

A Crowell/Cash Duet. CBS artist Rodney Crowell, right, and his wife/label mate Rosanne Cash complete work on his new video, a duet titled "It's Such A Small World" — the first single from Crowell's upcoming album, "Diamonds & Dirt." The video was produced by Cash and Joanne Garner, with Bill Pope, left, directing.

FOR WEEK ENDING MARCH 19, 1988

Billboard. TOP COUNTRY ALBUMS

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

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Screen Gems
Buy Up Catalog

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“Can Cows Really Fly”
Ask Those In The Know

“Really like this music & voice”
DOVIE SCAGGS
KEAS
Texas

“Nice upbeat tune, added to our rotation”
C.J. STONE
KTLR
Texas

“I like it! Has a good hook & Chris has a voice with a future.”
JOSEPH KAVANAGH
KDJS
Minnesota

“MD’s watch this fellow closely! Great voice.”
RON STAILEY
KBHS / KSPA
Hot Springs, Arkansas

“Thanks, we’re spinning it. You sound good!”
CLARK DAVIS
KCES - FM
Oklahoma

“Don’t let the title fool you! Good tune, should fit most formats.”
MIKE WEBB
WVKY
Kentucky

“This is possible monster hit. Great song!”
JOHN WATERS
KVSH
Nebraska

“Good! Good music, setting, strong lyrics, good storyline, REAL HIT POTENTIAL!”
RALPH PHILLIPS
KVRC
Arkansas

“The best country-n-western artist to come along in Texas in a long time. Looking forward to saying ‘I knew him when’.”
BARBARA RICE — President TMA

“Great song!!”
ED LEAL
KCLE
Texas

“Real good sound”
BILL HAYWOOD
KBBA
Arkansas

“Good production!”
JUNE RAUSCH
KVLH
Pauls Valley, OK

“Good country sound.”
DON HOWE
WMRC
Michigan

DFW
Southern Management Group

www.americanradiohistory.com
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**COUNTRY SINGLES A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

**TITLE**

*Biller (Licensing Org)* Sheet Music Dist

**COUNTRY CORNER**

by Marie Ratliff

"NEW GRASS REVIVAL" [Capitol] has a real mover," says MD Jerry King, KRRY San Antonio, Texas. "We played 'Can't Stop Now' by Randy Travis when it was the B side of his second release of 'On The Other Hand' because we'd worn out 'Hand' the first time around. It's no problem playing the song again now; NGR has such a different bluegrass sound.

PD Joe Flint, KSSP Salt Lake City, sees a great future for the group. "You can't stop these guys," he says. They're charted at No. 57.

Flint also has some good words for Met Collins "You'll Come Back (You Always Do)" (Merrysy). "It's good to have Ole Melvin back, he has a lot of fans out here." Tilis, currently at No. 52, is enjoying his first chart record since 1985.

"AN INCREDIBLE RECORD" is the way MD Mike Owens, KXXY Oklahoma City describes the new Earl Thomas Conley single, "What She Is (Is A Woman In Love)" (RCA). "It's the best thing he's ever done," adds Owens. PD Coy Cheese, WMZV Louisville, Ky., concurs: "Such a great song; we're getting a lot of early response." Conley is charted at No. 50.

Calhoun is high, too, on Billy Joe Royal's "Out Of Sight And On My Mind" (Atlantic America), numbered at 54. "It's really taking off," he says.

TIM MALKICH continues to prove that a strong record wins whether it is on a major label or an independent label. His "It Goes Without Saying" (Alpinia) No. 36, this week. "He's hot in this market," says MD Bill Powell, KHEY El Paso, Texas. Adds PD David Perkins, WMSI Jackson, Miss., "We're getting a lot of requests, things are happening for him."

"THERE'S SOMETHING HERE for both sexes," says PD Dave Wright, WPCV Lakeland, Fla., of the new Kenny Rogers single, "The Factory" (RC). "I'll have male and female phones buzzing for months."

"It suits everybody where they live," adds MD Charlie Cassidy, KKCS Colorado Springs, Colo. It's charted at No. 31.

NEW ACTION: David Slater's "I'm Still Your Fool" (Capitol) elicits ex-citement from MD Kim Carson, WUSN Chicago. "It's strong product, really marketable," says Carson. The O'Kanes "One True Love" (Columbia) rates a rave from MD Pat Martin, WTSO Madison, Wis. "It's the finest record I've heard in many, many months, easily the best thing they've ever done."

**COUNTRIFIED CORNER**

Dealers Question Approach To Depth Of Copy

Vid Makers Weigh Revenue Sharing

BY JIM MCCULLAUGH

Los Angeles While the jury is still out on rental-revenue-sharing programs, studios continue to scrutinize the concept's viability as an alternative method of alleviating the industry's depth-of-copy problems.

Many observers believe that some form of revenue sharing could be available on an industrywide level by 1990. In the meantime, suppliers such as MGM/UA Home Video and RCA/Columbia Pictures Home Video acknowledge that in the past few months revenue sharing has sparked a surge of interest from dealers.

That interest has manifested itself in the form of proposals submitted to vendors by at least a half-dozen chains, according to Herb Berger, president of marketing for HomeVideo.

During a panel discussion on revenue sharing at the Consumer Electronics Show in January, several retailers, including Barry Rosenblatt of San Diego's influential Video Library chain, said they were ready to test.

Even so, suppliers stress that questions still linger over the long-term feasibility of revenue sharing, not the least of which is how to implement the new logistics, what role distributors might play, and what programming is best suited for it.

The most vocal and organized proponent of revenue sharing is Ron Berger, head of the Portland, Ore.-based National Video chain. More than 45 suppliers, he claims, are participating in the pay-per-transaction program he has engineered in about 240 stores.

Berger says National is nearing the end of its two-year test of PPT. Due to contractual provisions, however, he says he can't reveal specific details. Nevertheless he has repeatedly asserted that individual PPT stores are more profitable than those not utilizing the program.

At January's CES, Berger maintained that PPT had reached the break-even point in August. The next phase of the test will be to determine the best method of "disposing" of tapes after PPT—either returning them to manufacturers or selling them off to consumers.

"Revenue-sharing programs," says Berger, "whether it's PPT or otherwise, will be readily available throughout the industry in two years to virtually all dealers focusing all studios. PPT specifically, which tracks every transaction and every play by the consumer, and sophisticated programs like it should be available to at least 25% of retailers, or the larger chains, in two years."

Berger says he is not oblivious to the assortment of short-lived rental sharing programs launched by some suppliers in the early '80s. While most of those programs met with quite a bit of retail resistance, Berger asserts that things are different now.

"The retailer of today is quite different, more sophisticated," he says. "At the same time, the studios are reluctant to launch programs of their own until they are absolutely certain retailers want them. The studios won't stick their necks [out] again unless they think it's viable."

Berger claims the impending arrival of revenue sharing could mean an "opportunity for a distributor or someone else to come into the business and act as a go-between. One of the major reasons retailers didn't like earlier rental sharing programs is because the bookkeeping requirements associated with them were so different from company to company. There isn't a computer system available at the point-of-sale level that could handle all those individual plans.

"Of course," he adds, "the studios have a problem in that they can't get together for antitrust reasons. We have 46 suppliers in PPT. No computer could handle 46 different programs."

The most viable approach, says Berger, would be for National to do all the processing from both sides, facilitated by a third party to provide a single system, an offer he pitched at CES.

On the supply side, MGM/UA's Fischer acknowledges that revenue sharing could be one viable method for solving depth of copy. "Conceptually, it could make some sense," he says. "The big problem is how to monitor it. But as company it's something we're looking into to see if it does make sense."

Revenue sharing appears more attractive on titles, he says, since that's "where the business is." A studio could make more revenue during the first 90 days of release, says Fischer. The downside, however, is how a title's low-priced sell-through potential could be affected a year later.

"Fiscally," says Fischer, "is that eight years Hollywood wanted to do this. But all the retailers, including myself at the time, resisted it. 'No' was the appropriate answer at that time. But the business has grown and matured. Maybe the timing is right now. We'll look at all the options and make the best decision that makes sense for whatever makes reasonable sense."

Fischer says that retail proposals he's received are basically the same except in the amount of percentages suggested.

But the big problems, he says, remain how to procure an accurate reporting system, how to allocate the smaller retailer to participate, how select or how extensive a program. (Continued on page 48.)

FOR WEEK ENDING MARCH 19, 1988

Compiled from a national sample of retail store sales reports.

Battle-Weary 'Platoon' A Big Hit For HBO

NEW YORK The bitter legal dispute that kept "Platoon" out of video stores for more than three months apparently is not deterring consumer interest in the title. The video, which was finally released by HBO Video Jan. 20, has registered a per-copy rental price of $99.95, has generated some 9 million rental transactions, according to a research firm hired by HBO.

The brisk rental activity stems from "pent-up demand" for the title, according to Eric Kessler, vice president of marketing for HBO. He credits the company's $35.5 million promotional campaign—including almost $2 million on television advertising—all of which he says was "driving force behind the impressive showing."

HBO officials had a strong indication that the Academy Award winning film would be well received even after the delay. The company reportedly shipped 360,000 units of the video before its release on one of the top-selling cassettes ever released at a price point of $79.95 or higher. (Continued on next page.)
Pee-wee's Big Video. Pee-wee Herman's Emmy Award-winning Saturday-morning television show, "Pee-wee's Playhouse," will be released on videocassette by Hi-Tops Video beginning in April. Two 30-minute tapes will be available for $14.95 each, while a 90-minute cassette featuring three episodes will be priced at $19.95. The company calls the Pee-wee programs its most important acquisition to date. A total of 23 episodes are slated for video release.

"Platoon" is also the second-highest selling video ever released by the company, which was established as Thorn/EMI Home Video in 1981. "Rambo: First Blood Part II" has garnered sales of close to 500,000 units as both a rental and sell-through-priced tape since its release in 1986.

The high unit sales and brisk rental activity on "Platoon" are also indications that dealers did not balk at HBO's controversial decision to price the film at $99.95. While HBO stressed that the increase was needed to subsidize the company's ambitious promotion, the higher-than-usual price point incurred the ire of many retailers. In addition, some dealers complained that HBO was being opportunistic when it signed Chrysler Corp. as a sponsor of the video. The auto maker reportedly paid HBO $1 million to have a tribute to veterans included at the start of the tape.

The settlement that gave HBO rights to the video stipulates that HBO can only market "Platoon" until Aug. 31. After that, Vestron Video becomes the rights holder. Vestron can begin offering the video Oct. 14. It is widely presumed the video will retain a sell-through price.

George Strait is captured live in concert for the first time. Backed by the incredible Ace In The Hole Band, Strait performs all his greatest hits including "All My Ex's Live In Texas" and "A Six Pack To Go." So pick up the premiere concert video from country's platinum-selling powerhouse, George Strait.

ON VIDEOCASSETTE
STREET DATE: MAY 5, 1988

Hear George Strait on MCA Records, Cassettes and Compact Discs.

©1987 George Strait Video Productions Inc. All Rights Reserved.

$19.95

Giant franchiser National Video to hold April convention on Grand Bahama Island...see page 76
CD Subcodes Catching On; Philips Reads 2 Systems

BY MARK HARRINGTON

With the revival of compact disk subcode graphics barely 8 months old, at least one electronics giant likes the idea so much it is developing its own system, perhaps at the expense of a change in the CD standard.

The company, N.V. Philips of the Netherlands, has worded closed late in February that it is working on two subcode CD systems—one within the CD standard and one not. The company stressed that it is still only exploring possibilities and would not speculate on the implications of a change in the CD standard.

Subcodes have been part of CD from the beginning, but early efforts failed because of the expense of the equipment and a lack of software. The technology allows a wide range of text and graphics to be encoded on about 5% of the CD, information that, unlike the five minutes of video on a compact disk video, runs the length of the disc. To reproduce subcodes on a video monitor or television, a CD player requires output and an inboard or outboard subcode decoder.

Despite the changes it requires, the concept's appeal is growing. Leading the pack is Warner N.V., the independent software arm of Warner's that made an impressive show of the potential of CD+Graphics at the Consumer Electronics Show in January. Stan Cornyn, president of WNM, says he has been in close contact with Philips since he began working with subcodes, but he had not heard of the new systems.

Bert Gall, project manager of optical media systems for N.V. Philips Consumer Electronics Division, says the subcode system he's working on differs from Cornyn's in that it stresses creating original graphics. He says the one version outside the CD standard would allow disks to more accurately reproduce Chinese and Japanese characters, which the current system doesn't allow, making its appeal more universal. He says he isn't sure how Philips plans to use the system, but he believes it will be compatible with WNM's.

Gall says Philips is using subcodes to enhance CD video and in particular to fill the 20-minute gap on 5-inch disks when the screen goes blank.

Cornyn stresses that his system was designed with audio in mind—that the lyrics and liner notes graphed by graphics in his system are meant to enhance music, not video.

In any case, the world is likely to see more CD subcodes over the next few months, with new variations expected as soon as this month.

John Marks, a research vice president at North American Philips, says he heads a CD video awareness group, calls subcodes "a sleeping giant." He says its potential as an adjunct to CDV1 is just now being realized, and he suggests that Philips may have plans to include subcode capability on future disk players. "Any hardware company that doesn't plan to add subcode [capability] to its top-of-the-line player by next year is making a big mistake," he says.

At the same time, Emiel Petrone, executive vice president of Philips CD (a Philips subsidiary), says the idea of subcodes will be more attractive to software interests once hardware companies agree on a standard system.

At this juncture it appears crucial that the WNM and Philips systems somehow aim for compatibility, as both companies would need to send a fuzzy signal to the hardware world. The decision is Philips' call, as at least one hardware company, JVC, has already committed itself to producing several types of machines compatible with the WNM system.

If the systems aren't compatible, other hardware makers are apt to drop the idea completely, just as they did after equipping their first generation of CD players with subcode outputs only to find the software community had no intention of encoding disks.

Some companies, like Matsushita-owned Technics, which once had outputs on all its players, have dropped that lesson. A top product manufacturer hadn't even taken a WNM offer to preview CD+G at the recent CES. Needles to say, Technics isn't breaking any production records to build new super CD players capable of decoding CD+G. But a cooperative effort, like the one that led to the world-wide standardization of CD to begin with, could make the sleeping giant...
"King: Montgomery To Memphis," Pacific Arts Video, 165 minutes, $29.95.

This Academy Award-nominated documentary portrays the activities of civil rights leader Dr. Martin Luther King between 1955 and 1968, from the boycott that he led against segregated buses in Montgomery, Ala., to his assassination. The tape (which has no narration) opens with a moving tribute to King by Harry Belafonte and then presents a fascinating compilation of King’s most stirring speeches as well as other clips that illustrate, in images and voices of the time, the nonviolent struggle for justice led by King. Much of the footage utilized here had never been exhibited before this documentary was made. This powerful and inspiring video is an important historical document that is affordably priced. Even if self-through doesn’t materialize, retailers would do well to add this treasure to their rental libraries.

CHRIS MCGOWAN

"Kathy Smith’s Starting Out," Fox Hills Video, 60 minutes, $19.95.

Kathy Smith’s appeal as an exercise instructor has been proven by four well-received fitness tapes. This intelligently structured program should reap the benefits of her growing popularity while giving beginners a thorough, well-paced workout that even takes time out for heart-rate checks. The tape begins with a warm-up section designed to prevent injury and then moves on to an aerobics regime that isn’t too demanding yet can be used even by advanced exercisers, simply by putting more energy into the moves. The third section, “Body Awareness,” distinguishes this exercise program from others in that Smith relays information about muscle groups, demonstrating how they work on students in her class as the viewer exercises along at home.

Given its strong elements, palatable price, and Smith’s proven track record, “Starting Out” should need little warm-up time before moving off the shelves.

MARY FORSELL


As cosmetic surgery continues to gain popularity among middle-income men and women, there appears to be a need for more information on the topic. Unfortunately this video—narrated by Dr. Lewis Feder, a New York dermatologist and cosmetic surgeon—is too generalized to be truly useful to the potential patient. While it does provide useful information on prices, methods, and recovery periods for a variety of procedures, most people are likely to put their money toward an actual consultation with a dermatologist.

(Continued on next page)
Net Salesman. Greg Stefan, center, goateholder for the Detroit Red Wings, poses with executives from Video Trend during an autograph session to promote the video "Just A Matter Of Time, Highlights Of The Red Wings' 1986-'87 season." Pictured with Stefan, left, are Ron Greenberg, operations manager, and Bob Fortune, the newly appointed general manager of Video Trend's Detroit branch. The 50-minute tape is currently available for a list price of $24.95.

newsline...

MAKE THAT 1,003: Clearly J2 Communications is mindful of the already-fattened supply of workout tapes, but the company believes its new offerings bring something unique to the party. "There are already over 1,000 exercise videos available," says Mike Weiss, director of marketing for J2 Communications. "Our challenge was to find a program that was a cut above every other video and one which demanded our attention." The three programs—"No Jump," "Hang In There!" and "Rev Up"—feature aerobic specialist Charlene Prickett. J2 says the tapes, each retailing at $19.95, are the first low-impact exercise programs designed for the entire spectrum of health enthusiasts, from beginner to pro. The street date is May 19, and the prebook cutoff is May 5.

MAGNUM ENTERTAINMENT is offering dealers a $5 rebate on each copy of the film "Success Is The Best Revenge" they purchase. Danny Kepols, executive vice president and chief operating officer, says the promotion "gives Magnum an opportunity to provide retailers with a meaningful rebate program. The film has received critical acclaim and has an outstanding cast, and therefore it should do exceptionally well in the home rental market for the retailer." The film has a street date of April 16 (the prebook cutoff is March 31) and a list price of $79.95.

UNICORN VIDEO is in the midst of a "total expansion program, including publishing, marketing, and sales." The company says it is on the lookout for acquisitions in virtually all film genres, including instructional and special interest. For more information write to Ed Goldstein, Unicorn Video, 36022 Dearborn St., Chatsworth, Calif. 91311.

"THE LAST WALTZ" will be released by MGM/UA Home Video in April for a list price of $19.95. The film captures the last performance given by the Band and stars Bob Dylan, Neil Young, and Eric Clapton. AL STEWART doctor rather than pay $29.95 to view a cursory description of the video. Unfocused, almost improvised delivery by Feder does little to promote the viewer's confidence in the safety and effectiveness of the techniques. While the basic idea is sound, it would be far more salable as a series of individual tapes focusing on specific procedures. M.F.

"Island Of The Bounty," Cochran Film Productions, 59 Minutes, $39.95.

The title refers to the Pitcairn Islands in the South Pacific, where the mutinous Fletcher Christian and members of the Bounty crew found a haven after their act of mutiny in 1789 against Capt. Bligh, as depicted in "Mutiny On The Bounty." Documentary film maker Ted Cochran accompanied a group of young people, including a descendant of Christian, to the Pitcairns on a Japanese square rigger about the same size as the Bounty. Although nothing of great moment occurs on the voyage itself, the story of modern-day life on the islands, situated 4,000 miles from the nearest large land mass, is interesting. Many islanders carry the Christian surname, and their language and way of life often reflect their English origins. And if that's not enough, Cochran's lovely images of his geographic surroundings are sure to stir the hearts of armchair adventurers.

HOME VIDEO

FOR WEEK ENDING MARCH 19, 1988

Top Special Interest Videocassettes

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>THEFT</th>
<th>WEEK AGO</th>
<th>WEEK ON CHART</th>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Remarks</th>
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RECREATIONAL SPORTS™

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<table>
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<tr>
<th>AUTOMATIC GOLF</th>
<th>63</th>
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<tbody>
<tr>
<td>Video Reel VA 39</td>
<td>Bob Mann's methods increase players' drives by 30 to 80 yards</td>
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<tr>
<th>DORF ON GOLF</th>
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<tbody>
<tr>
<td>J2 Communications 22-0009</td>
<td>Tim Conway displays the fundamentals of golf in this special of how-to's</td>
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<thead>
<tr>
<th>THE BEST OF THE FOOTBALL FOLLIES</th>
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<tbody>
<tr>
<td>Fox Hills Video</td>
<td>NFL's best and funniest football blooper highlights this compilation</td>
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<tr>
<th>GOLF MY WAY WITH JACK NICKLAUS</th>
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<tr>
<td>Worldvision Video 2001</td>
<td>Easy-to-follow guide for the beginning golfer</td>
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<tr>
<th>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</th>
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<tbody>
<tr>
<td>Paramount Home Video</td>
<td>Pro Lee Trevino reveals the golfing techniques that made him famous</td>
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<tr>
<th>BOOM BANG! WHAPP! DON'T! JOHN MADDEN ON FOOTBALL</th>
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<tbody>
<tr>
<td>Fox Hills Video</td>
<td>The ultimate guide to watching and understanding the game of football</td>
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<tr>
<th>BASS FISHING: TOP TO BOTTOM</th>
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<tbody>
<tr>
<td>J2 Communications</td>
<td>Ricky Chernow shows how to fish at all depths plus casting techniques</td>
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<tr>
<th>A KNIGHT OF BASKETBALL</th>
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<tbody>
<tr>
<td>Kartes Video Communications</td>
<td>Coach Bob Knight explains the fundamentals of offense and defense</td>
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<tr>
<th>NOT SO GREAT MOMENTS IN SPORTS</th>
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<tbody>
<tr>
<td>HBO Video 0024</td>
<td>Tim McCarver hosts this compilation of sports' most memorable goofs</td>
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<tr>
<th>WINNING BASKETBALL WITH LARRY BIRD</th>
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<tbody>
<tr>
<td>Kodak Video Programs 8118770</td>
<td>Ball handling skills taught by Celtic great Larry Bird</td>
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<th>JOHN MCORIE AND IAN LENDON: THE WINNING EDGE</th>
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<tbody>
<tr>
<td>Vestron Video 1022</td>
<td>Learn tennis secrets and tips from the world's two best players</td>
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<th>BOB CHANDLER'S BIG FOOT</th>
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<tbody>
<tr>
<td>J2 Video Inc.</td>
<td>Action-packed video featuring monster trucks in crazy competitions</td>
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<tr>
<th>FESTIVAL OF FOOTBALL FUNNIES</th>
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<tbody>
<tr>
<td>NFL Films Video</td>
<td>Compilation of NFL's funniest bloopers and bloopers</td>
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<tr>
<th>CHARLIE LAU: THE ART OF HITTING 300</th>
<th>14</th>
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<tbody>
<tr>
<td>Best Film &amp; Video Corp.</td>
<td>Imaging for stance, shift your weight, adjust your swing</td>
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<tr>
<th>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</th>
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<tbody>
<tr>
<td>Vestron Video 2038</td>
<td>Mastering the Fundamentals focuses on the basics of mechanics of golf</td>
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<tr>
<th>WARREN MILLER'S STEEP AND DEEP</th>
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<tbody>
<tr>
<td>Lorimar Home Video 109</td>
<td>Miller's latest adventure features action-packed skiing</td>
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<tr>
<th>NFL CROWN COURSE</th>
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<tbody>
<tr>
<td>NFL Films Video</td>
<td>Profiles of football greats plus the NFL's greatest hits</td>
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<tr>
<th>SUPER SUNDAYS-HISTORY OF THE SUPER BOWL</th>
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<tbody>
<tr>
<td>NFL Films Video</td>
<td>Tracing the history of the Super Bowl, from game one to the present</td>
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<tr>
<th>RED ON ROUNDBALL</th>
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<tr>
<td>Best Film &amp; Video Corp. 8102</td>
<td>Red Auerbach &amp; an NBA all star line-up show the strategies behind their plays</td>
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<tr>
<th>WARREN MILLER'S LEARN TO SKI BETTER</th>
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<tbody>
<tr>
<td>Lorimar Home Video 103</td>
<td>A definitive guide to the art of skiing</td>
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HOBBIES AND CRAFTS™

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<tr>
<th>CHEF PAUL PRUDHOME'S LOUISIANA KITCHEN, VOLUME 1</th>
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<tbody>
<tr>
<td>Simon &amp; Schuster Video</td>
<td>Paramount Home Video 12135</td>
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<tr>
<th>THE SILVER PALATE: GOOD TIMES LIVE!</th>
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<tbody>
<tr>
<td>J2 Communications</td>
<td>Celebration of parties, people, and good food for anyone who entertains</td>
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<thead>
<tr>
<th>CHEF PAUL PRUDHOME'S LOUISIANA KITCHEN, VOLUME 2</th>
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<tr>
<td>J2 Communications</td>
<td>How to prepare Cajun and Creole classics from scratch</td>
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<tr>
<th>THE SIGHTS AND SOUNDS OF HAWAII</th>
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<tbody>
<tr>
<td>International Travel Network</td>
<td>Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands</td>
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<tr>
<th>PLAY BRIDGE WITH OMAR SHARIF</th>
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<tbody>
<tr>
<td>Best Film &amp; Video Corp.</td>
<td>Step-by-step bridge techniques and strategies</td>
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<tr>
<th>LAURA MCKENZIE'S TRAVEL TIPS HAWAII</th>
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<tr>
<td>Republic Pictures Corp. H-7352-1</td>
<td>View to Oahu, Maui, Diamond Head, and Waikiki</td>
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<tr>
<th>JULIA CHILD: SALADS, AND BREAD</th>
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<tbody>
<tr>
<td>Random House Home Video</td>
<td>Making French bread, tossed salads, and hearty soups</td>
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<tr>
<th>YES YOU CAN MICROWAVE</th>
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<td>J2 Video Inc.</td>
<td>J2 Video 8200</td>
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<th>VIDEO AQUARIUM</th>
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<tbody>
<tr>
<td>The Video Naturals Co.</td>
<td>For the fish lover whose time or bad luck makes owning live fish impossible</td>
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<tr>
<th>MR. BOSTON'S OFFICIAL VIDEO BAR TENDER'S GUIDE</th>
<th>11</th>
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<tbody>
<tr>
<td>Lorimar Home Video 064</td>
<td>Learn to mix your favorite drinks with easy instructions</td>
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<tr>
<th>SAN FRANCISCO BAY CRUISE</th>
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<tbody>
<tr>
<td>International Video Network</td>
<td>Enjoy the sights and sound of San Francisco's famous bay area</td>
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<tr>
<th>CAR DECORATING</th>
<th>13</th>
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<tbody>
<tr>
<td>Learn By Video</td>
<td>The tips, tricks, and techniques of decorating are at your fingertips</td>
</tr>
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<tr>
<th>THE VICTORY GARDEN</th>
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<tbody>
<tr>
<td>Crown Video</td>
<td>Planning, planting, maintaining, and harvesting of the home garden</td>
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<thead>
<tr>
<th>JULIA CHILD: MEAT</th>
<th>15</th>
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<tbody>
<tr>
<td>Random House Home Video</td>
<td>The preparation and carving of roasts, steaks, hamburgers, and more</td>
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<tr>
<th>THE LAST CHANCE GARAGE</th>
<th>16</th>
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<tbody>
<tr>
<td>Crown Video</td>
<td>Learn to do basic repairs by following the easy, step-by-step instructions</td>
</tr>
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</table>

* International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrical released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles, SF short-form, LF long-form. C concert. D documentary. 
* Next week: Health & Fitness Business And Education. 

www.americanradiohistory.com
### Billboard's Guide To Music Chains

<table>
<thead>
<tr>
<th>CHAIN LOCATION (STORE NAMES)</th>
<th>TOTAL LOC.</th>
<th>MALL LOC.</th>
<th>VIDEO SALES</th>
<th>VIDEO RENTALS</th>
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<tbody>
<tr>
<td>THE MUSICLAND GROUP 7500 Excelsior Blvd. St. Louis Park, Minn. 55426 (Musioland, Sam Goody, Paramount Pictures, Columbia, Discount Records)</td>
<td>615</td>
<td>531</td>
<td>615</td>
<td>50</td>
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<tr>
<td>TARGET STORES INC. 33 S. Sixth St. Minneapolis, Minn. 55440 (Target)</td>
<td>323</td>
<td>0</td>
<td>323</td>
<td>0</td>
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<tr>
<td>CAMELOT ENTERPRISES INC. 8000 Freedom Ave. N.W. P.O. Box 2169 North Canton, Ohio 44720 (Camelot Music)</td>
<td>213</td>
<td>207</td>
<td>213</td>
<td>57</td>
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<tr>
<td>WHEREHOUSE ENTERTAINMENT 19701 Hamilton Ave. Torrance, Calif. 90502 (The Wherehouse)</td>
<td>210</td>
<td>45</td>
<td>210</td>
<td>168</td>
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<tr>
<td>THE RECORD BAR INC. 3338 Chapel Hill Blvd. Durham, N.C. 27707 (The Record Bar, Tracks)</td>
<td>138</td>
<td>121</td>
<td>138</td>
<td>17</td>
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<tr>
<td>WESTERN MERCHANDISERS INC. P.O. Box 32270 Amarillo, Texas 79120 (Hastings)</td>
<td>120</td>
<td>75</td>
<td>60</td>
<td>35</td>
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</table>

(Continued on page 69)

Who's who in retail? In this issue, Billboard brings you up to date on the state of U.S. music retail chains.

Information included in this chart confirms that music merchandisers have indeed shown a growing commitment to video products. Many players, both large and small, have gotten their feet wet in the rental waters. Of the 53 chains listed here, 35 operate rental departments at some or all of their stores.

An even greater number of music web, 48, are selling prerecorded video products, most of them on a chainwide basis.

The chart also proves the increasing consolidation that has occurred in the music retail field, as larger companies continue to buy out smaller operations.

Only four pure entertainment retailers have own store counts of 200 or more.

Chains have been ranked here solely by the number of stores that each company operates. The order in no way attempts to determine the chains' comparative volume.

The chart also reveals how many mall locations are run by each of these web.

NARM's membership and other lists were used to build this chart. If any chains of five stores or more have been excluded, contact retail editor Geoff Mayfield in Billboard's New York office or marketing editor Earl Paige in the Los Angeles office.

The chart was compiled by Valerie Bisharat, Billboard's Los Angeles editorial assistant.
Tokyo Todd. Todd Rundgren drew some 400 fans when he made an in-store stop at Tower Records' store in the Shibuya district of Tokyo. The veteran artist/producer was in Japan to perform five-one-man concerts, all sellouts.

Polaroid Clicks With EMI For Marx Promo

BY MOIRA MCCORMICK

CHICAGO—Polaroid and EMI/Manhattan Records have joined forces in a nationwide contest promotion involving label artist Richard Marx, dubbed Summer Nights Never End. The promo, which began during the first week of March, ties in with the release of "Endless Summer Nights," the third single from Marx's hit debut album.

'This is Polaroid's first rock-act link'

According to Peter Michaelson, Polaroid's advertising manager, the camera manufacturer had used Marx before in fourth-quarter network and cable television commercials plugging Polaroid's Spectra System instant camera. The ads, which featured young female fans snapping pictures of Marx at a concert, were intended to "appeal to a younger target group, to change the impression that instant photography is old-fashioned," says Michaelson.

The current promotion was suggested by EMI, he says, and involves more than 500 key retailers nationwide, including Tower Records, Sam Goody, Music Plus, Sound Warehouse, Record World, and Turtles. Displays, entry boxes, and other point-of-purchase materials are set up to allow storegoers to enter the contest and become eligible for prize drawings. The grand-prize winner earns a trip for two to Hawaii, and other prizes include some 75 SpectraSystem and 250 600LMS cameras, says Michaelson.

Radio and print ads are supporting the promotion. (Continued on page 58)
As a music merchandiser, nothing could be more important to you than to see and hear all the hottest products.

And nothing presents this opportunity better than Summer CES®, the industry's marketplace.

Summer CES helps you make more accurate buying and merchandising decisions, and stay ahead of your competition.

Summer CES also brings you workshops — this year, redesigned to be more provocative and inspiring than ever before.

So register today! Complete and return the form below. Then to reserve transportation, call American Airlines toll free at 1-800-433-1790 and identify yourself as a Summer CES attendee; or call CW travel at 1-800-524-4433.

If you would like to exhibit at Summer CES, please call (202) 457-8700 and ask for Exhibit Sales.

"As our customer base changes, we may need to add new products that current suppliers may not carry. I use the show to establish relationships with vendors and suppliers I normally don't do business with."

Sarah Napier
Buyer
Best Products
Company, Inc.

Make sure you get your badge! To obtain your badge by mail, we must receive this form no later than May 6. Be sure to attach your business card. If we receive this form after May 6 but before May 23, you may pick up your badge on-site at the "Will Call" Desk in the Main Registration Area of McCormick East. Two forms of I.D. will be required. Forms received after May 23 will not be processed. To register more than one qualified individual, duplicate this form and attach business cards.

Note: Your housing form and complete show information, including workshop updates, will be mailed to you separately.
CATALOG COMBINES DISKS SLASHED: Accounts are payable after 30 days. Soundland Musicland Group; various retailers, including Roy Turned, accounts, have turned the firm's guarantee. Stores, in some cases, have sold the firm's guarantee after a week. The dealers are especially strong in catalog sales. The dealers would rather buy direct than from a one-stop vendor. Some dealers would like to see the firm's guarantee after a week. The dealers are especially strong in catalog sales. The dealers have sold the firm's guarantee after a week. The dealers would rather buy direct than from a one-stop vendor. Some dealers would like to see the firm's guarantee after a week. The dealers have sold the firm's guarantee after a week. The dealers would rather buy direct than from a one-stop vendor. Some dealers would like to see the firm's guarantee after a week. The dealers have sold the firm's guarantee after a week. The dealers would rather buy direct than from a one-stop vendor. Some dealers would like to see the firm's guarantee after a week.
Blending in with the crowd is no way to sell audio tapes to these kids. So you can see why SKC tapes look the way they do. Outrageous, as they say.

And they sound even better than they look. Better than the big name tapes, in fact. Which means once your customers hear one, they'll be back for more.

That's when things start to look especially good for you. Because we have all kinds of unique multi-packs designed specifically to make you a bundle.

SKC is also running lots of traffic-building promotions. We'll be sponsoring local and national music awards, special giveaways and celebrity events.

So stock up. Business is looking good.

If you don't think looks make a difference, just ask them.
Optimism, Chameleon Bow Midline CDs

BY JEAN ROSENBLUTH

Everybody's doing it: Two industries have joined the ranks of record companies with midline compact disc series. Los Angeles-based Optimism Inc. has introduced six titles at a cost of $8.98 each to its distributors, with a suggested list price of $8.98—numbers that would be at home in any budget line. Meanwhile, the Chameleon Music Group in neighboring Hawthorne, Calif., bowed the Chameleon DISCOvery series in late January with 16 titles.

Optimism co-owner David Draken explains his inspiration for the move: "I kept reading about the majors doing it, and we do consider ourselves a major independent. It's very exciting for me to think of people going into stores and getting our CDs for $8.98."

In the initial batch of Optimism midlines are two albums by Lesley Drayton & Fun, "What It Is Is What It Is," which reached No. 4 on the Billboard Top Jazz Albums chart, and "Inevsends," which hit No. 12. Also included are "One Of A Kind" by PattiBurger (No. 11 jazz, No. 39 black), "Shieldstone" (No. 16 jazz), "Future Prospect" by Dave Saylor and the "Optimism CD Sampler."

Drazen says that he plans to issue a handful of new midline titles every few months or so. "We'll keep going along these lines. I'm so excited about this program that I keep thinking of titles to add."

Chameleon's line, too, will be ongoing, although no schedule has been set. The midline titles ship to distributors for $5.75 each, and they have a suggested list price of $10.98 each.

"We're targeting new CD buyers—e.g., in college stores, or those buying CD in conjunction with a cassette. We're going for the low end in a market that we believe is ripe," says Chameleon president Stephen Powers. Included in the program will be new and catalog releases. In the premier group were titles from T.B.O.L. on Posh Boy, Wayne Shorter and the Three O'Clock on Suite Best, and David Thomas and Pere Ubu on Twin/Tone.

Chameleon is sending out point-of-sale material to support the program and is placing a special sticker showing the low price on each release.

You might not have noticed it from the telecast of the event, but indies made an impressive showing at the March 2 Grammy Awards. Orrin Keepnews, father of Billboard's illustrious jazz editor, Peter Keepnews, nabbed a prize, no albums for the other for historical album. National Public Radio had things a bit backward when it reported that the late Thelonious Monk had won those awards: Keepnews received both honors for his fiery Thelonious Monk-The Complete Riverside Recordings package on Riverside.

Frank Zappa took home his first Grammy ever, beating out Bruce Springstein, among others. His Jazz From Hell album on Barking Pumpkin (distributed by Rykodisc for the CD and Capitol for the LP and cassette) was voted best rock instrumental.

And one of Rounder's many winners, Professor Longhair's posthumous collection "House Party New Orleans Style," won in the traditional-blues category. The complete list of winners—indie and otherwise—and appeared in the March 12 issue. Congratulations to all.

New Sales Advent

Advent, an International Jensen division that manufactures home loudspeakers and audio/video furniture, has devised a training guide for retail salespeople. The guide contains information cards describing Advent speakers and listing various selling points that can "flip a chart and quiz cards for retail-training sessions is included with the guide."

For more information call 212-358-5041.

The Brand Name That Spells Profit, Recoton

Looking for a highly profitable blank tape line, but unhappy with so-called "profit" products that offer no consumer recognition? Then try Recoton's Ultracolor VHS videocassettes. Brought to you by the Recoton brand name and complete audio/video accessories familiar, Recoton. (That's really cool packaging with your accessories picture and step-up customer traffic. So turn to Recoton—the brand name that spells profit. For further information, contact your Recoton representative or call 1-800-223-6169.

Recoton records. DISTRIB. EAST SIDE DIGITAL, Minneapolis, M N. 1-800-486-4177. GEMINI DISTRIBUTORS, Norcross, GA. 1-800-552-313-7727. HOUSE DISTRIBUTORS. Oskar, Bay. 1-800-238-2464.


GRASS ROUTE

ZEN MELEON PACT

JETS HOT FRANK ZAPPA

Classified at very exciting (RCD 10063), have joined the Rats and our list price of $5.75 each, and they have a suggested list price of $10.98 each.

"We're targeting new CD buyers—e.g., in college stores, or those buying CD in conjunction with a cassette. We're going for the low end in a market that we believe is ripe," says Chameleon president Stephen Powers. Included in the program will be new and catalog releases. In the premier group were titles from T.B.O.L. on Posh Boy, Wayne Shorter and the Three O'Clock on Suite Best, and David Thomas and Pere Ubu on Twin/Tone.

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• MORE EXCITING THAN MARDI GRAS!
• MORE SATISFYING THAN FAT TUESDAY!
• MORE DRAMATIC THAN A CLARINET'S WAIL!
• MORE WONDERFUL THAN A MILLION SELLER!

NAIRD

16th Annual Convention

New Orleans, May 11 - 15
at the Monteleone Hotel
in the Heart of the French Quarter

We’re Not Whistling Dixie...This Will Be The Grandest Convention Of All!

Against the backdrop of festive New Orleans and the French Quarter, NAIRD is proud to host our 16th Annual Independent Record Distributors and Manufacturers Convention! Should the 15 previous conventions be any indication, this particular conference promises to be even more enjoyable, informative and beneficial to your business. We’ve carefully put together a 5-day agenda complete with trade shows, topical discussions and distinguished speakers, not to mention a good share of authentic New Orleans cuisine and entertainment! And it’s all capped off by the highlight of the convention, the 1987 Indie Awards Banquet And Show!

If you’ve never attended a NAIRD convention, you’ve been missing out on one of the most popular and valuable gatherings in the entire recording industry. Only during the NAIRD convention do so many respected and reputable individuals in the Independent Record business come together for 5 days to exchange ideas and participate in several worthwhile meetings and trade shows. Anyone who is directly involved or even considerably interested in the record business is urged to make reservations today. Here’s just what one of the thousands who attended last year’s NAIRD convention had to say:

"Great! Made valuable contacts, a great collection of people and programs... An excellent value as well!"

A.B. Atlanta

In order to attend the NAIRD 16th Annual Convention in New Orleans, you must be a NAIRD member. The membership fee $125/company. Once a NAIRD member, all you pay is one registration fee to attend the full 5-day convention. The fee is $180/person before April 15th, $215/person after April 15th or $225/person day of convention. Your fee includes:

• Admission To All Panels And Break-Out Sessions
• Admission To Both Trade Show Sessions
• Continental Breakfast On Meeting Days
• Assorted Entertainment
• Saturday INDIE AWARDS Banquet
• Dinner Cruise Aboard Riverboat Natchez
• And Much More!

For more details and further information on how to best participate in the Trade Shows, Please Call NAIRD at: (609) 665-6636 or fill out the form and mail to the address listed. We’ll send you all the necessary information about the convention.

NAIRD

National Assoc. of Independent Record Distributors & Manufacturers
6935 Airport Highway Lane, Pennsauken, New Jersey 08109

Please send me further information of the 16th Annual NAIRD Convention In New Orleans

Name ____________________________ Apt. No. ____________________________
Street ____________________________ City ______________ State ________________ Zip ________________
Phone (______) ____________________

www.americanradiohistory.com
Chicago's Ultimate Sound Fills CD Gap

BY MOIRA MCCORMICK

CHICAGO Carrol Hines, a Chicago businessman whose holdings include several Jiffy Lube outlets, bought a compact disk player one day—and then discovered that to his mind, there were no decent stores in the area that stocked the CD titles he had read about in Digital Audio magazine.

A believer in the adage "If you want it done right, do it yourself," Hines opened his own CD/cassette-only store, Ultimate Sound, in late November in Willowbrook, a Chicago suburb.

According to store manager Daniel Hoexter, Hines was determined to have the most comprehensive CD selection around. Therefore, rather than going for the small boutique-style storefront that he feels typifies most CD specialty stores, Hines set up shop in a 3,500-square-foot space in a Willowbrook strip mall. Today, Ultimate Sound stocks 11,000-12,000 CD and cassette titles. "Our prices are very competitive," says Hoexter, "in line with Record and Sound Warehouse. We can't compete on an advertising level or get the same co-op dollars as the big chains, so our pricing is $1 below list across the board. Plus, we have 20 different new titles on sale each week at $12.98 per CD and $6.98 per cassette."

Ultimate Sound stocks head-phones and blank tape in addition to recorded product, and although the store carries no hardware, "we have aligned ourselves with a couple of high-end stereo stores," says Hoexter. "If someone buys a CD or cassette player at Audio Consultants, for instance, they get a coupon good for a free CD or cassette here. Plus, we send business to the stereo stores; our name makes some people think we sell hardware, and when they come in here looking for it, we send them to the dealers."

Hoexter describes the store's blue, black, and silver decor as "hi-tech but sophisticated." The two-level store features cassettes and special-category CDs on the upper level and pop/rock CDs and classical/new age product at street level. The classical/new age section, Hoexter notes, is walled off from the rest of the store and operates its own discrete sound system.

Four Plexiglas floor-to-ceiling cylinders, two of which are listening booths, are the most eye- and ear-catching features of Ultimate Sound. The store will play any CD (Continued on next page)

Polaroid Ties With EMI

(Continued from page 52)


"Polaroid has a long history of working with celebrities, [including] James Garner and Mariette Hartley," says Michaelson, "but this is the first time we have linked up with a rock artist."
NARDA Fights Minimum-Wage, Health-Care Bills

BY MOIRA MCCORMICK

CHICAGO The National Assn. of Retailer Dealers of America is lobbying Congress to defeat two bills that could have significant impact on independent retailers.

The Chicago-based NARDA, which represents some 4,000 privately held retailers, including many dealers of videocassette recorders, televisions, and stereo, is opposing House bill HR1894 and Senate bill S1265.

The House bill, currently under consideration by a subcommittee on labor, proposes to raise minimum wage from $3.35 to $4.65 an hour by 1990, with an expected hike to $5 an hour by 1991. The other bill, approved by the Senate Labor Committee Feb. 17 and now awaiting action by the full Senate, seeks mandated health insurance for all employees.

According to NARDA executive director John Shields, the minimum-wage bill poses more of a problem for small retailers than it does for major chains. "Obviously, there is a need for increased minimum wages, but what's being proposed is a healthy kick," he says.

"Many employers are already paying higher than the minimum wage, and their employees [may] seek greater compensation [if the bill passes] to retain the status quo," he says. "Certainly, employ

(Continued on next page)

or cassette for a customer who wishes to hear it, Hoexter says. The other two cylinders are display modules for blank tape and accessories.

The oval-shapped store is accented by angled blue-neon strips on each wall and polished-chrome light fixtures and topped by a glittering CD ceiling display. "The store has a dropped ceiling," says Hoexter, "and in the center of the store we took out the ceiling panels and grid work, and in that recessed space we hung 1,000 blank CDs, which are illuminated by low-voltage lights. The heating and air conditioning ducts are up there, too, so the whole collection is in constant motion, shifting colors."

Hoexter says business is building steadily, with "two to three new customers every day and old ones coming back." Advertising has been limited mainly to suburban newspapers and high school radio stations, but Hoexter says a mailing list and newly begun newsletter have had positive results. "We did a promotional mailing of 200 pieces to advertise a storewide sale, and we got 100 of them back."

Hoexter says he expects to open more Ultimate Sound stores in new locations in the future, "but not for at least a year. We want to continue to establish a loyal customer base, and we want to make everyone comfortable here first—to promote from within."

While the artists, the sounds, and the styles are all different, every Denon jazz release has one thing in common. Individuality. You hear exactly what the artist intended. And with Denon digital recording, you hear it with astounding force and clarity. No wonder more and more of today's jazz artists are recording on Denon. As they should be.

*Also available on Blue Note Records and Tapes. *Also available on Passport Records and Tapes.

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**ULTIMATE SOUND**
*(Continued from preceding page)*

**DENON**

The first name in digital recording.

**DENON SUPRAPHON Interface**

DENON America, Inc., 222 New Road, Parsippany, N.J. 07054 (201) 575-78
DENON Canada Inc., 17 Denison Street, Markham, Ont. L3R 1B5 Canada
It’s like having a diamond mine in your store.

Pfanstiehl Replacement Needles

By conservative estimate, there are 60,000,000 record players out there now, and another 4,600,000 will be sold this year. Somebody is going to make a lot of money continuing to supply this huge market with replacement needles and cartridges ... why not you?

- Profits . . . up to 500%
- Required stocking/display space . . . less than 1 sq. ft.
- Basic inventory will cover over 80% of all existing record players
- 100% merchandise exchange policy . . . you can’t lose

Stake your claim today!

Name
Address
City       State     Zip
Your Phone Number (    )
Type of retail outlet

Mail to:

Pfanstiehl
3300 Washington St., Waukegan, IL 60085
Tel: 1 (800) 323-9446
New Artists Highlighted In Camelot Music Campaign

BY GEOFF MAYFIELD

NEW YORK With the launch of its New Artist Lineup campaign, Camelot Music has joined the growing number of webs that are trying to help encourage the development of fledgling acts.

In the ongoing promotion, the 219-store chain offers an armful of titles by new and developing artists, which are featured at discounted prices in a prominent display. Further, Camelot is placing a money-back guarantee on those releases.

Dedicated signage, in-store-play cassettes that sample tracks from the artists, and handout fliers are all being used to increase the campaign's visibility, according to Lew Garrett, vice president of purchasing, who assesses the program's early showing as "very successful, beyond our wildest dreams."

In addition to the in-store efforts, Garrett says the promotion has been further spurred by radio ads "in markets where it really made sense."

In February, North Canton, Ohio-based Camelot kicked off the campaign with a nine-act selection, and in March the chain rolled out a new slate of eight artists.

In these early stages, each of the featured titles are sold priced at $5.99 for album or cassette and $1.99 for compact disk. Garrett says, though, that those price points are not etched in stone.

Of the first nine artists featured, Garrett says the three that registered the best sales were L.A. Guns, Keith Sweat, and White Lion. He adds that Taylor Dayne and Flesh For Lulu also showed strongly.

Lyle Lovett and the Godfathers were among the other artists included in that first batch.

The eight artists featured in Camelot's second New Artist Lineup are Henry Lee Summer, Warlock, J. Danny Wilde, Kingdom Come, Gerry:Woo, the Kane Gang, and Scarlett & Black.

Larry Mundorf, Camelot's senior vice president, says the program represents the chain's interest in helping labels develop their budding talents. Camelot executives planned to inform record companies of the campaign during the Friday-Monday (11-14) convention of the National Assn. of Recording Merchandisers in Los Angeles.
RETAILING

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.

ą Simultaneous release on CD.

PO/P ROCK
AC/DC
Blow Up Your Video
LP Atlantic 81295/1 NA
CA 61826-4/NA
BALSAM & THE ANGEL
Live Free Or Die
LP Virgin America 90869/1 NA
81826/NA
BLUE RODEO
Outskirters
LP Atlantic 91032/1 NA
CA 61832-4/NA

COMMANDER CODY & THE LOST PLANET
AIRMEN
Steely Roadside Stories
ą LP Relix RRLP202/NA
CA RRLP202/NA
RODNEY CROWELL
Diamonds & Dirt
ą LP Columbia TC-44076/NA
CA TC-44076/NA
DAVE DUDLEY
Truck Drivin’ Son-Of-A-Gun
ą LP Mercury 924427-5/NA
CA 934247-5/NA
ADA DYER
Meant To Be
ą LP Motown 6241/14,8 NA
CA 6241 M/CNA
FIFTH ANGEL
Fifth Angel
ą LP Casablanca 4420/1 NA
CA 4420 M/CNA
FREHLEY’S COMET
Love + 1
ą LP Magnetone 81826/1 NA
CA 81826-4/NA
GREENWAY
Serious Business
ą LP Atlantic 81297-1/NA
CA 81297-4/NA

ROBERT HUNTER
Liberty
ą LP Rolo Rollo RL202/NA
CA Rolo RL202/NA
HURRICANE
Over The Edge
ą LP Enigma EG-73320/NA
CA EG-73320/NA
KID FLASH
He’s In Effect
ą LP Epic 45-44085/NA
CA 45-44085/NA
KINGDOM COME
Kingdom Come
ą LP Polydor 935368/1 NA
CA 935368-4/NA
MENTAL AS ANYTHING
Mouth To Mouth
ą LP Columbia BFC-44144/NA
CA BFC-44144/NA
TED NUGENT
If You Can’t Lock Em’...Lock Em’
ą LP Atlantic 81812-1/NA
CA 81812-4/NA
O’KANES
Tired Of Runnin’
ą LP Columbia TC-44076/NA
CA TC-44076/NA
LEON REBONE
No Regrets
ą LP Sugar Hill 61737-1/88,90
CA 61737-4/88,90
STACEY Q
Hard Machine
ą LP Atlantic 81826-2/NA
CA 81826-4/NA
TIME BANDITS
Can’t Wait For Another World
ą LP Columbia BFC-44162/NA
CA BFC-44162/NA
BONNIE TYLER
Notes From America
ą LP Columbia TC-44153/NA
CA TC-44153/NA
VARIOUS ARTISTS
Best Of House Music
ą LP Pronto PRO-1248/NA
CA PRO-1248/NA
WEATHER GIRLS
Weather Girls
ą LP Columbia BFC-44178/NA
CA BFC-44178/NA
ZODIAC MINDWARP & THE LOVE

RETAIL TRACK

(Please see page 54)

Pepsi, all supplied by MCA and other vendors, “This all kind of started when we did a Steve Wariner on a flatbed truck,” says John Quinn, director of retail operations. “We will do another Will & the Kill at our Dallas Beltline store.”

NICE NEIGHBORS: CD-only stores have had to expand with the product—but it hasn’t always been easy. Compact Disc Unlimited, in Costa Mesa, Calif., for example, bowed in mid-1985 in a 400-square-foot store, then absorbed $2,000 additional square feet next door when a computer store moved out. “That allowed us to put a classical room in our original store space. Now it looks like a gift shop moving out on the other side will give us another 600 square feet,” says Dale Peterson, who co-owns the store with his son Russ. At first, Russ Peterson was able to handle things with buyers Sergio Vera and John Berg. But Dale Peterson recently quit his other, full-time job and now works full time at the store, helping with the accounting and administration.

HOUSE ACCOUNTS: Independent wholesaler The House Distributors in Olathe, Kan. (suburban Kansas City), reflects the growing increase in budget compact discs. According to Dan Conn, sales manager, “Lines like Michele out of France are releasing remastered CDs. We are selling a big-band sampler. Independent-label CDs at $7 allow stores to price product at $10. We’re seeing older jazz, original rock’n’roll, r&b, and other genres really taking off.” House has these regional reps virtually blanketing the Western U.S.: Michael Crocklett (Texas), Carol Bernstein (Chicago), Charlie Wrobbel (Denver), Joe Stinger (Minneapolis), and Carmen La Rosa (Portland, Ore.).

FIRST IN, LAST OUT: Platters, just north of the Univ. of Washington in Seattle, is something of a phenomenon. For one thing, it has remained in the same location—just off the exit from a freeway that was once the main artery in north Seattle—for 42 years. Owner Gary Del Mastro says that one key to the store’s longevity—in addition to its good location—is that it has managed to be the first in its area to get into things and the last to get out of them. “Nearly six years ago, we introduced the CD to Seattle. We preceded others in our area by at least several months, most of them by two to three years.” The store operates with six staff, including Michel Sullivan, who runs the store, and Rick Dyer, who runs the music department. The store’s $50,000 in sales are broken down as follows: compact discs, $19,000; records, $25,000; and accessories, $6,000.

ALL IN THE FAMILY: Husband and wife Bill and Sydney Keffury, along with their sons Todd, 18, and Darren, 22, are having a ball operating a new compact-disc-only store, CD Seller, in the San Francisco suburb of San Rafael. The store is actually located down a flight of stairs just off Fourth Street in the suburb’s hot downtown section. If the Keffury name sounds familiar, it should: Bill Keffury was on Bay-area radio for 27 years (KYA, KYL, KCBS, and, most recently, KFQG-FM) and still does all the store’s spots on local KTID-FM.

IS YOUR STORE OR SHOP NEARING A MILESTONE? Let Earl Paige at Retail Track know about it by calling 213-373-7040.
Buena Vista Records and Tapes audio selections.

‘Willow’ Set Due

Buena Vista Records and Tapes has announced a complete selection of audio products tied to the release of “Willow,” a Lucasfilm Ltd. motion picture set for a late May debut. The Buena Vista product selection includes a souvenir story LP, compact disk, and 12-by-12-inch packaged cassette. Each souvenir-story audio product features music and dialog from the film and includes a 16-page, full-color photo book.

The company will also release a 24-page, full-color book complete with story and photos and a read-along cassette with story and music from the film. More information is available at 818-840-1665.

A&M Puts Muscle Behind Kid Recordings

NEW YORK A&M has instituted a monthlong sales program for its full-price line of children’s recordings, highlighted by the Grammy-winning collaboration by Jack Nicholson and Bobby McFerrin.

The A&M-distributed Shoreline, Windham Hill, and Word labels are part of the label’s sales effort. Shoreline and Windham Hill accounted for three of the five Grammy nominees in the best-recording-for-children category, won by the Nicholson/McFerrin pairing on “The Elephant’s Child.” That record was released on the Windham Hill-distributed Rabbit Ears label.

The spring months are traditionally strong sales periods for children’s recordings, according to David Steffen, senior vice president of sales and marketing. The sale will run until March 25, corresponding with tours by several Shoreline artists.

BMG Distribution is offering ac-
(Continued on next page)

At Discwasher, we’ll do anything to make our dealers happy

We realize how important our dealers are to the strength and success of our business. Which is why when they ask for something, we go to great lengths to provide it.

Like concentrating our inventory in our Chicago warehouse to improve efficiency, order tracking, and quantity shipping prices.

Or installing a new telephone service that calls you the day before your shipment goes out to see if there’s anything else you need.

Or supplying eye-catching displays, along with lots of other striking point-of-sale pieces to help you clean up in your store.

Or, last but not least, providing the finest audio and video care products in the business. The healthiest profit margins, too.

Sure, we could help our dealers just enough so they make us some money. But for their continued growth, and ours, we like to assume a more responsible position.

If you want to learn more about our company and products write Discwasher, Inc., Department 3, 4310 Transworld Rd, Schiller Park, Illinois 60176. Or call Ed Mary at (312) 678-9600.

[Image of discwasher] for sparkling performances.
Retailing

A&M LABELS LAUNCH CHILDREN’S PRODUCT PROMO
(Continued from preceding page)
counts a 6% discount off invoice price during the sale period. Titles by children’s music stars Raffi, Fred Penner, the Sing-A-Long Kids, and Sharon, Lois & Bram are included in the sale. Adding to retailer incentive is an extended-payment plan. Customers receive 30, 60, or 120 days extra dating, depending on how early in the program orders are placed.
The entire Rabbit Ears line, known for pairing actors and musicians to perform classic children’s stores, will be available. Titles include collaborations between Glenn Close and Mark Isham, Meryl Streep and George Winston, and Cher and Patrick Ball. Grammy nominees included in the sale are Close/Isham’s “The Emperor & the Nightingale” album on the Rabbit Ears label and Raffi’s “Everything Grows” on Shoreline/A&M.

Maxell AA Alkaline Audio Battery
Maxell Corporation of America has introduced an AA alkaline audio battery, which it says is designed to produce clearer sound and last up to 10% longer than the standard AA alkaline battery. The company says the chemical constituents of the battery, including mix and construction, combined with lower internal resistance promotes longer life. The loss of signal because of power drainage associated with standard alkaline batteries is also prevented, Maxell says.

Customers Praise German Capriccio Label’s Digital Display
Boston’s Barnes & Noble Hosts DAT Demo

BY DAVID WYKOFF
BOSTON Consumers in this market got a taste of digital audiotape technology Feb. 19 when German classical/jazz label Capriccio staged a demonstration at Barnes & Noble’s Downtown Crossing location.
A sign in the bookstore’s storefront window was the only promotion that the event received. Still, some 100 customers attended the demonstration.
Additionally, the DAT unit—which was a combination of Sony 2500 A and B studio components—was left at the store for use through the next afternoon.
Customer reaction was favorable and inquisitive, according to Valerie Hamm, assistant manager of the store’s music department. “The demonstration was around the rush time of the day, which helped, but there were many people there to find out how the machines work and how differently they sound. And, for the most part, they asked well-informed questions,” she says.
“Barnes & Noble was the first and, to date, only Boston-area dealer to stock DAT product, as they were a number of years back with compact disks,” says Jerry Stine, U.S. marketing director of the West German label who led the demonstration. “So it was only natural for us to do the demonstration here.”
“And, now that both Clarion and Kemo are selling DATs, we have announced that they will sell car DAT players, it’s time for us to take the product to the consumer,” says Stine.
Another demonstration is planned for April in Chicago at the large downtown Sound Warehouse location. “The hardware manufacturers are very supportive of these beginning marketing efforts to get the product into stores, and they use our prerecorded tapes when they promote themselves,” he adds.
This Barnes & Noble unit, said to be one of the area’s leading classical dealers, has been carrying Capriccio DATs since late January and recently started stocking the entire catalog of this Delta-Music GmbH/subsidiary.
“We carried a few titles at the beginning, and they sold out fairly quickly. Now, we’re looking to stock one or two of all the titles in their catalog. There are a few people with machines now, though it’s anybody’s guess how quickly the demand will grow,” says music department manager Paul Cary.
Individual tapes, which list at $27, are merchandised in the smaller, European shrink-wrap packages, within 6-by-12-inch cardboard longboxes.
Dom Silvi, Capriccio’s area distributor, said that a number of New England retailers have expressed interest in stocking DAT software. “They’re all watching what’s happening here at Barnes & Noble now,” he says.

Hanky-Panky. Major Records artist Kev-Ski, left, on the stump to pump his cover of the Tommy James song “Hanky Panky,” visits Seattle store Music Menu and its owner, Glen Boyd.

Case Logic Expands
To its already extensive line of carrying containers, Case Logic is adding the CL-120. The soft-sided nylon case holds 120 boxed cassette tapes in its two-sided plastic-mold insert. Available in black or gray nylon, the CL-120 has black zippers, trim, and an expandable shoulder strap. Suggested retail price is $29.95. The Case Logic catalog lists more than 30 separate products for carrying and storing tapes and compact disks, including a new offering of solid-oak home-storage units. Contact: 800-447-4848.

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Steppingstones to a Milestone—and Beyond

By GEOFF MAYFIELD

In 1958, a still-young musical genre called rock 'n' roll was accelerating the growth of the record industry. Its merchandisers, many of them rackjobbers or sub-distributors, saw a need to band together to address common concerns.

Now 30 years old, the National Assn. of Recording Merchandisers has emerged as a major force that undeniably shapes the landscape of its industry.

“One of the most meaningful things to me is that it’s still a very, very vital organization that’s still very much involved with everything under the sun,” says Mickey Granberg, NARM executive vice president.

Granberg has a keen and unique vantage point from which to view the trade group. She has worked for NARM for more than 25 years, and she has attended every one of its conventions.

To Granberg, vitality is—and has been—the organization’s primary strength. “The interesting thing is that it goes across all the age blocks, from a veteran like Russ Solomon who was one of NARM’s founding members, to a newcomer who is going to his or her first convention.”

Indeed, the year that led to this milestone convention was an eventful year for NARM—one that saw the trade group respond to industry trends and entertain change within its own activities. Among the highlights:

• Shortly after its 1987 meet concluded last February in Miami, NARM became the one of the first music industry concerns to boycott Arizona Gov. Evan Mecham’s rescission of the Martin Luther King holiday when it announced it would relocate its October Wholesalers Conference from Scottsdale to Palm Springs, Calif.

• The organization compiled consumer research, based on responses from customers in more than 800 stores, which gauged consumer attitudes, buying patterns, demographics, and product awareness.

• September’s summit of the NARM Retailers Advisory and Manufacturers Advisory committees was hailed by both dealers and record companies as a vast improvement over previous meets. In recent years, the annual gathering had become little more than a bickering session.

This time, data from its consumer survey and other sources of information made for more professional and focused presentations on such relevant topics as compact disk pricing, cassette singles, and artist development. “That was probably the starring event of the year,” says Solomon, founder and president of Tower Records who is concluding his term as NARM’s president.

“It’s the kind of thing, on a continuing basis, that NARM is all about.”

(Continued on page N-17)

As NARM Turns 30—an Open Birthday Card

By PETE JONES

On behalf of the Manufacturer’s Advisory Committee, Happy Birthday NARM. But beware: 30 is the end of youth.

A key birthday wish, therefore, is that NARM continue to function with a youthful sense of enthusiasm and possibility—that “how” and “why not” are not replaced by “no” or “that’s how it is.” Also, our best wishes for the growth, diversity, strength and energy of the organization.

New artists, new configurations, new methods, new investment—change does not always represent progress, but in a worldwide industry as dynamic as this, it does much more often than not. For manufacturers, as for regular members, NARM is an important forum for both change and standardization in areas from creative merchandising to MIS systems.

NARM is our best structured opportunity to maximize the common interests of copyright owners and merchants by understanding how they both coincide and differ.

In my personal opinion, the most important progress in need of completion is the work to standardize forms, routine procedures, bar codes, telecommunications systems, packaging, and similar issues as appropriate.

We should collectively manage these issues so as to solve problems that get in the way of what we all really care about: the music. It’s the music, the talent, originality and energy of artists that bring customers to your stores from which the artists, you and we profit. Fulfillment problems, sub-optimized applications of technology, and ineffective inventory systems are obstacles which lose sales or find costs for all of us.

While this annual convention is the most visible manifestation of NARM in action, we should all be at least as interested in and supportive of the work of NARM’s committees, in the regionalized NARM meetings throughout the year, and the annual
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A Year After Glen's Wakeup Call—Has Anybody Answered the Bell?

By GEOFF MAYFIELD

few knew what to expect during last year's NARM meet when the lights went low for the appearance of a retail consultant named Peter Glen.

In very quick order, he began ringing a startling wakeup call for attending music merchandisers, warning that their retail venues were unpleasant, unexciting places to shop; that they had lost touch with providing basic needs for their employees; and that they were blindly following tired, lazy merchandising habits that don't meet the challenges of what is becoming an increasingly competitive retail environment.

"Going to a record store is one of the most humiliating experiences I've ever been exposed to," he blasted. Glen illustrated his tirade with slides shown on a tour of several stores in the New York City Metro area, including some that were operated by some of the industry's largest chains.

My first reaction was, "This guy, whoever he is, must be overestimating the size of record retailing," says Larry Mundorf, senior vice president of Camelot Music. Rather than wince, however, most dealers at the Miami convention took Glen's admonitions to heart. When he con-

cluded his presentation, the audience gave Glen a long and loud standing ovation that seemed to say, "Thanks, we needed that!"

Glen brought impressive credentials to NARM's '87 meet, having been retained by such firms as Sears, Esprit, Dayton Hudson, and Waldenbooks. But, by his own admission, he was new to the music business ("Do you really have companies that call themselves rack-jockers?" he quipped). Thus, despite his background, no one—including those who hired him to speak at NARM—could have anticipated the impact he would ultimately have on the convention.

A year has passed since Glen's scolding. Did his presentation inspire any changes in the record-retail environment?

"I think it's always good to get your head on straight," says Russ Solomon, president of Tower Records. "Sublimi-

nally, you look at yourself a little more clearly."

Tower's landmark superstar in downtown Manhattan was one of the stores that Glen ripped during his NARM presentation, attacking its lack of customer service, cleanliness, and orderliness. Solomon says, however, that the realities of a large, high-traffic outlet make some of Glen's recommen-

dations impractical.

"The trouble is, in a busy store it's hard to keep super clean. You try to darnest, but you just get beat up. And, customer service is a very difficult thing, especially in a large and busy store," says Solomon. (Continued on page N-16)

The Crash of '87 Won't Dash Hopes of '88

By MARK MEHLER

With the exception of a few mining stocks, the Crash of 1987 took no prisoners. Home entertainment retailers and distributors were no less unscathed than General Motors or IBM.

Just to recap the painful news: in the latter part of October, Musicland stock lost nearly a third of its market value; Handelman lost nearly 50%; Sound Warehouse stock was off about 30%. Wherehouse Entertainment rejected a $14.25 per share takeover offer just before the crash, which drove the stock price to $7.50 on Oct. 26.

The sell-off in the retail sector continued for several weeks. Music and video chains were hit on several fronts. First, Wall Street tended to lump them with general merchandisers, which had been out-of-favor with the investment community since the collapse of The Gap last August. Second, home entertainment retailers are part of the large universe of small-capitalization stocks that were victimized by the "flight to quality." Institutional investors deserted these issues en masse, and individual investors dumped their lower-cap stocks to take end-of-the-year tax losses (Billboard, Dec. 19, 1987).

As the new year unfolds amid widespread predictions of economic slowdown, the outlook for home entertainment retailers is still uncertain, but not at all negative. Stock prices began firming up in December and January, and most of the larger chains are believed to have sufficient cash to finance growth this year. Keith Benjamin, an analyst at Salomon Brothers, was somewhat bullish on the company's prospects (Billboard, Jan. 26).

Musicland's 1987 results illustrate these trends. An 84% hike in CD sales and a 51% increase in home video sales, coupled with cost control programs and an avoidance of Christmas markdowns, boosted earnings 71% and sales 24%. Benjamin looks for Musicland earnings to grow about 20%-22% this year.

Others point to the proposed lever-

aged buy-out of Wherehouse at $14 a share by Adler & Shaykin, a New York investment firm. At 23 times current earnings and about 14 times next year's projected earnings, the Wherehouse purchase sug-
gests that other publicly-held music re-

tailers are undervalued. For example, Musicland on Jan. 25 was trading at just over $10 a share at projected 1988 earnings.

Many analysts believe that in a poor economy, low-ticket music retail stocks will outperform the market. Depressions and recessions, historically, have not dampened demand for entertainment—witness the film in-

(Continued on page N-18)

The Name Game—Following the Bouncing Logo

What's in a name? Apparently, in music retailing, name recognition is no longer considered to be an essential marketing tool.

Large chains like the Musicland Group and Trans World Music Corp. have already blazed a trail for multi-logos marketing; now others are following their lead.

Musicland is the most frequently used banner in the Musicland web, but the company also operates record shops under the Sam Goody and Discount banners, and more recently added video stores under the logos of movie studios Paramount Pictures and Columbia Pictures.

When the Minneapolis-based chain bought the Sam Goody web, it held on to the trademark of that famed Eastern chain. Years later, that logo came in handy on the other coast. When Musicland sought to pump up business at the Licorice Pizza stores that it bought from Record Bar, Sam Goody went West.

Albany, N.Y.-based Trans World, meanwhile, never sought to establish a singular logo. Many of its first stores ran under the name Record Town, but soon the chain began opening Tape Town stores. In some cases, the second logo allowed the chain to open two stores in the same mall.

Of course, much of Trans World's expansion has come through the acquisition of existing chains. In Chicago and Cincinnati, it owns some Peaches stores. Through the years, it has also landed Record Land, Coconuts, Music World, Great American Music, and several others.

And, as Trans World sees it, it can use most of these logos to accommodate various market situations. For example, the chain recently converted its Peaches stores in suburban Chicago to the Music World logo. The Windy City's downtown stores, however, have continued under the Peaches banner.

Roslyn, N.Y.-based Record World now operates two Square Circle stores. The first one came about as the child of necessity: a lease restriction held by Sam Goody in Paramus, N.J. mall would not allow a second store to either carry records, or use the word "record" in its logo. An employee contest determined the name Square Circle; the store confined its album inventory to cassettes and compact disks.

Pianist Roger Williams promotes a new album with in-store appearance at the keyboard in the West 51st St. Sam Goody store, Manhattan.

Then, when the chain sought to estab-

lish a "neighborhood store" concept with a unit in Brooklyn Heights, it took the new moniker to that New York borough. According to Bruce Imber, vice president of planning and operations, Record World's first idea was to save the Square Circle entity for non-mall stores, like the Brooklyn unit. Now, he says the purpose of the new name's "less clear cut than its initial intent or its original meaning." Imber points out with Trans World stores like Record Town and Tape World opening in its stores markets, "the name Record World is not as advantageous as it once was." And, he adds, with vinyl sales yielding more and more to cassettes and CDs, the (Continued on page N-18)
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Clicking With the Right Combo-nation

Combination operating—the still-debated concept of combining the elements of both a video specialty and prerecorded audio software store—is looking up, along with almost everything else in home entertainment software retailing.

"Up to the summer of 1987, video rental was a drag on companies," says Keith Benjamin, analyst at Silberberg, Rosenthal & Co., and Wall Street expert who watches closely the leading public combos (Wherehouse, Sound Warehouse, and Spec's). "Rental revenues were at least flat to up in the final quarters."

Although retail stocks have been sold off, especially after the Oct. 19, 1987 turbulence, Benjamin sees investors looking more favorably at combos. Their performance is not being pulled down so much by rental "because the key players have adopted slightly more conservative accounting. They've firmed up. Their earnings are not regarded as being so artificially inflated by inventory writeoff practices."

He adds, "If we are indeed going into a recession period, renting a movie has to be the biggest bargain in home entertainment."

Oddly enough, Benjamin chooses as one example of video rental bullishness, the one chain that has never emphasized it: Musicland. This is remarkable because Musicland is offering rental in only around 50 of its 161 outlets and renting at 88 cents, at that, throughout most of 1987 in its 32 or so former Licorice Pizza units in Southern California (all but one unit in Torrance called Discount Records are renamed Sam Goody Music & Video).

According to Benjamin's calculations, although rental accounts for but a measur 1% of total video revenues, which is reported at 7.3%, the enormity of Musicland at $510 million total revenues means rental contributes a nice piece of change all its own and still creates and stimulates store traffic.

Yet another interesting angle on combo, a concept developed by Wherehouse in the early 80s and jumped on by other West Coast chains in the summer of 1983, comes from Camelot Music, the 200-store principally mall web out of Ohio.

Conventional wisdom in video rental is that it could never work in malls because of the clumsy business of two trips and the accompanying hassles. Yet, Camelot added rental in nearly 100 mall units beginning in 1982. Only this past Christmas, according to video buyer Carol Babeli, has Camelot started looking at seriously cutting back on rental.

"It isn't so much that we're discouraged about rental, it's rather that sell-through is growing so fast," she says. "We can utilize that space for sell-through," pointing to still another mall problem for rental, lack of store space.

As NARM delegates convene this week, combo operating is seen more and more the natural province of stand alone or strip store oriented chains, with eastern industrial region webs like National Record Mart, Kemp Mill Records, Waxie Maxie, and Record World remaining as always skeletal and wary because of the strong base of both independent and chain specialty retailing.

As one example of eastern philosophy and the conservativism toward rental, Benjamin points to Trans World Music, now the second largest chain behind Musicland with stores from Florida up through New York and out to (Continued on page N-14)

THE BILLBOARD STORE REPORTER
A NARM Survey

Flying High on Wings of Superstores

A trend coming full circle, the superstore—now seen in every direction on the retail map—dates back to 1975 when Peaches opened in 12,000 square feet in Atlanta. Renting it well is Neil Heiman, today an operator of two stores in Seattle, but in 1975 an officer of the high-flying Peaches chain headed by his brother, Tom.

"We opened it on Friday the 13th," says Heiman, in those days a defiance of superstition but a reference that now becomes ironic inasmuch as the chain ultimately filed in 1981 for Chapter 11 reorganization. "Our largest store was in Milwaukee, 22,000 square feet. We once had an in-store with the Milwaukee Symphony Orchestra.

Industry lore retells that Peaches suffered the fate that is now remembered as 'the big slump' of the prerecorded audio record business—an all-time low point in terms of interest and participation in NARM came in 1982 in Miami Beach—but the basic Peach philosophy of big is best was not at fault. Rather it might have been a good idea too far ahead of its time.

Heiman rebutts the popular criticism that big, giltzy stores do not pay off. "You have to remember we only had records back then," says Heiman, 36, "but today we have compact disks and video" together with the cassette tape driven analog audio business. "Eighty percent of the locations we have are still up and running, so the proof is in the pudding." Heiman continues, delineating how the chain was divided up between three companies (Peaches Entertainment Corp., suburban Miami; Trans World Music, second largest chain in the business; and Sound Warehouse).

However, too big is a possibility in Heiman's view. "You have a big nut to crack everyday. I really think the 12,000 square foot size Wherehouse, Tower and others are opening is right about for the superstore."

(Continued on page N-19)

Standing Tall in Land of the Mall

Conventional wisdom among home entertainment chains operating in malls has been that, at some point on the American landscape, there simply wouldn't be any more room for them. That point may be more distant in time. Malls, or more descriptively shopping centers, are becoming smaller, and even more numerous.

According to the International Council of Shopping Centers, construction starts of centers 400,000 square feet and more peaked between 1971-1975 at 30 out of 831 total centers startups that half-decade. The next period 1976-1980, only 26 jumbos out of total 1,092 were leveled by the bulldozers. For the most recent period reported, 1981-1985 the figure on giant shopping center startups is down to 14 out of 1,345, just 1%.

Mid-size centers have grown since 1971 at a modest pace. These centers between 100,000-99,999 were 24%, then 17%, and finally 14% in the three time periods respectively. The real growth is coming in the 10,000-99,999 size center, now a whopping 85% or 1,138 of the total.

Accordingly with the assessment is Mort Gerber, director of real estate at 29-store Record Shop, Sausalito, Calif., and among the few exclusive mall operations in the chain.

"There is still some opportunity in the west where there are major density areas that are growing," says Gerber who cites three recent Record Shop openings that he calls "megamalls." These are North County Fair at a huge 1,300,000 square foot in Escondido north of San Diego; Valley Fair, San Jose 1,224,000 square feet; and Main Place, Santa Ana (suburban L.A.) at 1,039,000 square feet.

Some of the significance of the trend to smaller centers is viewed by Barrie Bergman, chairman of 138-store Record Bar. Even though smaller, today's centers are often ornamental and in high-income neighborhoods. Among daunting factors is the high rentals, "$30 a square foot. That's high," says Bergman.

On top of basic rental, common area charges are trending upwards, too, agree Bergman, Gerber and others, who say these expenses encompass security, trash removal, special events, and so on, "and are usually expressed as a square-foot percentage but are apportioned and reflect the total size and number of tenants," says Gerber.

When all is said and done, mall operating is a craps shoot, Bergman says. "Even $30 is worth it if you land a good one (mall). The trick is how to tell you are getting a good one. You have to nail down leases so far in advance, two years in cases, before a shovel hits the ground."

Like some other chains, Record Bar has been expanding into the freestanding area. Says Gerber, "If we have a chain in Virginia with a Waxie Maxie, Kemp Mill, and Wall To Wall in there with us. When we went in they said there would only be two stores."

"While I'm generalizing, of course, mall developers tend to see record stores as a necessary evil, I think. We have to be careful in malls. We had Ticket (Continued on page N-19)
Once in a while we'll lose a viewer or two.

It's bound to happen. Even though our audience loves to watch their music—the best of video music—they have other things to attend to. Like each other. That's why over 25 million viewers make love, soothe their infants, and pay their bills with us in their lives. And they're listening to your music to decide which records to buy. Even if they're not always watching.
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Hot Accessories
Are Harbingers of Early Spring

By EDWARD MORRIS

Hot, hot, hot. There are plenty of audio and video accessories to mull and marvel over this Spring—some a bit pricey, but most strictly low-end delights. Among the former is a tag-along color TV set for fervent video philes. The Sharp 3ML100, which made its bow at Christmas, has a 3-inch screen, weighs under 11 ounces, and runs on dry cell, car or rechargeable battery, or AC current. With AC and antenna adapters, earphone, carrying case, and dry cell batteries, the unit retails for a hefty $599.

Soundesign has bowed its Sports Stereo unit, a portable dual cassette recorder with AM/FM stereo and graphic equalizer. Powered by either six C batteries or AC, the recorder has a built in side handle and a nylon carrying strap. And it comes in yellow or black. Retail tag: $69.95.

Case Logic continues to expand its line of carrying cases and storage units for audiotapes and compact disks. Its solid oak CD storage shelves range in suggested retail price from $29.95 for the 30-CD unit (Model OCD-30) to $49.95 for the 90-record case (Model OCD-90).

A number of accessories have hit the market to enhance the performance of personal stereo and portable CD players. Among these are Jasco's HE Amplified Stereo Mini Tower Speakers. The set is powered by four C batteries or AC (with an optional adapter) and retails for $29.99. Hartzell's Rock N'Run Sound Center is a carrying case that converts portable cassette or CD players to "full room stereo sound." The device contains two 4-inch stereo speakers that connect to the headphone jacks of the portable audio units. The amplifying case can also hold up to eight boxed audiocassettes. It has spring-loaded latches and no-mar rubber feet.

For active VCR users, Kinma is promoting its Cleaner-Winder to reduce wear on VCRs, video heads, and tapes to keep clean new.

(Continued on page N-14)
INXS

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and prerecorded tapes. Its features include fast-forward and rewind, photo sensor automatic stop, automatic soft eject, AC adapter, and counter (with reset button). Suggested price: $99.97. Owing to the success it has had with its 100-minute length blank audiotape (HD8-100), Denon has introduced a 75-minute tape (HD8-75). The HD8 formulation is a hybrid of gamma ferric oxide and pure metal particles. Suggested price for the shorter length is $4.25, while the 100-minute blank is notched at $4.99.

Collectors of album-cover art can now display their best pieces in a rigid clear plastic frame that also protects the record jacket. Includes clip for wall-mounting. The shrink-wrapped Album Art frames from Music Unlimited retail in the $3.99-$4.99 range.

COMBO
(Continued from page N-6)

Minneapolis where it just acquired another non-combo chain, Great American Music. "Trans World is basically still testing rental."

While rental activity invigorates store traffic generally, can pump up slow periods of the week, and can be profitable on its own, the combo debate remains engaged.

For one thing, say chain nabobs, the home entertainment software marketplace has changed markedly since the summer of 1983. Finally convinced that Wherehouse's sacrifices in prerecorded audio were paying off in rental, Music Plus, Licorice Pizza, Tower Records, and Record Factory (ultimately absorbed by Wherehouse), all hastily added rental sections. But the prerecorded audio business was yet to reflect the compact disk phenomenon. Prerecorded audio then, as opposed to now, had not come back from the record high of 1978. Chains were still dabbling in such iffy areas as video games. Why not rental?

Offering a somewhat typical current analysis is Bruce Imber, vice president of planning and operations at 73-store Record World, on Long Island. "We had rental in four stores but got out of it [in December] because we're more of a mall-oriented chain and people just do not rent vid-
Yet another point Imber stresses is that "it was a case where these combo stores were an exception for us. For a chain operation, it makes sense to have more stores and be able to rotate your catalog items."

One of the longest holdouts in combo is Harmony House, the aggressively expanding 25-store chain out of Detroit where Lloyd Welch, director of corporate development, says the decision to never enter combo "is not etched in stone." Indeed, what Harmony House is doing in video, hints Welch, could help the chain gauge the potential of video rental.

"We've put sell-through video in a few of our stores, the top 100-125 titles," says Welch. The selection is placed near the front checkout counter where the chain arrays a very large assortment of blank tape and accessories.

Still another view comes from Leonard Silver, president of Record Theatre, Buffalo, who offers, "Video rental is not the record business. You have different hours entirely," he says of the chain's newest unit that cannot be exactly called a combo.

"We're open 7 a.m.-2 a.m.," he says of Record Theatre Video, closed just five hours and open every day of the year with a separate entrance (you do not go directly from video rental into audio). Silver will concede one similarity to records and tapes, "You have to be the biggest."

Yet one more wary approach is offered by Ivan Lipton, general manager at 60-store Strawberries Records, a dominant New England web. He says the chain is looking at its 14 combos "and doing some evaluating."

In mall operating, no chain has ever followed the Camelot lead, though Disk Jockey out of Owensboro finds combo still works where a mall is the key shopping environment in a community. Total mall chains Sound Shop out of Nashville and Record Shop out of Sausalito have never considered rental no more than does Musicland in its mall stores.

Meanwhile, Spec's Music and Turtles Records & Tapes continue to emphasize combo in the Southeast. Chains such as Sound Warehouse.

(Continued on page N-19)
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**WAKEUP CALL**

(Continued from page N-3)

Another big-name chain that took its knicks during Glen's presentation knocked was Record World. Bruce Imber, the web's vice president of planning and operations, says, "We took it in the spirit it was given."

"Not everything [Glen reported] was accurate, but his intention was well stated that you should look at a store from the perspective of the employee or the customer. No one in our chain went back with a defensive attitude."

Although several webs at last year's NARM discussed retaining Glen's services, Camelot Music was the only one that followed through, hiring him to evaluate several of its Northeast Ohio stores and to make a presentation at last September's Camelot Retail Conference.

Mundorf says Glen's NARM address "was really a bell ringer" and that "a lot of that criticism had some special significance for Camelot."

Glen's emphasis on the role of the store employee struck a responsive chord with Camelot, says Mundorf, because the chain had just implemented an associates program aimed at enhancing the salesperson's position within the company. Camelot felt, as Glen preaches, that the attitude of its sales force would determine the quality of its stores' customer service.

Glen's Camelot presentation was similar to the ones he made at NARM or the August convention of NARM's sister organization, the Video Software Dealers Assn. But, he took an extra step, breaking the Camelot delegates into discussion groups and charging them to each develop a slate of "do-able ideas" that would improve the store environment.

One of those suggestions, to implement an excellence interview that would formally recognize an employee's outstanding effort, became Camelot policy, says Mundorf. Other suggestions that came from those discussion groups, like establishing an associate-of-the-month award or implementing a customer survey, are being investigated.

Still another batch of suggestions—like recognizing such personal landmarks as an employee's birthday or work anniversary, solici-
iting ideas from the store crew, or coaching store associates on how to handle difficult situations—were not made official policy, but Mundorf says Camelot executive staff told store managers that they could effect those ideas on their own, and encouraged them to do so.

Mundorf says the associates program and his store managers’ response to the mirror that Glen held for them are showing results: “Unqualified, it’s working. “Our turnover has decreased and productivity has increased, but better than anything is the attitude. We’ve achieved a better attitude in the stores.”

Mundorf also cites mail from customers that the chain received during the holiday-selling season as evidence that Camelot’s program is bearing fruit. “We got dozens of letters that point out pleasant shopping experiences that they had with our employees and in our stores—and not one complaint letter. That’s unusual, because usually when someone takes time to write a chain’s headquarters, they do it to complain.”

Mundorf and other retail executives say the most important of Glen’s messages are not new ideas at all. Many of the industry’s larger retailers built their first successes by paying attention to detail and being responsive to customer needs, but those concepts can get lost in the shuffle as companies grow. “It’s a return to basic values,” says Mundorf. “Glen provided a valuable service for us by reinforcing the goals we intended to address anyway.”

“You start thinking, ‘I can do things better,’” says Tower’s Solomon. “But, if you’re a good businessman, you’re always thinking of ways to do things better.”

**BIRTHDAY**
(Continued from page N-1)

wholesale and retail meetings. We must seek practical answers to real problems without either party expecting the other to bear a disproportionate or inappropriate burden. That goal should be NARM’s continuing objective.

So as you turn 30 at the Century Plaza, to NARM members, to Russ, to Mickey, Pam, Stan, Chuck and the entire NARM staff, much continued success and many happy returns in the best sense of that word.

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STEPPINGSTONES  
(Continued from page N-1)

- In October, NARM held its second annual Wholesalers Conference, which brought together the Rackjobbers Committee, the One-Stop Centers, along with independent labels and distributors.

The event offered further proof that the trade group is becoming more responsive to the needs of its wholesaler members and gave birth to a new NARM task force—a coalition of indie distributors and labels called the Independent Action Coalition. Solomon hails the formation of IAC, saying, "That's where the lifeblood of this industry comes from. The new ideas don't always come from the big record companies."

In its 30th year, NARM's agenda promises to be even busier. Issues like security, packaging, the introduction of new technologies, and the further progress in implementing computer-to-computer transactions between record companies and their accounts represent only the top of the iceberg.

Compact disks and video have improved music retailer's fortunes, but the higher costs associated with those products have made theft prevention a top concern for NARM. Several NARM directors, including Lieberman Enterprises chairman David Lieberman, Camelot Music CEO Jim Bonk, and Frank Hennessey, president of the Handleman Co., and NARM's vice president stressed the issue as a high priority. Last fall, NARM established a Loss Prevention Committee, which seeks to determine the extent of theft among its members, and examine ways in which such losses can be curbed.

Lessons from NARM's history have led the trade group to establish a Packaging committee, says Granberg, which will consist of executives from music and video manufacturers, packaging companies, and retail professionals. Prime motivation to form the committee stems from both positive and negative events in the industry's past.

NARM hopes the music business can avoid the years of debate and confusion that plagued the analog audiocassette for more than two decades. "We want to deal with those kinds of considerations in advance," says Granberg.

"The committee will address packaging concerns before problems begin." A more recent product introduction, the CD, proves that goal is obtainable. Within quick order, the industry established the 6-by-12-inch standard for CD packaging.

Part of the reason that packaging has emerged as a key issue is that the fact that products like CD Video and digital audiotape are waiting in the wings. NARM members, like Sol- omon and Lieberman, are eager to see how each of these product lines are introduced, although most ob-

servers think that DAT will not become a major product line for at least a couple of years.

These are just some of the concerns that NARM members see as priorities that the trade group, and its broad-based industry membership, must address. And, there are more:

- Tower's Solomon would like to see NARM take on an "international scope" to help develop a "one community of retailers and manufacturers from all over the world."
- Bruce Imber, vice president of planning and operations for Record World and a two-time member of the Retailers Advisory Committee, wants to see NARM target more grass roots representation of smaller retailers, along with higher involvement on the part of store-level management from NARM's members.
- Camelot's Bonk thinks retailers and wholesalers must help label in their efforts to develop new, major recording artists. "Where are our next Madonna, our next Bruce Springsteen, our next Huey Lewis?" Bonk asks. "When George Michael breaks off from Wham! and Belinda Carlisle spins off from the Go-Go's, it's good that they're selling records, but those aren't new artists. That's displacement."

"I think the entire industry has to be concerned with new artist development," he says.

Handelman's Hennessey says NARM must continue to address the unique needs of its wholesalers. "To be successful, all factions must be represented—one-stops, racks, independent distributors, record companies, and retailers," he says. "You have to listen to everybody who's part of the chain."

CRASH  
(Continued from page N-3)

dustry's explosive growth in the late 1920s and early 1930s. Other observers dismiss the notion that entertainment stocks are recession-proof. "It's a lot of nonsense," says Harold Vogel, a home entertainment analyst at Merrill Lynch. "If there's a flat economy this year and a recession next year, industry stocks won't fare any better than the market as a whole..."

More realistic price/earnings multiples and expected higher interest rates will also enhance prospects for greater consolidation in the retail/distribution sector, say analysts. In a weak market, large public chains will be under greater pressure to outperform the economy in order to lure investors. Acquiring smaller retailers is an effective way to generate above-average growth in a sluggish economy, it is argued. At the same time, small privately-held retailers will be strapped for cash, and will be forced to merge with larger entities.

NAME GAME  
(Continued from page N-3)

name Square Circle might ultimately be more suitable.

Imber says that in markets where Record World is a well-established entity, this is the case in Long Island, N.Y., new mail stores will likely carry on with the chain's traditional name. But in Baltimore, where the web has fewer stores and has only had a presence for two years, or in the Boston area, where the company has plans to roll out its first store, there will be less risk associated with rolling out the new trademark. Pittsburgh-based National Record Mart has also experimented with various logos. When the mail-oriented web first opened freestanding supermarkets, which were inspired by the then fast-growing Peaches chain, the name Oasis was born.

Two years ago, when National began experimenting with a discount-store concept to use in off-price malls and centers, it opened Surplus Sounds. In the fall of 1987, National rolled out two Waves stores—one in Columbus, Ohio, the other in the Chicago area—which are trying to cater to a hi-tech market with an emphasis on CDs and laserdiscs.

Frank Fischer, National's president, says the significance of Waves goes beyond its name. "We didn't just go out and open a store called Waves. For us, it represents a new marketing concept."

The chain is even putting its main logo through a name game. At the start of this year, it began converting National Record Mart stores to a new banner—NRM. In its new logo, the chain's original name is spelled beneath the initials.

"The word 'record' isn't as relevant as it once was. Future generations won't be buying records. They'll buy CDs and DAT," says Fisher.

"We followed the concept of [National Cash Register going with] NCR or General Nutrition Centers changing to GNC, and decided to make NRM our trademark."

Still, some web sees advantages in operating under one logo. Amarillo, Texas-based Western Merchandisers is converting the 27 E'll's stores that it bought several years ago over to its main retail brand, Hasting's Books, Music, and Video.

"Our philosophy is to get every store under one name so that we can take the greatest advantage of national advertising and customer
Harmony Hut, which has four units in enclosed malls, also has completely free-standing stores. “We have a store in GrossPointe, where if you’re parked there, you come to our store,” he says of a unit more or less devoid of neighboring stores. Free-standing stores are also those, "along urban curbsides and adjacent to other and different stores. As for strip center outlets, Welch and others say they come between the passive mall store and the fully destination oriented free-stander.

Another chain that went to a singular logo is North Canton, Ohio-based Camelot Music. In the ‘70s, Camelot opened three superstores called Grapevine Records & Tapes. After two of them closed, the chain renamed the remaining one in Charlotte, N.C. over to its primary brand.

“Since we only had the one store, it didn’t make a lot of sense to keep the second entity alive, so we changed that store to Camelot,” says Jim Bonk, executive vice president and CEO. “But, the decision wasn’t pitched in stone.”

MALL
(Continued from page N-6)
Master, but we had to take it out of one mall. There’s the security aspect. What you had was a Saturday morning with 300 headbangers sprawled all over the place waiting to buy tickets to Judas Priest.”

Mall or shopping center retailing is changing fast and bringing with it a whole lexicon of terms and concepts, points out Lloyd Welch, director of corporate development, 25-store Harmony House, Detroit.

One term Welch identifies is “power strip,” which the chain just entered in Toledo. A power strip gets its identity “from usually two or three large anchor stores,” says Welch but otherwise are often configured as a normal strip, often at a corner with a series of smaller stores set back from the street strung out between end position anchors.

Compared to enclosed mall locations, power strips “are cheaper in terms of rent, not so many common area charges, though there are some of varying degrees, good signage, but not always all you want, and fairly decent parking,” says Welch. An key element is visibility and access, because strips often front on an intersection.

An element (and another lexicon term) that distinguishes a mall unit from either strip or free-standing is whether the store is “destination oriented,” says Welch. For the most part, mall stores are not the object of a consumer determined to buy a record or tape, or having a destination in mind.

aggressively expanding Detroit 25-unit web, Lloyd Welch, director of corporate development, says the size of new units range from 3,500-6,000. “It depends a lot on location. If it’s a pad store, that’s something else,” he says of a unit that might face off a large off mall.

According to Welch, Peaches had some poorly chosen locations and Heiman agrees. “There were a couple or so in Michigan, he’s right,” but adds that “we were into opening stores right and left. I still think most of our locations were good and they’re still there.”

COMBO
(Continued from page N-15)

house and Tower, with widely dispursed stores, also remain combo. More regionally patterned webs like Music Plus, Rainbow Records, and Western Merchandising make the list continue to one degree or the other with Benjamin offering a final comment on combo pioneer Wherehouse (under seige of late fending off a hostile takeover). “Wherehouse seems to be slightly up again in rental. Its frequent retailer concept looks like it’s working.”

Glossary of Terms & Concepts

COMBO: Deriving from the “combination” of prerecorded audio and video, but normally requiring a store to go beyond self-service video and offer rent or be “full service” in video.

ANXEN: A trend pioneered by Tower Records where it couldn’t obtain sufficient space for combining everything under one roof (i.e., across and up the street from its landmark Sunset Boulevard store in Los Angeles, Tower has a freestanding Tower Video and nearby a standing prerecorded classical music store).

MULTI-PRODUCT COMBO: The addition to full service video of major involvement in books as exemplified by Western Merchandising’s Hastings stores (Tower has just opened a store in Maryland with books).

DISCOUNT STORES: Video vendors last August urged Target to consider video rental, pointing out that similar chains such as K mart and Walmart were finding success with home entertainment sections offering rental.

SPECIAL EXCLUSIVE/THROUGH: Concept developed by Musicland through licensing names such as Paramount Pictures, and more recently, Columbia Pictures, offering prerecorded video and related accessories (plus prerecorded audio soundtracks).

LASER PRODUCT: Exemplified by Wave, a concept from National Record Mart offering prerecorded videodiscs and CDs (also Laserland, a Colorado chain).


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BILLBOARD • MARCH 19, 1988
N-19
New Digital Gear Steals The Show At AES Meet

BY STEVEN DUPLER

PARIS Ever more sophisticated refinements in digital recording technology were at the forefront of the Audio Engineering Society convention here March 1-4, with digital audiorecorders, all-digital audio workstations, and a new digital editor capturing the attention of the roughly 5,000 attendees from around the world.

But high prices of the new workstation products—from coupled with producers’ and engineers’ unfamiliarity with the products’ configurations, and software that is constantly evolving—continues to keep these devices out of the mainstream of the audio recording industry.

Digital multitrack tape recorders, however, are growing in popularity throughout Europe. For example, in England, PWL Studios, home to producers Stock, Atten, & Waterman, has just purchased four new track digital recorders, and studios throughout continental Europe are purchasing either first-time or additional machines.

Digital multitrack rentals are way up, too: Hilton Sound, one of the two leading rental firms in the U.K., says its business in this field has tripled over the last year.

Hard-disk-based digital workstations capable of performing recording, processing, and editing are becoming more common and are being used by at least five companies, most notably by the U.K.’s Solid State Logic, the world’s leading analog-recording-console manufacturer, which has design and develop its digital multitrack recording system was seen for the first time in Europe: Yamaha displayed a new, souped-up version of its ultra-low-priced DMP-7 all-digital mixing/recording console, and DAT was available in several of the more than 100 exhibition booths, including London-based HHB Hire & Sales, Sony Pro Audio, Postex Professional, and Tascam.

Although disk-based digital recording systems represent the dawning stepbing edge of current audio technology, there remains much doubt as to whether—or even—such systems may replace tape-based digital recorders.

What’s more, several audio executives said they felt it was more likely that if such a replacement ever does occur, it is more likely to center on an optical-disk-based recording technology that does not as yet exist in product form, rather than on current hard-disk systems.

Youths are rampant that this is an area being explored by several major Japanese manufacturers, including Sony.

There’s a lot of talk about hard-disk digital workstations, and there’s no doubt that the technology is fascinating,” says Ian Jones, marketing manager of HHB Hire & Sales, one of the U.K.’s leading pro audio distributors as well as operator of five CD mastering suites. “However, most of these systems are marketed by small firms that are not capable of providing the kind of support a truly professional facility needs to be able to count on when using a piece of gear in their everyday work.”

Jones also points out that many of the current hard-disk-based systems are still imperfect in operation.

“A lot of these companies are offering ‘vaporware.’ They keep saying oh, it’s coming, it’s still a few glitches, but that will all be worked out when the new software is finished.” But it “never seems to get finished,” he says.

Solid State Logic is counting on the new 01 to help the firm maintain its leadership in the industry as the age of the all-

(Continued on page 66)

SOUND INVESTMENT

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

POST MORE PERFECT: Postproduction house Post Perfect says it is getting an enormous amount of use from its Sony DMR/DVPC-1000 component digital videotape recorder. Post Perfect uses the device for several purposes: as a high-quality storage device for graphics; a recorder for digital film-to-tape transfers; and a high-quality recording system for archival storage.

According to Pat Howley, president of Post Perfect, one of the Sony’s most useful applications is as a complement to the facility’s Quantel Harry digital graphics system. Last August, when Post Perfect acquired the Sony VTR, the firm was limited to 84 seconds of digital image storage, Howley says. “Whenever Harry was full and you wanted to get the 84 seconds of video out, you had to go to a 3-track tape—it was very slow and time consuming. The Sony VTR just sits next to Harry and acts like a big storage device that provides instant access to graphics.”

BARGAIN EFFECTS: Quite a few manufacturers have begun marketing small, rack-mountable effects systems that claim to combine extremely low prices with professional quality specs. The latest firm to enter this market is Valley International, whose Micro Fx series comprises a de-esser, a noise-reduction unit, a signal booster, and an attenuator. The devices are priced at $149 each, which will probably keep them out of major recording studios wary of such low-priced gear but places them perfectly within the reach of home studios or smaller commercial operations. Contact Valley at 615-383-4737.

NEW ORDER: Todd-AO/Glen Stevens, one of the largest postproduction sound companies in the world, has just ordered two more Solid State Logic’s 900-series consoles, one configured for video and film sessions, the other for automated dialog replacement. The boards are slated for a late spring installation at Todd-AO East (formerly Trans Audio) here.

LEXICON’s 480L Digital Effects System may become even more popular now that it’s as available at the Waltham, Mass.-based firm’s introduction of the Sampling Memory Expansion Package, the first option for the versatile processing unit.

The expander is designed to fit into the 480L’s fourth card slot and is capable of holding a full megaword of 18-bit digital data. It will store a true phase-locked stereo sample of 10.9 seconds or a 21.8 mono sample at the standard professional sampling rate of 48 kilohertz.

This extended memory allows the 480L to use the least expensive samples using only one of the 480L’s two pressing machines, freeing up the other for additional effects processing. Lexicon can be reached at 617-891-6700.

QUESTED MONITORING SYSTEMS has a well-earned reputation for excellence in the U.K., where its high-quality monitoring systems have become the industry standard at such studios as Utopia, Townhouse, Master Rock, Battery, and Westside. The British-made monitors are now available in the U.S. through Focusrite Ltd. of Wheaton, III. For demos or information on these high-quality speakers, contact Dan Zimbalstein at 312-620-4544.

Edited by STEVEN DUPLER
Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by recorded music on BASF Chrome than on ordinary cassette tape, 8 out of 10.

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Cooper, formerly of Klymaxx and producer of the recent Madame X album, followed by heading for the room to prepare songs for her solo debut album.

At Elumba, Club Nouveau worked on tracks. They’re wrapping up the first single, “Cold Cold World,” from their second Warner Bros. album. Jesse Saunders produced the album, titled “Center Of Attraction,” and spiced things up when he had Lee Bailey of Radioscope stop in to add his heavy rap sound to the single.

Guitarist/songwriter/producer David Williams teamed up with producer Pat Leonard at Johnny Yuma to produce tracks for Warner Bros. Nick Kamen, Kamen’s album will feature the single “Tell Me.” Madonna performed background vocals.

Motown artist/producer Garry Glenn worked on new material for Warner Bros. Music with co-writers Bobby Caldwell and Freddie Washington. The tracks were recorded at Sound Image with Conway Abrams at the board. Also, Capitol artist/producer Cornelius Mims worked on tracks with singer/songwriter Soile. Abrams was at the board.

NASHVILLE

DONNA MEADE WAS IN AT Soundshop Recording to work on tracks for an upcoming album

NEW DIGITAL GEAR STEALS THE SHOW AT AES MEET

(Continued from page 64)

digital signal chain. The company had acknowledged as early as three years ago that it was working on such a device, and the March 1 introduction was aided by a gala press event, complete with flashy audiovisual presentations.

At about $180,000 for eight tracks of recording ability, the SSL01 is one of the more expensive digital audio workstations now available. Still, its abilities are impressive. Unlike units such as the Digital Audio Research Soundstation II, AMS Audiofile, or New England Digital Synclavier Direct-To-Disk recorder, the 01’s layout is similar to a conventional analog mixing desk, combined with a typical audio-editing layout on the right-hand side, making the unit potentially more attractive to producers and engineers used to seeing traditional fader controls in front of them.

The 01 stores one hour of stereo audio on hard disk, expandable to two hours. No internal analog-to-digital or digital-to-analog conversion is required, as the unit records, processes, and edits the signal entirely in the digital domain. Included are a sampling rate converter, sync generator, and external analog-digital converters. SSL executives see many potential applications for the 01, ranging from a support system for multitrack recording sessions to film and video postproduction work. It is in this latter field—and not in album work—that systems like the Synclavier and AudioFile have made their strongest inroads.

Also on the workstation front, Digital Audio Research revealed the sale of the first Soundstation II unit to Finesplice Ltd., a digital editing and postproduction suite outside London. The Soundstation is an expandable four-track system that sells for about $120,000 and holds two hours of stereo music programming.

The March 2 announcement by the U.S. government’s National Bureau Of Standards of the unacceptability of the CBS-developed Copycode system for inhibiting recording with DAT devices (Billboard, March 12) was the subject of much discussion among the DAT-smitten European pro audio industry members here. HBB Hire & Sales says it has been selling every Sony professional and consumer DAT model it can get its hands on, and managing director Jones says he looks forward to the day when DAT becomes an accepted consumer audio configuration as well.

“We are using DAT regularly as a two-track professional format,” he says. “I'd like it spread to become the new audio cassette standard for the world. Still, whether the record industry continues to perceive DAT as a threat or not, it is irrelevant to the impotent role that the medium is now playing alongside other professional digital formats.”

The project worked on vocals and mixes for an upcoming video titled “Are You Listening?.” JT was at the console.

OTHERS

GUILBEAUX (RONNIE GUILBEAU, son of Gish Guilbeau of the Flying Burrito Brothers, and Ray Tapia) were in at Sounds Unreel, Memphis, Tenn., to work on masters with producer Jack Holder. Evan Rush engineered.

Bon Jovi visited the Osmond Studios in Orem, Utah, to work on two commercials for Fuji Film. The project was shot on the studio’s 17,000-square-foot sound stage with the band standing in a rectangular pool, three feet deep, while performing “Livin’ On A Prayer.” The 15- and 30-second spots are scheduled to begin airing in Japan in March.

The gospel group New Revelation completed work on their first album with Rudolph Stanford producing. Jazzez and engineered and Randy Poole assisted. Singer/songwriter Mack Rice digitally mixed “Women,” her new self-produced single. Jazzez was at the controls.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Paul Simon  Record of the Year, “Graceland”
Sting  Best Male Pop Vocal, “Bring on the Night”
Frank Zappa  Best Rock Instrumental, “Jazz from Hell”
The Pat Metheny Group  Best Jazz Fusion Performance, “Still Life (Talking)”

And special congratulations to the newest member of our family, Grammy Winner George Michael

We are proud to be a part of your success!

New England Digital

Synclavier Digital Audio System

Direct-To-Disk Multi-Track Recording System
Join The Revolution

SHAPE Optimedia leads the way to the next revolution in Compact Disc manufacturing—the 3 inch format. Our imaginative design solutions in retail and consumer packaging are at the forefront of this exciting new market. Our exclusive 3 inch discADAPTOR is just one more example of SHAPE’s ability to create innovative and creative products that reflect the revolutionary ideas that have earned SHAPE Optimedia its leadership position in the CD industry.

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207-324-1124
Telex—5106008653 SHAPE OPTIMEDIA
Fax 207-324-1124
### BILLBOARD'S MUSIC CHAIN DIRECTORY

(Continued from page 60)

<table>
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<tr>
<th>CHAIN LOCATION (STORE NAMES)</th>
<th>TOTAL LOC</th>
<th>MALL LOC</th>
<th>VIDEO SALES</th>
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### CHART LOCATION (STORE NAMES) | TOTAL LOC | MALL LOC | VIDEO SALES | VIDEO RENTALS
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* Laser videodisks. **CD only stores.

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### What was the first Dutch song to top the Hot 100?

If you don't know, find out in "THE BILLBOARD BOOK OF NUMBER ONE HITS"

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.
Music Goes Interactive
N.Y. Producer Takes Format's Next Step

BY JIM BESSMAN

NEW YORK Recognizing both the creative and entertainment limitations of the traditional music video, indie producer/film maker Robert Fried
man looks toward interactive video as a way to expand the format’s range and potential.

"The Er! King," her initial foray into interactive video, utilizes several musical montages in both visual and computerized video, expanding the Goethe poem, in
cluding two versions of Schubert’s "The Erl King." The尖叫ed, one with soprano Elizabeth Arnold singing the lead. Dutch percussionist/perfor-
mance artist Zev and dud-wosy vocal group 14 Carnit Soul contribute additional musical material, with the latter’s group’s number "Operator,
Get Me Heaven On The Line" complementing the supernatural tale of death and parental distrust.

But Friedman notes that the entire interactive piece is specifically de-
signed to incorporate music and imagery that relate to the main theme and, importantly, the video material which is strategically stacked in three Sony LDD-1000 laserdisk play-
ers can be retrieved by the viewer in such a way that limitless program-
ing opportunities are available.

"It becomes a way of presenting music and imagery in a larger format
than the three-minute clip, as well as a way of presenting multiple short
pieces in an organized manner," says Friedman, who devised "The Erl
King" with Gruhame Weinhen using the Sony SMC-70 microcomputer, a
video/audio switcher enabling independent display of video sources and independent sound-channel selection from multiple sources, a
computer or video, the Sony SM-701 RSGB, SUPER (for layering in computer graphic) and a
multisport controller.

Key to the installation, however, is the Carroll Touch Panel, a scanning
infrared mechanism that permits viewers to touch different areas of a
small horizontal monitor and change the input from the laserdisk stacks.

"We have about an hour and a half of material from which to choose," says Friedman, adding that the cost of the various video sketches was

$70,000. "At least a dozen major pieces are spaced out appropriately between the three disks, such that every-
thing is always related [through such devices as] repeated images, music pieces, image quality, and, of
course, the overall theme and story line.”

"It’s set up so that any almost two elements together go seamlessly, which is the whole idea of working in a high concept of a theme. It’s not random access—everything is planned [except what a viewer is]
given a touch. Depending on where you touch the [touch panel] screen, you get a specific thing at a specific time and place. It’s organized sponta-

Friedman adds that the "video structuring" is structured to allow or-
dered recall of individual segments, presenting viewers from getting the same bit each time the same on the monitor is touched. "It’s like the
transportable Charlie children’s game where you change the nose and eyes and get a different face each time. It’s still a face you’re creating, but
with far more options than before." In "The Erl King," for example, touching different parts of the screen at different times summons the
diverse visual manifestations of the story’s plot development, as well as the different musical offerings. Friedman also enacts Freud’s
"Dream Of The Burning Child," which directly relates to the theme of "Erl."

Sometimes a superimposed blue box baits viewers into touching it.

(Continued on page 71)
THE GREAT WHITE WAY

We all know there's no way to guarantee success of a new act. Or is there? Examine these examples of now-popular groups getting airplay on MTV: Whitesnake (Geffen), White Lion (Atlantic), Great White (Capitol). Notice a pattern here? Any day now we're expecting to hear from groups with names like "The Great White Hope" or "Whitey and the Whiteheads" or "White Christmas" or "Little White Lies" or "White Elephant" or "Tuna On White."

CONGRATS HALL OF FAMERS

MTV would like to take time out from promoting ourselves to express our heartfelt congratulations to all the new inductees into the Rock 'n' Roll Hall of Fame. Congratulations to all! You finally have the recognition you deserve! And MTV was very honored to be asked to participate in this historic event by producing video segments for the ceremony. Thank you Hall of Fame for that privilege, and thanks to all the inductees who've made life in this business such a blast.

COMING SOON TO A MALL NEAR YOU!

MTV's Museum of UnNatural History" is on the road! Making good use of our country's wealth of shopping malls, this travelling show of rock 'n' roll gala kicked off its six-month tour in Atlanta. From there to Miami, where Floridians flocked to see the "dynamic interplay between music, fashion, style, and technology." Now on to Houston, Phoenix, San Diego, Portland, Seattle and many more. We'll be working with you music biz folks to book celebrity guests to appear along the tour, both established and breaking artists. And since most malls have record stores, expect the increased traffic to beef up retail sales of the artists featured in MTV's Museum. See you at the mall!

NEW AWARD FOR RECORD RETAILERS

Receiving awards is always fun, but everyone knows "Tis better to give than receive." This month at NARM, an award is going to Music Plus. It's our first annual "MTV Music Merchandisers Award." What is the MTV MMA? The award honors outstanding achievement by retailers in supporting MTV's efforts to help you sell records. You help us help you and you win!

Music Plus stood out as the sole record retail outlet for tickets to the 1987 MTV Video Music Awards. They included MTV in all of their local marketing efforts. They put VMA displays in 50 locations. And they co-sponsored a contest sending a winner to the VMA show. According to Music Plus, "Being the retailer for the VMA's contributed tremendously to the increased traffic that made 1987 our biggest year ever."
FOR WEEK ENDING MARCH 19, 1988

CLASSICAL KEEPING SCORE

by Is Horovitz

Promo campaigns structured by A&M Records for its Nimbus label include a wave of some 10,000 "preview" compact disks via radio and retail. At store level, the drive has the disks, which offer 23 minutes of extended excerpts from six current releases, passed out free of charge to customers purchasing other Nimbus product. The campaign kicked off in cooperation with the Tower Records chain.

A&M director of classical marketing and sales Lee Sorgenfeld says the label's "no-risk" campaign is designed in cooperation with Tower, is being continued this month to support the release of a CD of works by British composer Gerald Finzi, performed by the British String Orchestra under William Boughton. Any consumer unhappy with what he hears can return the CD for full credit.

Meanwhile, a new Nimbus series of 5-inch CD singles is being readied for introduction next month. Described as "theatrical samplers," by Smith, these will also offer selections drawn from catalog. The first three singles will present performances by the English String Orchestra, the Hanover Band and trumpet player John Wallace. Each will play for more than 23 minutes and sell at a price still to be fixed.

On the repertory front, Nimbus continues to bid for a growing share of the burgeoning period-instrument market with more Hanover Band material. Due in April is a Beethoven "Missa Solemnis," followed by an "Enrica" in May and then Haydn set (symphonies Nos. 100 and 104) in June.

Smith has added Catherine Moore to his staff of field sales managers. Moore, who formerly served Nimbus from the company's headquarters in Wales, handles the East Coast. She joins Kevin Dulaney (Midwest) and Linda Callender (West Coast) as a full-time promoter of the Nimbus line.

In Memoriam: Henryk Szeryng's death March 3 while on a European concert tour trims the ranks of great violinists by a significant margin. In person and on disk he ranked with the greatest instrumentalists of the latter half of the century. He will be missed.

An interesting fact about his untimely death was a new recording of the Bach solo sonatas and partitas. This was to be produced at the special request of Philips in Japan but would certainly have been released here as well.

In Europe, Philips is reissuing Szeryng's 1976 recording of the Bach violin concertos on CD along with a special reissue of the Chandos recording.

A&M promotes Nimbus with 10,000 free preview CDs

Beethoven's "Spring" and "Kreutzer" sonatas, with Emanuel Haeckel as keyboard collaborator.

Passing Notes: There was no live classical music on the Grammy television show this year, although a can did film clip of Vladimir Horowitz provided at least a minute or so of listenable attention to the genre. His live appearances to accept the President's Special Merit Award from recording industry chief Al Siebelinger and a bit later to pick up a Grammy for best classical album were highlights. Again, however, as MC Billy Crystal noted, Mozart failed to appear to accept a Grammy.

For the record, Deutsche Grammophon grabbed five Grammys, Telarc three, and London, Angel, and Erato one each. Among major labels, that left CBS, RCA, and Philips scoreless. The awards were announced on stage by pianist Emanuel Ax, a past Grammy winner.

TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports

FOR 1988 VIDEODISC

TOP CROSSOVER ALBUMS

THE GRAMMYS CAME AND WENT and, as usual, Latinos were rushed in and out of the awards spotlight with astounding celerity. After so many weeks of anxiety and preparation, and of which we have been among three emerging as winners: Julio Iglesias (CBS), Los Tigres Del Norte (Profondo), and Eddie Palomino (Fania/Musica Latina Internacional). Neither Iglesias nor Palomino was around to receive his award. The former, however, was the front-runner from the beginning, while the latter, according to those who know him well, is tired of getting Grammys — this was his fifth — without making a penny out of it. His winning album this year, "La Verdad," was the last one he recorded for Fania, and he recorded it almost solely as a prerequisite for getting his recording rights back with company out of the way once and for all. Many recording artists have problems with Fania, but considering his history of recording relationships, Palomino has got to be one of the unluckiest of all major Latin recording artists.

Several major releases have hit the Latin record market in the past couple of months. The best of these are included Emmanuel's latest album, "Entre Lunas" (RCA), a cost-ef fectively produced recording mostly in Italy, which is supposed to inaugurate a new stage in his career; Danieli Benevento, a noise album in Spanish by John Talamo (EMI), with which the Mexican singer hopes to repeat the enormous success of her still-selling previous album, Rahman's first album for CBS, "Las Apariciones En Garafan," a sleek production that emphasizes the Spanish singer's passionate style; a new album by Yolanda Monge, "Nunca Te Diré Adios" (CBS), recorded live in New York. Coming soon are an album in English from Iglesias and an album from best-selling CBS artist Braulio to be called "Con Todos Los Sentidos."

Discos CBS Internacional-Univision-Televisa will release at least six compilation albums before the end of the year. They will be accompanied by an advertising blitz designed to rival the one that hit the U.S.-Latin record market by way of the Globo Records/Telemundo-BMG alliance. The counteroffensive starts with a campaign of free spots a day for six weeks on the Univision Hispanic television network to promote the first release, a certain blockbuster titled "16 Estrellas De Oro." The album comprises 16 hits by CBS-Fonovisa-Melody-Profondo artists, most of which have been among the top 10 songs on the charts for the past several months. The cuts include Iglesias' "Lo Mejor De Tu Vida," Roberto Carlos' "Negra," Braulio's "En Bancarotta," Mariela's "Porque Tengo Ganas," Los Bukis' "Tu Carlito," Beatriz Adriana's "La Luna sera La Luna," Vicente Fernandez & Vikki Carr's "Dos Corazones," and Amanda Miguel's "El Pecado." The album, which was scheduled to be released in mid-March, was to be the first in what Frank Welser, Discos CBS vice president and general manager, calls "a succession of star-studded albums to receive extensive advertising support." The records will be available only in the U.S. and Puerto Rico.

Hispanic viewers of the Telemundo network are being bombarded like never before by spots promoting two Globo Graphic television networks; both are dubbed "Hispanic networks." The campaign is part of a $8.5 million two-year deal between Globo, probably Latin America's largest media network, and Telemundo. The second-biggest network in Latin America in Mexico's Televisa, whose record subsidiary in the U.S. is Fonovisa. Televisa also programs Univision, the other Hispanic TV network in the U.S.
THE HIGH-SPEED RACE TO HIGHER QUALITY

By STEVEN DULEY

So much is happening on so many technological fronts in the audio/video tape duplication industries, that 1988 is either a very exciting or very nerve-wracking time to be in the business, depending upon your point of view.

New configurations are cropping up in abundance, although some, such as compact disk video (CD-V) and digital audiotape (DAT), are still in the waiting stage—at least as far as the large-scale commercial duplicator is concerned.

But standard analog audiostream cassette duplication could soon be the beneficiary of several technological advances, some as well known as Dolby C noise reduction, others as exotic as hard disk data storage units becoming used to replace analog running masters.

After several years of production capacity shortages on the compact disk side, CD duplication facilities have now proliferated to the point where some manufacturers have begun to offer special cut-price deals in order to bring in more business.

CD replicating rates have dropped greatly from just a year or two ago—even on short production runs—and several unsigned bands here and in Australia have actually had their demo tapes pressed up as limited-run CDs, complete with jewel box and graphics, for as little as $1.50 per unit.

New technologies, such as the recently introduced UDMs system from Shape Systems Design, now allow cost- and space-effective production of compact disks, without the significant expense of a clean room.

The UDMs-priced between $540,000 and $730,000, depending upon the configuration—is literally a self-contained CD production plant that takes up just 32-square-feet of floor space. The unit itself is the clean room, and Shape claims production costs can be reduced significantly with the system.

As far as DAT goes, at this writing only one American tape duplicator—Warren, Pa.-based Loranger Manufacturing Corp., is involved on a large-scale commercial basis with the new digital tape configuration, although some smaller duplicators claim to offer real-time duplication as a service to any interested parties. Company president Bob Loranger says he is duplicating DAT cassettes in real-time on Sony professional equipment for his only current DAT client, Ford Motor Co., which recently announced it will offer DAT cassettes concurrent with its introduction this summer of DAT players in its automobiles.

According to Loranger, real-time duplication is "currently the only economical way to go for DAT." The only high-speed DAT duplicating system on the market is Sony's (Continued on page 1-4)
Now there's much more to chrome than meets the eye.

The unmistakable new sound of UCR pure chrome audio tape from Sunkyong.

UCR's optimum magnetic and mechanical properties result in digital sound quality on cassettes duplicated at 64 to 1. If that sounds good to you, you'll be relieved to hear that you probably won't even need to readjust slaves when you switch.

You'll also appreciate the quality control you get from Sunkyong's vertical integration. From our own natural resources and refineries to our manufacturing plant and Technical Center in Los Angeles.

That means if you've heard one tape, you've heard them all. They're absolutely consistent.

If you can't wait to hear our pure chrome tape, you're not alone. Consumers can't either.

Our SKC audio cassettes are a big hit, too.

It just goes to show. Chrome was never meant to be seen and not heard.

Sunkyong. Nobody carries a tune like we do.

What chrome once did for your eyes, it's finally doing for your ears.
AUDIO

Once Industry Dark Horse, '88 is the Year of Audiocassette Duplication for Leader of the Pack

By KEN JOY

While the vinyl record has been all but pronounced dead by the recording industry, and the CD hangs in digital limbo while consumers play a "wait and see" attitude regarding DAT and CD-V, the intrepid audiocassette is enjoying robust sales, outselling vinyl and compact disk by more than 2-to-1.

This is good news for the duplication industry, with fingers in many format-pies, which is trying to balance audio-cassette gains against losses in vinyl and heavy investments in compact disk.

While the CD-single is still trying to gain a foothold with consumers, the cassette single has skyrocketed—and not just with product released by record companies.

Several vendors are using the audiocassette as the means of delivery for customized audio programs which customers order from audio vending machines in record stores and shopping malls.

VIDEO

'87 Was a Banner Year for Video Duplication, '88 Could See a Production Surplus

Nineteen-eighty-seven saw video duplicators add high speed duplication to gear up for major production runs only to find their output far exceeded the industry demand for the replication of pre-recorded videocassettes.

Nearly 110 million pre-recorded cassettes were sold in 1987, according to estimates from the Electronics Industries Assn., but 1988 is expected to only exceed that mark by a paltry 8%.

"There's plenty of room at the inn," says one duplicator, adding that he and many other duplicators added hundreds of slaves in anticipation of significant increases in duplication demands only to find machines sitting idle during 24-hour shifts.

For many, 1988 was to be the year to seriously look at bringing high-speed duplication on-line. Instead, several duplicators have either halted expansion altogether, or have gone into the industrial market where margins seem to be a little higher.

"Prices have spiraled down to nearly zero margin," says Dick Clark of American Multimedia Inc., based in Burlington, N.C. "No one in the video duplication business is extremely busy because capacity has outrun demand by nearly two-to-one.

The over-building of duplication facilities in the U.S. has directly affected margins, says Clark, because everyone is moving into deep price discounts just to keep machines and technicians working.

Discounting has reached the level to where the same 90-minute feature film that cost program producers between $4.80 and $5.25 "out the door" in 1987 will cost those same producers an average of $2 less this year, with some high volume orders reaching a low of $1.95 per unit.

Across the board, Beta accounts for less than 4% of all duplication, while 8mm has failed to generate enough interest to warrant attention by most duplicators. S-VHS is still a non-issue for domestic duplicators who won't make any moves to upgrade equipment until software producers feel the installed base of hardware (currently estimated at 80,000 to 100,000 units) is large enough to warrant the release of theatrical product in that format.

Newbury Park, Calif.-based Video Technology Services (formerly Creative Video Services) has recently increased its high-speed capacity by nearly 20% (its overall production capacity by 50%) while, at the same time, experiencing more than $1 million to provide clients with a combi-

COMPACT DISK

Record Companies Hold Their Breath as the CD Faces Identity Crisis

T wo years ago the compact disk was being heralded as the "golden child" that was to save an industry mired in sales apathy. Last year, record executives sang its praises as the rightful successor to the increasingly archaic vinyl medium. But this year, record companies and disk manufacturers are holding their breath in the face of inventory oversupply fueled by consumer apathy and a "wait and see" attitude regarding the highly anticipated DAT format.

Not that compact disks are not popular. According to RIAA figures, 43 million compact disks were sold in the first six months of 1987, representing $685.5 million at the retail level. While those numbers are impressive in and of themselves, many industry analysts feel that those figures are a drop in the bucket compared to what they should be in the "waters weren't being muddled by the 'me-too' formats of DAT and CD-V."

While it's true that vinyl pressing operations are down worldwide, with many domestic facilities closing plants altogether, the compact disk has been kept from the popular-mostly by record companies' refusal to bring the pricing structure of CDs more in line with their vinyl counterparts.

"We're putting pressure on the record companies to lower prices at the retail level," says Alan Hamersley, general manager of Orange County-based LaserVideo. "Lower retail prices obviously mean more sales which means more busi-
ness for us. It can only help the industry."

LaserVideo (which will soon be renamed Disctronics after its sale to that record manufacturer) expects to produce 30 million CDs domestically and a total of 65 million units worldwide this year, most of which will go to Capitol, A&M, RCA and a host of mid-range independents.

"We could do a lot more," says Hamersley, "but the con-
sumer has become very cautious because of this unknown commodity coming that's called DAT."

DAT, Hamersley feels, is only an imagined threat to the compact disk format, and should be viewed as a compli-
mentary technology to what will ultimately replace the vinyl disk. "We're at the point where almost anything imagin-
able can be done with compact disks. CD-V, CDI [interactive CDs with audio and video] and LaserVision promise to meld several approaches to audio and video reproduction into one coherent whole, while DAT is simply another way to re-
produce audio. Now is the time to get the CD technology (Continued on page 1-9)

CD-VIDEO

From Postponement to Promise—if It Survives the Hype

I t can survive the hyperbole surrounding its lavish intro-
duction at Summer CES and the disappointing postpone-
ment of its debut this fall, then CD-V could very well be the catalyst for merging audio and video into a vital commercial package that could put an end to the confusion that has surrounded digital media in general for more than a year.

In an industry that, within the last 18 months, has seen the terms LD, LVD, CD, CDS (CD single) and CD-V used in-
terchangeably to the confusion of all, the propulsion of CD-
V out of the ranks of promotional tool and finally into the consumer channels would be a welcome relief for its propo-
ents.

Its proponents—major hardware manufacturers like Sony, Toshiba, Philips, Pioneer, and others—have them-

selfs been confused of late in trying to carve a niche for this promising format that is a hybrid of the compact disk and the laserdisk.

CD-Vs themselves are intended to be a combination of 5 minutes of video information and 22 minutes of digital audio information, intended primarily for the promotion of record-
ning artists, but recently seen as a viable commercial

product that might retail for as little as $8.95 in record stores.

The main question to be answered is "will consumers pay $8 or more to get one video clip and the equivalent to half a compact disk of audio?" (22 minutes of audio space is all that's left on CD-V because five minutes of video programming takes up the equivalent of 52 min-
utes of actual disk space.)

A secondary question is, will those CD manufacturers who can produce CD-V but have no product demand should one be created this March or April when the CD-V group resumes its marketing of the format?

Says Alan Hamersley, general manager of (Continued on page 1-5)
With its new concept, new format, and new profit potential, R-DAT is primed for market-wide impact. So the time to position yourself for front-line recording action is now. It’s an extra competitive edge that duplicators can add at little expense...an edge with business benefits as crystal-clear as digital audio tape’s incredible master-to-master sound.

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been demonstrating how Dolby C may be incorporated into cassette production lines now using the older, less effective Dolby B, which is an industry standard. "Several major labels are very interested," says Schuman. "We've been giving demos, and when they listen to the prerecorded cassettes with Dolby C, they can really hear the difference in the amount of high-end response, and the much lower amount of hiss and noise."

On the video side, the majority of large-scale commercial duplication is handled by the big two: Bell & Howell and VCA Technicolor.

**CD-VIDEO**

(Continued from page 1-3)

Orange County-based LaserVideo, "From a commercial standpoint, the 5-inch CD-V will probably serve as promotional tool for the entire format itself. It most likely won't really take off until the 8-inch or 12-inch CD-V comes on-line later in the year."

The 8-inch CD-V will carry 20 minutes each of audio and video, while the 12-inch CD-V will carry an hour per side of audio and video, says Hamersley, and will most likely turn the smaller 5-inch CD-V into the digital equivalent of a 45 r.p.m vinyl disk.

From a production standpoint, Hamersley says it's anyone's guess as to how production will keep up with demand. "The technical requirements to reduce the drop-out rates of CD-Vs are much more stringent than those for standard CDs," he says, but adds that LaserVideo's recent purchase by Discronics makes them the third-largest CD manufacturer in the world, and a major player in the production of CD-V.

Production may be a moot point as the unavailability of catalog software is reportedly what caused last September's postponement of the release of CD-V product to the commercial marketplace. "That's all changed," says Emil Petrone, executive vice president of PolyGram. Petrone says there will be 200 titles by Spring '88, and that "virtually all record companies" will be involved in providing software by the end of the year. PolyGram CD-Video claims to have 70 titles in their catalog ready for rollout at any time.

"I think first of all CD-V will give the music video business a shot in the arm," says Petrone. "We feel strongly that music video should be seen via disk rather than compilation form. If a consumer wants to buy Tina Turner, they get a cup of kindness and breathe a sigh of relief."
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CD-VIDEO
(Continued from page 1-5)
1) CD-V is a huge success in Japan. As in the past, most Japanese technology has made it successfully to domestic shores, and proponents of CD-V see no reason why there should be an exception this time and, 2) the recent purchase of CBS by Sony—a major player in the promotion of CD-V—means there's a potentially giant catalog of material from superstar artists that could swiftly swell the size of the CD-V catalog, and make the marriage of audio and video too hard for consumers to resist.

AUDIO
(Continued from page 1-3)
AMI conducted “listening” tests with hundreds of people in shopping malls last fall to find out if “non-professional” ears could tell the difference between music reproduced on audiotape by the DAAD system, or the same music being played back on a compact disk.

According to Clark, only five people out of “hundreds” correctly identified which source was a compact disk and which was his company’s magnetic tape replication.

“Obviously people are very skeptical about these kinds of claims,” admits Clark, “but you really have to hear it for yourself to see how remarkable it really is.”

Clark is the first to admit that his company has an enormous education process ahead of them with not only duplicators who would purchase his system, but also with consumers whose perception of audiocassette mastering is that of a vastly inferior to compact disk. “Hearing is believing, and we plan to get as many people to listen to it as possible.”

Technological advancements, or not, audiocassette duplicators are thriving and operating at breakneck speeds in an attempt to meet demand. Says Bob Barone, president of equipment manufacturer Electro Sound Inc., “Nearly all of our customers are working triple shifts just to keep up, and 25% of their production is work the majors have given them that they couldn't handle in-house.”

Also involved with mastering innovations, Barone says Electro Sound is “probably not more than a year away” from an affordable digital master. “We're also fast at work on a high-speed duplication system for DAT for the day it becomes a force to reckon with,” he says, adding they hope to accomplish a 64:1 ratio with the help of compression and optical techniques in the mastering process.

Audio duplicator HTM, a division of the HRM Groups, is eyeing the
expansion of its audio operations in 1988 to meet the expected production of over 30 million units. Says company president Roger Gouldstone: "We don't see the audiocassette slowing down at all. If anything, in the midst of consumer confusion over the CD and their unwillingness to pay the high price for software, audiocassettes are the logical successor to vinyl."

Gouldstone says RHM, the vinyl record division, would have seen a devastating drop in over all business were it not for the pressing business it received when RCA closed its vinyl pressing facilities.

Will DAT muddy the audio waters and cut into HTM's duplication business? Says Gouldstone, "I think's it's going to be a full two years before we see DAT make any kind of ripple in the audio marketplace. When it does, I think the fact that the audiocassette is so entrenched in the marketplace that DAT will have a very tough go in overthrowing it as the medium of choice."

And "medium of choice" it appears to be. According to RIAA figures, over 188 million pre-recorded audiocassettes were sold the first six months of 1987, totalling retail sales of $1.32 billion. Blank audiocassette sales alone are expected to top 360 million this year.

For duplicators who master and replicate audiocassettes using analog systems, new advancements in raw stock have led to greater production and increased quality over the life of the bin loop master when used in high-speed operations.

Sunkyong, a major supplier of blank audio tape to the domestic recording industry is introducing a pure chrome audio tape which it says far exceeds the reproduction capabilities of any tape currently on the market.

"The industry has long been aware of the technical superiority of the chromium dioxide format over the ferric oxide," says S.W. Park, general manager of the Sunkyong Audio Tape Division, "but the problem manufacturers have had is in being able to obtain a sufficient supply to be able to supply chrome tape to the industry on a consistent basis." Sunkyong is poised to meet that demand, according to Park.

**VIDEO**
(Continued from page 1-3)

puterized tracking system that tells them where their order is every step of the way.

Continuing their close collaboration with Sony, VTS was able to increase the size of their high-speed duplication pancake from 6,000 feet to 16,000 feet "without any quality loss," according to the firm's president David Mishra.

Says Mishra: "We also pioneered the introduction of Macrovision to

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**SKC PRODUCT ITEMS**

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COMPACT DISK
(Continued from page 13)

into the hands of American consumers to acclimate them to the technology and prepare them for the revolutions that are coming. I would hate to see that process aborted by record companies who hold fast to high retail prices.

"Maybe it's greed that's keeping the prices so high," says one CD manufacturer who asked to remain anonymous. "For the kind of volume that the majors do in CDs their manufacturing prices start at $1.95 each and go down from there and they still retail for $12 to $15.

Industry pundits speculate that record labels see the compact disk as a hedge against an erosion in sales and a chance to make up — with higher margins on albums duplicated in what will become the format that will replace vinyl in the next five years — what has been lost on album sales in recent years.

"I'm totally unsure what's in the big labels' minds," says Bob Barone, president of Electro Sound Inc., a duplication equipment manufacturer based in Sunnyvale, Calif.

"Holding out for higher retail prices is prohibiting the widespread installation of the format because the software prices are out of line with the hardware prices.

Barone feels the inflexibility of record labels to lower software prices has opened the window for DAT to cloud the minds of consumers, and may ultimately keep significant numbers of them from buying hardware or software while they wait to see what the new format brings. "Haven't they been getting the signal for what a CD price should be?"

Technically, CD-V and CDI are the only new wrinkles in the manufacture of CDs, and LaserVision's Hammesley doesn't see either as a major obstacle to replication or distribution. "All of the technology is really already in place. What we need now is a strong marketing thread that will firmly plant the use of the technology in the minds of the American consumer and put to rest the myth that CDs and DAT is an either/or proposition."

According to Milt Gelfand, president of Audomatic in N.Y., new developments in polycarbonate (the plastic shell on compact disks) and new techniques in metalizing the disks will contribute to increased production and may bring what demand there is for CD production back to domestic shores.

The market for CD manufacturing equipment is stronger among off-shore labels and plants, while the domestic market appears dominated by the "well-financed" majors, reducing the independent labels to rely on plants, both here and abroad, for CD product.

In all fairness to the CD, high retail prices are not the only deterrent to sales of hardware or software. Besides the volatile yen, according to N.Y.-based analyst Harvey Simpson, is the continual penetration of audio cassette players in the marketplace, which he says when added to the already phenomenal number of players in U.S. homes makes for a formidable foe to beat for new audio formats "regardless of quality." Ellis estimates puts the total number of cassette players at nearly 170 million, with 1988 sales expected to top 30 million units.

Ironically, a new audiocassette mastering process called DAAD (Digital Audio Analog Duplicator) being marketed by American Multimedia Inc., of Burlington, N.C., claims to produce analog audiocassettes that rival the quality of compact disks, according to company president Dick Clark.

So close is the sound of tapes duplicated on the DAAD system to compact disks, according to Clark, that only five people out of hundreds of listening tests by "non-professional" listeners, correctly identified which sound was coming from a CD and which were coming from tapes using the new digital process.

The one saving grace in the future of compact disks is the current merger of audio and video in the form of CD-V which could drastically change the way all compact disks — audio and video — are reproduced. Should CD-V — the addition of five minutes of video information to a disk containing 20 minutes of digital audio — catch on with consumers, and record companies move it out of the promotional item arena, then domestic CD manufacturing plants could be facing a whole new challenge this time next year.
VIDEO
(Continued from page 1-7)

high-speed duplication, as well as a laser-etched coding system to identify factory originals from bootleg copies of pre-recorded cassettes.

VTS also installed digital audio mastering throughout the duplication plant which consists of 40% real time and 60% high-speed machines. "We've expanded our production capabilities and reduced our costs," says Mishra.

Despite the increased capacity, Mishra says that neither VTS, nor the industry, is running at capacity. "The industry suffers today from excessive capacity," he says. "We as duplicators have brought upon ourselves a very demanding customer who is ordering more frequently and in smaller quantities. Program suppliers are giving us increasingly shorter windows with their 'just-in-time' philosophy as pertains to ordering product to meet dealer orders."

To meet the knee-jerk ordering habits of some home video companies, Mishra is working on a modification of the Sony Sprinter system which he says will represent a "quantum leap" in the production capability of the duplicator.

Like many, Mishra is not anticipating a great roll-out of pre-recorded S-VHS this year. "I'm not that optimistic about the emergence of S-VHS this year. Maybe when Beta finally dies we'll see S-VHS really take off."

ITA '88
(Continued from page 1-1)

tion monitors, but has developed into a classic chicken-and-egg situation: Can you sell hardware without pre-recorded software being available, and who is going to offer pre-recorded software if there is no sizable population or playing equipment? In a way, this dilemma is similar to one that currently faces the audio industry with DAT. A panel that will discuss this new technology will probably emphasize that the first companies to offer pre-recorded DAT tapes will be small, independent record companies, not the major record producers. A question to be asked of the Super-VHS panel is whether the DAT experience can serve as an analogy from which video software firms can borrow for Super-VHS.

Other presentations will focus on the current market for compact disks, the advent of the 3-inch CD, and the efforts to launch some of CD's offshoots—CD-Video, CD-Interactive, CD-graphics, and, although it's not a laser optical medium, DVI (Digital Video-Interactive).

The ITA seminar, will, as usual, offer a complete program of technical subjects, ranging from S-VHS duplication to a presentation on coating lines for tomorrow.

The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the most digital programs won't even fit on an entire C-60.

That's why Denon introduced the country's first 100-minute audio cassette, HD8-75; in July. And that's why we're introducing a 75-minute version, HD8-75, at N.C.S. Takes full advantage of the 75-minute potential of today's digital sources. With HD8-75, your customers get all the performance characteristics of the Denon C-90—without any waste.

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Battle Plan For Indies Stressed At VSDA Meet

BY EARL PAIGE
LOS ANGELES Allan Caplan is on the stump making speeches again, urging independent video dealers to do battle with the supermarket chains that are invading their territory. Caplan, one of the most colorful and outspoken home video retailers, was recently here in suburban Fullerton, Calif., at a Southern California Video Software Dealers Assn. meeting. The group of 84-unit Applause Video in Omaha, Neb., he stressed that store owners should become more involved in community activities as one bulwark against mass-merchant competitors and other alternate marketers.

Though Caplan also offered many examples of Applause's promotional ideas, he basically hit hardest against competition with supermarket chains in a war to his appearance at the American Video Assn. March 25-27 national convention in Palm Springs, Calif. "I'm not sure where [superstores] will get all the financing, but they're popping up all over the place," he said. "We can beat the supermarket because we know our customer base better. We work with them, we support them."

Copleman, urged Caplan, adding that dealers will have to work with them to get more involved in the community. You've got to do more cross-promotions.

Among the examples he offered were a tire-company promotion which gave the consumer two free rentals for every two tires bought, and six movie rentals for four tires. "They spent $70,000 on promotion. It didn't cost Applause any money whatsoever."

"Right now, when you rent a child's movie [from Applause], you get a free meal for your child at Long John Silver's. That makes up a little bit for the guy who rents at 99 cents and has a dirty, filthy store and his lights aren't working quite right."

"If you've got to get more involved in the community, you've got to get more involved in the community. You've got to do more cross-promotions."

Consultant Urges Better Operations VSDA Begins Road Show

BY CHRIS MORRIS

Copleman, an independent consultant who recently served with the accounting firm Laventhol & Horwath, led an audience of approximately 70 retailers through a day-long session emphasizing interpersonal management skills.

Some attendees complained privately that the seminar was "too generic" and avoided concerns specific to video stores. Yet many responded warmly to Copleman's detailed and often humorous presentation, which covered such topics as employee motivation, hiring, firing, and performance management.

" Owners and managers don't seize the opportunity to run their best operation they can," Copleman told the retailers. "They have a responsibility to help [employees] be the best they can be, to borrow a phrase from the Army."

Much of the morning seminar session was devoted to an identification of the store owners' own leadership capabilities.

At last year's traveling VSDA seminar, attendees were asked to fill out copies of the PA Preference Inventory, a profile developed by the late researcher Max M. Kostic, which delineates managers' individual needs and roles in the workplace.

The PAI isolates management types in such areas as activity, social nature, work style, temperament, work direction, leadership, and followership.

From the PAI, Copleman segued into a discussion of employee motivation. Many in the audience appeared surprised when the consultant quoted a Harvard Business Review study that cites money as a low motivator for work performance and achievement as the top motivator.

"Where's the money? Way down there," Copleman said. "It's neither a big motivator nor a big demotivator."

He continued, "There is some part of every one of us that does what we do because we love it, because it's the right thing to do. Just as you have a job, your employees do, too. I don't care if it's a 17-year-old with a punk haircut."

Copleman advised that "your list of motivational techniques should be endless and continuously evolving" and counseled against demotivating workers by prescribing tasks and rules too narrowly.

"Employees want a line—not boundaries," he said. "They want a line, and you're telling them to navigate along that line."

Copleman ultimately hesitated to offer too much hard advice on motivation. "It's a sticky one—it's about flipping a switch in a person... We have a lot of beliefs in this society that people are babysitting what they're told. That's for machines. You can't hit a return button on a human being."

Copleman found it easier to codify when an owner or manager should or should not fire an employee.

Using the acronym HOLD, Copleman advised against firing if the decision was made in the heat of the moment, if it resulted from a difference of opinion, if it would create legal problems, or if the manager feels he has done everything possible.

Of this last point, Copleman said, "When you're at your wit's end, be sure there isn't something else you can try."

Conversely, Copleman advised the manager to REPLY by firing an employee if he or she is not ready to perform, if a question of ethics arises, if the employee is not performing his or her duties, if the manager has to look for the employee constantly, or if you 'just can't afford it.'"

When hiring, Copleman suggested creating a "quality grid" to iso...
BATTLE PLAN FOR INDIES
(Continued from preceding page)
how well the community supports you.”

Applause stresses customer service, “just like the fast-food restaurants,” with a customer comment card, he added. Each response, whether positive or negative, results in two free rentals for the respondent.

“Doing all that we do allows Applause Video to effectively rent for $2.25. Yes, we have a chain of grocery stores in town that rents for 99 cents a day. It’s real simple. That store brings [titles] in one deep. When it’s gone, it’s gone. I have 100 of them. They’re going to pay me $3, or they don’t watch the damned movie. It’s that simple.

‘We can beat them because we know our base better’

“You people have to bring in more of the movies your customers want. There are also several services now that will help.”

Caplan urges in-store sports-celebrity events. “Right now, baseball players are very hot. Brent Saberhagen did an in-store with us, and 1,200 people came into our store in a two-hour period.”

Another competitive strategy is to order in depth, but take advance orders for used copies so excess inventory can be sold off. Caplan told the audience how to contact both a distributor for art and a quick-print shop to fashion a brochure. Holding up preorder brochures that Applause made up for both new and used copies of “Beverly Hills Cop II,” Caplan said, “Three days after the [street date] announcement, these brochures were on the counter at every one of our stores.”

Ultimately, he said, 200 copies were sold of a movie not due out for 60 days.

Consumers preordering used copies “know up front they’ll be waiting six to seven weekends,” said Caplan. He advocates grouping movies of the same genre for special sell-off. “You can run ‘La Bamba,’ ‘Buddy Holly,’ and ‘Dirty Dancing’ all at $29.95, so you’re not stuck when the studios drop their pants to see how many the rackjobbers will take.”

Video specialty stores are failing to do enough mailings, Caplan asserted, urging at least one mail piece a month “to tell [customers] about something new, something special you’re doing, maybe some Orville Redenbacher [popcorn] on Wednesday night if they rent two movies instead of one. We gave away [dashboard] heat shields[5] to step people up from two movies to three, he added.

Coupon books are another way to fight the superstore by locking up customers for multiple rentals. Applause sells books for $10, $22, and $50, offering clerks bonuses “so they have a $5 bill that night.”

Caplan said one manufacturer told him the superstore has helped independents who often become complacent, “forcing them to add lighting (or) paint their store.”

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3 Erol’s Veeps Get New Roles in Restructuring

WASHINGTON Erol’s Inc., the country’s largest independently owned video chain, has restructured its management team and has appointed vice president of advertising Ron Castell to the newly created post of vice president of marketing and merchandising.

Castell, who joined Erol’s in 1985, will continue his advertising duties and will also be responsible for the purchase, sale, and merchandising of all prerecorded video for rental and sale and of accessories.

Dick Kerin, vice president of the video club division, has moved to the newly created position of vice president of the video club operations division, where he will be focused on directing Erol’s 2,220 employees in 150 stores throughout the eight markets covered by the chain.

Kerin will also be in charge of implementing new sales strategies and will oversee the club’s research and membership departments. Kerin joined Erol’s in 1984 after 25 years in retail management at Montgomery Ward.

Castell is viewed by insiders as the key spark plug in the chain’s phenomenal growth over the past few years.

Erol’s owner Erol Onaran: “The restructuring will allow Mr. Castell and Mr. Kerin to focus their individual talents and expertise and develop those new areas to the maximum potential.”

Castell and Kerin gave the keynote speech at the 1987 Video Software Dealers Assn. convention in Las Vegas.

Ron Williams, Erol’s vice president of finance, has taken on the added corporate role of executive vice president and will oversee consumer electronics sales, warehousing, distribution, and loss prevention. Before coming to Erol’s, Williams was with hardware chain Circuit City.

BILL HOLLAND

VSDA MANAGERS MEET
(Continued from page 72A)

late specific qualities desired in an employee, against which applicants may be measured.

“Maybe you don’t want to do this for every 18-year-old sales clerk, but you might want to do it for someone who’ll manage your second or third store,” he said.

Concerning the evaluation of employee performance, Copelman said, “Traditionally in business, performance appraisal is like employee report card time. That ain’t no good. What you’re trying to do is develop your human resources.”

Copelman suggested that a performance-appraisal interview must be followed by developmental activities with employees, “contracted support” of the worker by the employer, and regular check ins.

“You give feedback, you say how you’re going to work on it, you go to work on it, and you check in on it,” Copelman said in summary.
Video Treasures is pleased to announce the signing of a long term multi-picture contract with Heron Communications and Media Home Entertainment. Video Treasures has acquired the exclusive rights to release these major motion pictures to the Home Video Industry at a suggested retail price of $9.98.

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**JUNE**
- THE HOUSE THAT VANISHED
- THE GROOVE TUBE
- THE GAME IS OVER

**JULY**
- EVIL JUDGMENT
- THE 2000 YEAR-OLD MAN
- SILENT SCREAM

www.americanradiohistory.com
National Sets Meet For April

NEW YORK National Video's seventh annual convention for franchise owners, staff, and industry executives will be held April 10-15 in Freeport, Grand Bahama Island.

Based at the Princess Resort, the convention will be keynote by Larry Hilford, chairman and chief executive officer of Orion Home Entertainment.

Last year, instead of a convention, the web instituted a traveling round of regional meetings.

Seminars, meetings, and exhibits are on tap during the five-day convention, highlighted by a home video executives' panel, which will include Len White, president and chief operating officer of Orion Home Video; Gary Khammar, senior VP of sales for RCA/Columbia; Eric Doctorow, vice president of sales and marketing for Paramount Home Video; Dave Mount, vice president of sales and marketing for Warner Home Video; Herb Fischer, vice president of sales for MGM/UA Home Video; Jerry Ruttenbur Sr., vice president of sales for HBO Video; and Barry Collier, president of Prism Home Video.

With more than 600 stores in the U.S. and Canada, National Video holds the highest store count among video franchisers. Additional information is available at (508) 284-2965, extension 237.

BRUCE HARING

New RCA Lens Kits

RCA's distributor and special-products divisions have launched several camcorder products, including the Model AC926 special-effects lens kit and the Models AC926 and AC927 lens-care kits.

The special-effects package, retail tagged at $59.95, contains lenses for creating vignettes, multicolored halos around a bright spot in the picture, star bursts, and glare reduction. Included also are step-ring adapters that connect 52mm filters to 46mm and 49mm lenses on all makes of camcorders.

Each lens-care kit comes with a skylight filter, a rubber blower brush, nonabrasive cleaning fluid, and tissues. The suggested price is $9.95. Contact: 201-233-2040.

JVC Debuts Deck

Videophiles can busy themselves for days exploring the myriad features of JVC's new hi-fi stereo digital videocassette recorder, the Model HR-D650U. It even looks different, housed in its burgundy-red cabinet.

The unit, which has a suggested retail price of $1,000, has a digital room feature that enables users to blow up segments of the screen to size; it also includes freeze, strobe, and picture-in-a-picture features.

The HR-D650U has a variety of multiscreen effects, delivers hi-fi VHS stereo sound (with a dynamic range of more than 96dB), and is equipped with the VHS Index Search System for digital program search. It can also be used as an editing recorder and has on-screen mode display and timer programming for simplified operation.

Contact: 201-794-3900.
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<td>Shelley Long, Bette Midler</td>
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<td>GARDEN OF STONE</td>
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<td>Ayes Gray</td>
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* Recording Industry Association of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1 million for nontheatrical made-for-home video product). 25,000 or $1 million for music video products). * ARIA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million ($2 million for nontheatrical made-for-home video product). 50,000 units or value of $2 million for music video products. * Titles certified prior to Oct. 1, 1987, were certified under different criteria. * International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at retail for nontheatrical titles. ** Short form tapes, home video programs, documentaries. 

Symbols for formats are: Beta, — Beta, VHS, and — LV. Where applicable, the suggested list price of each title is given; otherwise, “no list” or “rental” is indicated.

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- ** LIVING LIGHTS **
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Child's Play. Sony Tape teamed up with WXRT Chicago to sponsor a benefit concert by the Bodeans, which raised $10,700 and more than $3,000 for the Windy City's Children's Memorial Medical Center. The video-and-audiotape maker also donated tapes and recorders from its My First Sony line to the hospital. Sealing the deal, from left, are Bob Elman, Sony Tape regional sales manager; Norm Winer, program director for WXRT; Seth Mason, the radio station's general manager; and Edward W. Hennes Jr., president of the Children's Memorial Foundation.

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**Golden Whisper.** Solar recording artists the Whispers receive Ampex Golden Reel Awards from the Ampex Magnetic Tape Division in honor of their platinum album "Just Gets Better With Time." Shown, from left, are Thom Sallbury, Ampex; Whisper members Walter Scott, Leaveil Degree, and Wallace "Scotty" Scott; Hank Caldwell, Solar executive vice president; and Doug Wilkins, Solar vice president of marketing/promotion.

**Skinheads.** Label chief Mike Bone and the Chrysalis national promotion staff celebrate the success of Sinead O'Connor's debut album, "The Lion And The Cobra," at the Gavin Convention in San Francisco.

**Rokken With Dokken.** Elektra execs congratulate Dokken on the platinum success of its album "Back For The Attack." Standing, from left are Don Dokken; Peter Philbin, West Coast vice president for a&r; Aaron Levy, executive vice president; Brad Hunt, senior vice president for promotion; George Lynch, Rob Sides, West Coast regional marketing manager; Hale Milgrim, senior vice president for marketing; Rick Sales, road manager. Kneeling, from left, are Mick Brown; Jeff Filson; and Roger Smith, national director, pop promotion.

**Have A Cigar.** RCA and SBK Entertainment World executives celebrate a production agreement whereby SBK artists will be marketed and distributed by RCA Records. Shown, from left, are Michael Klenk, SBK entertainment consultant; Charles Koppelman, SBK president; Marty Bandier, SBK vice chairman; Bob Buziek, RCA label president; and Rick Dobbis, RCA label executive vice president.

**Summit Conference.** Quincy Jones is shown with Soviet record and film producer Alexander Kamshalov, who was the guest of honor at a party hosted by Jones at his home in Bel Air in Hollywood, Calif. Also attending were Warner Communications Inc. chief Steve Rose, Warner Bros. chairman Mo Ostin, and a host of music celebrities.

**Say Yes!** Yes keyboardist Tony Kaye has signed an exclusive recording contract with Cinema Records, distributed by Capitol. A July release is planned. Shown at a recent Yes show in Philadelphia, from left, are Cinema principal Denny Somach and Lee Abrams, Kaye, and his friend Teresa Smith.

**Sales Figures.** Brian Higgins, vice president of marketing at Dunhill Compact Classics, introduces the label's two most recent CD releases, "Harry Chapin Remember When The Music" and "Ray Charles/His Greatest Hits." The Chapin CD is a picture disk with two previously unreleased songs. Supporting Higgins are "Miss Compact" Bobbi Pavia, left, and "Miss Classic" Sherry Reardon.
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Greeks Await Opera House, Due In '89

BY JOHN CARR

ATHENS — Culture Minister Melina Mercouri says this country’s first opera house will be completed in 1989, fulfilling hopes that orchestras and opera companies from throughout the world might revisit Greece for the annual 10-day reunion that was to be recorded by performing there.

The opera house, called the Folklore Of Music Building, has been unfinished shell of concrete in central Athens for more than 10 years, due to budget cuts and partisan bickering.

Mercouri, whose ruling Socialist Party has only recently begun to take an interest in the opera house, has said that it will be completed in time for the 1989 season.

The building, which will be the largest of its kind in Greece, is expected to be completed by 1989.

U.S. classical ensembles tour Greece once the building is finished.

Mercouri is also planning to host the Summer Olympics in Athens in 1989, and is in the process of planning an international opera festival.

Hold For Gold. U.K. vocalist Johny Logan, right, caps off his promotional tour of Australia by accepting a gold single for"Hold Me Now." The song hit No. 1 in the U.K., cracked the top five in Australia, and won the Eurovision Song Contest. Promoting the award is Denis Handlin, managing director, CBS Records, Australia.

French Label Back In Vogue

BY PHILIPPE CROCCO

PARIS — French record company Vogue returned a net profit of $7.5 million on sales of just over $10 million, according to company head Jean-Louis Detry. The results mark an impressive turnaround for the operation, which only two years ago, when Detry took over, was $3.8 million in the red.

Founded 40 years ago by Leon Cabat, Vogue grew rapidly from a small jazz label into one of France’s early three major labels, with its own studios and manufacturing facility.

Key Vogue artists in the ’50s and ’60s included Johnny Hallyday, Petula Clark, Françoise Hardy, and Pierre Perret, and the company also established a catalog of licensed product featuring works by Abba, Joan Baez, Shirley Bassey, and Depeche Mode.

Things began to go wrong in 1984, when the French industry was in the midst of a crisis and only the multinationals were able to withstand the slump. The artists who had built the company to its heights were no longer relevant, and the company’s high overhead costs proved unsustainable in a declining domestic market.

Vogue’s manufacturing plant, unable to produce disks and tapes at competitive prices, was closed, and in May 1986 Vogue itself went bankrupt.

Detry, formerly with the French Carrere group, became president of Vogue and initiated a radical restructuring backed by financing from property group S&PIM, the Scalbert-Dupont bank, and other shareholders.

Today the company is based on new premises, has its own 10-member sales and distribution team, and is enjoying steadily growing sales.

About 41% of the company’s gross earnings in 1987 came back-catalog product, mostly jazz. Vogue owns masters by Duke Ellington, Count Basie, Stan Getz, Django Reinhardt, Fats Waller, and others, and their transfer to compact disk has paid dividends not only in France but also, through exports, in West German, Italy, Holland, and other European markets.

Even so, the label managed to generate about $1 million from these exports in 1987.

New productions from such artists as Denisa Twizt and Francesco Napoli and from artists on such Vogue-distributed labels as Solar accounted for an additional 40% of the company’s earnings. “And The Beat Goes On,” by Solar’s the Whispers has sold more than 250,000 units here, while the band’s latest album, “Just Get Better Without Me,” has sold more than 100,000.

Detry says: “Having turned the company around from a loss to a profit of almost $4 million, to achieve a profit of almost $1 million in the space of two years, I’m naturally optimistic, but I can’t help but stay humble."

Our goal is to find and develop our own talent.

Although the French record industry is doing better, largely thanks to CD, it is still in a fragile state. (Continued on page 84)
Billboard is now well into the preparation of a repeat performance on VIVA PUERTO RICO. Billboard’s upcoming Spotlight takes a second close-up look at the music of this “Shining Star” of the Caribbean with its captivating rhythms of Salsa... undulating Merenge... smooth Jazz.

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IN THIS ISSUE
- New international look at Puerto Rico’s “Shining Stars”
- Increase in video, TV, and radio activity
- Labels, distributors, producers, recording studios
- New vitality in tourism and business
- More about concerts and promoters
- y mucho mas

ISSUE DATE: MAY 14
AD CLOSING: APRIL 19

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www.americanradiohistory.com
AMSTERDAM Dutch police have confiscated some 40,000 bootleg albums in Roosendaal near the Belgian border in what local authors' rights organization BUMA/STEMRA is calling the biggest anti-bootleg operation ever carried out in Europe.

The albums, mainly bootlegged concerts by international artists including Bruce Springsteen, David Bowie, U2, Prince, Bob Dylan, and Eurythmics, had been stored in two rented garages. The person who rent- ed them and was arrested is the brother of a well-known Dutch wholesaler, owner of the 180-year-old World Sound wholesale operation in Delft.

Four days before the Roosendaal raid, some 5,000 bootleg albums, along with album sleeves and some master tapes of concert recordings, were seized in Delft, and the whole- saler, his sister, and three of his ac- quainances were arrested. BUMA/ STEMRA, whose officials took part in the two raids, says it believes those arrested, led by the wholesaler, were part of a worldwide bootleg network with contacts all over the globe. Fur- ther raids and arrests both in Holland and other countries are now expect- ed.

According to BUMA/STEMRA, there is proof that World Sound initiated the production of a large num- ber of bootleg albums in Holland and other European countries, the major- ity of them manufactured in West Germany. The company distributed the illegal product throughout Eu- rope, partly with the help of a mail- order operation, and also exported huge quantities to the U.S., Japan, and Australia.

The Bowie and U2 bootlegs seized derive from concerts given by both acts at Rotterdam's Feyenoord Stadi- um during the summer of 1987, while the Prince album comprises high- lights of the artist's performances in Stockholm, Sweden, in the fall.

All the bootlegs are of poor sound quality, according to BUMA/STEMRA, but were sold at retail for prices ranging between 865 and 8210, many to fan clubs.

Some record sleeves confiscated bear the title "Pink Floyd World Tour," indicating that Dutch bootleg- gers intended to tape the band's scheduled June 13-14 concerts at the Feyenoord Stadium.

Dutch authorities believe World Sound has been involved in bootleg- ging for a number of years. In Janu- ary 1987, Interpol and the Swedish police told BUMA/STEMRA that bootleg albums supplied by the company had been confiscated in Stock- holm. Four months later, police in Wuppertal, West Germany, notified the organization that further boot- legs, also from World Sound, had been seized. Preparations for the De- lta raid began in August.

Bootlegging in Holland began in the early '70s. The first major raid was carried out in 1977, when over 10,000 copies of a previous U2 concert were recovered in The Hague. Today the trade is reckoned to be worth up to $1 million annually in Holland and many mil- lions of dollars worldwide. The maxi- mum penalty here is six months in jail or a $13,150 fine, but plans to boost the fine from a maximum of four years in jail are expected to be approved soon by the Dutch Parlia- ment.

A bootlegging action is the joint responsibility of BUMA/STEMRA and Dutch record industry group NVPI, whose managing director, Bob Edwards, fears that the two most recent raids, while successful, have revealed only the tip of the boot- legging iceberg due to the lack of de- velopment, says he, is the appearance of bootlegged compact discs.

Of the various possible forms of pira- cy, compact discs probably pose the most serious threat. The compact disc has traditionally been the most pop- ular in Holland, comprising chart hits from international artists and marketed for about $5.50 in gas sta- tions, snack bars, barbershops, and elsewhere.

Counterfeiting is less popular than it has been previously. Four years ago a total of 400,000 counterfeit albums and cassettes were destroyed by bulldozers after being confiscated at the Dutch-German border. But re- cently the trade has subsided.

Says BUMA/STEMRA: "That's mainly because of compact disk. Copying a CD guarantees better sound quality that copying an album cassette."

GREEK OPERA HOUSE  
(Continued from page 82)

era company, the Lyriki Skini.

The announcement comes at a time when sales of classical records in Greece—on both vinyl and compact disk—are hurting. Poly- Gram Greece is the leader here, with its Deutsche Grammophon dis- tribution and its small CD output more than filiming the market share for classical product, unofficially believed to hover at less than 5% of the total music market in Greece.

Vogue Turns It Around  
(Continued from page 82)

at the mercy of fluctuations in the French economy. Diversification is therefore high among my priorities, and Vogue has moved into produc- tion of television music specials through its sister company Prime Time, headed by Roger Kneecher, Phili- ppine-based. Last year, producing 12 shows a week for the M6 and A2 channels here and hope to produce much more this year, plus a cultural program for A3.

"We also plan to develop our pub- lishing side and are looking for new writing talent. And, lastly, because we have to face up to the integration of European markets in 1992, I would like to organize a Europewide group- ing of independent producers and distri- butors."

Some High-Level Shake-Ups in the Business: Bill Meharch, vice president of marketing at Island Records Canada, has left. Jim Fotheringham, director of a&r at BMG Music Canada Ltd., is also gone. No replacements have been named.

The Federal Review agency Investment Canada has decided to take a look at the takeover bid for Word Records of Canada by Word International. A decision should be made within months.

Cinram Ltd. has extended its buyout offer to Praxis shareholders until Friday (19). Controlling 85% of the company, it holds a sizable majority of Praxis stock. The record manufacturer took over the compact disk firm a few weeks ago.

Bryan Adams is at home in Vancouver, British Columbia, working on an upcoming project. Reports indi- cate that a tour is possible by the summer. Adams recently rocked some 3,000 athletes at the Olympic Village in Calgary, Alberta, with a private concert. He also toured Ja- pan earlier this year.

Alert Records, whose act the Box was named group of the year at the recent Rock Express music awards, will release an album from the band and from other key label signee Kim Mitchell later in 1988. Follow-ups from Bundock and Mi- chael Breen are also due out this year, says label chief Tom Berry.

Bruce Cockburn, having just completed a brief but successful U.S. tour, will be in the studio soon for his first album in three years. Atlantic recording whispers, watch for a Cockburn Christmas album this year.

Rumors abound of an impending merger between a major retail chain and a bookstore chain. Other ru- mors indicate that a prominent poli- tician is about to launch a new radio station on a newly formed Toronto label.
Brenda Russell’s Long-Awaited Album Soars

BY DAVID NATHAN

LOS ANGELES "This is like a nine-year-overnight-success story," is singer/songwriter Brenda Russell’s reaction to the initial acceptance her first solo album in six years is currently enjoying.

Her single "Piano In The Dark" is doing well on both the Hot Black and Hot 100 singles charts. As a result, she’s appeared on "The Today Show" and "Top Of The Pops," has tapped a spot on "Showtime At The Apollo," and will be doing further television work with Black Entertainment Television and the Cable News Network. In mid-March the A&M artist will visit Europe to do promotional work.

"I really wanted to warm up before doing all the television and other promo work I’ve been doing, but I haven’t had a chance to do that," she says. "It’s been like front line right in there, but I’m not complaining because it’s been very exciting."

Such intense activity is a new phenomenon for Russell, even though her first solo album, "So Good, So Right," released on A&M’s Horizon label in 1979, is still considered a classic by many. That album is in line for possible reissue on compact disk by A&M and contains the original version of "If Only For One Night," covered by Luther Vandross on a 1985 album. Russell is still surprised that those R&B and funk music lovers who bought that superb debut album. "People have been asking me during the last few weeks, ‘Where have you been?’ — at the label, I hadn’t had any records out during the last few years."

The rush of activity surrounding Russell’s career is all the more gratifying considering the superior quality of the material contained on "Get It Right Here." Russell’s second album, executive produced on the album as well as co-producer of all eight cuts with, among others, Stanley Clarke and The Isley Brothers, produced Andre Fischer, who produced her 1979 debut. Guest musicians include David Sanborn, Joe Sample, and members of the Yellowjackets.

Russell says that the choice of "Piano In The Dark" as a first single came without a record deal. After two albums with A&M, she joined Warner Bros. in 1982 for one album, "Two Eyes," but was discouraged by the industry’s perception of her artistry. "The American music scene was going through all kinds of transitions at that time. I had to make some kind of transition myself from being perceived as just a songwriter at piano in face of all the technological developments. In fact, I needed to take some time out myself to learn more about that technology myself."

Russell was also tired of how black artists were stereotyped in the U.S. "Being black, if I ever did anything that was close to rock’n’roll, people would say, ‘What are you doing?’ I’m not blaming the public, but I was seen as an artist who fell between the cracks," she said. In 1984 Russell went to Sweden and was so well received that (Continued on next page)

Party Hopping Before & After The Big Event

Grammy-Week Night Moves In New York

WHAT FOLLOWS IS a highly selective but, I hope, still-informative look at two nights during Grammy week in New York:

Tuesday, March 1, 6:30 p.m.: Warner Bros.’ Al B. Sure! and Columbia’s Terence Blanchard/Donald Harrison are honored as part of Sony’s first annual Sony Innovators program, a contest designed to highlight young talent in the black community and heighten Sony’s visibility in that market. Both judges Quincy Jones and Herbie Hancock present the awards, and a slew of Columbia/Warner Bros. executives in attendance. One bearded Columbia executive whispers to Jones that he should produce the label’s next diva, but it’s hard to tell how enthused Jones is about the idea. Trumpeter Blanchard shows up late, but no one is angry because he has just become the father of a baby boy.

9:30 p.m.: Arista’s party is a heavyweight affair that attracts a wide variety of industry types. James Ingram shows up with new manager Sherwin Busch, who he may be leaving Qwest. For Arista? Another Bash signee, Anita Baker, is talking about the difficulty she is having finding songs for her follow-up to "Rapture." The Elektra artist has already started work on several songs herself, but if you’ve got material appropriate for Baker you can contact Elektra’s ad department. Baker then engages Whitney Houston in a conversation about finding good songs; Clay Davis, Irving-Almo executive Brenda Andrews, and Bash eventually join in. Houston is in a relaxed and talkative mood, even teasing one writer about his lack of subject matter. Jones is one of the great mood, trading stories with Ashford & Simpson one moment, joking with Rush Productions head Russell Simmons the next. House, too, along with label mates LaLa and Kashif.

Midnight: The General Talent Agency party at 4D Nite Club is packed. Teena Marie and her friends are most likely the last people on the dance floor. Apolit Bell of Kool & the Gang is talking about a recent trip to Africa. Platinum Vibe executive Sherry Shepherd boasts about the success of her client, Epic’s Tony Terry. MCA honcho Jheryl Busby and Louie Silas are chillin’ with Stephanie Mills and her manager, Cassandra. Among the many on the set are Tommy Boy’s Monica Lynch, video director Rolando Hutson, Jive’s Barry Weiss, and Run-D.M.C.’s Jam Master Jay and D.M.C. Some of these folks, and others too numerous to name, will later be spotted dancing in the Palladium’s Mike Todd Room dancing.

Wednesday, March 2, the Grammy Awards: The Grammys show highlights are Michael Jackson’s Pepsi commercials on the television monitors; Terence Trent D’Arby’s arrogance, Prince’s smirk, Little Richard’s playful out- rage, Jody Watley’s sweetness, Houston’s dance steps, and the dress worn by Olivia Brown of "Miami Vice.

At a post-Grammy party at the New York Hilton, a black industry newcomer comes up to complain about the nominations and winners in the r&b categories. When told that this column has criticized the selections before, the attorney replies, a message is always fresh even someone hears it. No wonder he has so many clients. So here goes again:

The Grammys in the areas related to black popular music caused many of my peers to howl. Freddie Jackson and Luther Vandross, the pre-eminent black male vocalists of this era bar none, were not even nominated in the r&b category. On the female side, Mills, Regina Belle, Miki Howard, and Shirley Murdock were ignored. In the songwriting category, the System’s "Don’t Disturb This Groove" was a shaming omission. So were "I’m So Very In Love" and "O Day" that were "The Right One For You." The nominees and winners, while not all deserving, hardly reflected the r&b mainstream of 1985.

Russell’s lack of widespread recognition is largely due to the years she spent without a record deal. After two albums with A&M she joined Warner Bros. in 1982 for one album, "Two Eyes," but was discouraged by the industry’s perception of her artistry. "The American music scene was going through all kinds of transitions at that time. I had to make some kind of transition myself from being perceived as just a songwriter at piano in face of all the technological developments. In fact, I needed to take some time out myself to learn more about that technology myself."

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FOR WEEK ENDING MARCH 19, 1988

Billboard

HOT BLACK SINGLES ACTION

PLATINUM/SILVER BRONZE/SILVER
TOTAL ADDS TOTAL ON
RADIO MOST ADDED

SINGLES ADDS ADDS ADDS ADDS TOTAL ADDS TOTAL ON

NITE AND DAY
AL B SURE!/WALKING STICK
7 5 9 21 65

SOMETHING JUST AIN’T RIGHT
KEITH SWEAT/ENTERTAINMENT
4 5 10 19 33

ONE TIME LOVE
OH JOE JASPER-Q/ADASS
4 5 10 19 25

LOVE ME ALL OVER
CRENSHAW BROTHERS
6 9 17 4 70

MERCEDES BOY
PEBBLES/MCA
6 5 9 16 32

STRANGE RELATIONSHIP
HERBIE HAMILTON/REPUBLIC
6 5 4 15 24

MY GIRL
SUAVE CAPITAL
1 7 6 14 57

SAY IT AGAIN
JERMINE STEWART/MCA
0 7 7 14 20

IF YOU WERE MY WOMAN
STEPHANIE MILLS/MCA
3 4 6 13 34

HOW COULD YOU DO IT TO ME
REGINA BELLE/COLUMBIA
0 3 10 13 17

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

#### CLUB PLAY

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>THINKING OF YOU (REMIX)</td>
<td>COLUMBIA 4 07556</td>
</tr>
<tr>
<td>2</td>
<td>DON'T LOOK ANY FURTHER (REMIX)</td>
<td>CAPITOL 1 55999</td>
</tr>
<tr>
<td>3</td>
<td>PINK CADDILLAC (REMIX)</td>
<td>PHANTOM 55064</td>
</tr>
<tr>
<td>4</td>
<td>MOVE THE CROWD/PAIN IN FULL (REMIX)</td>
<td>4516 &amp; 4X5/ATLANTIC</td>
</tr>
<tr>
<td>5</td>
<td>ROCKET 2 U (REMIX)</td>
<td>MCA 23802</td>
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<tr>
<td>6</td>
<td>I WANT TO BE YOUR PROPERTY</td>
<td>MCA 23817</td>
</tr>
<tr>
<td>7</td>
<td>JUST A MIRAGE (REMIX)</td>
<td>CHRIS/LUV 4 43223</td>
</tr>
<tr>
<td>8</td>
<td>WISHING WELL (REMIX)</td>
<td>COLUMBIA 4 07543</td>
</tr>
<tr>
<td>9</td>
<td>PROVE YOUR LOVE (REMIX)</td>
<td>ARISTA 4 87677</td>
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<tr>
<td>10</td>
<td>PARTY PEOPLE</td>
<td>ULTRA WAR 015/MARKLOCK</td>
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<tr>
<td>11</td>
<td>BEDROCK (REMIX)</td>
<td>MOTOWN 46911</td>
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<tr>
<td>12</td>
<td>TEARS MAY FALL</td>
<td>70MM BOY 10077</td>
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<tr>
<td>13</td>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>ATLANTIC 0 64616</td>
</tr>
<tr>
<td>14</td>
<td>NAUGHTY GIRLS (REMIX)</td>
<td>SURRENDER JVE 1094 1 JVA/ATL</td>
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<tr>
<td>15</td>
<td>FISHNET</td>
<td>WARNER BROS. 0 20717</td>
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<td>BREAKAWAY</td>
<td>JUMP SP 12259</td>
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<td>17</td>
<td>HOT HOT HOTT (REMIX)</td>
<td>ELECTRA 66783</td>
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<td>18</td>
<td>I NEED SOMEBOY (REMIX)</td>
<td>PROF 7180</td>
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<td>19</td>
<td>FATHER FIGURE</td>
<td>COLUMBIA 4 07547</td>
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| 20 | KING WITHOUT A CROWN | MERCURY 870 102/PO/R 

#### 12-INCH SINGLES SALES

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<td>1</td>
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<td>MCA 23878</td>
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<td>2</td>
<td>TRAMP/PUSH IT NEXT PLAYA</td>
<td>MPL 50069</td>
</tr>
<tr>
<td>3</td>
<td>PERFECT LOVER</td>
<td>ATLANTIC 0 64619</td>
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<td>5</td>
<td>I WANT TO BE YOUR PROPERTY</td>
<td>MCA 23817</td>
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<td>OUT OF THE BLUE (REMIX)</td>
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<td>7</td>
<td>THINKING OF YOU (REMIX)</td>
<td>COLUMBIA 4 07566</td>
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<tr>
<td>8</td>
<td>MAGIC CARPET RIDE</td>
<td>SMT/HIDE 72020</td>
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<td>9</td>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>ATLANTIC 0 66616</td>
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<td>10</td>
<td>FISHNET</td>
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<td>11</td>
<td>SOME KIND OF LOVER (REMIX)</td>
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<td>ROCKET 2 U (REMIX)</td>
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<td>I WANT HER</td>
<td>SAVIN MYSELF 0 66724/ATLANTIC</td>
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<td>KECHA JENNINGS</td>
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<td>19</td>
<td>GEORGE MICHAEL</td>
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<td>23</td>
<td>ALWAYS ON MY MIND</td>
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<td>DON'T STOP ME (REMIX)</td>
<td>NEW YORK 46911</td>
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<td>25</td>
<td>TOUCH BY THE HAND OF GOD</td>
<td>NEW ORDE \</td>
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<tr>
<td>35</td>
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</tbody>
</table>

**Notes:**
- Titles with future chart potential based on club play this week.
- Breakouts: Titles with future chart potential based on sales.

**Breakouts:**
- Titles with future chart potential based on sales.

**Singles:**
- MCA (Atlantic) 0 66621
- WARNER BROS. 0 20718
- ATLANTIC 0 66616
- WARNER BROS. 0 20718

**Videoclip availability:**
- Recording Industry Assn. of America (RIAA) certification for sales of 1 million units.
- RIAA certification for sales of 2 million units.
- Records listed under Club Play are 12-inch unless indicated otherwise.
Carolyn Harding Ready To Move On To Mainstream

MOVIN' ON: 'We've been goin' to the club classics "Memories" and "Movin' On" for well over a year now, so what better way to welcome the spring season than with a new one from the vocalist in question, Carolyn Harding. The 29-year-old native English artist recently switched labels from Emergency to Profile for forthcoming single and album releases. "I needed to move over to a bigger label that could put more push behind what I was doing," she says. Although the move was a friendly one, Harding is "looking forward to this album to broaden everything." Terms of her contract promise at both the club and rb radio levels. The single, due this month, is called "I Need Some Time" and was produced by Winston Jones, who handled the task on Harding's first two hits. A variety of producers will most likely handle the album's variety of dance and ballad material, and it is being readied for late-summer release.

TOP BILLIN': Pet Shop Boys have finally released "Always On My Mind" (EMI-Manhattan) domestical-ly. The cover of the Willie Nelson favorite has been placed comfortably in the duo's customary technon- dance setting. The label has opted for this U.K. pop smash as the new single, even though it doesn't ap- pear on the band's latest album, "Actually." It will, however, appear on the forthcoming "Disco II" al- bum of remixes in a new mix han- ded by Shep Pettibone. The spaci- ous 12-inch version is done by Julian Mendelsohn; also available is the punchy Phil Harding mix on import. Go figure...So you couldn't play "Mis Bocca" cause it is too "unconventional"; you couldn't play "G-Spot" cause the mix is just so-so; well, "For Love" (Paisley Park) from Jill Jones is a worthy try. Co- penned and co-pro- duced by Prince, the track's "pre- purple reign" sound will delight. With additional production and mix by John Luongo, this one is easily Jones' most accessible; a few of the breaks could've been a bit tighter, but we know you can handle it... Also from the purple home front is new signee Dale (Bozio, that is, formerly of Sybil and the Wind- ing Persons). "Simon Simon" (Pais- ley Park) is not Prince by any; the hiccup vocals are intact as they gallop along an "a little too tight" groove that is light and infectious as a result of Pettibone post produc- tion... Harding and Ian Curnow did a very nice job on the import mixes of Minnie Webber's "I'll Bet She's Got A Boyfriend" (Breakout/ A&M-U.K.), making it her strongest club contender to date with two al- ternate versions... Suzie & the Cubana are creating a stir with "I Feel It" (Popular, 212-265-7080). Utilizing some of the best breaks cleaning "Disco II"... Can't Get Enough," the single was produced and mixed by Tuta Aquino, Carlos Berrios, Walter Berrios, and Victor Mendelsohn; recommended highly is the "Con- struction Medley," which has a little bit o' everything... Full Force's latest production is for the Weather Girls with "Land Of The Believer" (Columbia). Throty vocal and churning rhythm track will un- doubtedly please.

New Order's "Touched By The Hand Of God" will be out shortly here in the States (on Warner Bros.), with a mix by Quincy Jones. "Blue Monday" re- mix on the flip... Tabu has issued a funky new "street" mix of "Never Knew Love Like This" by Alexander O'Neal and Cherrelle.

BEATS & PIECES: Expect a new album soon from talented artist Adele Bertel on Chrysalis; Bertel sings lead on Jellybean's latest hit, Choo Choo. Also coming is the Cooltempo/Chrysalis label is the debut album from Tyka Nelson (Prince's sister); the first single is the pretty, balladlike "Marie Antho- ny's Tune"... Rumor has it that Salt-N-Pepa has been asked to per- form a duet with Stevie Wonder for One's latest MTV special; the hot rap/girl group is currently in the studio concocting its second al- bum, "A Salt With A Deadly Pepa," with the "supa def dope produca" Herbie Luv Bug at the board. Speaking of rap, a movie production company associated with MCA Records has apparently been audit- inging a large number of rap acts to appear in a forthcoming film— stay tuned... Run-D.M.C. has set- tled its lawsuit with label Profile (Billboard, March 12, 1988) so expect a new single, "Run's House," in April and album, "Tougher Than Leather..." Cyd Charisse is slated to guest in a new vidclip for Blue (Breakout/ A&M-U.K.)

ALTERED IMAGES: Japanese instru- mentalist Ryuichi Sakamoto makes his long-overdue stateside deb- but as a contemporary artist with "Neo Geo" (EPic), featuring a cast that includes Iggy Pop, Bill Las- well, Stiv Dunbar, and Bootsy Col- lins; those not familiar with Sakamot- o's talents will wish they had been exposed earlier. Cuts of dance-floor interest are the title track (a killer funk groove with a lingering Japa- nese vocal), "Shogunade," and the new single, "Blow" (featuring Pop on vocal), a compelling number that sizzles in its extended mix by Mendelsohn and was re-edited by "ulti- mixer" Les Messeong and Brad- ley D.; the provocative 12-inch video is a visual treat... Morrissey is in true form, with the single "Suedehead" (Sire); the former Smiths man maintains his old group's melodic sound and feeling. The 12-inch also includes the extra tracks "I Know Very Well How I Got My Name" and "Hairdresser On Fire"... Dava Kellogg's pop tape "She's Having A Baby" (I.R.S.) has been doctorered for the clubs with a punchier rhythm base in four mixes... Brilliant is the Strangers cover of the Kinks classic "All Day And All Of The Night" (Epic); the rather short but unveiiled album version is your best bet.

PARTY PEOPLE: "Love Don't Live Here No More" (Jump Street, 212-973-1248) from the Basement Boys delivers a strong house-styled r&b track that works well in Tony Humphries' subtle remixes... Causing a stir is Afro-Rican with its hyper and authentic "Planet Rock"-like hip-hop track called "Give It All You Got" (Sun Town, 305-688-4901)... Afrika Bambaa- taa himself has a new import out called "Reckless," (EMI-U.K.) on which UB40 guests; the energetic r&b/technotrack could revile the Zulu nation; those craving a fierce rap track should note its flip, "Mind, Body And Soul," co-produced by Jazzy Jay (no word yet on who has signed the album here).... Lewis Mar- riott produced the new one from Olga. "Power Play" (AME, 305-255-6884) is a very strong and powerful Miami-styled track mixed by Tenen Ali... Also notable is "Dolce Vita" (ICI, 818-889-9022), a bouncy, hi-NRG/feb/pop number by Kristian Conde.

Ear Candy To Watch For: Just wait until you hear the haunting Elektra debut of Boston soloist Tra- ty Chapman. Her stirring style will draw many comparisons to the work of Joan Armatrading and Suzanne Vega, but she is distinctive in her own right.

...boost revenues tonight with the revolutionary Shure Discartridge. Thrilling...exciting...no matter how you describe the sound produced by Shure's new Discartridge line, you're talking about the magic that draws you closer to a record. Now you can enjoy that sound without sacrificing the durability you need in a dance club environment.

Lower replacement styus costs. For the revolutionary Cuc Guard™ design helps prevent the stylus from bend- ing backward or breaking during backcuing. Our heavy-duty shank resists snapping or bending, without sacrificing high frequency response.

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THE GRAMMYS COME TO NEW YORK CITY

Radio City Music Hall Plays Host to NARAS

Male-country-vocal king Randy Travis showed off his first Grammy, for "Always And Forever."

Anything but blue, Robert Cray, second from left, and band celebrated their "Strong Persuader" victory in the contemporary blues category.

Producer of the year Narada Michael Walden was also the No. 1 producer of 1987 in Billboard's year-end chart recaps. He is only the fourth producer to achieve both in the same year.

The members of U2 arrived in a taxi, but they took home the Cadillac of awards by winning album-of-the-year honors. U2 also took the Grammy for best rock vocals by a duo/group.

Joseph Shabalala capped a two-year roll with Ladysmith Black Mambazo's first Grammy, a contemporary folk win for "Shaka Zulu."

Orrin Keepnews celebrated his birthday with Grammy triumphs in the album notes and historical album categories, both awarded for "Thelonious Monk—The Complete Riverside Recordings."

Jody Watley recovered from her tearful acceptance speech to smile for the cameras backstage with her Grammy for best new artist.

Longtime New York resident K.T. Oslin used some high school chums as the inspiration for "80's Ladies," which won her the Grammy for top country vocals, female.

Barry Mann and Cynthia Weil waited a long time for their first Grammy, but their big win for song of the year "Somewhere Out There" still tasted sweet.
**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

Paine Webber Research, 1285 Ave of the Americas
New York, N.Y. 10020, (212) 713-2000

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**Pickwick '87 Profit Up 88% Forecast Topped By $700,000**

LONDON The Pickwick Group, which came to the stock market here in May 1987, has comfortably beaten its prospectus forecast by recording a pre-tax profit of $35.5 million for the year ended Dec. 31. This is an 88% increase over the previous year.

The upturn, topping the launch forecast by $700,000, was achieved on turnover of $255.7 million. The tax rate was 30.7%.

The period of January-December 1987 marked the first full year for Pickwick’s prerecorded-video operation, which posted turnover of $26.8 million.

Monty Lewis, Pickwick chairman, says the company plans to launch several new projects this year, including a school-examination-certificate book and an cassette pack for children, the distribution of romantic stories on cassette through a deal with publisher Mills & Boon, and a cookbook, also with a cassette.

On the international level, he says Pickwick’s existing deals in North America and Australasia was boosted by a new agreement to distribute the group’s IMP (Classic range of compact discs in Japan). - Peter Jones
CELLARFUL of achievements, THE DEL-LORDS Eclectic collection of Atlantic EXECUTIVE PRODUCER: ORIGINAL MOTION radiowise R&B-El SonniER (although there and a club gig a bow accordionist Switch-RCA MYLES GOODWYN recording delivers the vocals -EL SONNIER a attractive Americans the Martians' "Baby 6374 recording is also an attractive album rock item. Andrey Astley's best. Title song: "I Want My Money Back.")

NEW AND NOTEWORTHY

DAN REED NETWORK
PRODUCER: Bruce Fairbairn MERCURY 834 309 Multitrack Northwest coffeehouse offers up snappy Minneapolis-style funk with a rock edge; provided by producer Fairbairn (Loverboy, Bon Jovi). Unusual sound should build a home for the Network on both the pop and black charts; first single, "Euphoria." It has already scored on the Hot 100. Strong pull from PolyGram will make the difference.

THE BHUNDU BOYS Shakino
PRODUCER: Steve Rytkafrica/DiscAfrique/Carthage AFN LP 02X Albino-basedcombo that includes expansion Of Burma/Voltaire Sunskimkano Peter Furler. A head- wallowing brew of punkish noise on first full-length album. Sadly, band's uncompromising stance and LP's gross-out jacket will limit audience to alternative and collegiate flag-wavers.

THE SHUNU BOYS
PRODUCER: Mike Newton, Ian Matthews DCR 0966 Boston-basedcombo that includes expansions Of Burma/Voltaire Sunskimkano Peter Furler. A head- wallowing brew of punkish noise on first full-length album. Sadly, band's uncompromising stance and LP's gross-out jacket will limit audience to alternative and collegiate flag-wavers.

ALISON KRAUSS Too Late To Cry
PRODUCER: Karl Rondell Rounder 2325 Although still a youngster, Krauss fiddles and sings with remarkable authority and understanding. She is backed by this collection of new material by such standoutssuch as Bush, Jerry Douglas, Russ Barenaked, Tony Trischka, and Roy Haysek.

JIMMIE DALLE D'ALMARE
Din' & Square
PRODUCER: Jim Dalle D'AlmaRE JVC/GMP 3301 Sensational Zimbabwe export features five instrumentalists/vocalists who kick up a relaxed yet burning mix of guitar-based African-township rock. Even neophytes of the style shouldn’t miss it; alternative retailers should feature it and play it in store without fail.

DOEGE FOOLE & THE DIN
Take Off Your Skin
PRODUCER: Vito Sorenth, DeDead Fooze & the Din PV 3963 "Ritual," which may balk, it too.

THE SWARRIES
Start It Up
PRODUCER: Charlie Wilson Mercury 422 352 571 Highly polished, but flies high, thanks to slick, jazzgy soul arrangements by Gap Band's Wilson. "Don't Look at Me With My Heart," has quickly grabbed the chart, and Tulsa outfit flashes hit potential.

VISIONS
PRODUCER: Paul Doit Czely, David Townsend Peerless 243 853 93 E-Straight ahead pop/punk with a hint of explosions charges up chart hill with "It's A Choice!" Tara Davis and Tim Moore split vocals for Cincinnati group with strong presence.

DAMIANE BARTLETT & THE GRANDMASTER
You Can't Love Me No More
PRODUCER: Studio Independent Private Music 2052-P Somewhat harken title tells the story: Vetar jazzgy soul Goodman does run a pop-oriented fusion set before an enthusiastic hometown crowd at the Park West in Chicago. Compositions are unspectacular, but Goodman's vocal/guitar and pretty tunes are as pleasing as ever.

DONALD BYRD
Harlem Blues
PRODUCER: Charlie Wines, Donald Byrd & Producer, King Biscuit Lab LP 1516 Trumpet Byrd shines on back-to- back-to-back session, in which he receives superior backup from altoist Kenny Garrett and rhythm section of Mulgrew Miller, Rufus Reid, and Marvin "Smitty" Smith. Title track, a blues-oozed WC, Handy number with synth backing by Byrd's guitarist, is stellar.

JERRY GOODMAN
It's Alive
PRODUCER: Stephen Golden Private Music 2052-P Somewhat harken title tells the story: Vetar jazzgy soul Goodman does run a pop-oriented fusion set before an enthusiastic hometown crowd at the Park West in Chicago. Compositions are unspectacular, but Goodman's vocal/guitar and pretty tunes are as pleasing as ever.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and noteworthy acts worthy of attention and releases of special interest.

Sad tracks: Many of the albums commercially available in the U.S. are eligible. Send review copies to John Smolinski, Billboard, 105 W. 42nd St., New York, N.Y. 10036, and Chris Morris, Billboard, 91017 Whistler Blvd., Beverly Hills, Calif., 90210. Send country and gospel acts to Ed Morris, Billboard, 49 West Music Square W., Nashville, Tenn, 37203.
ORCHESTRAL MANOEUVRES in the dark

the best of OMD

14 SNAPSHOTS OF MOMENTS IN POPULAR MUSIC

14 REASONS WHY OMD IS A PREEMINENT BAND OF THE 80'S

14 SINGLES, INCLUDING THE NEW ONE

"DREAMING."

DIRECT MANAGEMENT GROUP: STEVEN JENSEN & MARTIN KIRKUP, LOS ANGELES & LONDON

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www.americanradiohistory.com
venues like the 250-capacity Chicago Cafe, newly named Phyllis’s, Batteries Not Included, and Club Stodola.

“One of the main roles a club has is in hosting ads,” says Joe Shahnah, co-proprietor of Chicago’s No. 1 rock showcase room, Cabaret Metro, located on Clark Street, a stone’s throw from Wrigley Field. The 1,000-capacity Metro, which offers at least two national acts a week (recent and upcoming performers include the DB’s, Robyn Hitchcock, Midnight Oil, and Leather Nun), features eight to 10 local bands a weekend.

Metro frequently books popular local groups as openers for national acts, so do what they can to support local talent, according to their manager, Sue Miller of the club.

The majority of national acts into Chicago, often called Shanahans for recommendations on local opening bands, he adds.

Upscale showcase venue Park West, at 12 years old, long stands of the current club crop, is often credited with launching the career of multiple local bands.

Now, says a club spokes-

man, Park West presents Wednesday Night Stages, an extension of that idea, and features area bands on each month’s roster, in between national acts like Paul Carrack, Marky Chadek, David Hidalgo, and Culture Club.

“Local bands are given a flat fee along with hundreds of free tickets to distribute to fans,” says the spokesman. “And if they bring in over 500 people, they get a percent-
age,” too.

Street beef up attendance for local shows, a number of Chicago rock clubs distribute free invitations, saying that when people get spoiled, they become less likely to attend. However, most local clubs are understaffed and understudied, and many benefit from the support of the local music community.

Chicago concert promoter Jam Productions, which books labor's programming approach. Local programmers, Pattiz added, hit them with programs that nurture a cooperative attitude on this matter.

Radio’s role in record company priority was examined from two different perspectives. Jeryl Bus-
tell advertising “is... leading advertising radio is going to be more critical than ever,” thanks to the generally cluttered advertising environment in most metros. Radio’s advantage, he said, is the ability to pull it all together. Look at the way radio is a major buy for television stations during sweeps.” Pattiz called that “an invitation to go take an active role in overall media plans” for corporations. Panelists agreed, but advised attendees to make themselves aware of the usually long lead times corporations need to plan major marketing campaigns.

Chicagoland labor groups, then headline groups, then headline openers for national acts, as among the benefits of their programming approach.

The case is noted not expected to come to trial until late spring.
HOT 100 A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>PUBLISHER</th>
<th>PERFORMANCE RIGHTS</th>
<th>SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>44</td>
<td>I GET WEAK</td>
<td>BELINDA CARLISLE</td>
<td>BMI/Angelica, BMI/West</td>
<td>BMI-Angelica, BMI/West</td>
</tr>
<tr>
<td>5</td>
<td>MAN IN THE MIRROR</td>
<td>MICHAEL JACKSON</td>
<td>BMG Rights Management, BMI</td>
<td>BMG Rights Management, BMI</td>
</tr>
<tr>
<td>24</td>
<td>JUST LIKE PARADISE</td>
<td>DAVID LEE ROTH</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>16</td>
<td>SONGS IN THE KEY OF LIFE</td>
<td>THE JACKSONS</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>23</td>
<td>ENDLESS SUMMER NIGHTS</td>
<td>RICHARD MARX</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>7</td>
<td>OUT OF THE BLUE</td>
<td>DEBBIE GISSON</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>11</td>
<td>FATHER FIGURE</td>
<td>MICHAEL JACKSON</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>10</td>
<td>I WANT HER</td>
<td>KEEF SWEAT</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>21</td>
<td>GET OUTTA MY DREAMS, GET INTO MY CAR</td>
<td>BILLY OCEAN</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>20</td>
<td>ROCKET 2 U</td>
<td>THE JETS</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>26</td>
<td>HYSTERIA</td>
<td>DON LEPPARD</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>32</td>
<td>SITTING' ON THE DOCK OF THE BAY</td>
<td>BILLY BOY</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>28</td>
<td>BE STILL MY BEATING HEART</td>
<td>STING</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>29</td>
<td>GIRL FRIEND</td>
<td>PEBBLES</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>51</td>
<td>DEVIL INSIDE</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>15</td>
<td>WHERE DO BROKEN HEARTS GO</td>
<td>WHITNEY HOUSTON</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>27</td>
<td>LOVE OVERBOARD</td>
<td>GLADS EYETH &amp; THE PIPS</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>28</td>
<td>ROCK OF LIFE</td>
<td>RICK SPRINGFIELD</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>31</td>
<td>DON'T CALL ME BABY</td>
<td>KEVIN BROWN</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>34</td>
<td>MAMBO INSIDE</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>36</td>
<td>COMING BACK TO CALI (FROM &quot;DIRTY DANCING&quot;)</td>
<td>ERIC CARMEN</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>38</td>
<td>NEVER BEEN LOVE LIKE THIS</td>
<td>ALEXANDER O'NEAL/CHERRELLE</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>40</td>
<td>WHAT HAVE I DONE TO DESERVE THIS?</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>39</td>
<td>I SAW HIM STANDING THERE</td>
<td>TAYLOR DAYNE</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>37</td>
<td>HUNGRY EYES (FROM &quot;DIRTY DANCING&quot;)</td>
<td>ERIC CARMEN</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>42</td>
<td>PRECIOUS LOVE</td>
<td>TAYLOR DAYNE</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>41</td>
<td>BECAUSE OF YOU</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>33</td>
<td>ONE STEP UP</td>
<td>BRUCE SPRINGSTEEN</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>35</td>
<td>I'M NOT GONNA LEAVE YOU TODAY</td>
<td>CARRIE MANNS</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>43</td>
<td>YOU DON'T KNOW</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>45</td>
<td>NEVER IN MY DREAMS</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>47</td>
<td>NAUGHTY GIRLS (NEED LOVE TOO)</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>50</td>
<td>TIDAL YOUTH</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>54</td>
<td>IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINES)</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>57</td>
<td>PROVE YOUR LOVE</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>60</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>RICK ASTLEY</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>64</td>
<td>THE BLUE</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>62</td>
<td>NINE MINUTES</td>
<td>BMI</td>
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<tr>
<td>61</td>
<td>THE BLUE</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>58</td>
<td>I NEVER GONNA LEAVE YOU TODAY</td>
<td>BMI</td>
<td>BMI</td>
<td>BMI</td>
</tr>
<tr>
<td>59</td>
<td>I NEVER GONNA GIVE YOU UP</td>
<td>RICK ASTLEY</td>
<td>BMI</td>
<td>BMI</td>
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<tr>
<td>60</td>
<td>THE BLUE</td>
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</tr>
<tr>
<td>63</td>
<td>NINE MINUTES</td>
<td>BMI</td>
<td>BMI</td>
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</tr>
</tbody>
</table>

**NOTE:** This list includes only songs that reached the top 40 on the Hot 100 chart.
**LIFELINES**

**BIRTHS**
Girl, Laura Michelle, to Walter G. and Marie Wilkinson, Feb. 11 in Rockville, Md. He is a WEA sales representative in Virginia.

Girl, Felicia Anne, to Nancy and Craig Whetstone, Feb. 15 in Cama- rillo, Calif. He is Western regional manager/affiliate relations for the Mutual Broadcasting System.

Boy, James Vance, to Jimmy and Vindy Caivano, Feb. 16 in Second An- gelus. He is a record producer. She is a voice talent for the Westwood One Cos.

Girl, Zoe Alexandra, to Scott and Danna Weinberg, Feb. 18 in Los Angeles. She is artist relations coordinator/mobile recording for the Westwood One Cos.

Girl, Caitlin Susannah, to Brian and Nancy Heinemeier, Feb. 21 in Los An- geles. He is vice president/produc- tion for the Westwood One Cos.

Boy, Vincent John, to Vinny and Carol Adinolfi, Feb. 22 in New York. He is executive assistant to Philip Kerns and Terry Cashman of Lifesong Records/Cashwest Pro- ductions.

Girl, Cassandra Ray, to Donnie and Tammy Cohen, March 5 in Bur- bank, Calif. He is MCA Records pro- duction coordinator for secondary markets and adult contemporary.

**MARRIAGES**
Kenneth J. Likave to Tracy E. Hammer, Feb. 20 in Mexico. He is manager of a Trans World Music outlet in Tampa, Fla.

**DEATHS**
Jesse Seller, 78, of a heart attack, Feb. 26 in St. Maarten. Seller was chairman and president of NMC Corp., which was a major supplier of surplus recordings and a recording company from the mid-’50s to the early ’70s. During this period, he also owned Westminster Records, Whitehall Records, Riverside Rec- ordings, and in the late ’70s he owned Stax Records. NMC, a public company, has been a retail liquidator in recent years. Seller is survived by his sons, Lawrence and Mike; a daugh- ter, Joyce Holdreth; and five grand- children.

Raymond Pack, 50, in an automo- bile accident, Feb. 26 in Chillicothe, Ohio. He was the husband of Willie Pack, owner of Elegy Music and Polinase Productions.

Gene DePaul, 68, of an inoperable brain tumor, Feb. 27 at his home in Los Angeles. DePaul composed many standards in collaboration with Don Raye, Johnny Mercer, and others (see story, page 6).

**UPDATE**

**LIFELINES**

Joe Jackson Concert VId & 3-Inch CD

Joe Jackson is recording a new 3-inch CD with The Video (Continued from page 4)

The 3-inch CD will not be market- ed outside of the video offer, al- though the label will probably offer a commercial Joe Jackson 3-inch CD in the future with different mater- ials, says Steffen.

**CALENDAR**

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

**MARCH**


March 22, 23rd Annual Academy Of Country Music Awards, Knot's Berry Farm, Buena Park, Calif. 213-462-3531.


March 24-26, American Video Assn. Formulas For Success Convention, Hyatt Regency Hotel, Palm Springs Convention Center, Palm Springs, Calif. Mary Bonicci, 805-952-8555 or 808-520-7400.


March 29-31, Home Video Week ‘88, Jacob K. Javits Convention Center, New York, 914-328- 9157.

**APRIL**


April 7-8, Cargo, Gospel Music ‘88, Stouffer Hotel, Nashville. Pamela Muse, 615-527-3747.


**FOR THE RECORD**

Contrary to a review in the March 12 issue, Bose’s “XXX” album on Atlantic is not a compila- tion; it is all new material.

**EXECUTIVE TURNABLE**

(Continued from page 4)

Pamela Giddon & Co., New York, appoints Beth T. Goldberg and Jef- frey S. Tapan account executives. Goldberg was an associate producer and production coordinator on a variety of feature films and commercial pro- ductions. Tapan, who joined the company’s sales department in June 1984, has been a copywriter for Van & Co. of London appoints Simon Flamanek partner. He was with CIC International.

Aristo Music Associates Inc. of Nashville appoints Tammy Thomas spe- cial projects coordinator and Brooks Franklin official publicity coordina- tor. They were, respectively, an intern with Aristo and a journalist at vari- ous Nashville newspapers.

The Jim Halsey Co. Inc. of Nashville promotes Judy Seale to vice presi- dent of operations. She was assistant to the president.

Radio City Music Hall Productions of New York promotes Mary Moore to director of artist relations, concerts, and bookings. She was manager of artist relations.

**A&M TO MARKET 3-INCH CDS**

(Continued from page 4)

uring Simple Minds, will include a live version of "Don't You Forget About Me." Squeeze and Vega will add two new vinyl singles packages to their titles. Sting's CD-3 will be supplemented by his previously unreleased single of Jimi Hendrix's "Up From The Skies" and his unreleased version of "Someone To Watch Over Me," and other titles in the series will take the form of single cards. OMD's title will also include a 12- inch mix of the song "Secret." Rather than use the 3-by-9-inch cardboard package designed by Queens Group, which Rykodise has used, or the plastic Shabe packages that Delos has used for its 8-inch of- fering, A&M will launch the line in a new 41/2-by-12-inch package that has been developed by AGI.

A new release pack of the center of the new package’s front will show both the disk and a small slip- cover. Steffen says both the slip- cover and the outer packaging will feature either title-specific or artist-spe- cific artwork. Steffen stresses, however, that when the slip sleeve is removed the title and the date, the outer pack will state the title.

Steffen says A&M was concerned that the CDs be small enough to meet its ac- counts’ merchandising needs. Si- mon adds that by going with the 12- inch disks, dealers will have the op- tion of cross-merchandising 3-inch CDs with the artists’ conventional CDs. He says "the problem of theft at retail" is another consideration that moved A&M to adopt the foot- long disk design.

A&M is also designing a counter- top display that will hold five units of each of the six titles. Accounts that buy 20-pack prepaqes of the six selections are entitled to the display at no extra charge, Simon says.

There is no suggested list price for the CD-3 titles. BMG Distribution will wholesale them for $3.50 each.

A&M has also prepared a CD-3 for new Joe Jackson material, which will be inserted in his new music vid- eos, a move that could help build awareness of the tiny CDs (see sto- ry, page 4). As for getting the attention of its accounts, the label has prepared a humorous explanation of the prod- uct line by KIIS Los Angeles morn- ing man Rick Drees; it is pressed on a 3-inch disk that it will distribute at the NARM convention.

Promoter Craig Denies Payola Charges

Ex-Isgros Aide Said To Be Cooperating In Probe

Promoter Craig denies payola charges

Ex-Isgor’s aide said to be cooperating in probe

Los Angeles: Former independ- ent record promoter William Craig pleaded not guilty to charges of payo- la and tax evasion at his arraign- ment in U.S. District Court here March 7.

Craig, of four people recently indict- ed here as a result of a 2-year-old government investigation into al- leged payola practices in the record industry (see story, page 4), pleaded not guilty to one count of tax evasion. Craig is due back in court Monday (14) to submit $5,000 in cash and a bond for the remainder of his $20,000 bail.

Also due in court that day for ar- ragement are independent promot- er Ralph Tashjian, his wife, Valerie, and George Wilson Crownell, former vice president and general manager of KIQQ Los Angeles. All were charged in the same indictment, handed down by a federal grand jury and announced here Feb. 25.

Tashjian and Craig have both worked with independent promoter Joe Isgroat, who many assume is a central part of the grand jury inves- tigation. At the same time, reports have surfaced here that a former em- ployee of Isgroat’s has been placed under government protection and is cooperating with officials in the investigation. The Los Angeles Times has reported that David Mi- chael, a former employee of Joe Isgroat who has served as Isgroat’s bodyguard, surrendered to U.S. authorities in London in February.

U.S. Attorney Edward Stavin, the acting attorney in the case, of- fered no comment on the Times re- port.

DAVE DIMITRINO
MAJOR LABELS GOING AFTER DANCE MARKET
(Continued from page 1)

A&M has tapped Larry Yasar, first vice president of dance promotion at Atlantic, to serve as executive vice president for Vendetta. Yasar’s tenure at Atlantic has taken him through the club scene with a number of cross-over successes, including Gibson, Nancy Martinez, and Nu Shooz. The label will share its Top Dance Sales and Top Dance Club Play awards for 1987.

Vendetta will be based in A&M’s New York offices and will be staffed with its own promotion people handling both radio and retail. Yasar says, “I want to go back to the original goals, and that I did with Atlantic.” To best concentrate on each release, Vendetta plans to “mini-

CEVAX BUYS MOVIEQUIK
(Continued from page 4)

in a $5 billion leveraged buyout of the company’s stock (Billboard, Oct. 24).

CEVAX now claims more than 8,000 products through 915 retail outlets and over 12,500 contracted outlets in the region; the company serves 18 U.S. convenience store clients and six major Canadian chains in Canada.

The rackjobber has experienced explosive growth during the last 12 months: Last year at this time, the company claimed only 1,811 in-

SOVIET MELODIYA COUNTERS CRITICISM
(Continued from page 6)

spite technical deficiencies, Melo-

diya could operate more effectively in the international marketplace if freed from its dependence on state import/export agency Mezhduna-

“This trading firm is neither a manufacturer of prerecorded music nor a copyright owner of the record-

Under present circumstances, Melodiya has no rights to dispose of even a proportion of the convertible currency earned from sales of audiocassettes or recordings overseas, despite be-

“Can we no longer reconcile ourselves submis-

The Melodiya chief’s views have received support from Sergei Lensky, Moscow record club, who says: “Melodiya acts not as an intermediary but as a dictator of artistic tastes and purchasing policy.”

According to Lensky, Melodiya’s air council is able in theory to select overseas material for purchase from international labels, but in practice, Mezhduniya’s agents make the final choice on the basis of their own tastes and predilections. As a result, says Lensky, “without a contract, or a clause in the contract of ensuring the necessary circulation”, it would be impossible to purchase licenses.

Says Sukhorodo: “We can no longer reconcile ourselves with the State, to whom music relations with foreign partners are transferred, and deal with them as if we were nothing to do with Melodiya itself.”

The Melodiya chief’s views have received support from Sergei Lensky, general manager of a Moscow record club, who says: “Melo-

“Mezhduniya’s activity has no sense because it doesn’t consider the interests of existing labels and its way to new labels is: they are discarded.”

The major reason for the continued interest in the release of new labels is due to the fact that the Soviet market today is less dependent on the number of labels released, and more on the quality of these labels.”

The record company’s new label, Record Group, has begun to publish information on new labels released, which are now being distributed by Melodiya.

The new label, which is the first to be released in the Soviet Union, is called “The Young Dancer.” It is a joint venture of Melodiya and the Russian Ministry of Culture, and is aimed at young dancers.

The label has already released a number of albums, including a ballet production featuring the Bolshoi Theater, and a symphony orchestra directed by Yuri Temirkanov.

The label is expected to be a major player in the Soviet music industry, and is already making a mark with its innovative approach to recording and production.

The future of the label is promising, and it is expected to continue to expand its reach in the international market.
### Top Pop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</td>
<td>Let It Loose</td>
</tr>
<tr>
<td>BILL WYman</td>
<td>73-74</td>
</tr>
<tr>
<td>KINGDOM COME</td>
<td>80/81</td>
</tr>
</tbody>
</table>
| LORD 

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

**Note:** 1985 - RIAA certification for sales of 500,000 units. 1986 - RIAA certification for sales of 1 million units. Additional information indicated by a numeral following the symbol. 

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Last year, you made it happen for Narada. This year, we'll make it happen for you.

Last spring retailers gave away over one hundred thousand Narada Samplers, and enjoyed increased sales all year long. By popular demand, MCA and Narada announce this spring’s "Hear the Difference" marketing campaign. Free sampler cassettes, new releases, national advertising and promotion, all supported by extensive in-store merchandising.

Contact your MCA representative for details and your allocation of the free Narada "Hear the Difference" sampler cassette. This sampler features complete selections from six releases from the Narada family of labels.

New artists, new releases and a quarter of a million special free sampler cassettes for your customers.

Complimentary Cassette

NARADA Hear The Difference

NARADA LOTUS
New Acoustic Music

NARADA EQUINOX
New Age Fusion

NARADA MYSTIQUE
New Electronic Music

FEATURING:
Michael Jones
Spencer Brewer
David Arkenstone
Peter Buffett
Friedemann
Lanz & Speer

Special thanks to SHAPE and AGFA for making this promotion possible.
DEALERS PASS CD MIDLIME PRICE CUTS ON TO CONSUMERS

(Continued from page 3)

rect.

Axe says, “The WEA margin is close because we have to price these albums at $10.99. Most of the other midlimes we price at $9.99, so that our [gross] margin on a combined basis is about 25%-26%. That’s about what it is generally, because it’s occurring in here.” He says, “If you’re at $12.99, but we get $13.99 on classic.

Among the many chains that offer multitiered prices for midlimes is eight-unit Compact Disc Warehouse in suburban Los Angeles. WEA’s Studio Value, which has recently reduced to cost at $8.19, is shelf priced at $11.99 and sale priced at $9.99, says Nick Mrvos, product manager. (One tier lower, both RCA and PolyGram product are $9.99 shelf and $8.99 sale. (For a national sample of prices on CD midlimes and other music products, see the graph on page N-10).”

Marketing realities, however, force discounts. As a result, the move won’t help midlimes. “We have to be $10.99 shelf on the WEA titles,” says Kevin Ship, owner of a Compact Disc Warehouse in Westwood Village in Los Angeles. “Tower is just down the street.”

“Tower is up 30%,” he says. “Their margins are probably up as much as 60% on the Columbia titles. If we bought their Columbia titles, the cost would be $13.99 and a sale price of $11.99. We have to absorb [depreciation].” Each company handles price reductions differently,” says Ler- ner. He calls the moves as “a good idea” and adds, “I’m glad they’re doing it.”

On average, the 74-store Roslyn, N.Y.-based Record World is pricing the cream midlimes at $10.48, says Steve Dorf, director of buying at the chain. That is down at $8.19, compared with the $16.49 price range on front-line CDs. Record World stores are selling the $10.99 and a shelf price of $14.99 on the CBS Best Value series, which wholesales for $8.58, while WEA’s $13.99 for Columbia Super Savers gets an every-day price of $13.49 and a sale price of $11.99.

“We have to absorb [depreciation]. Each company handles price

INTERSONG INCREASES ALBUM OUTPUT

(Continued from page 6)

Laurer single from the soundtrack to In the Line of Duty, the Cinecide disc, the CBS promotion should help the record, says Mike Kelley, marketing manager for Intersound.

So far, Cinedisc has confined it self to instrumentnal soundtracks, partly because the store in- duced scores can be quite large. But Kelley hints that Cinedisc may be negotiating for some appropriate pop programming.

Rackjobbers have been slower to reflect midlimes’ reduced prices, according to Mike Deans, owner of Sound and Vision in Oakland. “I’ve been in the business for over 30 years and I’ve never sold a rackjobber that didn’t sell,” he says. “If we’re slow to respond, it’s because we’re not sure what will happen.”

Kelley adds that the “The Longest Day,” the soundtrack to the film starring John Wayne, has been a strong seller and that the record company is considering a sequel.

The album is the soundtrack to the film with the same title released last year. Kelley says that the “The Longest Day” soundtrack was the best-selling album of 1986 and that the sequel is expected to do even better this year.

Kelley also mentions that Intersound is planning a film soundtrack release for “The German Soldier,” which is scheduled for release later this year. The soundtrack is expected to be released in both CD and cassette formats.

Kelley says that Intersound is working with a leading film production company on another film soundtrack, which is expected to be released later this year. He states that the company is “very excited” about the possibility of releasing additional film soundtracks.

Kelley concludes by saying that Intersound is committed to continuing to release film soundtracks and that the company is “very optimistic” about the future of the film soundtrack market.

In conclusion, Intersound is focused on expanding its film soundtrack offerings to both CD and cassette formats. The company is working with leading film production companies to release new soundtracks and is committed to continuing to release film soundtracks.

Please note that the above information is a summary of the article and may not contain all the details of the original text.
### Billboard Top Pop Albums

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JACKSON, D’ARBY BENEFIT MOST FROM GRAMMYS
(Continued from page 1)

say. Other Grammy winners who got a boost include the first soundtrack album from "Dirty Dancing," which contains the award-winning "(I’ve Had) The Time Of My Life"; the all-star release "Rejoice," which won a Grammy for Dolly Parton, Linda Ronstadt, and Emmylou Harris; country singers K.T. Oslin and Randy Travis; and venerable classical pianist Vladimir Horowitz, who was on hand to receive both the best-classical Grammy and the President’s Special Merit Award.

Suzanne Vega, who won no awards but did play during the program, gained steam at 26-store Washington, D.C., web Kemp Mill Records. Simon, whose "Grace-land" was named record of the year, also benefited; sales of his 2-year-old album of the same name picked up at Kemp Mill and 40-store Miami-based Spec’s Music. Missing from the wake of this year’s Grammys, however, were the out-in-left-field surprises that followed Grammy programs in years past. "There’s nothing off-the-wall like last year’s Bobby McFerrin," says Cindy Barr, director of purchasing and product management for Spec’s Music, referring to the sales boost McFerrin received from the 1987 awards show. Other non-mainstream acts whose record sales have been boosted by recent Grammy shows include Amy Grant, Herbie Hancock, and Stevie Wonder.

This year’s Grammy telecast did have a larger audience than the ’87 broadcast, which drew a dip from previous years. The ’88 Grammys rang up a 21.1 rating and a 33 share, compared with the ’87 show’s 18.3 rating, which was based on total U.S. television sets; shares are based on sets in use at the time of the telecast. This year’s Grammys earned a higher rating than January’s ABC TV telecast of Dick Clark’s American Bandstand Awards, but the latter’s time slot on ABC, which was based on local ratings, was a better vehicle for promoting the Grammys and their artists to a younger, possibly larger audience.

"The Grammys are the bigger event for us, but the American Mu-sic Awards are making headway," says Gary Ross, executive vice president of Capitol Records’ promotion group. "We’re still working for the 620-store, Minneapolis-based Musicland Group. Howard Appelbaum, vice president of Kemp Mill Records, agrees that the Grammys have the "bigger sales impact."

Mario DeFilippo, vice president of promotion for Hollywood Records, industry’s largest rack, says timing works to the advantage of the Grammys. Handelman promotes Wax On, the Grammy-winning classical music label, and he sees the Grammys as "a nice tool to use to build up the Grammys, the he says.

A dissenting opinion comes from George DeMartyn, division manager for Harrisburg, Pa.-based D&H Distributing Co., which racks in six states. He says the American Music Awards "work better for us, even though we treat each equally."

But DeMartyn says it is impossible to gauge how much of a benefit the awards show delivers. "We promote Grammy very aggres-sively, but we also make sure the product is positioned well in the stores that are in our core outlets. So, it’s the Grammy broadcast or better merchandising or a combination of both," he asks.

For his part, Musicland’s Ross is convinced that the Grammys do move product. He cites the already hot "Dirty Dancing" soundtrack and says its Grammy nod "definitely increased sales by several thousand units."

Among the winners from Musicland’s automated inventory system show a cause-and-effect boost for other titles, too, Ross adds. For example, With a Drag by Bobby Darin, re-released by ABC, which was divided on the chain’s best-seller list.

Other jumps reported by Ross include “Trao,” from 163 to 27, "Intro-ducing The Hardline According To Terence Trent D’Arby," from 19 to 17; and Jackson’s "Bad," from No. 8 to No. 28. He adds that Musicland anticipated that Jackson would benefit from the Grammy broadcast, but the week’s fast sales on "Bad" were due to Jackson’s chain to place a reorder on the title.

Assistance in preparing this story was provided by Earl Paige in Los Angeles and Bruce Haring in New York.

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**Canadian Study Reveals Home Taping Losses**

(Continued from page 1)

try that has long run into critics stating that its assertions about the extent of home taping were un-founded. The survey, conducted last summer, consisted of about 60 questions asked of 500 people in telephone conversations that lasted an average of 14 minutes. Among the findings:

- Of those surveyed in the 15-54 age group, 63% had home taped in the last year.
- A majority of those surveyed who expressed an opinion are in favor of compensation to format owners for income lost due to home taping, with heavy tapers most strongly in favor.
- Heavy tapers and those who tape "to save money on buying al-bums" expressed the strongest sup-port for compensation, with the method of compensation most favored being a royalty based on a percentage of the price of a blank cassette.
- Of heavy tapers who used more than 20 blank tapes in the last year, 67% earn more than $20,000 a year, and 45% have postsecondary educa-tion.
- Penetration of high-speed dub-bing dubbing is greater in Toronto and Minneapolis than in other areas.
The dual-dubbing machine penetration is 65% among heavy tapers.
- Some 47.6% of home tapers are tapes more than the previous year. Most startling, however, is the dollar figure and unit numbers the researchers report, which multiply each year as a result of home taping in Canada. Previously, the best industry estimates placed the total at perhaps $50 million or $100 million.

The new report asserts that "the losses to the Canadian music industry from home taping are the equivalent of 88 million albums per year at the very minimum."

In its conclusions, FOR/CAST, the survey firm that conducted the study, calls for a royalty, which is foreseen in the report as a percentage of the tape or hardware price with a fixed minimum. It should be negotiated by hardware and tape manufacturers and rights holders, with the Copyright Appeal Board being involved if necessary.

Of the 63% surveyed who said they had taped in the last year, 37% were heavy tapers (20-plus tapes a year), 40% were medium tapers (10 to 20 tapes), and 17% were light tapers (one-five tapes). Heavy and medium tapers were responsible for 95% of all home taping, the report found.

The survey found that home tapers used an average of 9.5 cassettes annually. The average heavy taper used 49.8 tapes a year.

Some 47.6% of home tapers were taping from sources they did not own, either prerecorded music, ra-dio, or television. Among light, me-dium, and heavy tapers, there was little variance in the percentage of tapes from owned and nonowned sources.

More than one-half of all home tapers made their own tapes to save money, and one-third made tapes in order to trade with friends. The survey found what it calls the "central equation"—select favorite songs (86%), listen in the home (82%), and listen in the car (57%).

The survey found that consumers often buy one tape and reuse it several times to duplicate—perhaps five times. The industry argues for a high price. Among the home tapers, 45% reuse tapes twice or more.

The profile of a home taper was flared out in the region of Canada where a difference between the educational backgrounds of home tapers and music consumers tend to be younger, and 86% of heavy tapers are in the 15-34 age group. The finding of 67% of heavy tapers with incomes of more than $25,000 a year was surprising, given that only 56% of light tapers and 63% of medi-um tapers have similar income lev-els. That appears to indicate that consumers tape more when their in-comes grow.

In the total sample, pop and rock were the most popular forms of mu-sic taped.

The survey went so far as to ask people about their attitudes toward compensation. A 1983 survey commissioned by the federal government indicated modest resistance to some form of reimbursement, but this study indicates broad support for any form of compensation. Of the total sample, 82% favor and 42% oppose compensation. Of those who favor compensation, 45% are strongly in favor of it.

Further, the heaviest users of blank tape appear to be the strongest supporters of some sort of compensation or reimbursement for creators. Some 54% of heavy tapers strongly favor compensation. The preferred method of compensation is the levying of a royalty on blank tape, although that was the most strongly opposed.

The survey calculated the losses due to home taping by a complex formula. It took the total populations of the two surveyed cit-ies in Canada, added them with a combined population of 3,663,166—multiplied it by the percentage of the population that is 15-54 (90%), multiplied that number by the number of tapes used on average to record music an-nually, and multiplied that number by the percentage of sources of mu-sic not owned by tapers (47.6%), multiplied the number by the total population of Canada (28,610,000) and divided that number by the population totals of Toronto and London, and came up with a total national loss for nonowned material of 68,198,236 tapes.

The survey calculates the loss of industry royalties at $100 million a year.
NEW YORK Trans World Music, a $19-store entertainment software chain based in Albany, N.Y., has reportedly agreed to lease the music and video departments in 42 Crazy Eddie consumer electronics stores located in the New York metropolitan area.

A spokesman at Trans World acknowledged the rumor but denied that an agreement in principle has been reached, but he notes that no contracts have yet been signed. However, Ben Goldstein, executive vice-president of Crazy Eddie, says the suit against Crazy Eddie, in that action, Benol had sought to maintain its leadership in the Music and Movies Place at Crazy Eddie stores. Nevertheless, Benol, which has been operating under Chapter 11 protection since the summer (Billboard, Sept. 12), now appears to have a new lease on life, according to Crazy Eddie for damages, Goldstein adds.

For the past month, Benol has been liquidating its leased departments, and it will be closing down some locations soon. Goldstein said he expects Trans World to begin operating the business by the end of March.

He says the suit to maintain the licenses was dropped “because we didn’t want to continue such heavy losses while the litigation dragged on.”

“Granted, we’re very early for December 29. We’re just trying to inform GM customers that we have it available in our store.”

Delco plans DAT player for GM cars
(Discussed on page 3)

But GM officials say Delco is not neglecting CD players in its game plan. In fact, GM will offer an in-dash unit as a factory-installed option on its 1989 models, due out in the fall. (The price is under review and will be announced March 29.) Since many buyers are interested in an audio system that has to be installed, Delco officials tell Helm notes, “We anticipate a significant [sales] increase as it becomes an integral part of the car.”

He says he doesn’t know how many CD players GM has sold to date.

KEN TERRY

RKO Buys Super Video

BY EARL PAIGE

LOS ANGELES RKO Warner Theaters Video, a catapaulted itself into the fast-growing ranks of U.S. video retailers with the purchase of supermarket-video-department operator Super Video.

Acquired through a cash stock purchase from General Cinema, the Hanover, Mass.-based Super Video operates more than 370 video departments from eight district offices around the country.

RKO Warner Theaters Video, a wing of the diversified ALMI Group, is now involved in four segments of home video. In addition to its supermarket video arm, the New York-based firm has company-owned supermarket operations that include the Video Shack chain, which will be expanded from 20 to 45 units within the next 12 months. RKO Warner also services the Adventureland Video franchise stores. When it acquired the then-financially troubled Adventureland chain almost nine months ago, that company comprised in excess of 450 stores in 37 states (Billboard, June 6), although many of those stores have since deserted from Adventureland’s ranks.

Beyond its store ventures, RKO Warner Theaters Video recently announced that Michael Landes describes as a “worldwide mail order division servicing both consumers and institutional customers.”

A General Cinema spokesman declared to reveal the terms of the deal, which was kept secret by General Cinema “with no residual interest in the company. General Cinema invested in Super Video when it was started in 1985.

CBS/Fox Vid Shift Rumored
(Continued from page 4)

tary, though persistent, are “not very important.”

“It’s like a marriage—people are always wondering if you are going to break up,” says Meyer. “The fact is, it has been a really good partnership—the most successful co-venture in the video business. Hopefully, it will continue.”

Nevertheless, informed sources point out that Fox fuels the partnership with a steady diet of A titles produced and distributed theatrical-ly by 20th Century Fox. Meanwhile, CBS Inc. ships in with a relatively small catalog of product produced-without-distribution-for broadcast television. CBS Inc. also owns the rights to a catalog of feature films that have been released by Columbia.

The speculation that Fox wants to go it alone is largely based on Fox’s top-heavy contribution to the video sales between the companies.

“The question is, what does CBS bring to the party? The answer is, nothing,” says an official at 20th Century Fox. “When the joint venture was formed, there were plans for CBS to contribute music and video—like TV movies. We really haven’t seen that happen.” The official adds, however, that the breakup rumors are “absolutely untrue.”

CBS/Fox is the only company that has the ability to control its movie output, and it has indicated it will keep control of all movies it releases on video. The main reason is that Fox has already sold the majority of its movies three years ago to 20th Century Fox. This has allowed Fox to get a better deal on the video rights.

6-By-12 Package’s Effect On CD Prices
(Continued from page 9)

cent or 2 cents per unit. Paperbacks are about as easy to steal as jewel-box-only CDs, but this simple device has been shown to reduce theft far more than 1 suspect current CD packaging will.

Record retailers should take advantage of this anti-theft technology.

Record dealers also have favored 6-by-12 packages because they fit into existing store fixtures. This, in many instances, makes for a more serious concern than security. At a certain stage in the short history of the CD, many retailers were probably uncertain as to whether it would survive. Quite reasonably, they were hesitant to spend $10,000 or more in order to reconfigure their stores, which could lead to a substantial loss of space.

Don’t blame the record labels alone for not using CD packages. Retailers have it within their power to effect an immediate price cut of between $1 and $2. There is no doubt that if record labels didn’t have to use 6-by-12 packages, we’d lower our prices substantially.

There’s a rumor going around about a company that offers great record covers & liners, ads, tape labels catalogs plus 8 other fascinating services.

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KEYNOTE COMMENTS: CBS Records president Al Teller's keynote address to the annual convention of the National Assn. of Recording Merchandisers on March 12 will, Track bearers, offer an upbeat and comprehensive review of the industry's standing today and its prospects for the future. Both the manufacturer and retailer segments of the business will be addressed directly.

VERY SPECIAL DONATION: A notable NARM event on March 12, too, will involve the presentation by A&M Records of a multimillion-dollar check to Eunice and Sargent Shriver of the Special Olympics. The check represents proceeds from "A Very Special Christmas," a star compilation album released by A&M in time for Christmas 1987.

WELCOME, PARTNERS: Warner Communications Inc., HBO, and six multiple-systems cable operators have become equal investors in Movietime, the Los Angeles-based basic cable service that specializes in entertainment programming about the world of feature films. New investors raise Movietime's ownership to 88% of the channel's ownership. Started in the summer and now affiliated with 117 systems with 4.2 million subscribers, Movietime also features a "Soundtracks" segment with music-oriented spots. CBS Records, an advertiser, may be involved in a new music show on the channel. Five ex-staffers of MTV work for Movietime.

LOTs TO TALK ABOUT: Capitol/EMI-Manhattan/Angel is hosting its first convention in 11 years—a time span marked by vast changes in the company's structure—at the Registry Hotel in Los Angeles April 27-May 1. Under the slogan of Breaking Sound Barriers, the CEMA meet will gather label execs and sales/promo staffers from across North America. Product presentations, international ad/marketing panels, pop and classical performances, and a banquet in honor of field personnel will be featured.

AN OUT-OF-COURT SETTLEMENT has been reached in a suit brought by former Capitol national album promo director Bill Bartlett against the label and its former promo chief Walter Lee. Among Bartlett's charges was that Lee used a cattle prod on him. Bartlett, who left Capitol last year after eight years with the label, recently joined MCA Radio Network as director of affiliate relations.

SOMEthing SPECIAL: Julio Iglesias is the first foreign act to host a special on China TV. Dick Alen of William Morris says the Chinese Cultural Ministry estimates a potential audience of 250 million, which, Track has been informed, translates to a U.S. rating of 166.

PIRACY TWIST: A raid based on a novel application of law was made on two Video 4 U stores in Los Angeles March 1. It turned up 254 alleged bootleg versions of "Platoon," "Predator," and other hit movies. With assistance from the Motion Picture Assn. of America, the Los Angeles Sheriff's Department took the action based on a penal-code violation rather than copyright infringement. "It's a failure to disclose origin of the recording," says Detective Rock of the penal-code section. No arrests were made, and Kusch will not disclose the store owners' identities.

THREESOME'S HOW-TOS: Brian Holland, Lamont Dozier, and Eddie Holland will draw on their Motown backgrounds to offer insight on the ingredients of a hit song at a National Academy of Songwriters seminar March 21 at the May-Place. The writing team is to be inducted into the Songwriters Hall of Fame in New York April 18. Tickets are $4 for NAS members, $8 for nonmembers. For more information on the seminar, call 213-463-7178.

FINALLY! Jay Boberg, president of I.R.S. Records, turns 30 Tuesday (15). The precocious executive has been heading up the label for some nine years.

FIFTY-YEAR WRITING/PUBLISHING veteran Robert Mellin says he's looking for a buyer for the remaining 50% of his publishing catalogs, the foreign Franciscan, Lomax, and domestic Plaza Sweet. The two firms own more than 5,000 copyrights and six soundtrack tracks, including songs by Paul Anka, Buddy Greco, Carole King, Harry James, Duke Ellington, Jack Domino, Rudolph Friml, and Les Paul. Mellin himself is the author of 1,000 songs, among them "My One & Only Love" and "I'm Yours." . . . Include Sam LeFrak and Herb Moelis among those taking a hard look at the possibility of buying Columbia Pictures' music publishing holdings.

TUFF CITY RECORDS, a 5-year-old rap and dance music label headed by former music journalist Aaron Fuchs, is setting up headquarters in Manhattan. The indie label's new address is Room 1205, 161 W. 54th St. Fuchs' phone number is 212-265-4565 . . . New York and Miami music business haunt China Club gets a Los Angeles counterpart in May.

MAKING HIS NIGHT: A 6-year-old attending one of Michael Jackson's performances at Madison Square Garden in New York was frightened by the high sound level. While his charge attempted to aly his fears, a good samaritan did his bit by giving them his business card and promising to send a Jackson "care package" full of promotional goodies. The young man had reached the peak of the performance. The good samaritan was Don Eason, VP of black music promotion at E/P.A. And, unbeknownst to Eason, the child's companion was a Billboard staffer.

MEMORABLE MEMORABILIA: An auction of music memorabilia to raise funds for the T.J. Martell Foundation for Leukemia and AIDS Research has generated fascinating contributions for the event, scheduled for June 18 at Sotheby's in New York in association with the Hard Rock Cafe. Items include Michael Jackson's concert fedora (signed), a guitar signed by all members of U2, a giant plaque containing all of Bruce Springsteen's album covers (signed), original sheet music by Bob Dylan (signed), the sheet music score of "Phantom Of The Opera" (signed) by composer Andrew Lloyd Webber, the jukebox used in George Michael's "Faith" video (signed), a gold record for David Byrne signed by members of Talking Heads, a giant painting by Miles Davis, and an oil of Frank Sinatra by Tony Bennett. For more info on the event, call Jack Rovner of CBS at 212-975-6017.

OIL WILL FLOW TO U.S. Although initial reports suggested that Australian band Midnight Oil's U.S. dates had been canceled due to visa problems, a spokesman for the group says that the situation has been resolved and the group will indeed perform here, perhaps as soon as late April. The original U.S. tour, set for early March, was canceled because of a leg injury suffered by lead singer Peter Garrett at a recent New Zealand show. The spokesman says that differences between the controversial CBS act and immigration authorities were cleared up "very quickly."

ADULT ACTION of the highest sort is being watched by video retailers as the widely publicized Fort Wayne Books vs. the state of Indiana case will now go before the U.S. Supreme Court. The case goes back to early 1984, when authorities padlocked and seized the inventory, equipment, and corporate assets of Fort Wayne Books and that of two other outlets. Both the Video Software Dealers Assn. and the American Booksellers Assn. have filed amicus curiae briefs. Attorney John Weston, representing the plaintiffs in Fort Wayne Books vs. Indiana, says, "The issue is whether the RICO-statute concept may be utilized as a basis of forfeiture of proceeds generated by a business simply because two or more items disseminated by the business have been determined to be obscene. The question is whether using RICO is constitutionally consistent with the First Amendment."

VESTRON RETAIL EXPANDS: The Video Store, a retail arm of Vestron Video operating 37 stores in four states, is set to move into Charlotte, N.C., with Linda Lauer as district manager, according to retail web president Jack Messer. Lauer, formerly a principal in stores in Arizona and a board member of VSDA, as is Messer, could not be reached.
The Original Soundtrack Good Morning, Vietnam, in the few weeks since release, has powered past Gold and is nearing Platinum.

The first single, "What a Wonderful World" (AM 1983) by Louis Armstrong hasbulletted up the CHR and AC charts and is driving people into record stores.

The next two singles "I Got You (I Feel Good)" (AM 1983) by James Brown and "Baby Please Don't Go" (AM 1983) by Them have just shipped, and are two more reasons why

The year's biggest soundtrack and the year's biggest film show no signs of letting up.

Thanks to our partners at Touchstone Pictures, and congratulations to Robin Williams for his Best Actor Academy Award nomination.
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